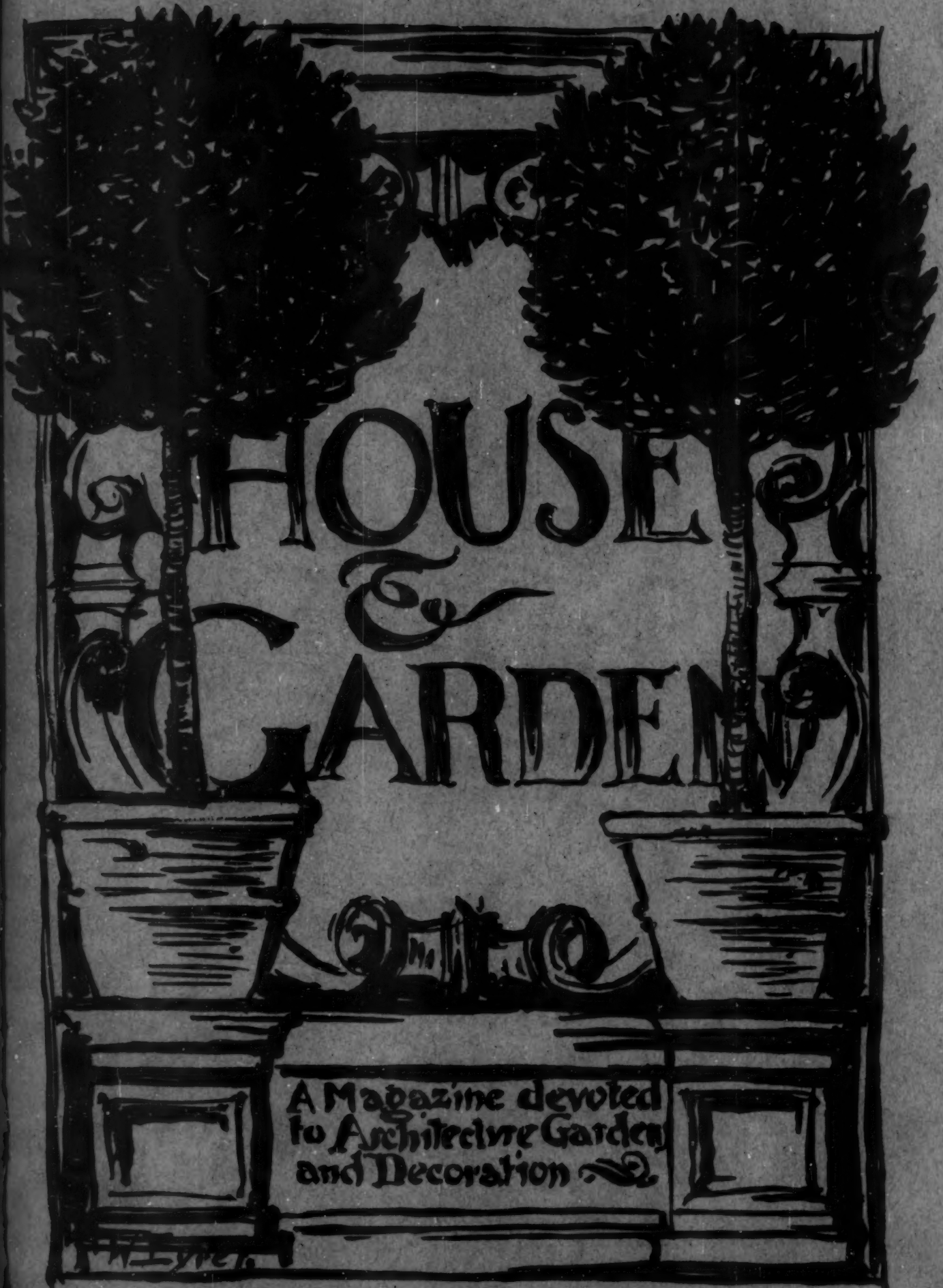




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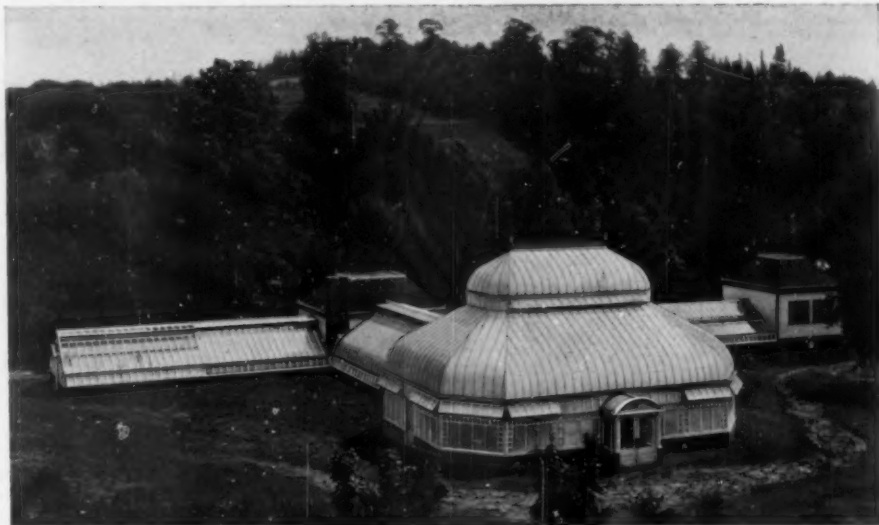
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These articles were read at
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at Washington, D. C., and were received with such an interest that Mr. Glenn Brown, Secretary of the Institute, was empowered to arrange for their publication. This has been undertaken by

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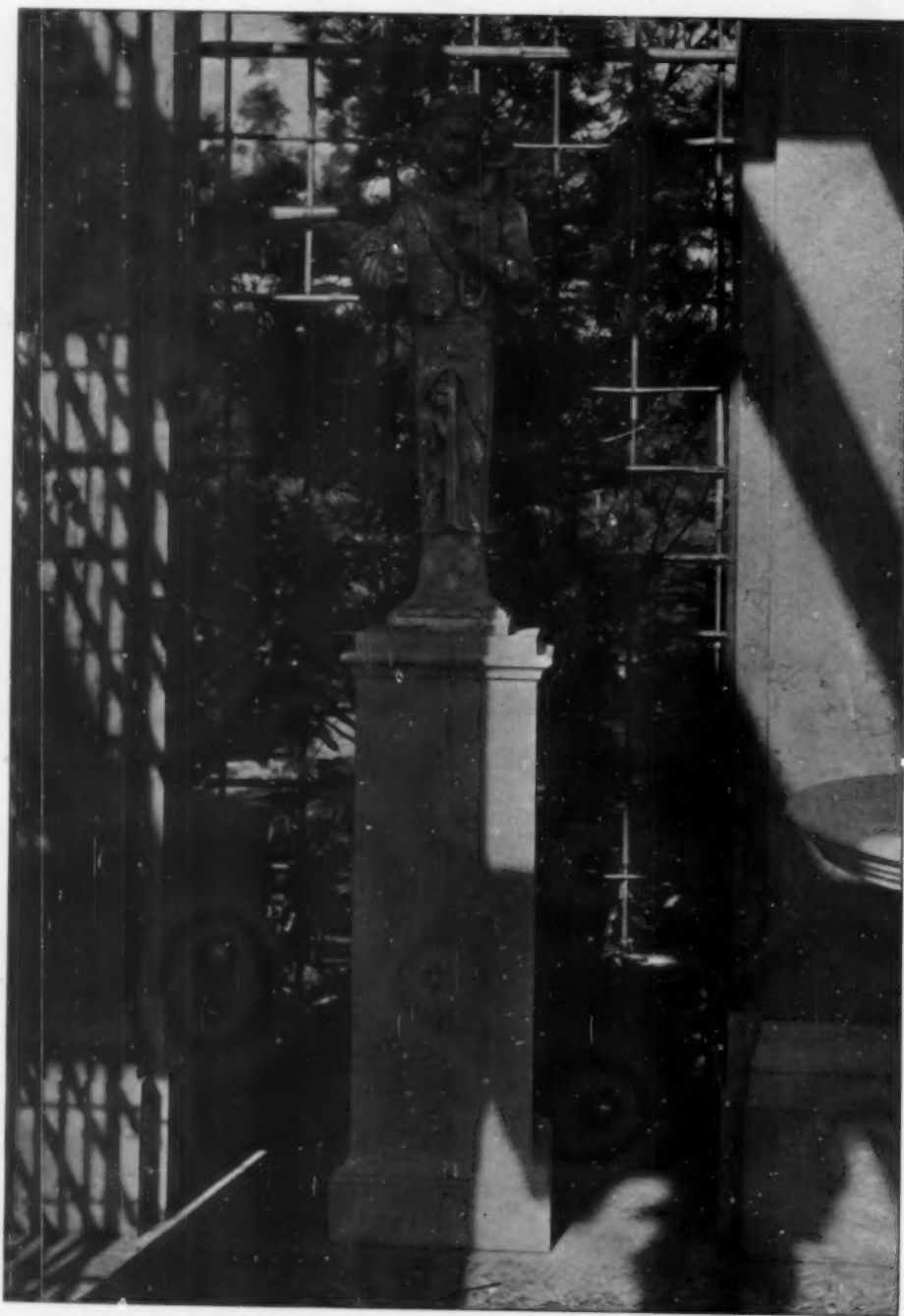
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A SUN-FLECKED SATYR

