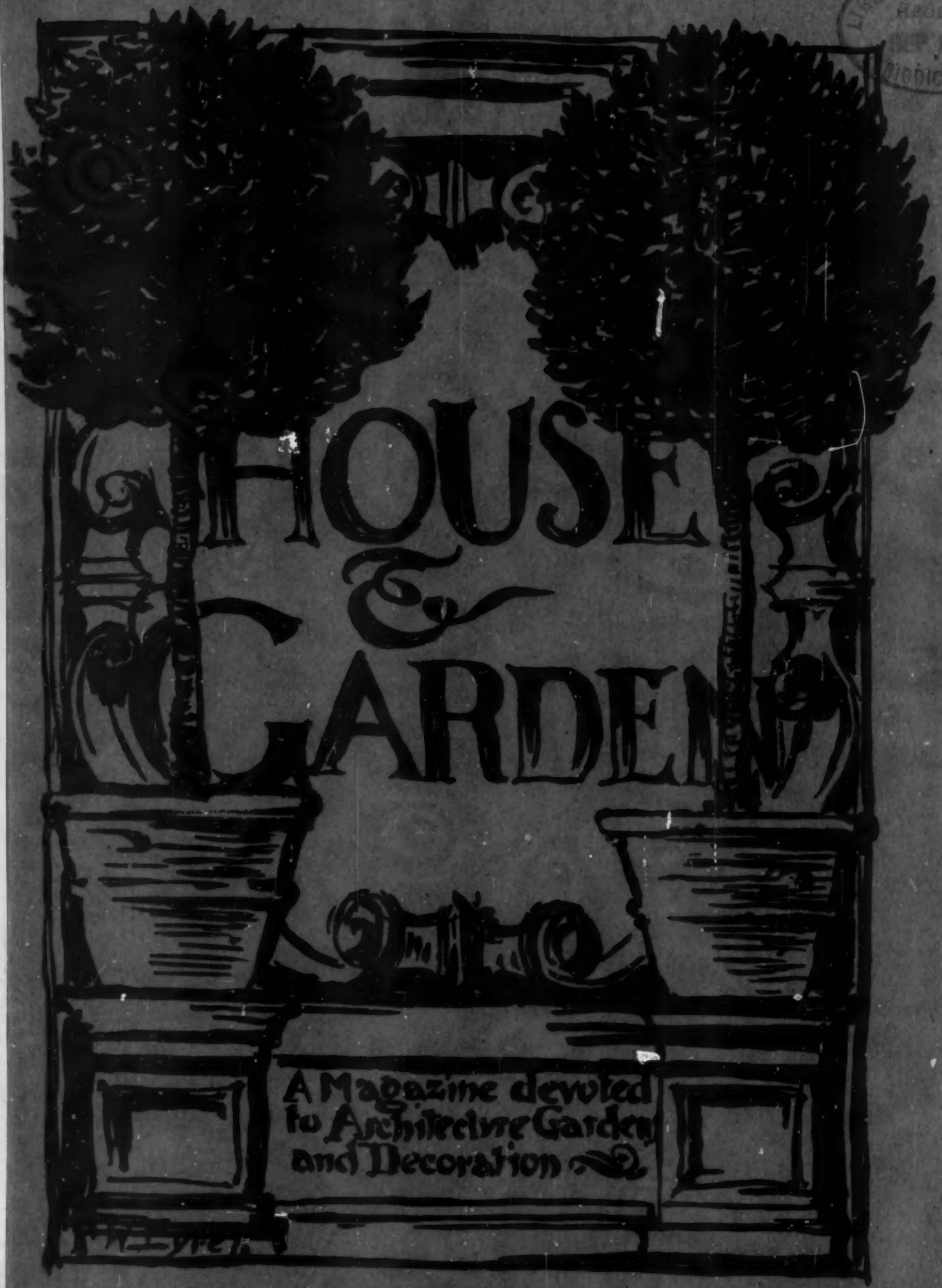


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Vol. I.

OCTOBER, 1901.

No. 5.

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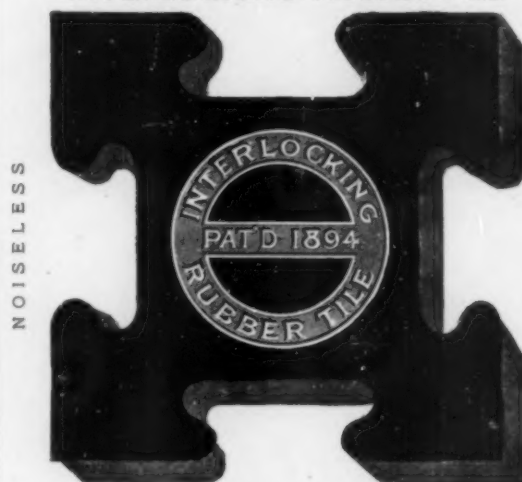
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the last convention of the

American Institute of Architects

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 publica-
tion. This has been undertaken by

