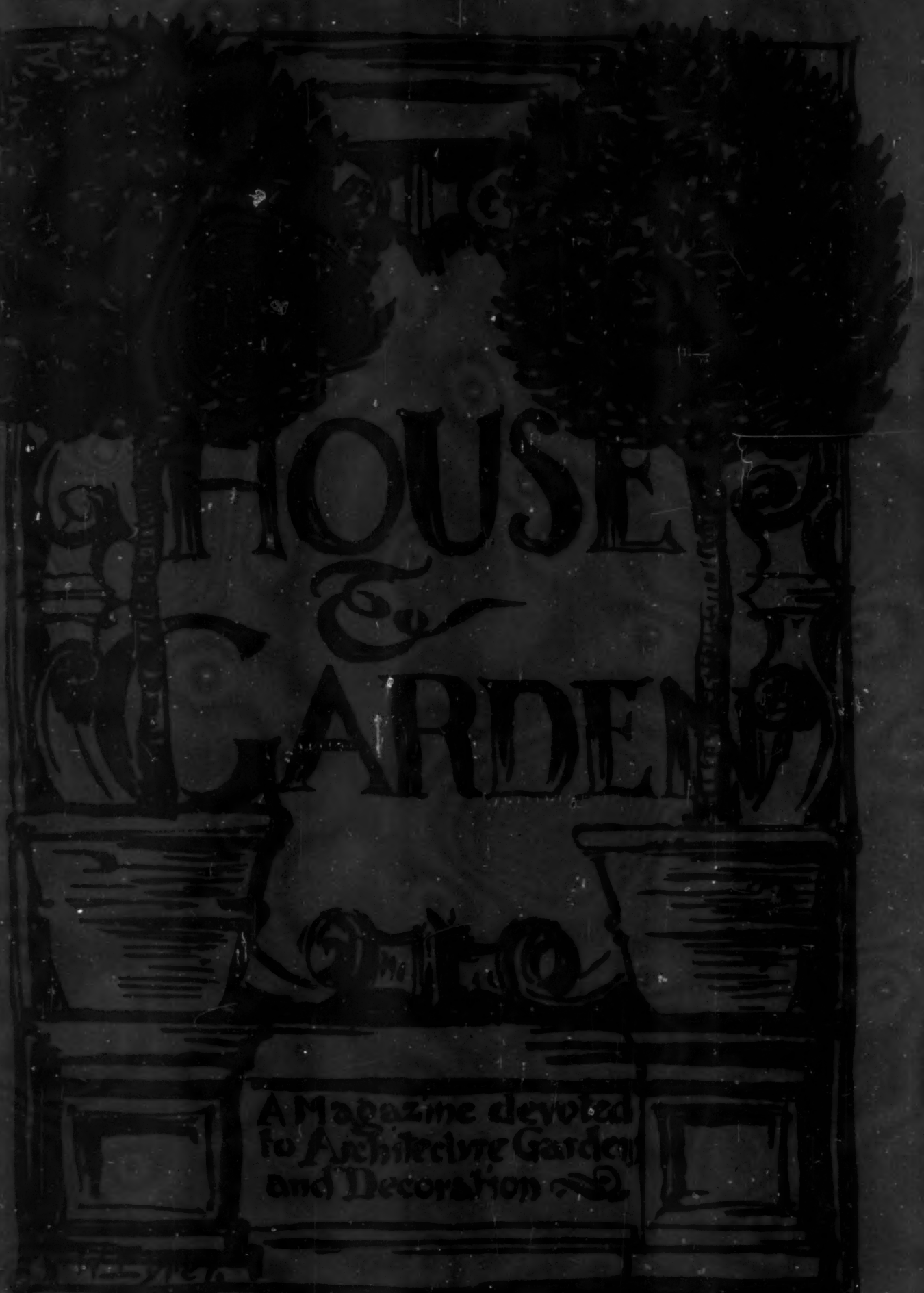


A decorative border surrounds the central text. It features two large, stylized trees with dense foliage at the top. Below the trees are two large, ornate planters or urns. In the center, between the planters, is a small, decorative object that looks like a scroll or a small structure. The entire border is composed of dark, stylized lines.

HOUSE & GARDEN

A Magazine devoted
to Architecture Garden
and Decoration

Vol. I.

JUNE, 1901.

No. 1.

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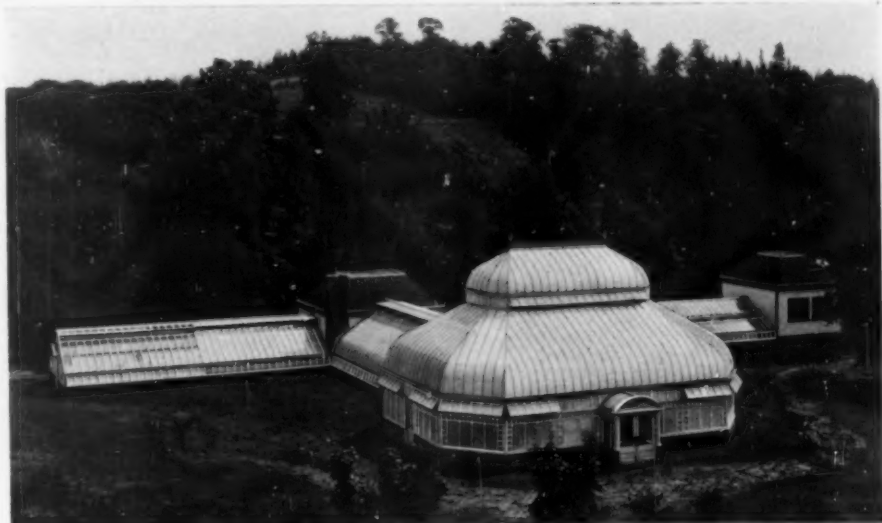
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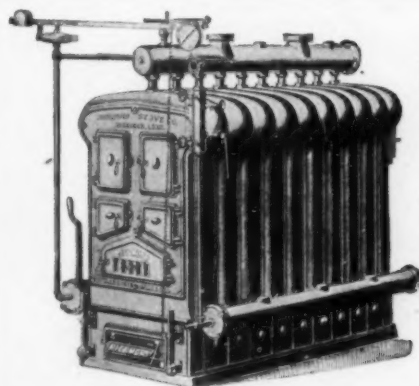
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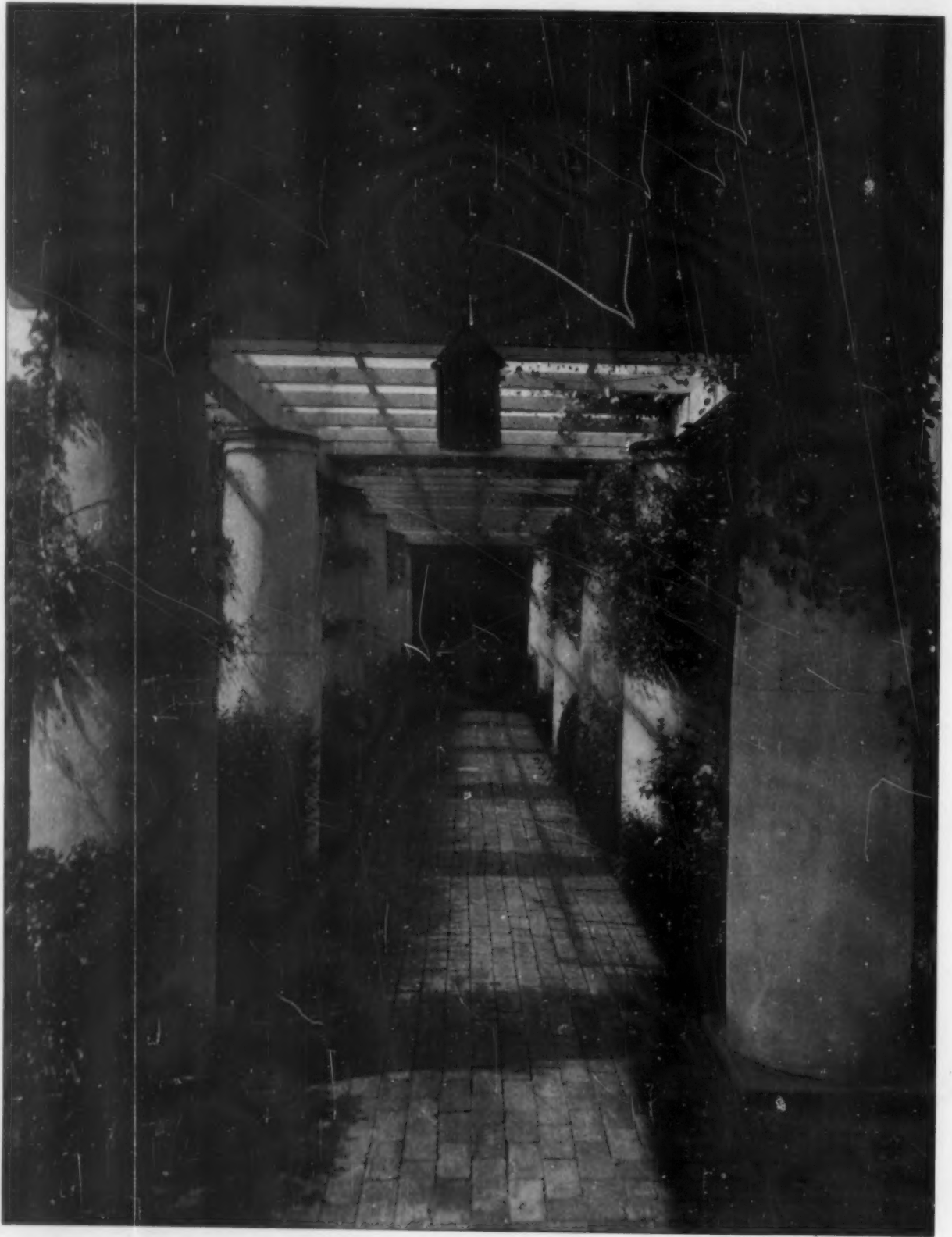
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THE PERGOLA FROM THE PORCH

STRATFORD LODGE

House & Garden

VOL. I

JUNE, 1901

No. I

STRATFORD LODGE, NEAR BRYN MAWR, MONTGOMERY COUNTY, PENNSYLVANIA.