House & Garden

Vol. 1 September 1901 N° 4

THE SCULPTURES OF FAULKNER FARM.

[T is not enough that a garden should be a good composition in line and mass, in color and light and shade, that it should be a satisfactory combination of bloom and verdure and gravel paths, that it should serve adequately as a modulation from art to nature, solely through the progressive influence of art *on* nature, from the frontier of wilderness to the dwelling that forms the focus of the composition. Contrasts, accents, are imperatively needful; reflecting water, chiseled stone, sculpture, wrought metal; all these things are necessary for a perfect composition, necessary also to the fulfilling of the chief function of a garden as a mediator.

In the Italian garden one hardly knows which predominates, man's handiwork or nature's: statues and fountains, balustrades,

AWEYRE



A GARDEN CORNER

FAULKNER FARM

terraces and steps, vases, urns and sculptured fragments of many kinds, all mingle with the well-controlled vegetation until it would be hard to say which was of primary importance. And the same is true of the Japanese

garden where the influence of men's hands and brains is less evident, though equally omnipresent, and where big lanterns of stone and bronze, crafty little bridges, terraces and pavilions all work themselves into the pic-



THE TERRACE

FAULKNER FARM



OLD ITALIAN URN

FAULKNER FARM

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OLD WELL-HEADS



FAULKNER FARM

ture without effusiveness, but very effectually, and so make it what it is.

Art begins where nature leaves off; there is no other connection between them, though M. Zola, Mr. Howells and most of the modern French painters have said otherwise. Nature serves the artist solely as a point of departure, and the greater the departure the better for the artist, but in his hands the immobile and voiceless creatures of the earth are a wonderful means to a no less wonderful end. They become but as paint and canvas to the painter, as marble and

chisel to the statuary, as bricks and mortar and fine stone to the architect, and out of their elemental quality is produced an artistic whole. Then a strange thing happens, for the natural forces again assert themselves: the humble elements become the life-giving spirit, and the work that man has conceived and wrought out of the vesture of the earth must wait for nature herself to come and vitalize with the bloom of time that fuses all and makes it a living thing.

Mr. Platt as a good gardner, has, of course, fully understood how finally essen-



A DESOLATE ROMAN TOMB

FAULKNER FARM

tial to a garden is the intermingling of conscious art in the shape of craftsmanship. *A Garden Corner* becomes a flush of bloom, guarded and controlled by the hard wall and the verticals of the pergola, and accented by the crumbling sculpture of *Old Well-heads*. The green velvet of *The Terrace* is framed again by the keen line of balustrade,

salian heights, gazes from one eternity into another, heedless that now not the leaves of the cypress and bay, but the slim needles of the new-world pines whisper behind his head.

The masks and garlands of *A Desolate Roman Tomb*, the crinkled carving of *A Venetian Well-head*, all play their part in a composition that is not only for the outer eye, but as well

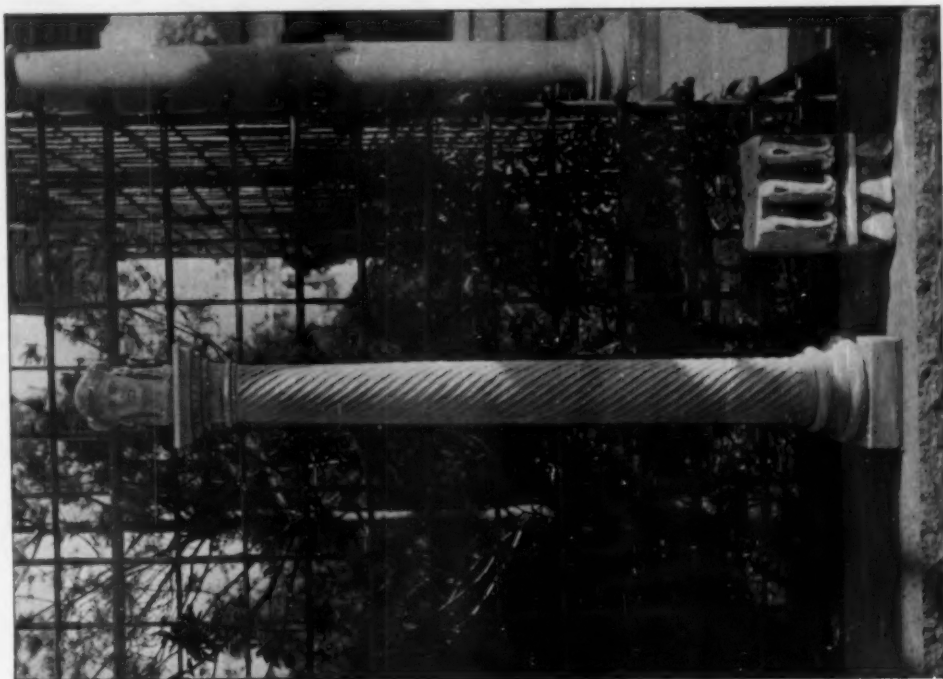


A VENETIAN WELL-HEAD

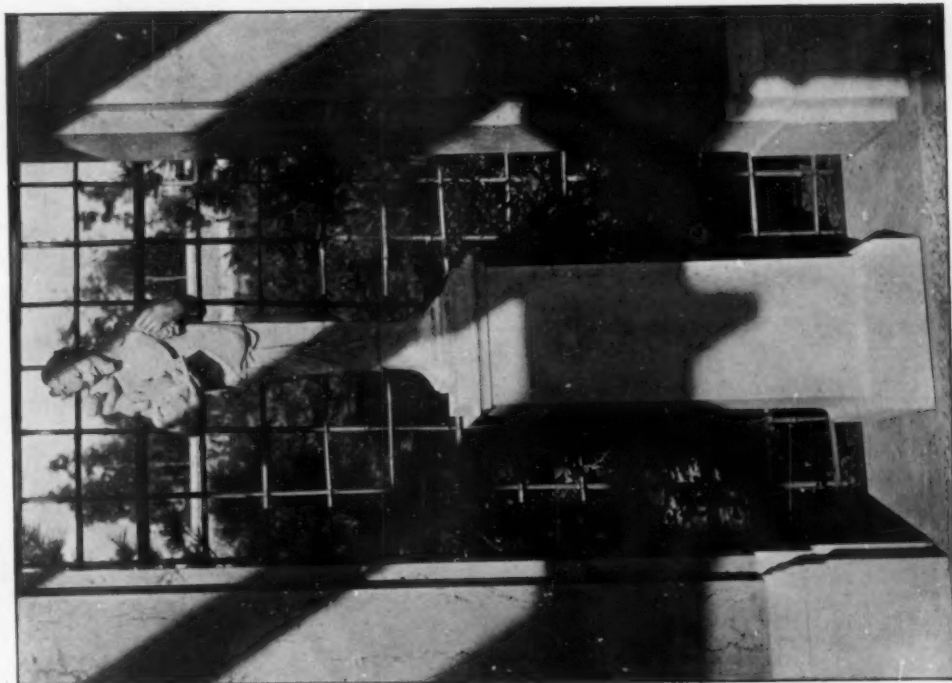
FAULKNER FARM

while the *Old Italian Urn* gives instant life to the composition. Under the vine arbour *A Sun-Flecked Satyr* gives a sudden fillip to the fancy, or the lovely head of a *Young Bacchus*, vine-crowned, against an arras of moving leaves, brings a sudden daydream from over seas and out of the ghostly past. *An Impassive Olympian*, far-wandered from Thes-