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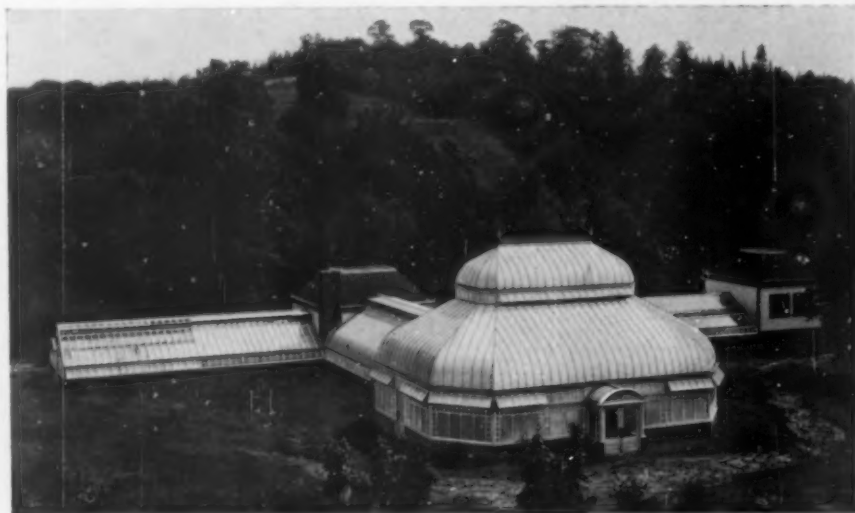
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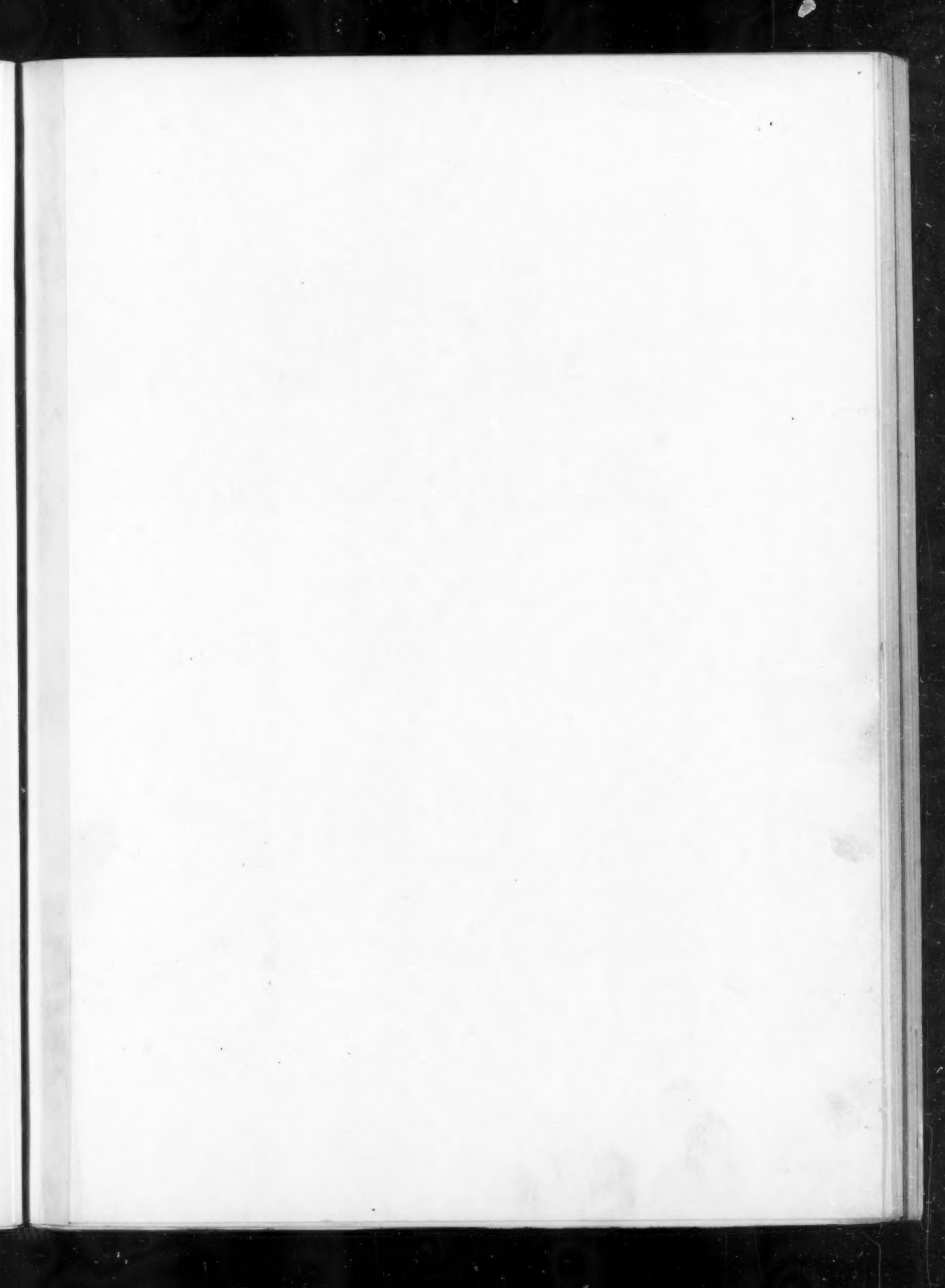
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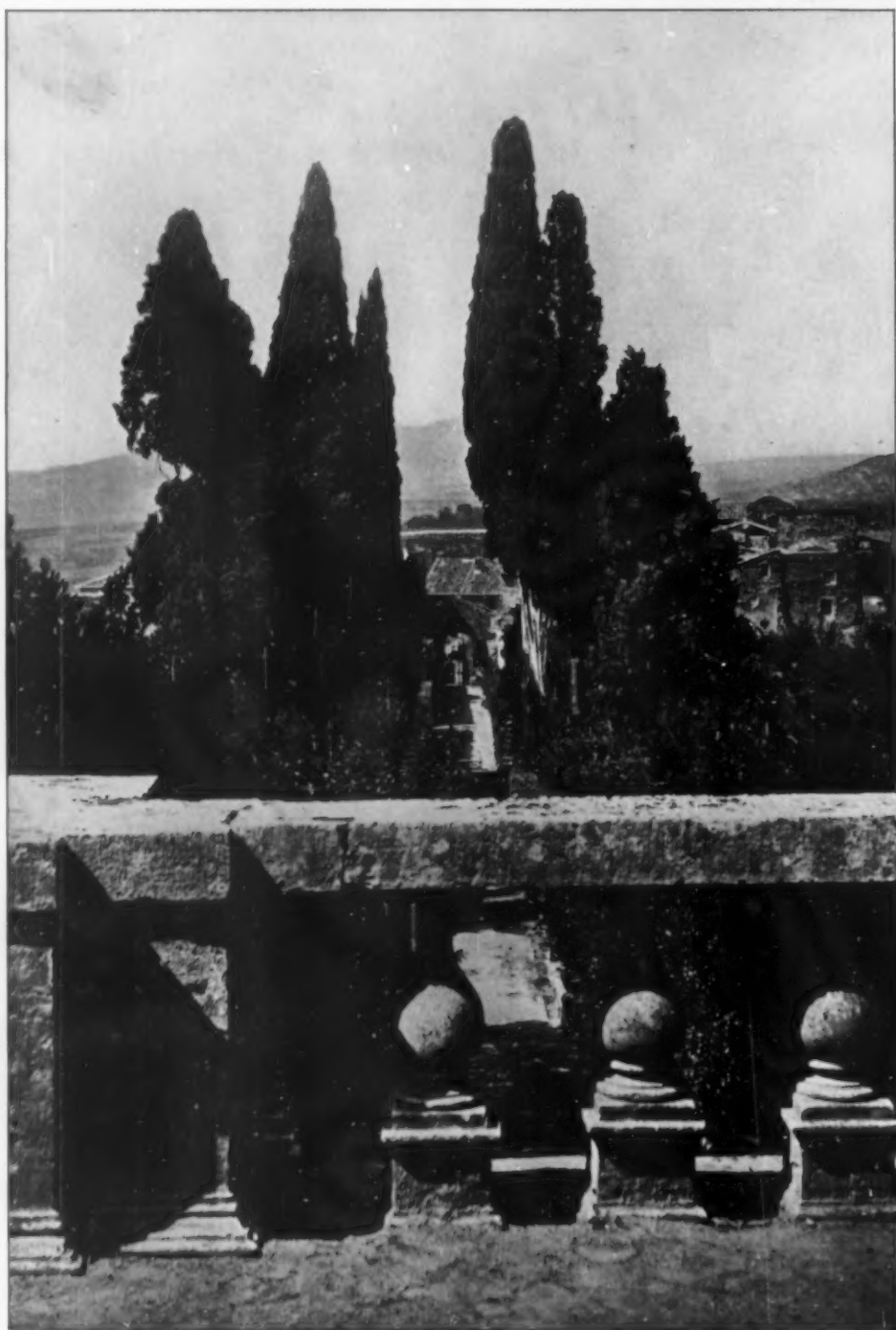
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CYPRESSES, VILLA D'ESTE