Designed by Keen and Mead, Architects.

In determining the design of a house, environment and the traditions of its place

should be prime factors. Stratford

Lodge furnishes an interesting study of the influence of both. As to its environment, it is fortunate. The south-eastern counties of Pennsylvania, called Montgomery, Chester and Delaware, enclose Philadelphia to the northward and westward. They

cover a rolling country, watered by great rivers, and by many creeks, that flow through wooded valleys into the Schuylkill and the Delaware. In the midst of this country lies Bryn Mawr. To the eastward, half way to the Schuylkill, on a hill top from which are seen pleasant stretches of meadow land, interspersed with woods, stands Stratford

Lodge. The place has its local history and a traditional manner of building. Early Welsh settlers coming just after William Penn—Quakers like himself—found such a

land well suited to their ideas of a frugal life. They hoped to keep it as a place set apart for their own uses, where they might worship openly in their own way without fear of the law's officers. They quickly built farm-

houses and meeting-houses, many of which

are used even to-day

by their descendants.

They gave the land of their adoption

many good gifts; but, of these, the

best remembered are the place names.

Such names were not inventions. They

served to remind the newcomers of the

places they came from, just as they

remind those who know their story, of

the men who brought them. To choose at

random, there come to mind at once

Merion, Radnor, Penlynn, Uwchlan,

Gwynedd, Tredyffrin, and many

others, reminiscent of Welsh villages

and shires. At a later date, when the

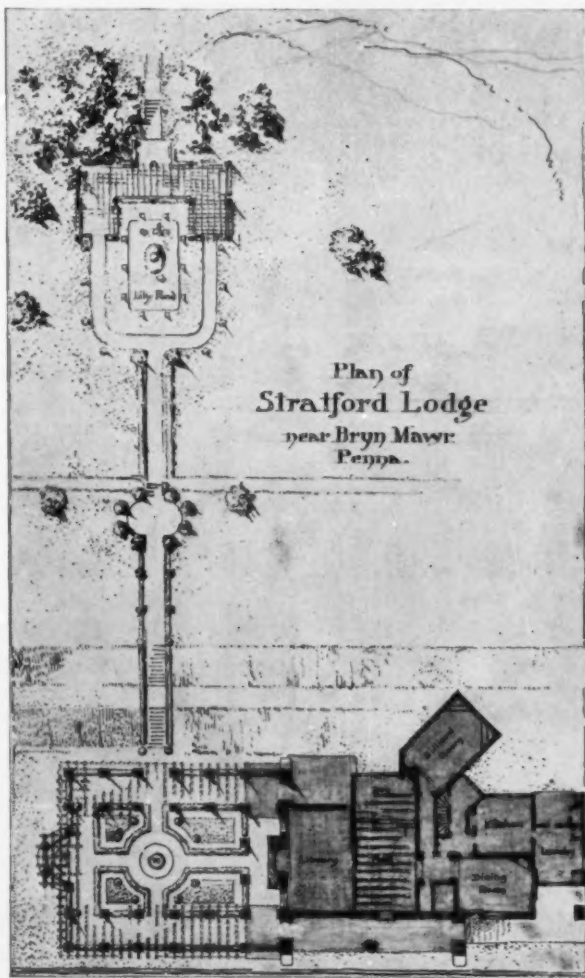
tract had passed from their control,

and when the growth of population had

brought new places

into being, the descendants of the early

settlers saw to it that the new names should have the Welsh ring, and thus we have Bala, Cynwyd, Bryn Mawr, and the like.



Stratford Lodge



THE HOUSE FROM THE ROAD

STRATFORD LODGE

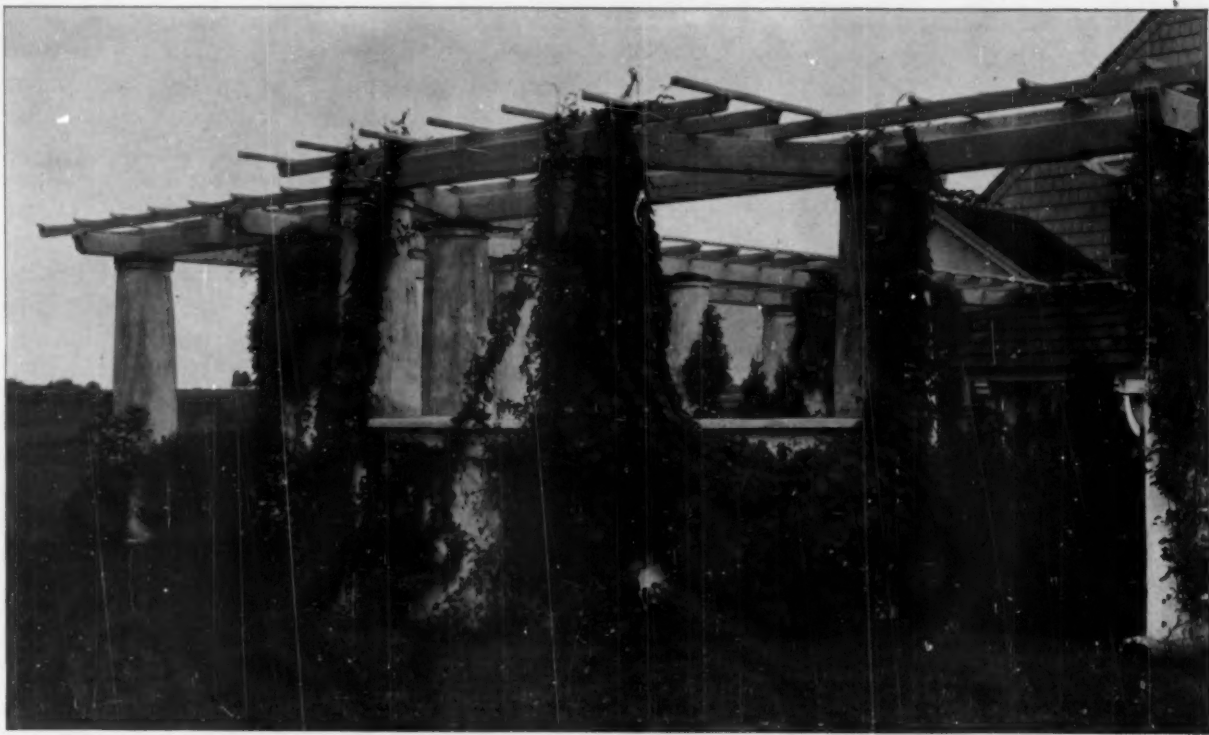
Just what force it was that gave the design of Stratford Lodge its final form, it might be hard to tell. Certain it is that the farmhouses of the Welsh settlers played their part. Remotely, to be sure, for theirs is not an aggressive type. There are also many farmhouses of a later date nearby, yet none of these seem to have exerted a very direct influence. Perhaps it was—as indeed it always should be—that the materials at hand

dominated the expression. The same-gray mica-schist that the settlers used is still quarried in the neighborhood; and their old houses show how quiet and pleasant a wall it makes when simply laid, and when half covered with the broad white pointing of the joints. Shingles, too, are just as reasonable a roof covering, and just as readily had, as in the old days. Stone and shingle and a few simple mouldings, then, make up the