for that subtler apprehension that lays hold of inner and spiritual things through the outward and visible sign. For in this also, gardening is at one with the other arts, it can please and it can inspire, and no art can do more—or less—the difference is in degree. Some day we shall find that there is no such thing as Fine Art, or that there is nothing



AN ARBOUR ANGLE



FAULKNER FARM

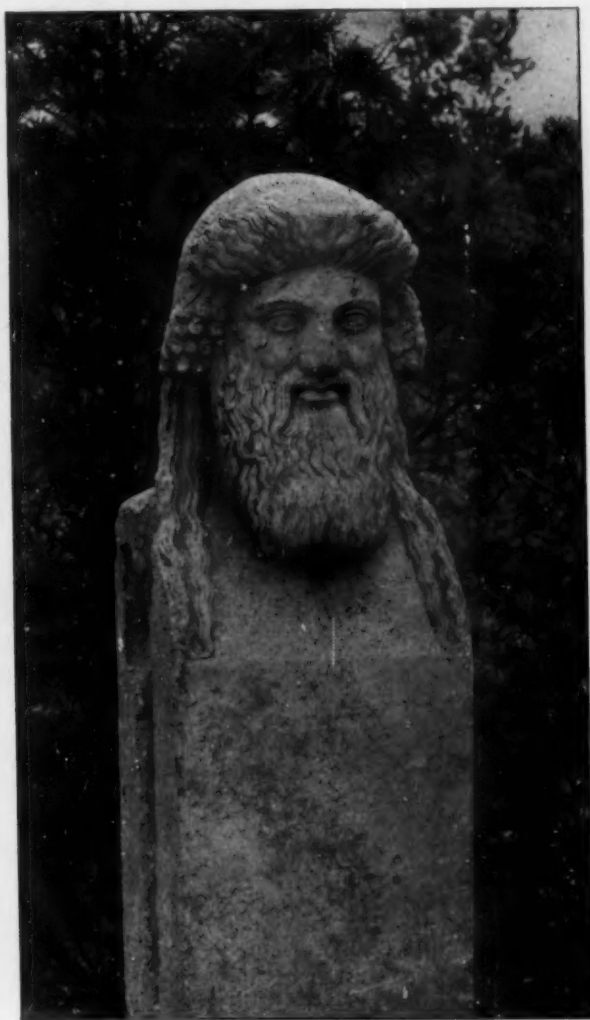
A SYLVAN GOD

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ROMAN VASE



AN IMPASSIVE OLYMPIAN

else. If a man brings into existence a thing that is beautiful, and that is therefore perfectly pleasing to the eye, that is capable of seeing: a thing that is instinct with the personality of its creator and therefore appealing to the sympathy of others: a thing, finally, that is powerful to suggest memories and fancies, dreams and visions and all the phantasmagoria of an unhampered soul,—if a man does this he is an



artist, and he has made a work of art, whatever his methods, his tools, his material, and if he does *not* produce this, if his work is ugly, or impersonal, or uninspiring, he is nothing, even though he wear a red rosette in his button-hole or writes "R. A." after his name.

As I said before in the first of these casual notes, one must contend against odds in searching for the desired emotion, the evanescent vision, when one con-



fronts the sculptured records of the past in the barbarian environment of a museum. Such an institution has an archaeological value of sorts, and serves as a fire-proof storehouse until better times, but dull ranks of ranged busts, crowded gatherings of heterogeneous statues, old urns and vases and bas-reliefs piled pell-mell in a white-washed room, stand dumb and tongueless to the imagination; they are prisoners in the hands of uncomprehending captors, and they cannot speak. But one statue, even if it is of a poor school and decadent time, placed by itself in a spot where it may play a part, and within an environment that gives it life, such a statue becomes at once a work of art, its tongue is loosened, and it may speak for all to hear. The little twisted column with its tiny bust in *An Arbour Angle*, would count for nothing in a museum; nor would the *Tomb Relief*, the *Roman Vase* or even the *Sylvan God*, but here, exalted to a certain dignity, given a



YOUNG BACCHUS



fitting task, treated with respect, they not only perfect the garden as a composition and a plexus of compositions, but they assume or reveal an actual value in themselves. We have hoarded and stored now for many generations, some day we may awake to an appreciation of the artistic value of works of art, and so give them a worthy setting.

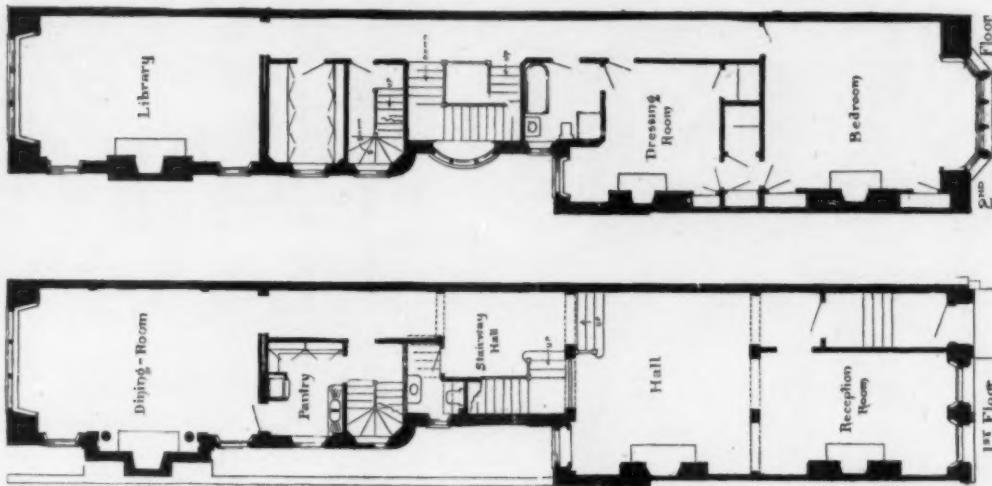
These gardens then, are well begun: that is, the creative faculty in man working in accordance with the directions of that mystical entity that no one can explain—the imagination—has done its part, but it still remains for nature emancipated from control to give the final breath.

When the verdure shall have broken a little from control, when mosses creep up the clean stone steps and lichens cling to the thin lines of the carven stone, when the bloom of time has fallen over all, softening, moulding, unifying, then the work of art will be complete.