House & Garden

Vol. I

OCTOBER, 1901

No. 5

THE VILLA D'ESTE, AT TIVOLI.

By George Walter Dawson.

MOSSY niches, outdoor apartments enclosing pools of cool water, basins fringed with maidenhair fern, vine-hidden balustrades and grass plots, overspread now and again with broad reaching sycamores: these are but a few of the features existing to-day in the old half-ruined Villa d'Este on the steep northwest slope of the hill of Tivoli. Besides these time-softened creations of man, are charms that are purely those of nature. Odors of orange and rose blossoms, mingling with those of bay and box leaves, refresh one with every breeze. Bird-notes and the music of running and falling water soothe at each turn; while to delight the eye, are everywhere visions of light and color.

The sun dances in golden spots along mossy paths, or flashes a rainbow from fountains' spray. In statueless niches, thin sheets of water, mystic veils of blue and green, purple and old gold, slip and fall. In placid pools urns, crumbling walls, and wild flowers are reflected. Beautiful tree-forms, placed in a

masterly way, are now in small groups for special accent, now planted like the old classic grove. And as if enough to give pleasure were not within the limits of this princely place, there is the far-reaching, broad Italian landscape—like unto none other—to be

viewed from palace, grove or loggia.

It is a natural desire of every human being to set aside for his habitation part of earth's great sun face, and to gather about him things to satisfy his natural, intellectual and æsthetic longings. He modifies nature to his need and makes the spot livable and lovable. He creates when nature does not provide, but with nature as his preception. The impulse that builds the humble home with its garden is the same as that which creates the princely Villa d'Este. Fundamentally they are alike. It is but a difference of extent and enrichment, for

both clearly show man's love of nature and his delight in his own creations. D'Este is a spot where nature, thoroughly understood, has been handled in nature's way but with man's guidance—a work of art so superb that in spite of its lost marbles and bronzes, its statueless pedestals, its flower gardens that