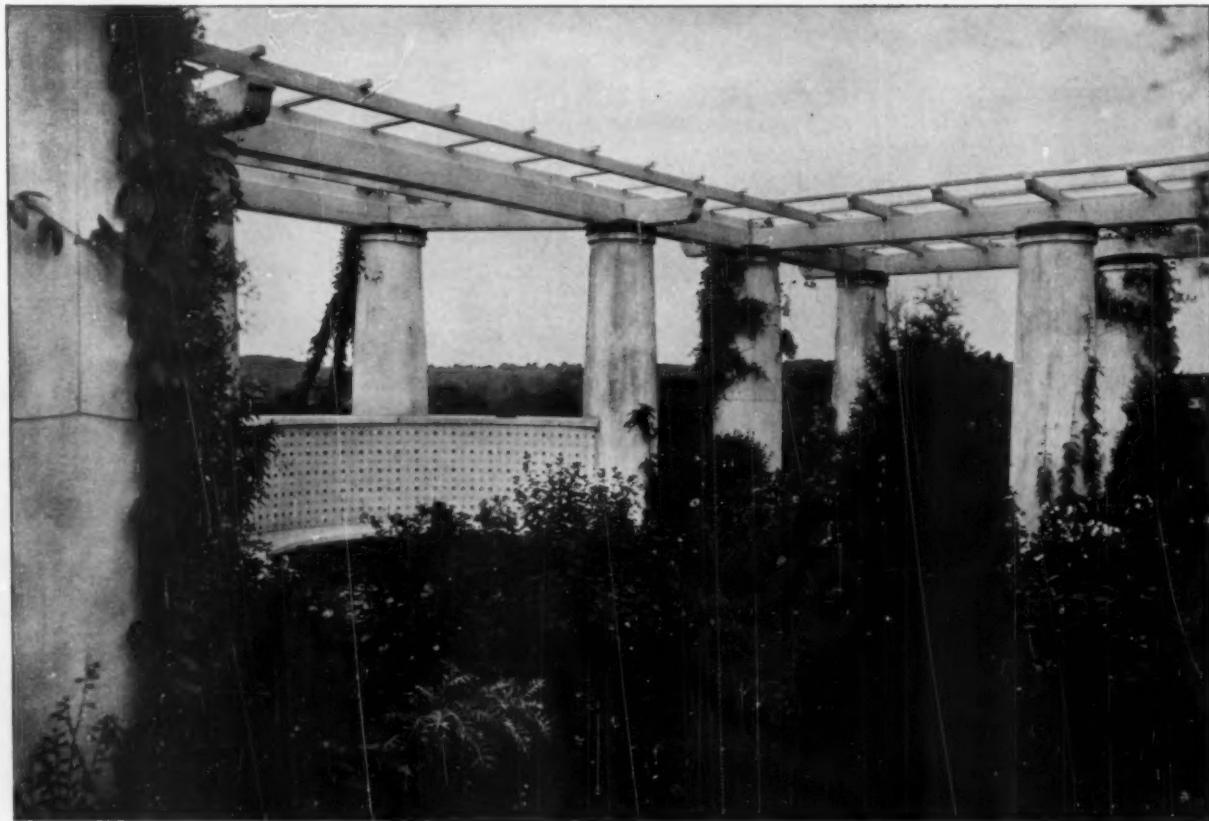
THE PERGOLA AND THE HOUSE

STRATFORD LODGE



THE EXEDRA FROM WITHOUT

STRATFORD LODGE



THE EXEDRA FROM WITHIN

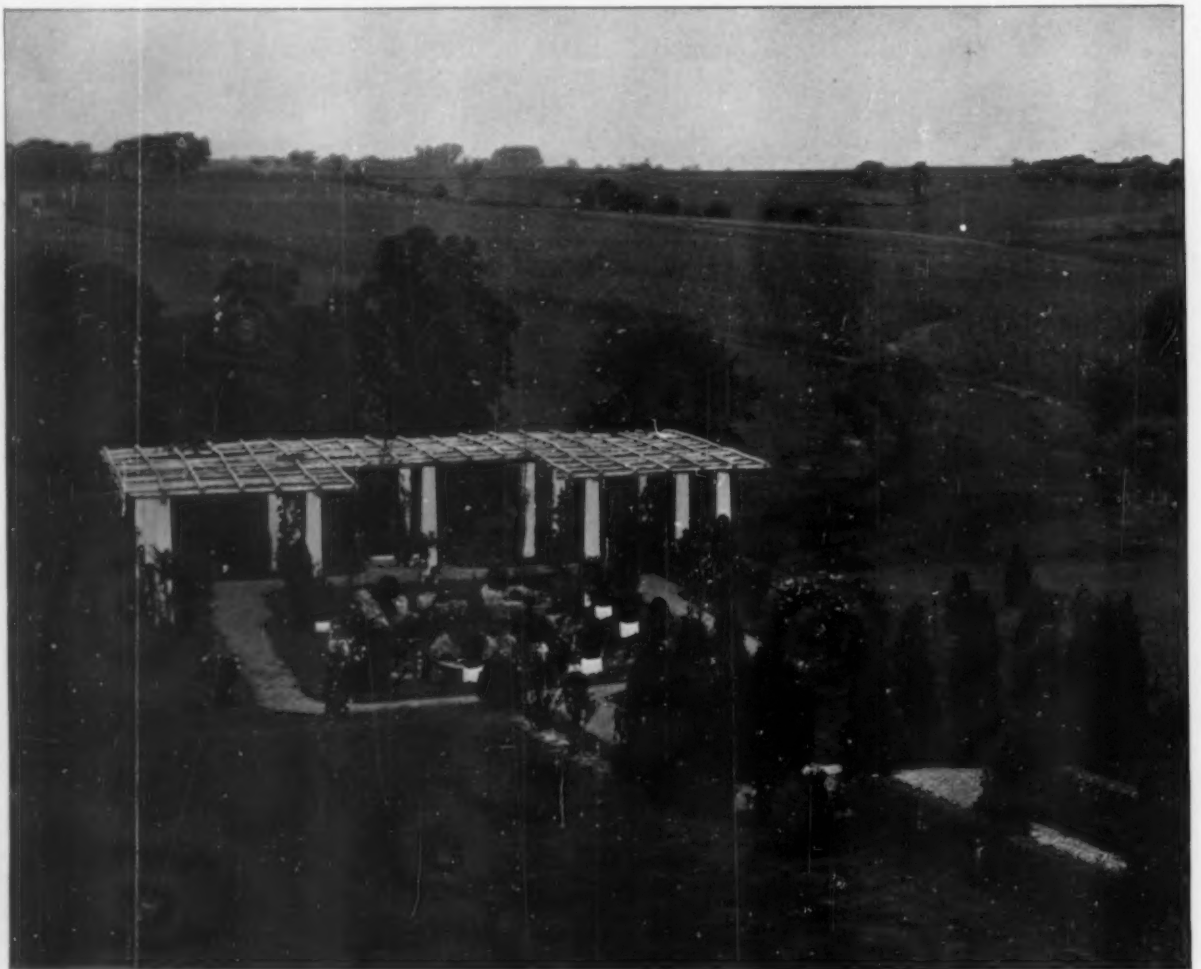
STRATFORD LODGE

Stratford Lodge

outside of the house; but it is the way all these are disposed that marks the hand of the designer. The long sweep of the roof, the deep shadow beneath the broadly overhanging eaves, the picturesque freedom of the low part jutting out at an angle at the back, all these speak of strong individuality of thought. An unconventional performance truly; an outgrowth of the needs of the people who were to live in it; a using of the materials at hand; a complete ignoring of the most cherished dicta of the schools, axial arrangements set at naught; formal planning carried to its utmost limit, yet kept within the bounds of reason and good taste: in short a very comfortable, sensible, unpretending house.

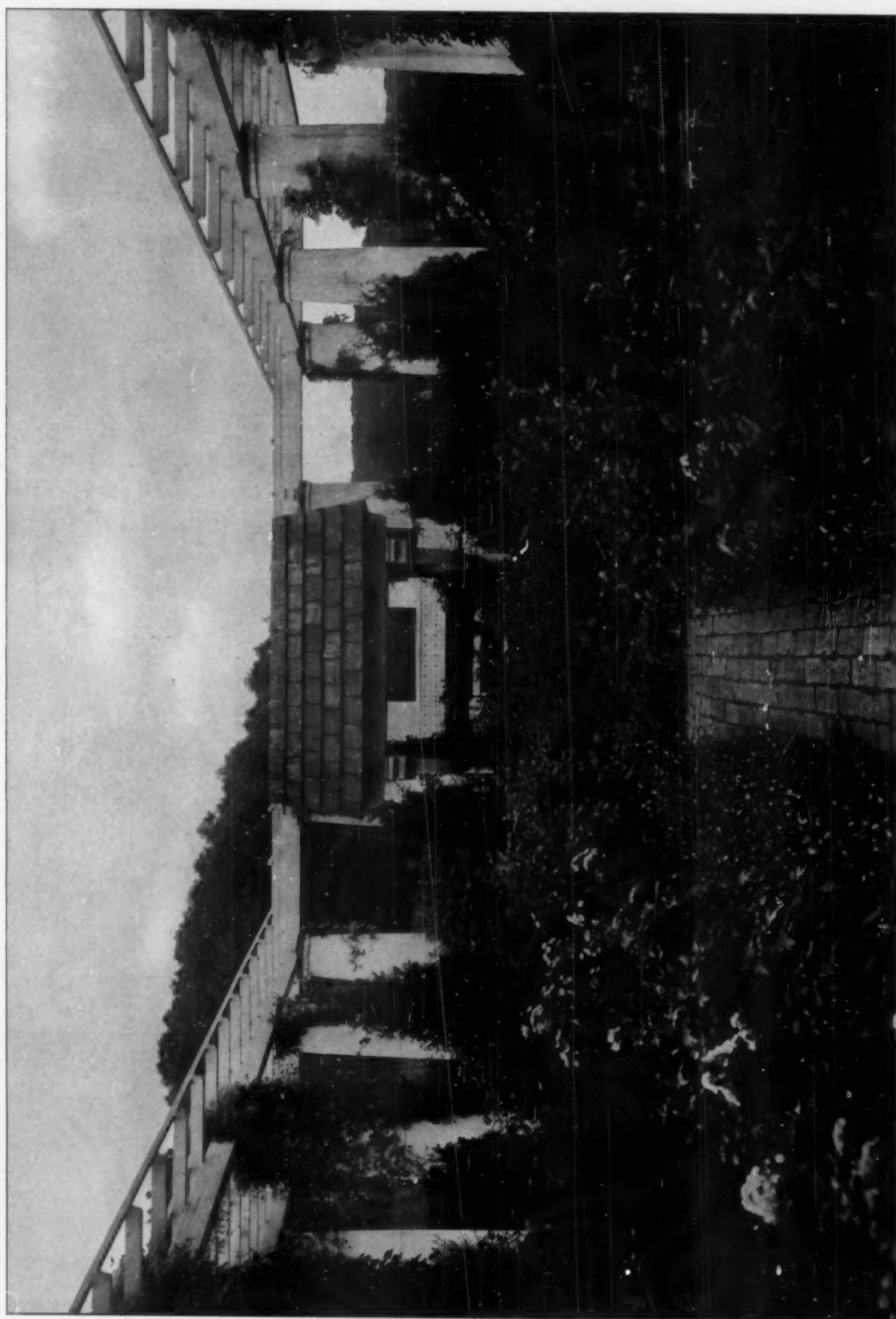
With the garden it is a different matter. Local tradition seems to have had nothing to