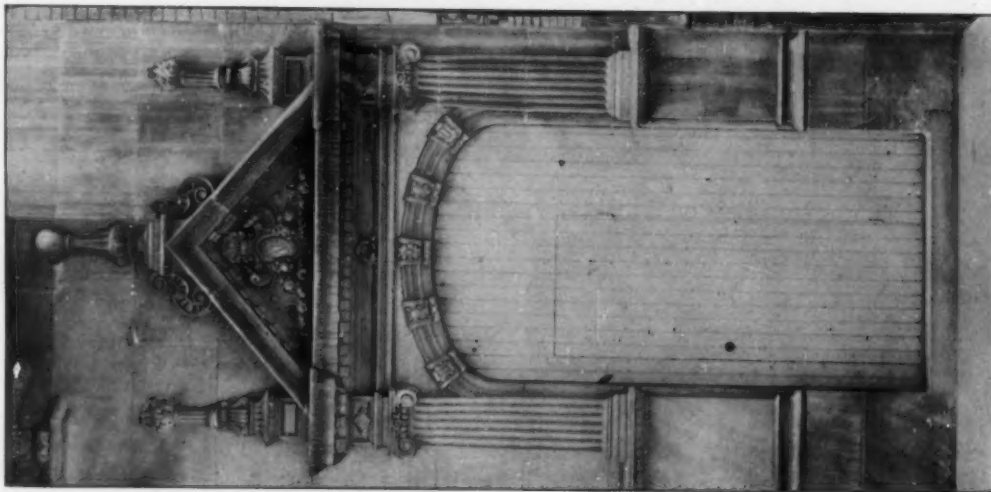
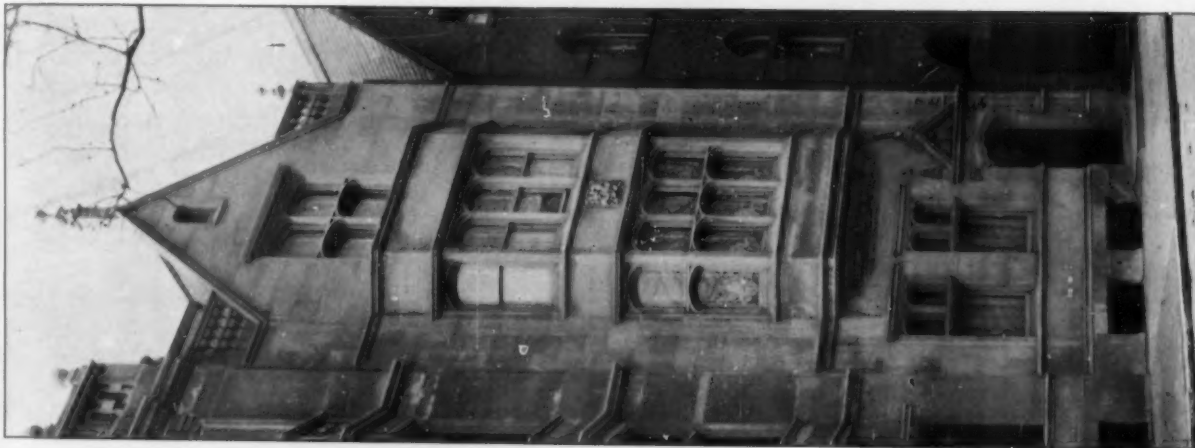
Ralph Adams Cram.



TOMB RELIEF

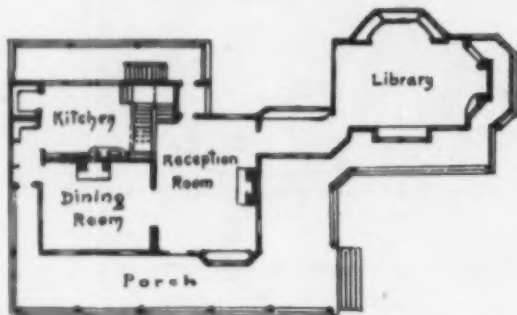


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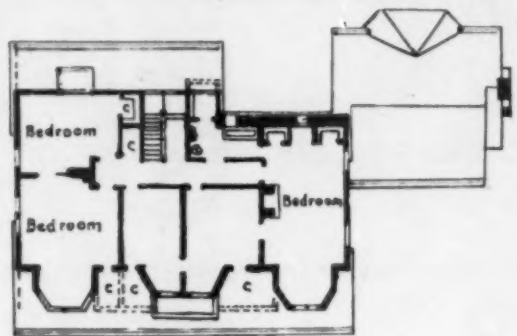
RESIDENCE AT
1816 SOUTH RITTENHOUSE SQUARE
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"Sonnenschein," at Harrison, Westchester County, New York



First Floor Plan

THE PLAN



Second Floor Plan

"SONNENSCHIN"

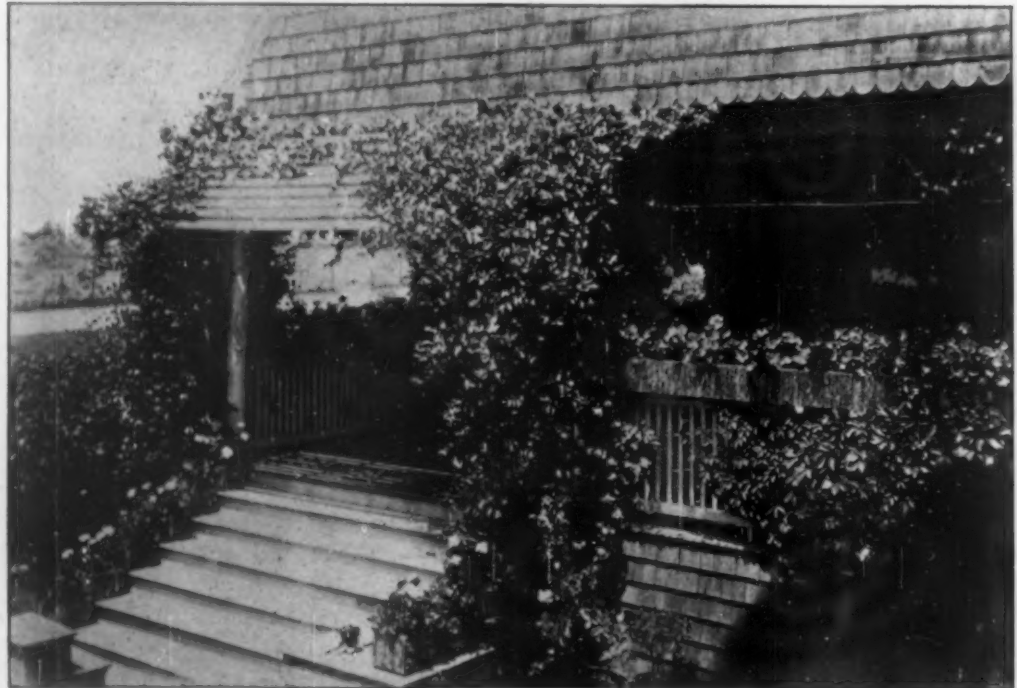
"SONNENSCHIN,"

AT HARRISON, WESTCHESTER CO., NEW YORK.

Designed by William H. Beers, Architect.