STAIRWAY

VILLA D'ESTE

The Villa d'Este, at Tivoli



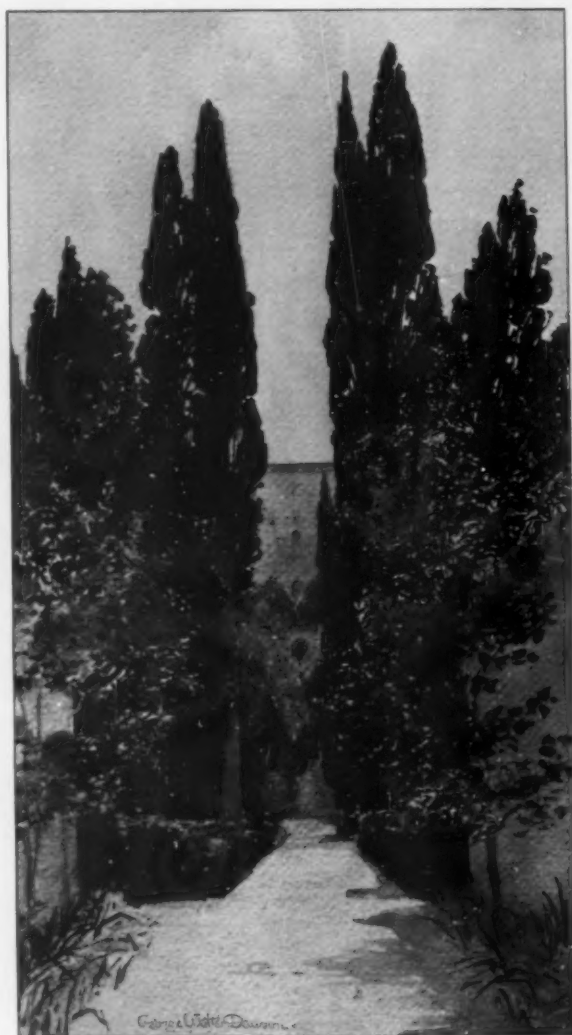
STAIRWAY OF THE CORDONATO



FOUNTAIN BASINS

no longer exist, its fountains choked by ferns and wild flowers, it is to-day, perhaps, the best villa in Italy for the study of garden craft. By its grand conception it is at the height of that art.

Its location first demands one's attention. Built on the upper slope of a spur of the Sabine Hills, it has as wonderful an outlook as can be found in all the region about Rome. Below are vineyards and olive-clothed slopes, through which, wending its way Tiberward, flows the river Anio. Beyond to the west is the vast Campagna, while northward hill behind hill fades into the distance. A glance at the plan will show that it is composed of a level, occupying

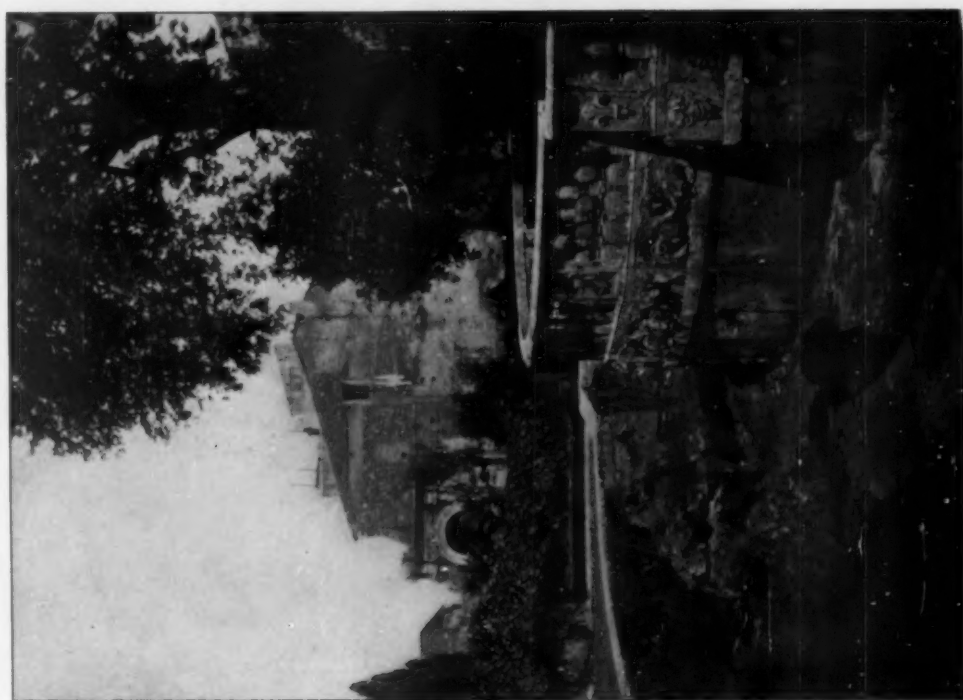


From a Water-color Drawing by George Walter Dawson
THE MAIN PATH VILLA D'ESTE

nearly one-half the entire depth of the villa; a steep hill echoing the lower plains, wood-covered and a little larger in extent than the lower level; and an upper terrace on which against the crown of the hill of Tivoli the palace is built. These three main divisions are each divided and subdivided. The broad palace terrace is the simplest of the three divisions and extends the full width of the villa grounds, commanding a far-reaching view and a prospect of the slope and gardens below. Its chief ornaments are the stairway leading to the entrance of the building, and a belvedere at its western end. Opposite the palace entrance, double Stairways lead