do with it. No Pennsylvania farmhouse ever had a garden that looked like this one. Still, environment has played its part. That the conditions of the site have dominated its plan, is evident. Beside the house is a level stretch, suggesting a well ordered arrangement; and from the two porches straight paths lead out, tying the garden and the house together in a way that firmly marks the oneness that ought always to exist between them. The paths run beneath pergolas, and enclose a rectangular space with a well-curb in the midst of it, and an exedra at its farther end. From the side of this upper garden the hill falls steeply off to a level space many feet below, beside which runs the unruly creek that turned the wheels for the Welsh millers. If the upper garden did not suffice, it was obvious that to increase



THE LOWER GARDEN

STRATFORD LODGE



THE COURT OF THE UPPER GARDEN

STRATFORD LODGE

its size would have been a mere stupidity, when one part of the garden could be made to overlook the other by simply building the second on the lower level. A long flight of steps, broken by terraces, connects the two. If the reasons for the plan are thus easily discovered, its unusual outgrowth would puzzle one who did not know something of the men who designed it. Given a pair of young architects bubbling over with enthusiasm; turn them loose on the shores of the Mediterranean; let them see the pillared gardens of Southern Italy; take them about the bay of Naples, the Gulf of Salerno; let them walk under the pergola of the Capuchin Monastery at Amalfi; let the beauty of it all become a part of their very lives; let them think about it, dream about it, talk about it: then give them a fair chance to make a hillside garden, and see how like it will be to this garden. Has it anything in common with the house? What care they whether it has or not, if it pleases them? Is it native to the country side? What matter if it bring a fresh beauty of its own? And does it not indeed justify itself if it afford a quiet haven from "the poisonous excitement of city life,"—if its well ordered pillars soothe the spirit harassed by nervous hurry,—if the outlook from its pleasant shade over the distant hills is restful to eyes tired of an ugly town?

To coldly criticise the sudden transplanting, from an Italian to a Pennsylvania hillside, of a thing that has been a thousand years or more in making, is an easy task; and it is not hard to show that the pillared garden is a natural outgrowth of certain conditions not very evidently present in Pennsylvania, that in a land where wood is scarce, where the vine is of common culture, where shade from a hot sun is



THE STABLE

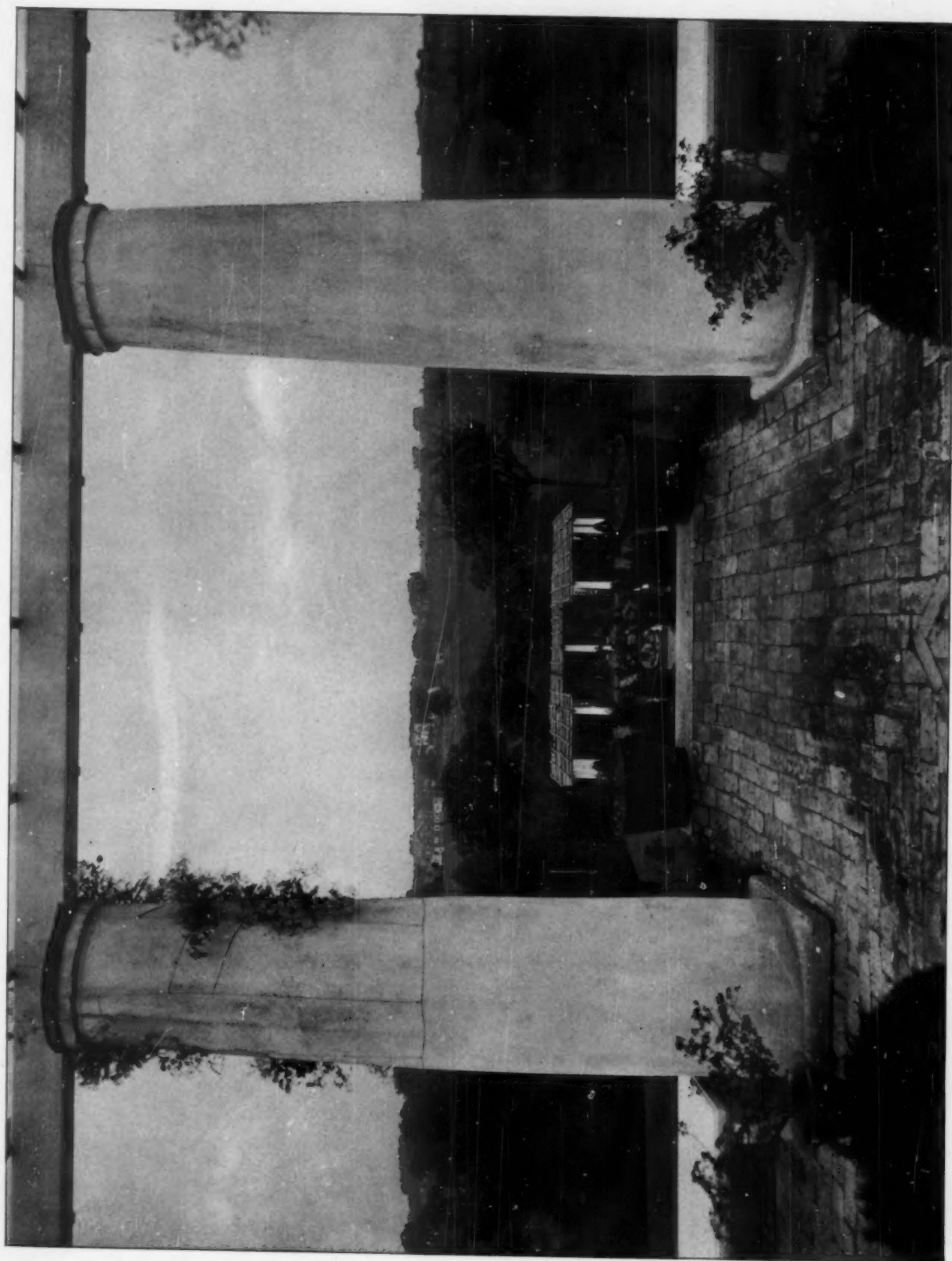
STRATFORD LODGE

very grateful, and where it is easier to build stone columns (even if they have to be plastered) than to find wooden posts, the force of circumstances gives us the pillared garden of