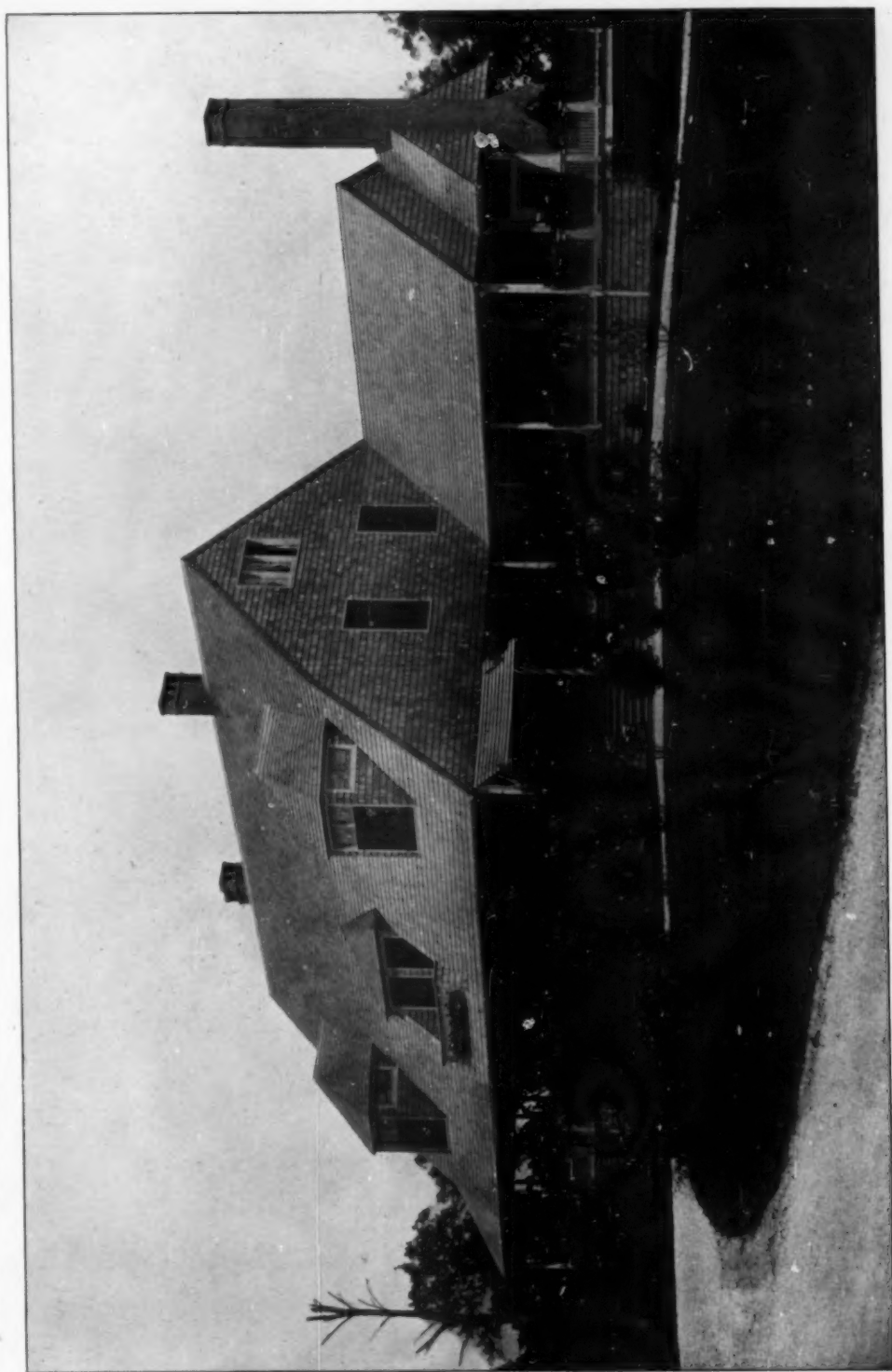
NOT far from the waters of the Sound, and in a park of about three hundred acres, stands a house which expresses in its cheerful

homelike aspect the German name which its owner has given it. By an angle in *The Plan*, *The Vine-clad Piazza* is given a generous exposure upon the west and south. Projecting unroofed around the end of the library the outlook is further extended from this outdoor living-space which, in our in-



THE VINE-CLAD PIAZZA

"SONNENSCHIN"



"SONNENSCHN," AT HARRISON, N. Y.

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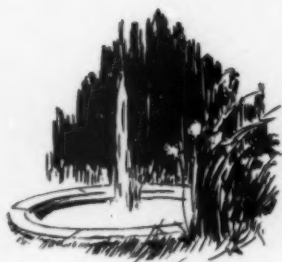
THE LIBRARY

"SONNENSCHEN"

creasingly hot summers, is becoming all the more important a feature of our houses, where many hours of day and night are spent, and where the functions of several interior rooms are often united.

The panelled vestibule, with shelves of palms and flowers, leads on the left to the reception-room, and on the right to *The Library*, a delightful living-room with walls of old red, a fire-place at one end and bays upon either side. On the second floor liberal dormers, breaking the expanse of roof, admit the summer breezes to five large bedrooms, while

shuttered single windows on the north give the protection needed in winter. Three servants' rooms in the attic are lighted by a larger dormer on the east or rear. A grade declining toward this side of the house admits of an ample basement. There is no attempt at formal gardening at *Sonnenschein*. Its grounds are dotted with shrubbery in a way as free and natural as its own surroundings, where the straight lines of a "lot" are not to be found, and where the whole environment can but add to the title of the architect's design and his home.



"CAIRNWOOD,"

AT BETHAYRES, MONTGOMERY CO., PENNA.

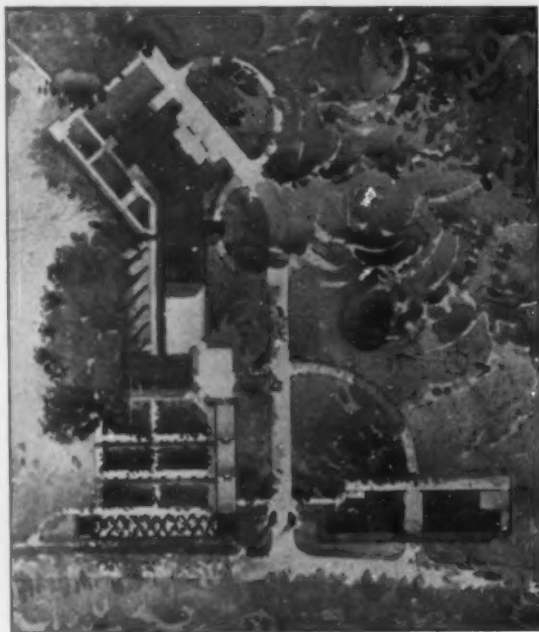
Designed by Carrère & Hastings, Architects.

AS long as cities bring prosperity to men, as long as a country-side brings them peace, will homes be reared apart from the smoke and noise of cities and the bustle of their pavements. Wherever the will of man has been free to exercise selection—and *some* degree of freedom has always been his—the citizen of leisure has withdrawn himself to rural surroundings near the city of his interests, and yet to all the senses remote from it. What a wholesome tendency this is. How much the manor-house has given to

civilization. Whatever its present condition may be it remains for us often the only witness of events of history, or the creations of art or literature. "Nothing," says Stuart Mill, "contributes more to nourish elevation of

sentiments in a people than the large and free character of their habitations." He thought that his visits to Ford Abbey were an important circumstance in his education.

The rolling country of our Eastern States gives the best of settings for the rural homes which are becoming an important phase of our national life. The nearness of mountains becomes overpowering, and the plain becomes monotonous, but a varied country of rich meadows and hill-sides interrupted by



PLAN OF "CAIRNWOOD"



FROM THE HILLSIDE

"CAIRNWOOD"



THE NORTH SIDE

"CAIRNWOOD"



THE TERRACE

"CAIRNWOOD"

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AN END VIEW

"CAIRNWOOD"

woodlands is a fair average of nature, and is the kind of view that most of us would select for a permanent abode. It is in just such a landscape that *Cairnwood* stands. In ascending toward its entrance of ponderous iron gates hung on tall brick piers one sees the



THE BALUSTRADE OF THE TERRACE

"CAIRNWOOD"



THE PERGOLA FROM THE NORTH END

"CAIRNWOOD"

house emerging from its trees, and one is tempted to look backward at the wide expanse of country-side which the windows of the principal rooms command. By a kind of intuition the farmer who built his house long ago on this very site so placed room beside room that this outlook toward the southwest was made full use of, just as it has been by this new mansion of buff brick, of Indiana limestone and roof of slate. *The Terrace* retains the old elevation raised before the doorway of the farmhouse. The



A GARDEN WALK

"CAIRNWOOD"