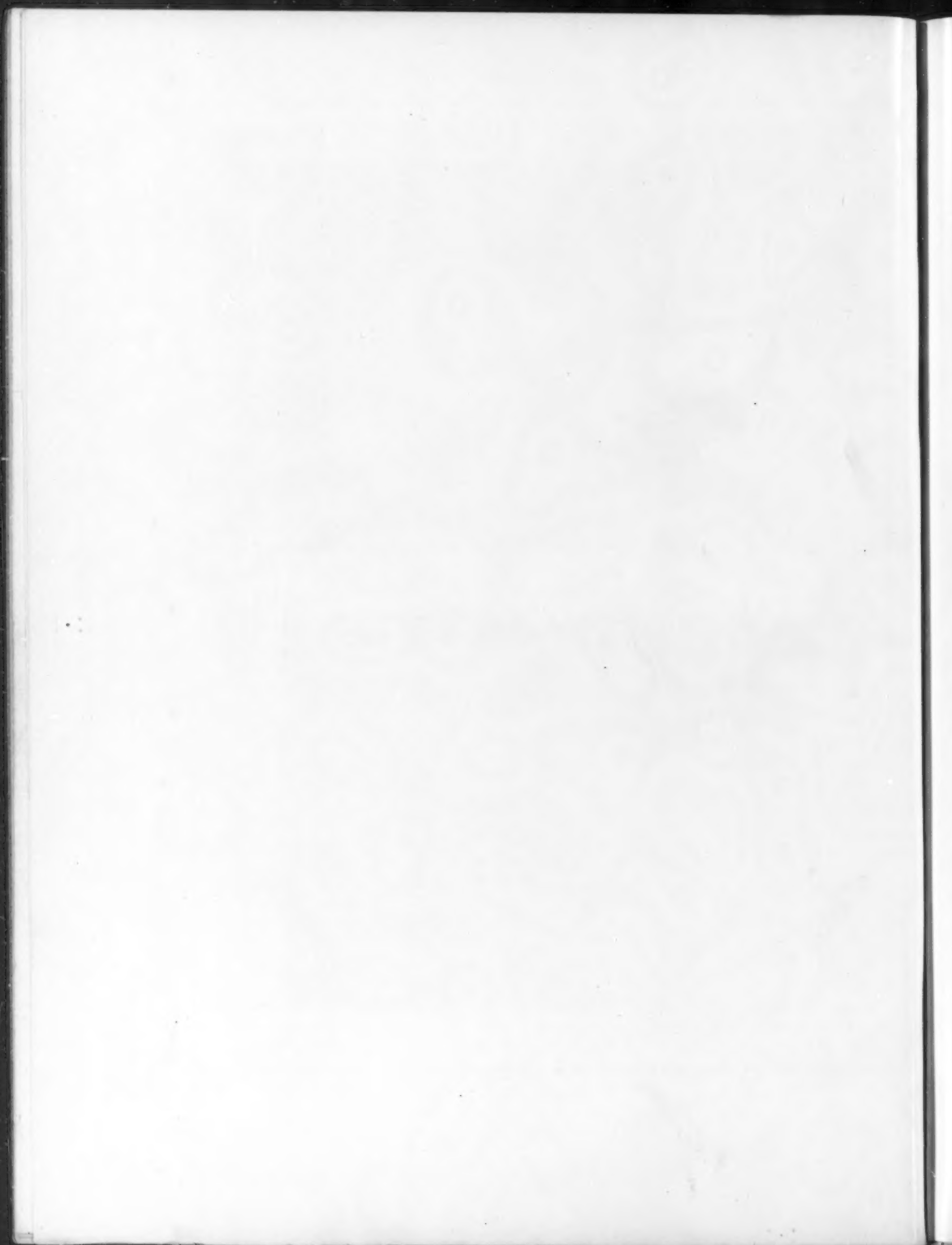


URNS



VILLA D'ESTE

A DETAIL



from either side of the extended terrace to a path along the top of the hillside.

This hill, the central of the three main divisions, is the most elaborate one. On its wooded slope are found not only all the trees and bushes that grace Italian gardens, but all the outdoor apartments that go to make up an Italian villa. Here is a truly marvelous lying together of different levels by means of stairways and inclines, and here also are centered nearly all the water ef-



SMALL CASCADE

fects. The hillside from top to bottom has three inclinations—the upper being the greatest, while the lower one slopes the least. Naturally the difference in angle gives occasion for some device, and each is separated by broad paths. Narrowed walks zigzag diagonally between tall ilex and box hedges, down the steep upper slope to the end of the first broad path, *The Allée of the Hundred Fountains*. On the upper side run two long basins and over it

hang beautiful evergreen oaks, making a glorious canopy.

At either end this walk opens on a level. That to the east is formed by the cutting out of the hill; that to the west by the building of a terrace or plateau overlooking the plain. The level cut into the hill has been formed into a sort of open-air apartment, and is most elaborate. The entrance is between high walls, not unlike the *Entrance to Minor Court* shown among the illustrations.



From a Water-color Drawing by George Walter Dawson
ENTRANCE TO MINOR COURT



GRAND CASCADE

Opposite is a large cascade falling into an elliptical basin. Around the distant half of this runs an arcaded gallery, richly ornamented with statues in niches. This large basin was the swimming pool; and built under the hill—as seen in plan—are the apartments connected with

it. In front are grassy plots and spreading trees. About the walls run low stone seats, and here and there are great substantial marble tables.



THE ALLÉE OF THE HUNDRED FOUNTAINS

VILLA D'ESTE

From the "allée of the hundred fountains" an elaborate system of stairways and inclines leads to the court level. There is the *Stairway of the Cordonata*, with its square *Fountain Basins*—cordon like—extending to the very lowest level. There is the enclosed stairway that leads to the minor court, which accentuates the end of the broad walk separating the last two inclines. And there is the most interesting stairway of all, the one on the central axis of the villa. Circling about both sides of a fountain, it looks down the central slope, till, midway it opens on a *Laurel Path*, flanked by seats. Then it circles on to the top of the last incline, where a straight stairway, broad and easily descended, leads to the last great division. This third division is simple in its parts. Against the slope a broad rectangular basin makes the change from the wooded hill to the parterre. Bridges uniting the main paths of

the garden to the various stairways are bordered by low walls, topped with *Urns*. A belt of evergreen oaks to one side makes a dense grove which is not only beautiful in itself, but it centres the interest in the garden, while affording a delightful place from which to overlook the surrounding country.