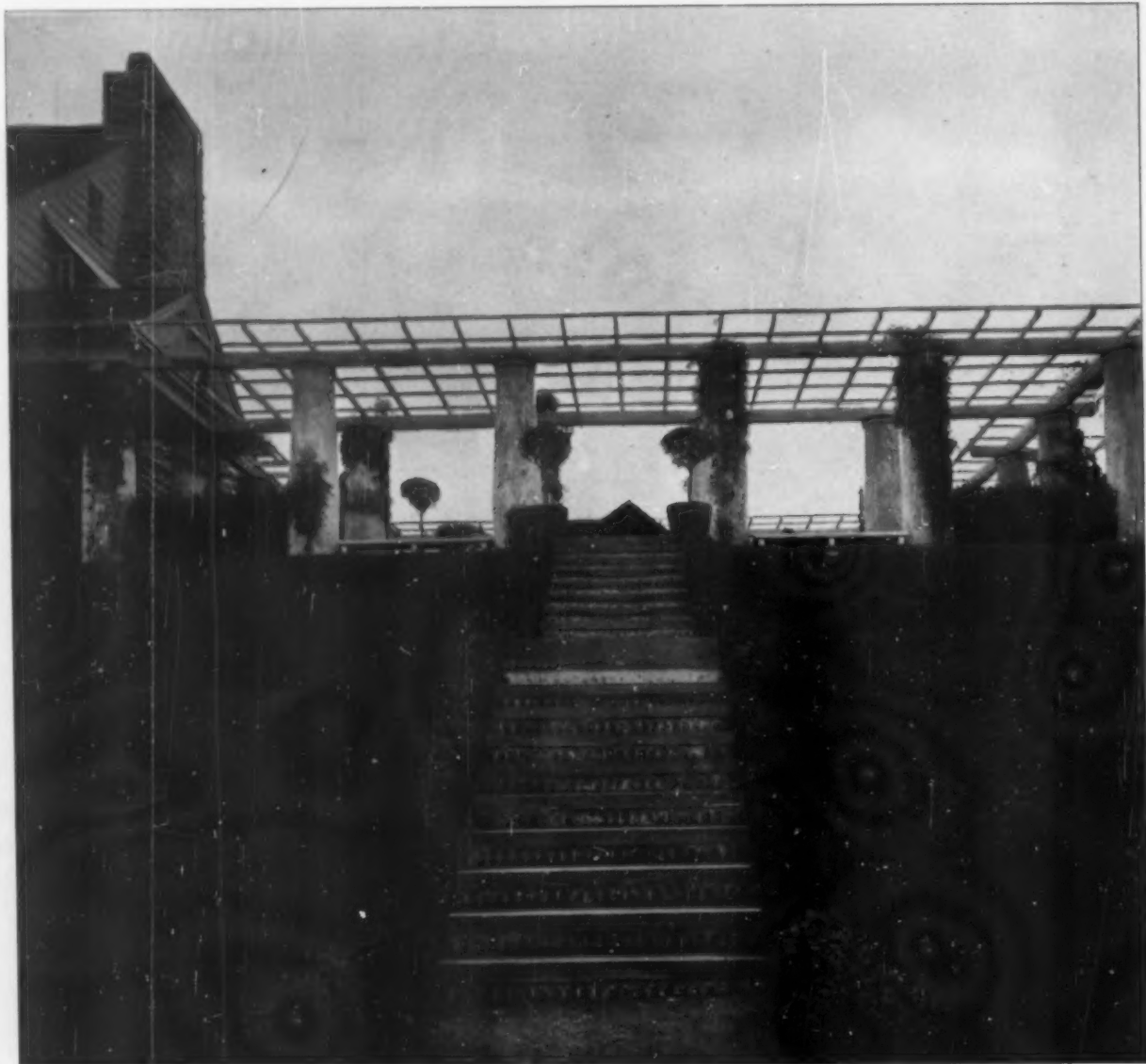
THE HOUSE FROM BELOW

STRATFORD LODGE



LOOKING FROM THE UPPER GARDEN

STRATFORD LODGE



THE UPPER PERGOLA FROM BELOW

STRATFORD LODGE

Southern Italy. But beauty has a way of setting reason at nought; and few can deny that beauty has already taken up her dwelling place in the garden at Stratford Lodge. And if she has done this even before the vines have climbed up to their trellises, how charming a place will the garden be when it has gained

that wealth of quiet interest that an old garden has! When those who see it will, because of its hoarded memories, look upon it as "a sort of repository of old secrets," and will "feel instinctively that the place has been warmed by the sunshine of humanity, and watered from the secret springs of joy and sorrow."



(1) THE TERRACES

FAIRMOUNT PARK WATER-WORKS

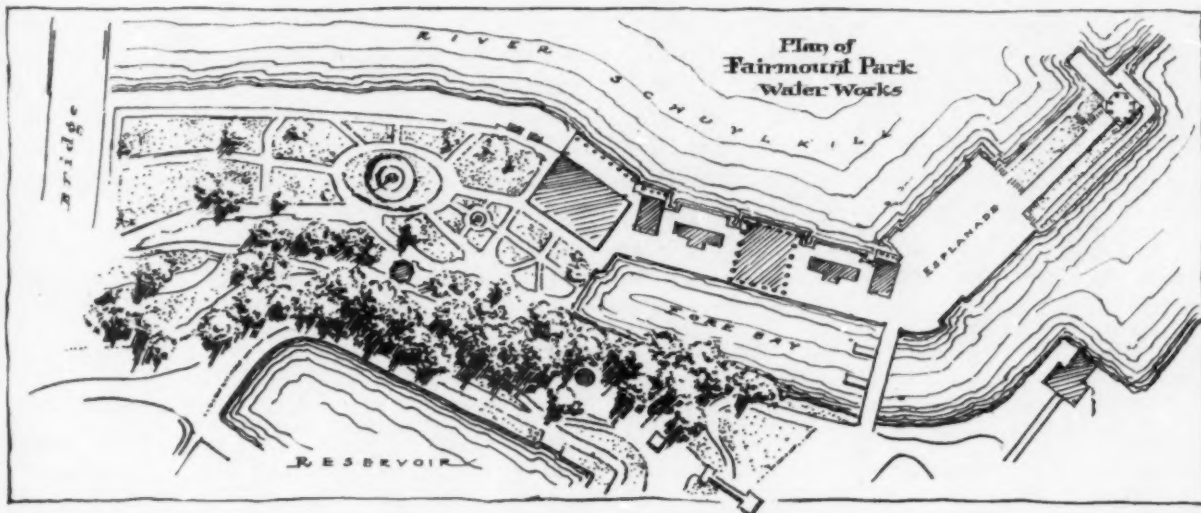


THE FAIRMOUNT WATER-WORKS, PHILADELPHIA.

Architectural effects are seldom thought of in engineering constructions; and even when they are considered, the result is not often a satisfactory one. Occasionally, however, a sympathy of usefulness and beauty is found in these utilitarian works. The Fairmount Water-works, in Fairmount Park, Philadelphia, present this harmony. Not only should the credit be laid to age and the associations of the scene, but to a designer who had artistic judgment added to his scientific knowledge. Far from being pretentious, its arrangement is imposing. If it lack the color and enrichment of more elaborate structures, the bareness of surfaces is relieved by the stains of weather, and criticism is tempered by a sense of history. While it led to

a happy result, the part which Nature played in the setting placed many obstacles before the engineer. After devising foundations at the water's edge, levels had to be formed from a rocky hillside, and space for the fore-bay gained with the help of gunpowder. To such conditions were added the irregularity of boundary lines and the requirements of the water supply. From all these there grew, under skillful hands, an arrangement dignified, simple, and beautiful in the extreme.

Entering Fairmount Park by Green Street the visitor is attracted by the natural scenery immediately before him; and in that direction he is likely to take his way, unless he turn to the left, along the base of the large reservoir which dominates this portion of the Park, and comes out to the river front on one of the esplanades of the water-works. There





(2) THE MANSION THROUGH THE COLUMNS

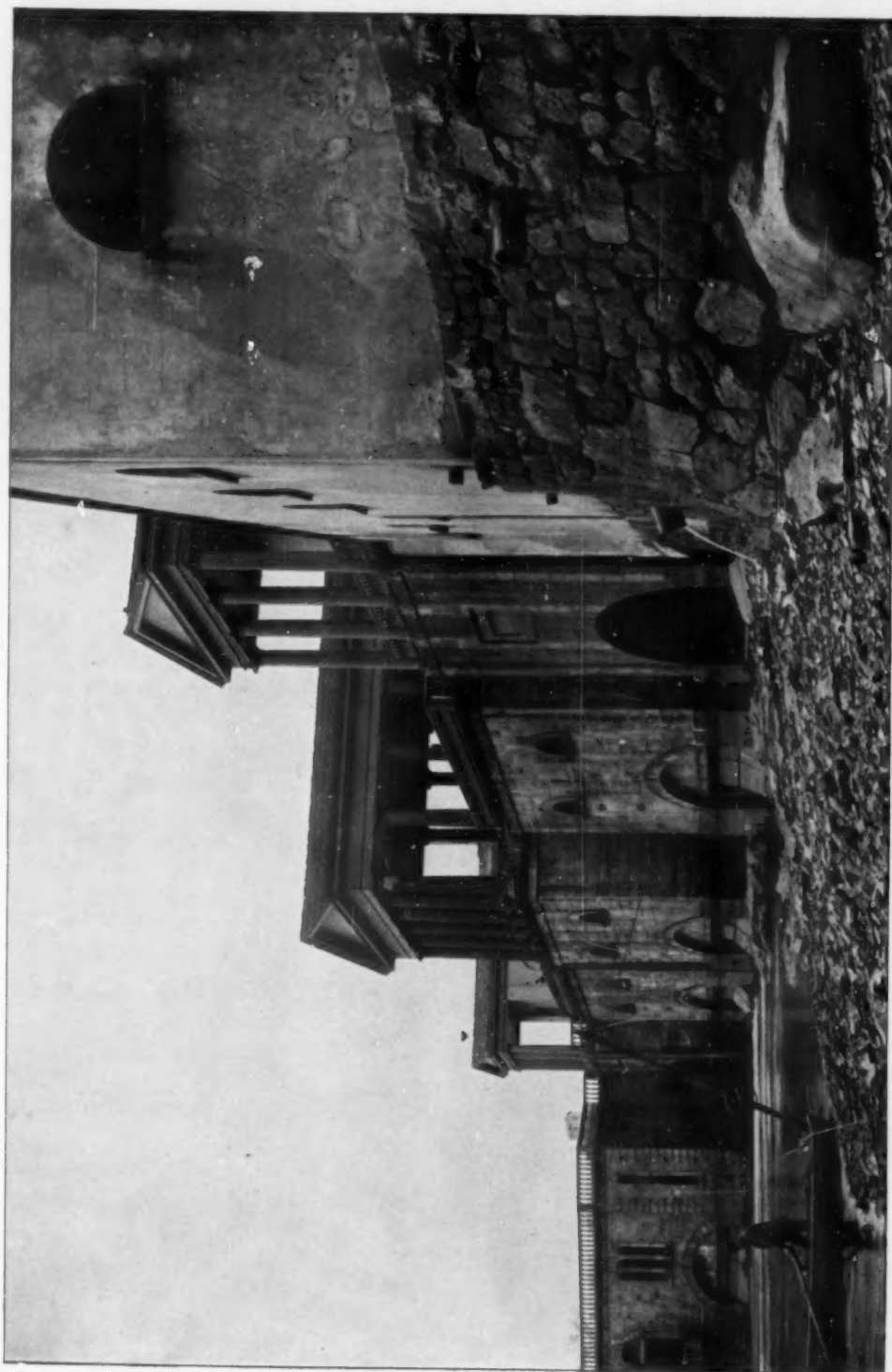


(3) THE WATER STAIRS

he stands between the forebay on one side and the open Schuylkill on the other. From the brink of the former rises the rocky side of the reservoir, spotted here and there with dense growths of trees. Through these, by tortuous ways, paths ascend to the promenade around the basin above; and return through an archway, supporting a standpipe and terrace, to one of the Park drives at the side. A beautiful background, this sheer hillside, for the buildings on the river bank. The foliage makes a play of light and shade and reflects itself in the placid water of the forebay. Between the paths grass grows richly; and in the winter time, its green, hanging over a dripping rock, relieves the bleakness of the snowy scene.