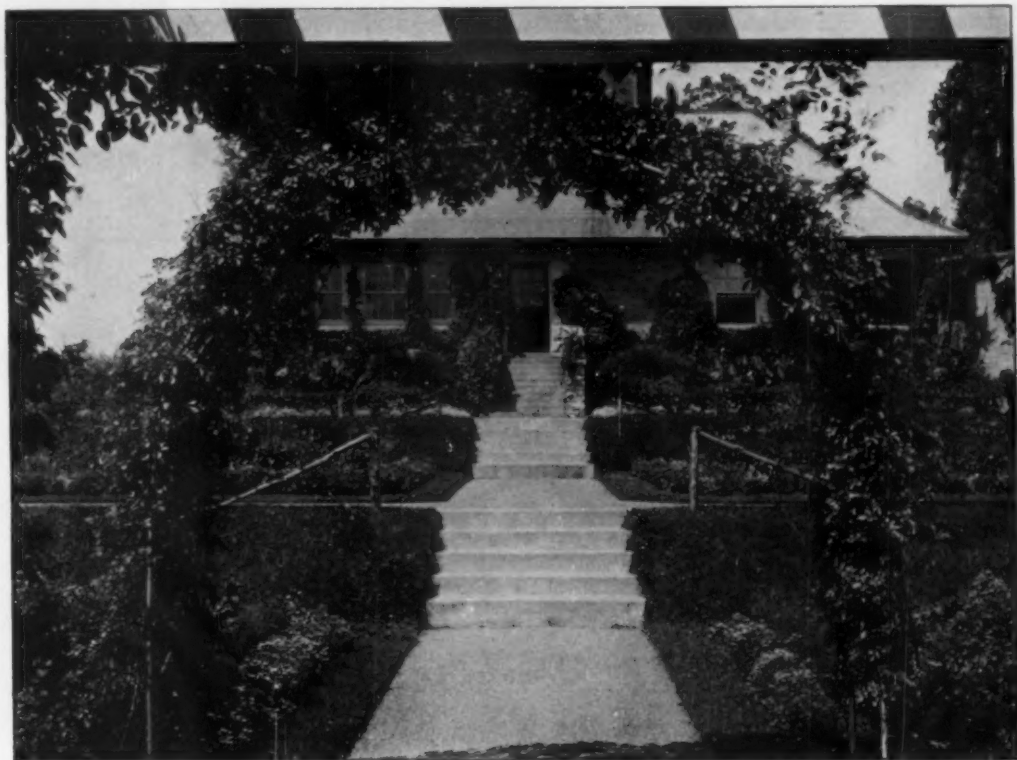
row of old trees which sheltered the farmer from the harvest sun has given a motive for the position of *Cairnwood's* walls.

Doubtless the owner of *Cairnwood* valued this view more than all else, for nothing has been done to distract from its enjoyment. It is on *The North Side* of the house that drives and paths have been laid out among venerable trees and that flowers and shrubs have been planted. Even *The Garden* has been put aside, invisible from the house or its terrace, —separated from



THE PERGOLA, "CAIRNWOOD"

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THE GARDEN

"CAIRNWOOD"

these, in fact, by the service wing and the gardener's house. This house at one end, and *The Pergola* at the other, enclose the beds and terraces; and the walks which, though they lead nowhere outside, are sufficient in

themselves to surround a beautiful enclosure of flowers and to give one access to the shade of the pergola and to view from its parapets and sheer retaining walls the highway below and the fields in the distance.



THE READ HOUSE

AT NEW CASTLE, DELAWARE.

FEW finer examples of the style of architecture in vogue in the Middle States a hundred years ago can be found than *The Read House* at New Castle, Delaware. It was built in the year 1801 by George Read, a man of consequence in the then thriving

river bank and commands a view of the stretches of the Delaware, here several miles in width. Although of plain smooth brickwork, and very simple, in fact almost cubical in its general mass, the house presents an aspect of great dignity.

Entering the main doorway we find ourselves in a *Hallway* freely provided with woodwork in the form of pilasters, arches and



THE READ HOUSE

NEW CASTLE, DELAWARE

town and a son of one of those who signed the Declaration of Independence. In 1845 the house was bought by the Couper family, in whose possession it has had the good fortune to remain even to the present time. Its original design has been respected, and the changes in it have been few and slight. The house stands but a short distance from the

doorways, all highly elaborated and furnished with mouldings and enrichments of great delicacy. The hallway runs directly through the house from the front to the garden door. Its length would seem too great had not some such expedient as dividing it into several parts been adopted. As it is, a central square portion is so treated as to form a broad



HALLWAY

THE READ HOUSE

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AN ARCHWAY

THE READ HOUSE

entrance to the stairway, an entrance with an architrave and detail highly characteristic of the period. The beautifully proportioned rooms adjoining the hall are separated by *An*

Archway and are finished with elaborately carved mantels. Singularly enough not only the doors which show the natural color of the wood darkened by age, but all their other

The Read House, at New Castle, Delaware

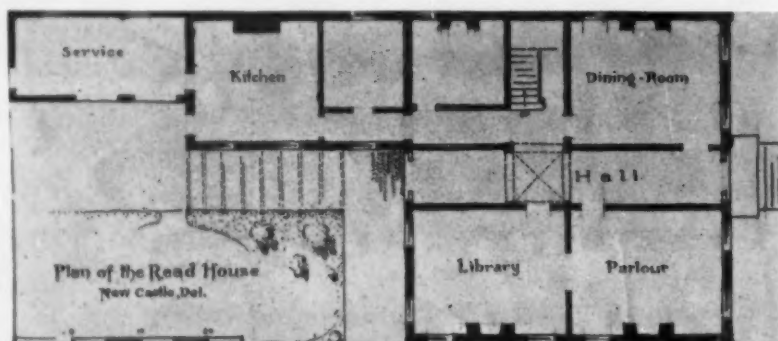


A MANTEL

THE READ HOUSE

woodwork, even though painted white, is of solid mahogany. The house stands in the corner of a large garden, trimmed with box hedges and rich with old-fashioned flowers and interesting species of shrubbery, a garden

that so well presents the aspect of a hundred years ago and gives so many pleasant glimpses into a bygone life that, lacking present space to do it justice, we reserve its description and illustrations for a future issue.



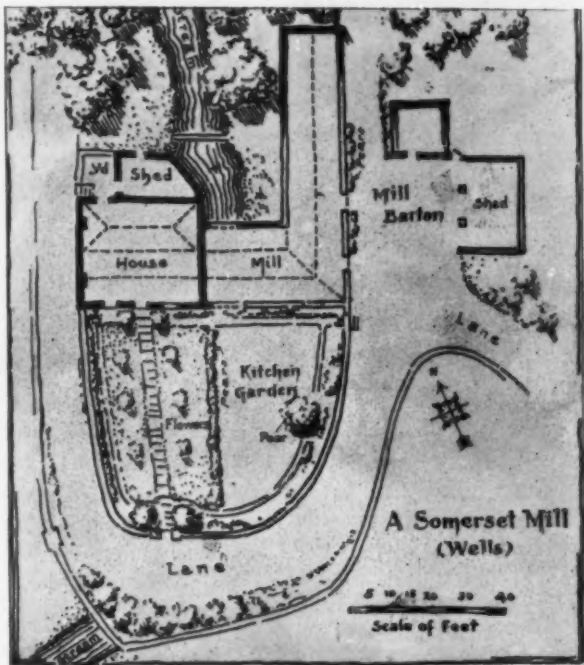
The Garden of the Read House will be published in the November number of HOUSE & GARDEN

A SOMERSET MILL.

By R. Clipston Sturgis.