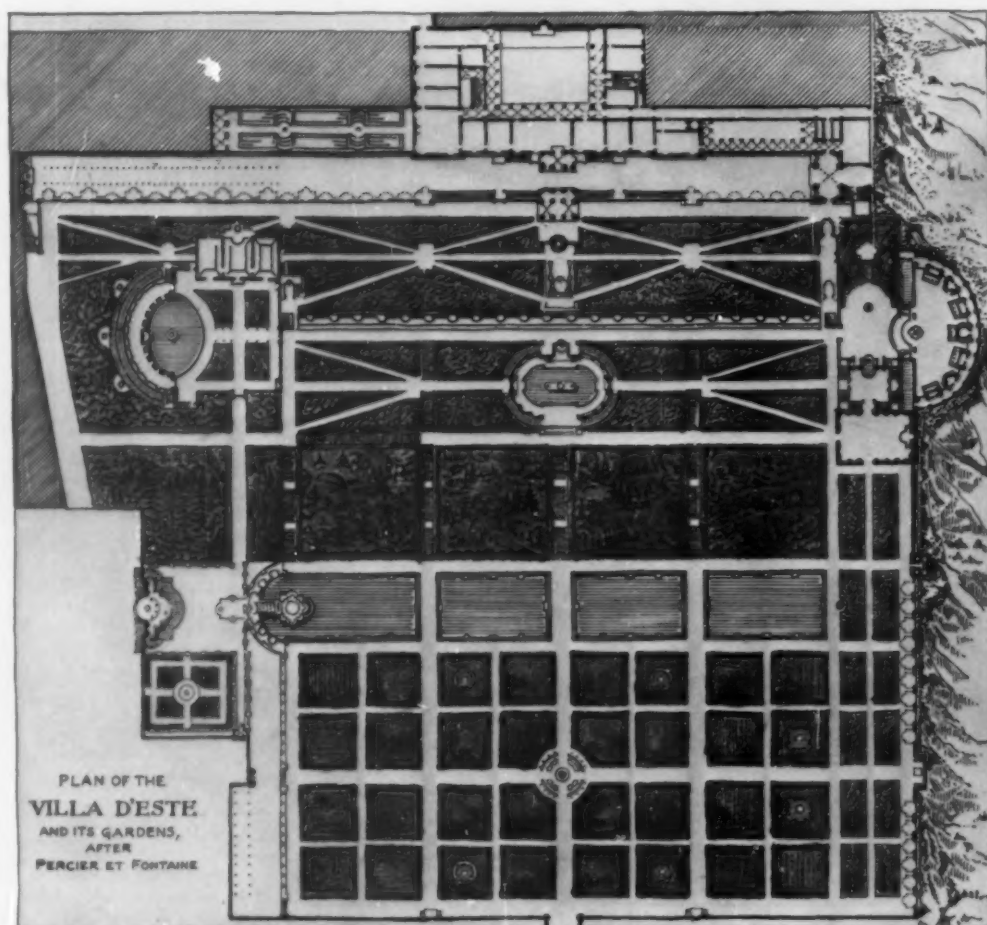
These are the principal parts and features of Villa d'Este, but a word must be said about the water and the trees. Not so much about their individual charms, as about the admirable manner in which they have been made to act their part. The water, brought into the villa at a high level, runs rippling in many a little channel down to the great placid basin on the lowest level. That is the scheme of the water. But every inch of the way it is governed as man desires. Appearing in a *Grand Cascade* or gently flowing in little streams along the top of a ramp; falling in myriad sprays to urns and basins or from niche



From a Water-color Drawing by George Walter Dawson

LAUREL PATH

VILLA D'ESTE



or recess in a *Small Cascade*; gently led to the great oblong basin, which gathers and stills it after its wanderings, what a beauty it adds to the general unity of the composition.

So, too, the trees have been planted with foresight. Nothing else could do more for the villa than the groups of *Cypresses* on the lower level surrounding the central fountain. From the entrance they insist, by their stately and sculpturesque grandeur, on making out the way to the palace. From the palace and other levels they make, as nothing else could, the termination of the scheme of the villa, by causing the eye to stop before looking at the distant hills. This carrying out of an idea, this composing that is felt in every fea-

ture at d'Este unites these same parts into one grand whole. Perhaps this is best felt when viewed from the principal entrance. Between walls one looks along *The Main Path* to the cypresses. Between them the eye is led on to the distant stairway above which fountains, niches and terrace walls carry it on until it is finally stopped by the rich entrance and the long horizontal line of the palace. A masterly union of art and nature; a use of existing material, coupled with those things conceived by the brain and made by the hand; a unifying of many parts, each beautiful, that places Villa d'Este and the gardens of Italy "on a pinnacle high above the others, peerless and alone."

A SUMMER HOME ON A FARM.

By Elmer Grey.

EVERY architectural structure is built to perform certain functions, to fulfill purposes of one sort or another; and the more nearly its design approximates the fulfillment of such purposes, or allows of the performance of such functions, the more successful as a building it will be. The house here illustrated was designed as a summer home to be located on a farm, and to be used as a farm headquarters for a small family, and where, at times, city friends might be hospitably entertained. To these conditions of purpose much of the character of its design is due; and it has been thought that it would interest the readers of *HOUSE AND GARDEN* to have briefly traced the connection between such conditions and the principal features of its architectural design.