In 1810, long before it was ever thought possible for the city to acquire two thousand acres of land on the banks of the Schuylkill for a public park, Frederick Graff and John Davis were commissioned to examine and to improve the City's water supply. Graff suggested the erection of reservoirs and pumping stations on Morris Hill, as that part of Fairmount was then called. The hill was bought for this purpose; and as subsequent events have proved, it was the nucleus to

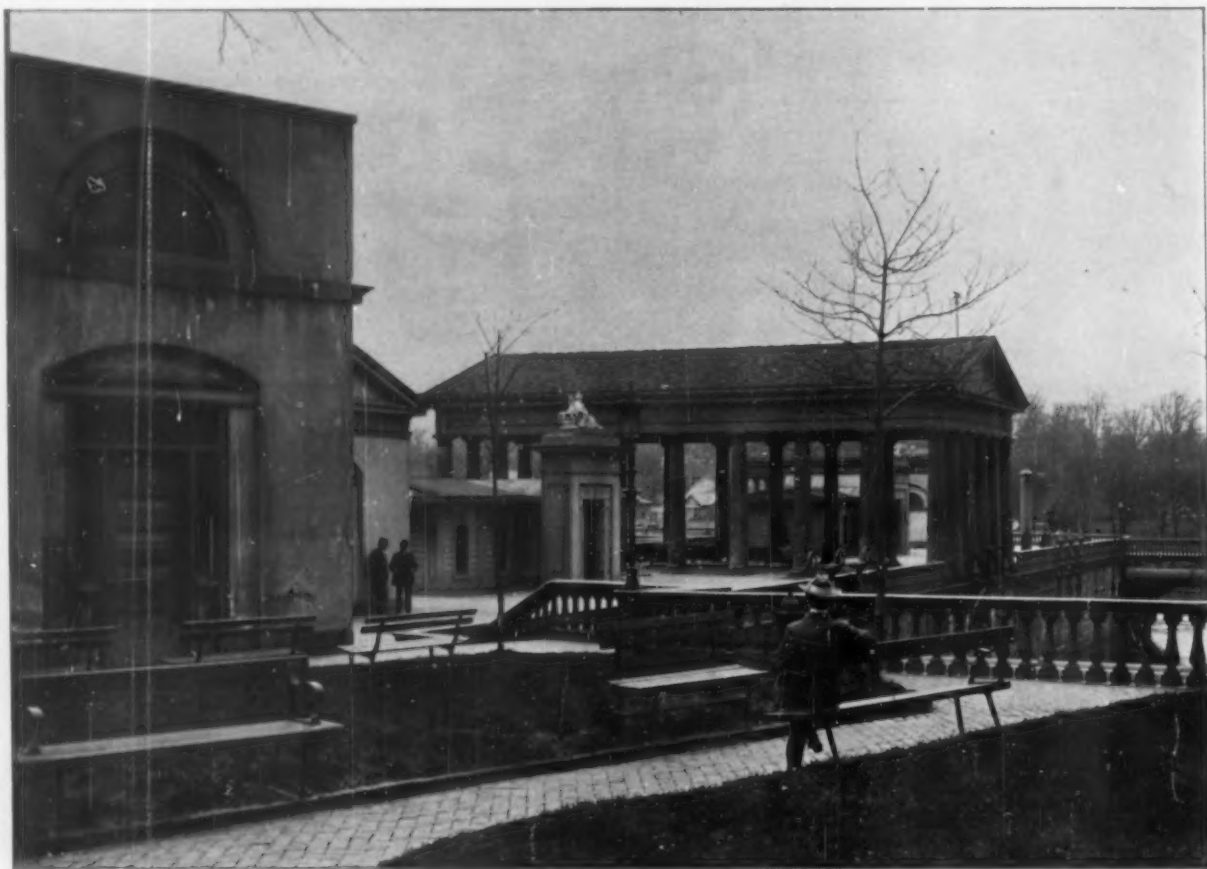
which various tracts of a celebrated pleasure ground have been added. Funds were appropriated for the construction of works at Fairmount to supply the city with water; and to Graff was given the supervision of the work. The building on the right, in the general view at the head of this article, was first erected to contain the engines. About this time one Charles Redheffer, of Germantown, claimed to have discovered perpetual motion. In the newspapers he advertised "that which for centuries has occupied, perplexed, and puzzled the philosophic and experimental world is now fully, completely and perfectly demonstrated in the *self-operating, self-moving machine*, constructed by the subscriber on principles purely mechanical, and now offered to the inspection of an enlightened people." The admission price was given at five dollars, with "female visitors gratis." With a view to its use at Fairmount, a committee was appointed to examine this machine for performing work by a means so attractive. But, alas, when public interest was at its highest, and a committee was appointed by the Legislature to test the justice of Redheffer's claim, the method was found to be a fraudulent one; and into the first building went a Bolton and



(4) THE PORTICOS FROM THE RIVER BEACH

FAIRMOUNT WATER-WORKS

The Fairmount Water-works, Philadelphia



(S) LOOKING FROM THE GARDEN

FAIRMOUNT WATER-WORKS

Watt engine with double-acting vertical pumps.

In 1822 the use of steam was discontinued and the water was pumped, as it is to-day, by turbine wheels. The necessary fall, or head of water, was given by the race and forebay, to construct which a quantity of rock had to be cut away, so steeply did the hill rise from the bank of the river. This accomplished, and the wheelhouses built, an opportunity was found to lay out and cultivate a garden for public resort. With a simple arrangement of grass parterres between brick walks, without hedges and with but few flowers, it added greatly to the picturesque ensemble. It was here that the townspeople flocked on Sundays and holidays; and so alluring were these "Fairmount Gardens" that no stranger was thought to have seen the city until he visited them.

Most of the statuary which is seen in the views is by the hand of William Rush. The son of a ship carpenter, his work as a sculptor

began with the figure-heads of vessels; and in this, his fame reached beyond the seas. For the introduction of standing figures he was especially known. His "Indian Trader," dressed in the strange garb of the North American, excited great admiration among the carvers of London, when seen there on the ship "William Penn." His work grew from these humbler subjects to statues and monuments. A number of Philadelphia's old buildings were adorned by them. In the curious way of early days, Rush mingled the tastes of the artist with those of the city father. He was not only one of the founders of the Pennsylvania Academy of the Fine Arts, but frequently a member of the City Councils. He took part in the public discussion upon the situation of the proposed new water-works; and he was a member of the water committee at the time the works were built. This fortunate circumstance contributed to the satisfactory appearance of their buildings and grounds. Rush was prevailed upon to bring



(6) AN ENTRANCE TO THE WHEELHOUSE



his figures of the "Nymph and Swan" from Centre Square (where the City Hall now stands, and where the first water-works were erected in 1799) and to set them up on the rocks beside the forebay. Jets of water were led to them; and playing in fair weather, they "were of themselves," says an old local history, "a constant wonder and delight." The doorways to the wheelhouses are each crowned with a reclining figure by Rush. Their prominent position attracted for them a great deal of attention and admiration. The records of the time saw fit to thus explain and describe them:

"The male figure is recumbent on a bed of rocks, the water flowing in several directions from him. It represents Old Age, the head covered with flags, a long flowing beard, the body covered with water-grass, etc., and a chain attached to the wrist, intended to emblemize the neutralized state of the Schuylkill by locks and dams. A bald eagle at his feet, with wings opening, is about to abandon

the banks of the Schuylkill in consequence of the busy scene which art is introducing. The female figure is represented as seated near the pump which pours water into the reservoir; on the left side is represented a water-wheel; her left arm gently waved over it is indicative of the water power; her right arm or elbow rests on the edge of a large vase, representing the reservoir at Fairmount. On the side of the vase a pipe represents the ascending main. Water gushes out of the top, falling into the vase, and to make it more picturesque, but not appropriate, overflowing the vase and falling down its sides."