THE simplest of materials wisely used will often give the most charming results. To these the practical requirements of a rural industry are frequently favorable. How happily this is shown in the mill at Wells, Somersetshire. The mill and the miller's house stand on an irregular piece of ground nearly surrounded by a winding lake. *The House* is on the edge of *The Mill-stream*, and *The Mill*, overhanging the stream, ad-

the business and home parts of the building: the kitchen-garden in front of the mill, *The Flower Garden* in front of the house. They are separated, not by a wall or hedge, but by fine old espalier pear-trees, which, on the May morning when the photographs were taken, were full of bloom. All the buildings are of the usual Somerset rubble, covered with rough-cast washed with a cream-coloured lime wash, the house having its angles and lintels picked out with a darker colour. The gardens are surrounded by a low brick wall capped with stone, and the garden gate with stone



THE PLAN



THE HOUSE

joins the house, the two forming a single building. The storehouse stretches away to the north, and sheds enclose the yard where the carts deliver their corn and receive their flour. The mill-stream goes under the garden and the lake, and one hears faintly the dull roar as it runs through its long tunnel. It seems odd that it was not allowed to run open through the garden, and to add its sparkle and ripple to the beauty of that irregular little spot. Probably the miller cared more for a few feet of soil than he did for the water or the effect it might have added to his ground.

The garden is divided to correspond with

posts is flanked within by two good box trees.

The path is flagged with turf, and on either side are round flower beds. Against the wall and in front of the espalier trees are beds of roses and perennials. Small yews flank the door, and there are more flowers against the house. The kitchen-garden has the same border of flowers against the wall, but the rest of the space is occupied with vegetables. A stile, with stone steps, leads from the yard into the kitchen-garden. The whole area is a scant three hundred and fifty square feet, but all is judiciously laid out and made use

A Somerset Mill



THE FLOWER GARDEN

"A SOMERSET MILL"



THE MILL-STREAM

"A SOMERSET MILL"



THE MILL

"A SOMERSET MILL"

of. The supply of fruit is added to by some trees raised on the wall of the mill, both on the garden and the yard side.

It is often difficult to say what it is that gives to such simple spots the charms which they undoubtedly possess. The architecture is of the simplest, there is no ornament, and no attempt at anything beyond strict utilitarianism. The garden is neither a bit of formal planting, nor yet is it without evidence of thought and care. In house and grounds alike it is the frank straightforward

solving of practical problems which gives to the whole a kind of solid honesty—rather an English trait—and which is in itself charming. Such a spot makes one feel afresh the truth of the familiar old lines :

"The daily round, the common task,
Will furnish all we ought to ask."

In the face of such things one cannot but think that architects would build better if they were content to seek only to satisfy the common needs of everyday life.



House & Garden

Vol. I. SEPTEMBER, 1901. No. 4.

EDITED BY
WILSON EYRE, JR., FRANK MILES DAY,
and HERBERT C. WISE.

Published Monthly by
THE ARCHITECTURAL PUBLISHING COMPANY
929 Chestnut St., Philadelphia, Penna.

Price
United States, Canada or Mexico, \$5.00 per annum in
advance; elsewhere in the Postal Union, \$6.00.
Single numbers, 50 cents.

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Entered at the Philadelphia Post Office as Second Class Mail
Matter, June, 1901.*

Trade supplied by the Central News Company, Philadelphia.

THE stories of the destruction of the ancient cities of Asiatic Turkey that occasionally come to hand would be incredible if they were not supported by the evidence of reliable witnesses. At the present moment the devastation of historic monuments in the East is in full progress, apparently with the consent of the Ottoman Government. The Turks have invented an ingenious scheme of importing colonists into regions rich with the remains of an ancient civilization, and of selling them the sites of historic towns, the ruins of which make the most easily worked of stone quarries. Thus they have turned a penny and performed a pious act, for the colonists so introduced are their unhappy co-religionists rescued from the persecutions of Christians in the Balkans, the Caucasus or Algeria. Money is to be made out of the importation of these "Circasians," as they are called, and the deserted districts of Syria or Asia Minor seem to offer to the Turk, with his newly-acquired ideas of thrift, a fair field for the working out of the scheme.

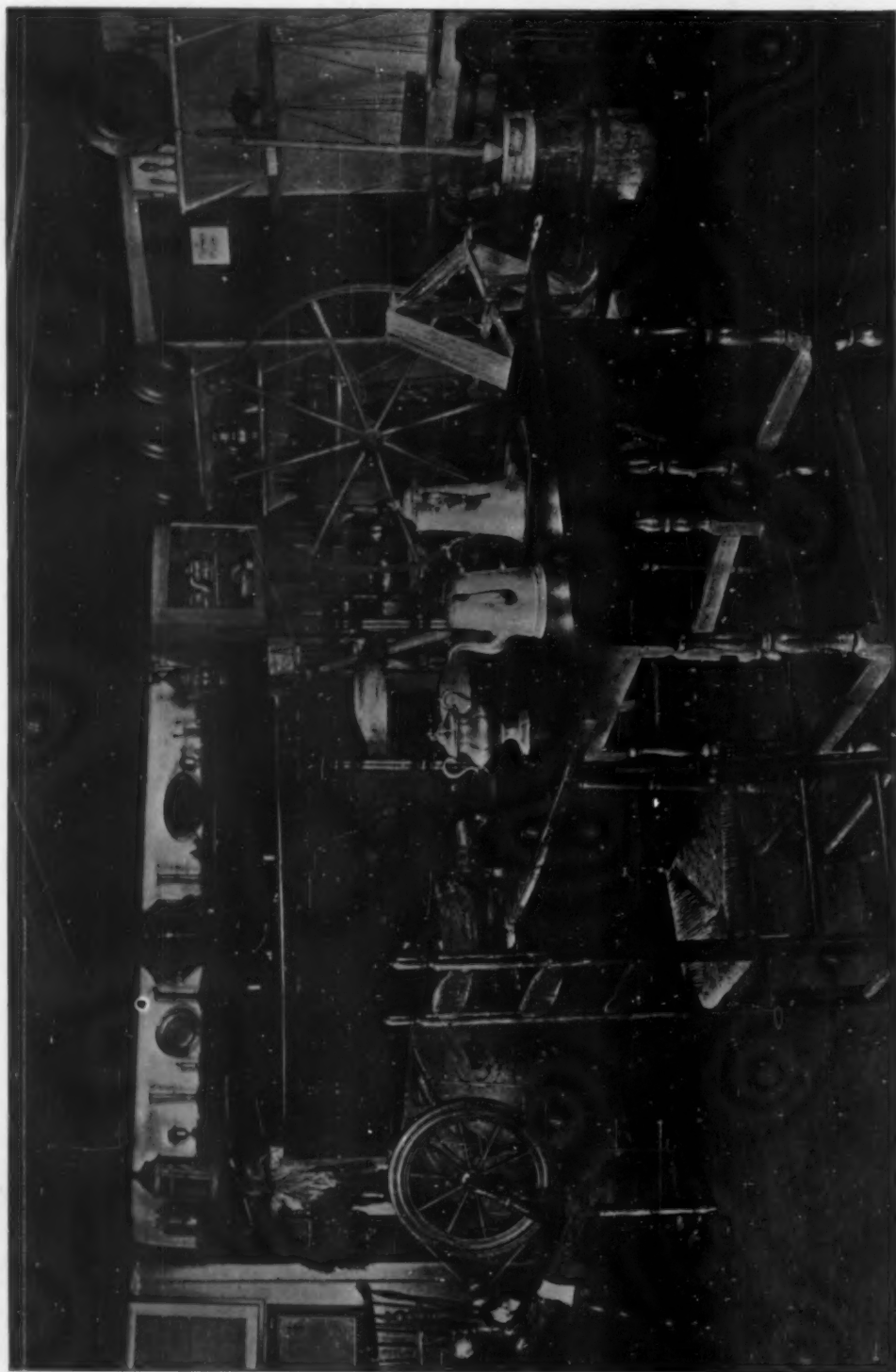
On the eastern border of Palestine, across the Jordan, two or three very remarkable

ancient cities survived in a surprising state of completeness until a few years ago. They were not mere collections of makeshift houses, but cities of monumental importance, provided with temples, colonnades, theatres and all that the ancients deemed necessary for the proper conduct of life. The plans published even in Baedeker show how important were the buildings that covered two such sites, Gerasa and Ammán, cities on the east of the Jordan in the hill country that separates Palestine from the Syrian desert. The photographs given in Oliphant's "Land of Gilead" are evidences of the extraordinary preservation of their streets, their public places and their buildings; which, until recently, remained in a state of untouched neglect, compared with which the Roman Forum of to-day is a mere collection of fragments. Of the destruction steadily being wrought in these cities sundry travellers give the same sad account. Gerasa is in the hands of a band of Mohammedans from Bosnia, who are pulling down the Romano-Greek ruins for use in building their wretched houses and in enclosing their bits of land. A "khan" is being put up, and carving, marvellously preserved through fifteen centuries, is hacked away from the old blocks to fit them for their places in the wall. Even the columns from the famous street of columns are being carried off to Damascus. At Ammán (the ancient Philadelphia) the destruction is even more complete. The famous theatre is now quite gone. The temples are but a memory.