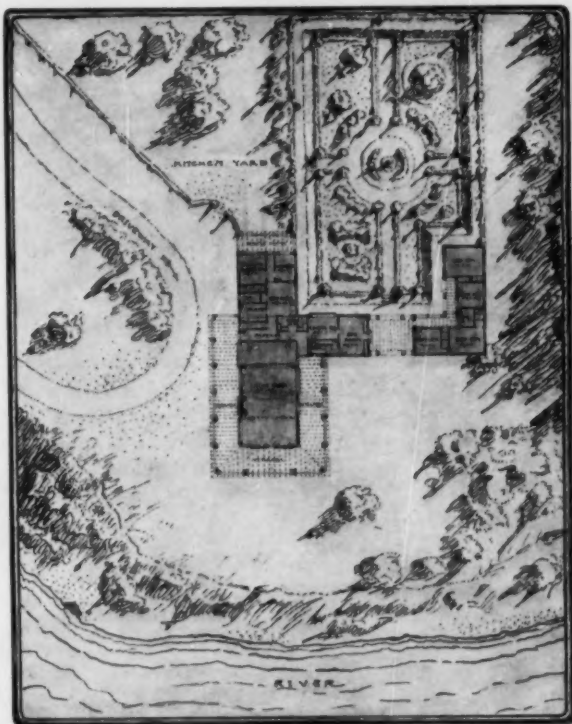
The main portion of the house, that portion designed for the use of the family alone, is, in its essential features, not much more than an ordinary farmhouse redeemed from the commonplace by the use of stucco walls on the exterior, hand-split shingles on the roof, and a studied grouping of its masses and its door and window openings. On the first floor of this portion is a small entrance hall, a living-room, a bedroom, a bathroom and the kitchen with its adjoining service rooms. On the second floor are two bedrooms for family use, a bathroom, and the servants' bedrooms.

As this much of the house alone would not be adequate in its accommodations when

guests were to be entertained, some scheme of enlargement was seen to be necessary. To this end a series of one-story bedrooms was planned separately from the main part of the house, and a large living-room, large enough to serve the purpose of living and dining-room combined for both family and guests was also added. The building is to stand on a wooded knoll overlooking the winding course of a river that is lined with overhanging willows and white birches, and is flanked by meadows and rolling fields

where, in summer time, cattle are wont to graze; and in consequence of the fine view thus obtained one of the conditions imposed in the planning of the house was that the living-room be so placed that one might enjoy this view to the fullest extent from its windows and its verandas. It was also required that the living-room be so located that it would catch the prevailing breezes during warm summer days, and that they would be unintercepted in their passage through it. It was to have as much view and as much air as it would

be possible to procure. With this aim its position in the plan was fixed; and it will be seen that not only does it command the best view of the river and has free access to the open air on three sides, but that it is so arranged with regard to the main portion of the house and to the smaller living-room that service from the kitchen is equally convenient to both, that a common entrance hall and stairway serves both equally well, and that the large living-room may be entirely closed off from the main portion of



THE PLAN

the house without disturbing the uses of the latter.

When this much of the plan had been decided upon it became a question with the architect how the various parts of the building might be arranged in relation to one another so as to fulfill the practical requirements and at the same time obtain the best artistic effect. Upon the site where the building was to be placed stood a grove of oak trees in its natural state, and that part of the grounds around the building and away from the river did not, in consequence, promise anything in particular in the way of attractiveness. It was seen, however, that if the bedrooms reserved for guests' use and the

main portion of the house were arranged around three sides of a square and the court thus formed converted into a garden, a feature would be secured for that part of the grounds

away from the river that would have much in the way of attractiveness to recommend it. Two of the main rooms of the house would then have, in addition to the river view, windows looking out upon a garden; all the guests' rooms would face there and could be reached under cover of porches in rainy weather, and that portion

of the grounds away from the river would be redeemed from a condition of commonplaceness to an integral and distinctive part of the general scheme—and so it was thus arranged.