These sculptures, though of wood, are still in an excellent state of preservation; and their whiteness makes a sharp contrast to the lead color of the buildings surrounding them. Within doors statues by this same sculptor are to be found. In niches on either side of the large room of the main building,—now used as a refreshment saloon,—have been set his full length figures of Wisdom and Justice,



(7) FROM THE FOOT OF THE DAM

FAIRMOUNT WATER-WORKS

carved for the triumphal arch erected in front of the State House for the reception to Lafayette. Like most of Rush's works these and the Nymph and Swan (called also "Leda and the Swan") were carved in wood. The female figure of the latter was modeled from a celebrated belle of the time, Miss Vanuxem. A replica of this group was ordered to be cast in bronze by Frederick Graff, Junior, who succeeded his father as superintendent of the works and grounds, and it now stands in the stone fountain-basin in the garden. About the grounds at Fairmount other sculptures have recently been placed. They add a great interest to the scene; their light spots amid the green and gray lead one to excuse the shortcomings of their detail. A figure of Diana overlooks the forebay, and several sphinxes of cheerful mien squat here and there upon vantage points of jutting hillside.

The temptation to examine detail in the architecture of the water-works is not a strong one. It is the unaffected simplicity of the buildings, the interest of their site, their dignity, their irregularity of plan,—so informal for a classic arrangement,—in all these lies the charm of the old group and the beauty of its whole. The masonry and the light gray plastering are shaded by many seasons;

the woodwork and the darkened shingles are cracked and sprung by sun and rain: a neutral mass against the brighter colors in the water, the sky and the Park. The main building (see the general view and Nos. 2 and 7) has a very simple ground plan. A large square hall occupies the center; and in the space remaining between the square and the rectangle, at either end, are two small rooms. Through this hall, upon the level of the gardens, there is access to the portico giving out to the water at a considerable height above it. This height varies with the tide, upon an average of five or six feet, while in the spring time this is far exceeded; and sometimes the wheels are stopped by the river's backing up into them. Below this terrace the space lighted by the semi-circular windows where the machinery used to be is now a lavatory. In the second story is the dwelling of the engineer.

The entrances to the wheelhouses (see the general view and Nos. 1 and 5) are in a sort of frame clerestory, which rises above the large room containing the wheels. A long, low superstructure formerly connected these; but it has been removed and a shelter pavilion erected. Entering the doorway shown in No. 6 the visitor descends into the wheel-



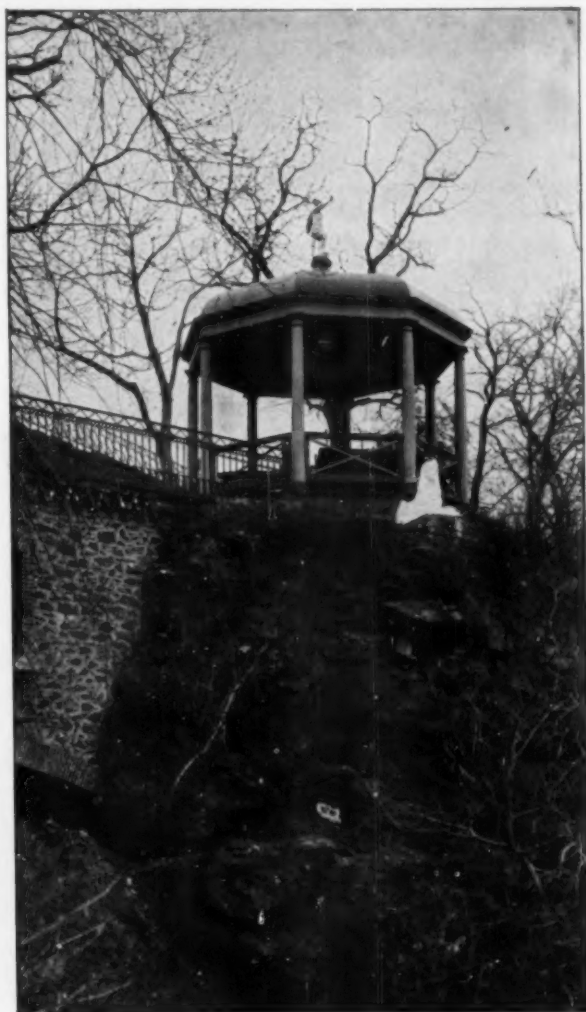
(8) FROM THE RESERVOIR HILL

FAIRMOUNT WATER-WORKS

house, which expresses itself on the exterior by three broad projections in the river wall (see the general view). In the axis of each of these is a turbine between its pair of pumps. In addition to the windows in the clerestories, this large room is lighted by semi-circular openings just below the iron balustrade of the terrace. Walking between the machinery one emerges upon the small balconies near the water level (one of these is seen in No. 7). The massiveness of the stone-and-plaster main building, and the heavy revetments below it and around the forebay, contrast with the pavilion of wood. The small buildings at either end of the clerestories are used for an office, and for a toolhouse and repair shop. During the six-



(9) LOOKING PAST THE SPHINX



(10) A SUMMER-HOUSE ON THE HILL

ties, under the direction of John Birkenbine, another large wheelhouse was added, in an oblique position, between the old one and the dam. The roof of the wheelhouses is at the same time the floor of the esplanade. Below in the damp rooms, wanting for repair, the ponderous turbines drive the pumps and raise millions of gallons of water a day. Above it are promenaders and children at their games.

Nowadays, when the scale of public works has grown large, and wealth lays elaborate plans for subdivided crafts and professions

to execute them, it is difficult to arrive at a result as satisfactory as the water-works at Fairmount. Perhaps the simplicity of the times made them possible, possible for a man like Frederick Graff to work unhindered upon his ingenious and artistic line. His excellent drawings, still preserved to us, prove his knowledge of architecture and his sense of proportions. The careful way in which he designed his machinery upon the same sheet of paper with the building to contain it is one of the unseen causes for the harmonious group we have to-day.

House & Garden

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and HERBERT C. WISE.

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THE lively interest in gardens that has shown itself in this country within the last few years is but another proof of the truth of Bacon's oft quoted words, "a man shall ever see, that, when ages grow to civility and elegance, men come to build stately, sooner than to garden finely; as if gardening were the greater perfection." The latter half of the eighteenth century was, as far as this country is concerned, the period during which civility and elegance reached their finest development; and the stately colonial mansion was thought incomplete without a suitable setting of formal gardening. As taste declined with the growing years of the nineteenth century, the reasonable unity between the house and its surroundings, formerly so well considered, fell almost out of sight. If any attempt at it were made it generally resulted in the case of the larger houses, in an expanse of cropped lawn, dotted with crescent or star-shaped flower beds between which and the front gate an Apollo Belvedere made cast-iron eyes across the driveway at a chaste and unresponsive (because equally cast-iron) Diana. As for the smaller house, the ideas of the naturalistic school have been inculcated for so many years with such ardor, that its owner even to-day can scarcely see the

absurdity of treating its half-acre in imitation of a rolling landscape.

Whether our own age be one of civility and elegance, it might be profitless to inquire; but certainly, though we have come in many instances to build stately, the art of our gardens has not kept pace with that of our buildings. The thought of the fine garden as the natural accompaniment of the stately house has too seldom presented itself to have been realized in many instances. But now we are by way of changing all that; and though the examples of how the thing ought to be done are still all too few, we are not without them. Just now they are more easily found in connection with houses of great cost than about more modest homes; but signs show that better things are at hand, even where the grounds are small and the amount to be spent very limited. To the fact that the revived interest in gardens and gardening is a reality, and not an affair of the imagination, many things bear witness; as first, the large sale of certain recent books, one of the most expensive as well as successful of which deals purely with garden design, while another still more expensive is devoted to horticulture; second, the space which magazines and especially those of the greatest circulation are giving to the subject; third, the addition to college curricula of classes in horticulture and gardening, and the foundation of new schools of landscape architecture. In short, as Mrs. Merritt puts it in her recent article on "Making a Garden," everybody who can acquire land, whether in a window box or in broad acres, has caught the infection,—an infection of health and happiness.

However real the present interest in the subject, there would be no excuse for the appearance of *HOUSE & GARDEN* were it merely another added to the list of magazines that treat of gardening from the horticulturists' point of view. Its own point of view is that of the architect; but of the architect to whom the house and its garden seem so intimately related that the attempt to design the one without duly considering the other is an attempt that can never reach the highest level of success.

OLD HOUSES IN KENT AND SUSSEX.¹

Works dealing with the domestic architecture of England, such as those of Gotch, Blomfield, or Belcher and McCartney—excellent as they are—pass over without illustration, and almost in silence, the cottages and farmhouses of the country. The admirable little book which forms the subject of this notice gives proof of the abundance of such buildings and of their high artistic interest. It contains a hundred illustrations; and among them there is scarcely one which lacks the singular charm that pervades the examples given here.

Indeed the only embarrassment in illustrating a notice of such a book is an embarrassment of riches, for it is hard to choose where each plate has some special claim to reproduction. As an introduction to Mr. Davie's photographs, Mr. Dawber has contributed an essay on the types of structure represented and on the changes that took place in their construction and treatment. This essay coming from the pen of an architect, known for his excellent designs of minor buildings, is done in so sympathetic and so thorough a way as to add greatly to the interest and usefulness of the book. It is our intention here

to present a brief outline of this essay, giving the author's ideas as faithfully as possible and, as far as may be, in his own words.