The destruction of these two cities, though perhaps more rapid, is but an example of what is going on in other places. Assos on the coast of Asia Minor, thoroughly explored by an American expedition twenty years ago, has suffered awful ravages since then, and one might point to a dozen other places where license is as unrestrained as it is at Assos. Even Palmyra itself is said to be threatened. The sums of money now being devoted to excavation in Egypt, in Palestine and in Mesopotamia, ought to be diverted to the far more urgent work of saving remains of priceless value still standing above the surface of the ground, but imminently threatened with destruction by Turkish ignorance and greed.

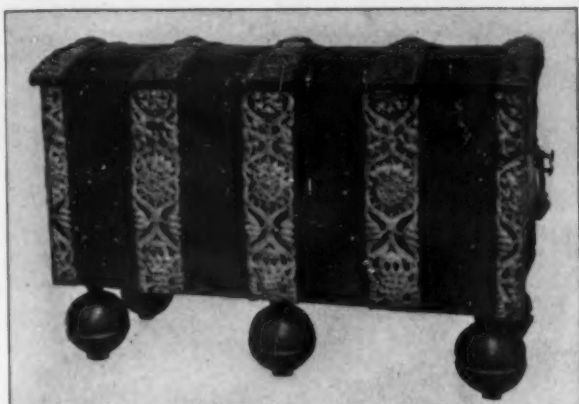
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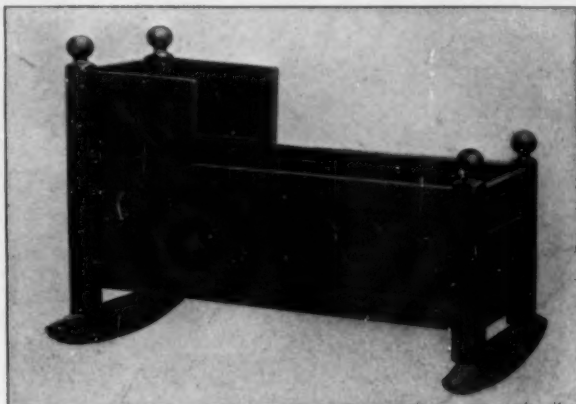


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THE KITCHEN OF THE WHIPPLE HOUSE



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THE FURNITURE OF OUR FOREFATHERS.

By Esther Singleton.*

THE exploitation of all things Colonial indicates the general diffusion of an interest in our not very remote past without which the publication of such a work as "The Furniture of Our Forefathers" would be an extremely risky undertaking. But the book counts on this interest, and as it is intended for the amateur of old things, it very properly does not approach its subject from a technical point of view. The author gives us glimpses of the domestic life of our country as illustrated by the common objects the people had about them in their houses. She quotes at length from old inventories, and from them, one who is curious about such things, can gain a fairly correct idea of the kind and amount of household furniture owned by men in various stations in life, at any given date. These inventories, though of general interest, are beside the mark for one who cares about old furniture on account

of the beauty of its design. And indeed, to such a person the illustrations, rather than the text, commend the work since the text is largely devoted to the social and historical side of the subject. Many of the illustrations, however, have critical notes by Russell Sturgis, and these notes in many cases give just what one wants to know. They

show, too, how much a man of keen observation with a general knowledge of a subject may find to say about an illustration of it. They form lessons in the art of seeing. For example, in describing the kitchen in the Whipple House, Mr. Sturgis points out that our interest in the room really comes from "the unaltered and unceiled floor overhead, with its heavy moulded timbers." He calls our attention to the six-legged table with its



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drop leaf and he points out a thing that even a careful observer might fail to see, when he says that "there is no evidence of

*"The Furniture of Our Forefathers," by Esther Singleton, with critical descriptions of the plates by Russell Sturgis. In eight parts. 8" x 11½". Each part about 75 pp., 3 pl., 15 full-page ills. and many cuts in text. New York; Doubleday, Page & Company. Price, \$2.00 per part.



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another leaf with two or more legs on the side nearest the spectator." Incidentally he speaks of "the coffee-pot with a choice of spouts, so that the mistress of the house can pour in the English or the French way at pleasure."

The three parts of the work as yet published deal with the furniture of the earliest colonists; and as that furniture was nearly all brought from Europe, and as it was made before mahogany came into use, it is of a kind not generally thought of as Colonial, much of it being Jacobean or Flemish. Some of the best pieces illustrated seem to be only slightly related to the subject in hand, having been

taken from specimens in European museums. These serve to illustrate the kind of furniture in use in Europe at the time of the early settlements in America, rather than to show things actually brought over by the colonists. The presentation of the work is excellent. Its clear type, wide margins and well designed page make it distinctly attractive; but it is because it is a storehouse of examples of all the kinds of furniture that have found their way to America, or have been made here from the time of the Pilgrim Fathers to the decadence of art early in the nineteenth century that the book is of real value and of permanent interest.



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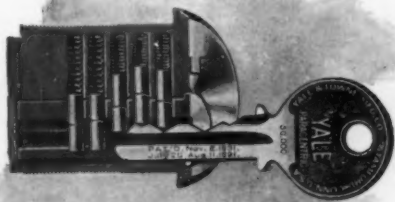
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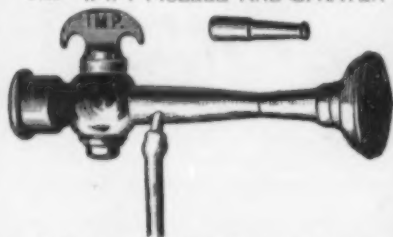
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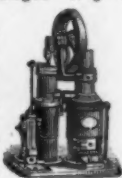
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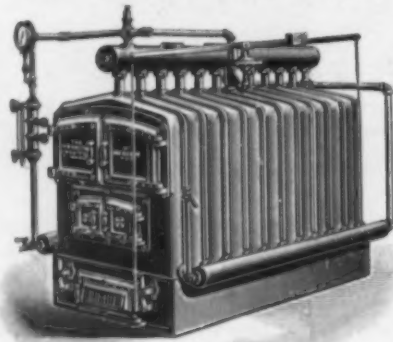
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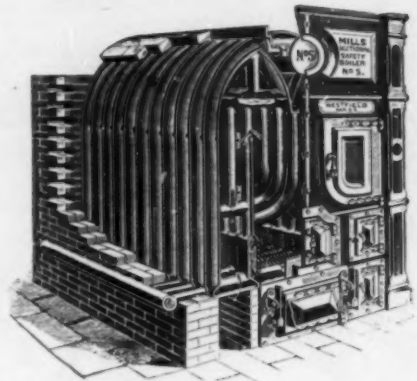
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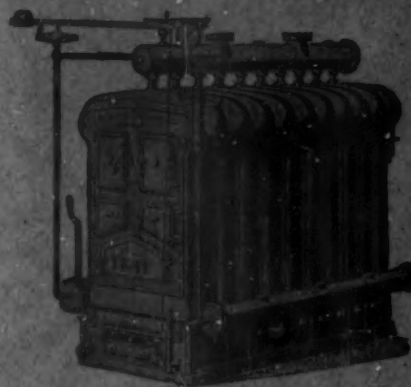
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