The houses shown are, with rare exceptions, of the sixteenth century, or later, since very few of the abodes of the poorer class have remained from the Middle Ages; and

whatever may have been the foreign influence upon the architecture of the larger houses, it is certain that among the smaller buildings, standing modestly by the wayside, one finds the work conceived and carried out entirely by Englishmen. It is this old cottage architecture, more than anything else, that has made the South of England so picturesque and has produced the quiet beauty of its villages and hamlets. One of the charms of these cottages is that they never pretend to be anything but what they are. There was no straining for effect either in construction or ornament; and there was nothing fantastic

in outline, or frivolous in detail, to detract from the simple dignity of the buildings. One of the main characteristics of building generally, in former times, was suitability to situation, and a right use of local materials; so that we find in these examples from Kent and Sussex types distinct from those of the northern counties. In certain districts there were well defined styles, carried on for many years with but little change. The old builders used traditional forms, but with such freshness and individuality that, though every detail may be familiar, each house has a certain character distinct from its



THE SIX BELLS INN



SWAYLANDS

neighbor. Detail and design varied perhaps with the introduction of new ideas; but the old materials were still used on the traditional lines. As the entire weald of Kent and Sus-

¹OLD COTTAGES AND FARMHOUSES IN KENT AND SUSSEX, by W. Galsworthy Davie and E. Guy Dawber. 7" x 9 1/2"; x, 28 pp.; 100 collotype plates. London, B. T. Batsford; New York, Longmans, Green, & Company, 1900. \$7.50.

sex was formerly covered with timber, the natural building material for the less important houses was wood,—only the larger being of brick or stone. These timber houses constitute a class by themselves; and the earlier of them show pretty clearly the arrangement of a yeoman's house in the sixteenth century. In the most usual plan the common room was in the middle, with other rooms at either end forming, often in the second story only, slightly projecting wings. This arrangement may be seen in the Six Bells Inn at Hollingbourne. Such a plan was the usual one of the Middle Ages. It prevailed throughout England and was the origin of the E and H shaped plans so frequent in the times of Elizabeth and James I. Gradually the plan became enlarged, or altered; until in the eighteenth century, it lost its distinctive character, though for many years it remained the type of the English country house. This Inn shows clearly the simple manner of framing with heavy uprights and great curved corner posts,

hewn from the butt of a tree and placed root upwards, the top part curving diagonally outwards to carry the angle post of the upper story. For the most part the timbering was very simple,—often of pieces eight or nine inches square with very narrow plaster panels between them,—as at Swaylands. The house in its first stage was a mere timber skeleton; and until the framing was well advanced it had to be propped and stayed from the outside. The slots to receive these stays are still to be seen in the larger timbers on the ground floor of many of the houses. The spaces between the uprights were ordinarily filled by plastering, though there are examples of the use of brick, and sometimes they were even filled with oak planking, as in the delightfully quaint house in the churchyard at Penshurst. They thus bore but little resemblance to the elaborately curved and often less pleasing timber-work of Shropshire and Lancashire. But as time went on, the whole framing of the houses underwent a change. The timbers were



IN THE CHURCHYARD, PENSHURST



AT TONBRIDGE



At Tillington, near Petworth,
Sussex



placed further apart, and curved braces were inserted with larger plaster panels, as in the houses at Tonbridge and Northiam.

Such construction is subject to great shrinkage of timber; and in time, various expedients for keeping out the weather had to be resorted to. To hang the walls of the old buildings with tiles was naturally one of these; and the kind of thing that resulted may be seen in the Seven Stars Inn at Robertsbridge. In the eighteenth century tile hanging was very freely adopted, and many new buildings were treated in that way, as at Goudhurst. So common is it that hardly an old house is to be seen in which it does not somewhere make its appearance. Plastering, used at first only between timbers, was soon resorted to for covering entire exteriors; and at a later date many houses were constructed with the original intention of being plastered on the outside, as in the case of the charming example at Charlton. Weather-boarded houses

are also typical of the district, and are treated with due appreciation of the material. The weather-boards, at first used to keep old houses dry, were afterwards employed in original construction, as in the house at Mayfield. The boards were generally six or seven inches wide, and were often tarred, making a very effective contrast with the red roofs and walls. In many parts of Sussex, as at Tillington, near Petworth, houses are found in which the mullions, doorways and general walling are of stone, while the labels, strings and arches are of brick. Curiously enough the effect is not unpleasant.

Chimneys were one of the most important elements in the external effect of a great many of the houses. The simple, bold way in which they rise from the roofs, or spring in clustering shafts from the sides or gabled ends (as at Penshurst), is always attractive. The utmost ingenuity seems to have been exerted in their arrangement; and almost all the



THE WELL HOUSE, NEAR NORTHIAM



AT TILLINGTON



AT PENSHURST



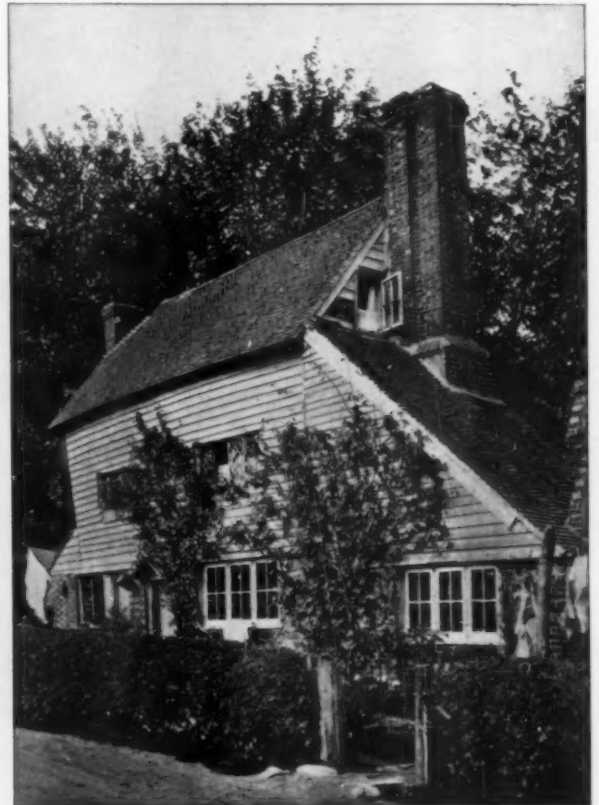
AT FITTLEWORTH

illustrations indicate the importance of the chimney in the design. The roof is always bold in outline, simple in plan, and picturesque in treatment; and the houses owe much of their charm to the fact that the roofs are so

unbroken. The stone of the country does not lend itself to the customary separate shafts, so that before leaving the roof stone was ordinarily abandoned and brick unreservedly used as a substitute. In the country around



THE SEVEN STARS INN



AT MAYFIELD, SUSSEX



AT GOUDHURST, KENT



AT CHARLTON, KENT

Petworth, a district of stone, there are many beautiful examples of this treatment (such as the one from Tillington), where the lower part forms a large ingle recess, often lighted by small windows. The sloping sides of the roof are tiled and finished on the outer edge by a series of brick crow steps, and the stack is carried up either in detached shafts or in a clustered group. It is interesting to note that, when the shafts are separated and placed diagonally, each face is made two and a-half bricks in width, a proportion universally observed and one that always gives satisfactory results. The most common roof covering was a thick tile, of an agreeable dark red, but unevenly burned. The irregularity of the tiles themselves and of their placing, and the way in which this irregularity produces a delicate play of light and shade, may be very clearly seen in the roof of the house at Swaylands, near Penshurst. Thatched roofs are



STONEHILL FARM, CHIDDINGLY

frequently met with; and in Sussex, many of the houses are covered with Horsham stone slates (as at Stonehill Farm), thick and heavy, large at the eaves and diminishing toward the ridge. In most of the old houses the rooms were low, seldom more than eight feet high; and the roof was brought well down on the side walls, so that the rooms upstairs were frequently badly lighted and ventilated, and little or no use was made of the large space in the roof over them.

The cottages and farmhouses shown in the book are such admirable examples of simple, straightforward building, that their very careful study will repay all who are interested in the artistic treatment of minor buildings; and though their direct copying in our own country would certainly be a thing to be deprecated, the suggestions they offer and the lessons to be learned from them cannot fail to be of the utmost use.





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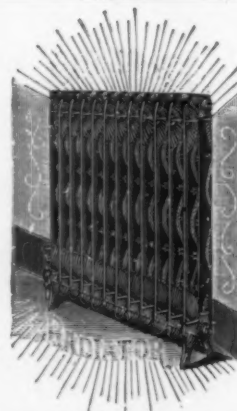
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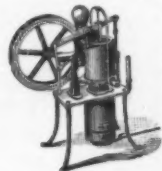
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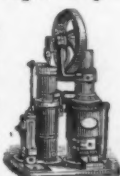
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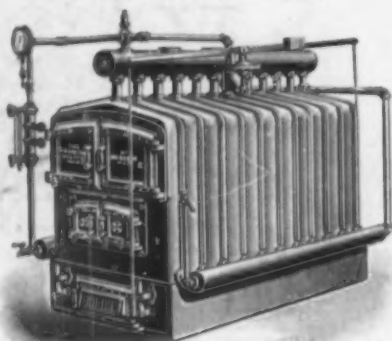


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