THE LIVING-ROOM



THE RIVER FRONT

A SUMMER HOME ON A FARM



THE LAND FRONT

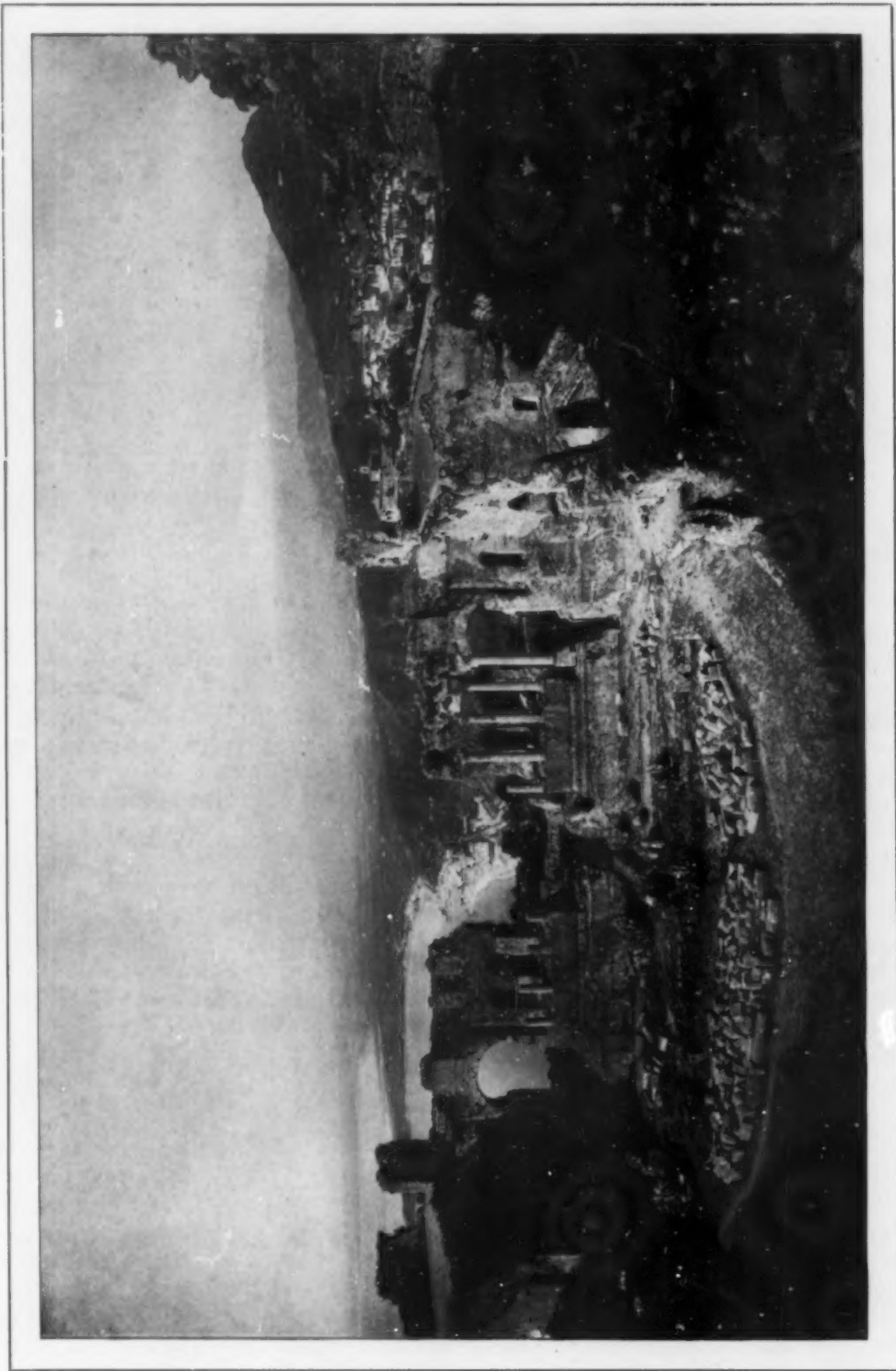
A SUMMER HOME ON A FARM

The difference between the landscape of unkempt woods and bare fields so common to America, and the rural scenery of older countries—the scenery of forest trees, pruned hedge-rows, and walled gardens—is not so much a matter of climate as it is a matter of cultivation. England, for instance, has been the home of civilized man for a longer time than has America, and it is because more of man's thought and work has gone into the English landscape that it has such a distinctive charm. Here, we *know* all about gardens, but as a nation we are just beginning to feel the possibilities of their application to our own case. The present interest in gardens manifested by our magazines, our sumptuous

books and by photographers' pictures of successful examples, cannot but indicate a general demand for practical information upon the subject. Perhaps America, long conspicuous among the world's nations for her commercial proclivities, has tired of so one-sided a reputation and, in looking about for fresh fields to conquer, has taken to the wholesome task of beautifying her land and enjoying the fruits of her prosperity. It needs but a comparison with older countries to show how little we have taken advantage of the pleasures that may be derived from the gardener's art and how much the out-of-door aspect of our country may be improved.



THE GARDEN



TAORMINA

THE REMAINS OF THE ANTIQUE THEATRE

A SICILIAN VILLAGE.

EVEN on the shores of the Mediterranean few places have the romantic beauty and the exquisite charm of Taormina. Clinging to its hillside hundreds of feet above the sea it looks out over a sweep that ranges from Messina on the north, with the far-off Calabrian mountains, to Catania on the south, with the ever dominant mass of snowy Etna. Once it was the ancient city of Tauromenio,

ing like a contour line around the side of the mountain and of a few lanes that lead up and down. About the middle of this one street is the piazza where the villagers gather for gossip or to draw water from the clumsy fountain that fills its centre, while near by is a courtyard where steps run up to *A Balcony*, the gothic corbelling of which overhangs the simple arch of a long disused doorway.

Toward the northeast are still the remains of many sepulchres of the Roman and Sara-



DOORWAYS



TAORMINA

a name derived from the mountain Tauro on which it was built. Its original confines were determined by the nature of the ground and were limited on the north by the torrent of the old Fontana Vecchia, on the west by another torrent and elsewhere by the cliffs. Defended in its position by these steep precipices, in the clefts of which walled stairways struggle toward the summits, Taormina consists to-day of a single street wind-

cenic epochs, while a careful search in the rocks of the cliffs will discover the approaches to the more important monuments, such as the sea-fight and the temple (now the church of S. Pancrazio). In fact many of the towns in Sicily speak by the remains of their buildings in unmistakable accents of some period of its complex history. Syracuse and Girgenti tell the story of the refined, luxurious art-loving civilization which the Greeks car-



DOUBLET WINDOWS

ried to the island and brought to so high a pitch, only to see it overthrown by the eager commercial spirit and military resourcefulness of the Carthagenians. The sturdier Roman, sweeping ruthlessly aside the sometime conquerors from over sea, in his turn adapts the old Greek buildings to his uses or provides himself with new ones built after the manner of his people, the remains whereof are not far to seek even to-day. The Saracenic civilization that later overspread the island, revitalized as it was by the coming of the hardy Norman conquerors, has left for us at Palermo and Monreale monuments of incomparable splendor and of an interest borne of the singular interweaving of two manners of design, two systems of construction, utterly unlike in origin, yet, as the event has proved, capable of being blended in a strangely harmonious totality. But for records of the days after the Norman sway had ceased we turn to Taormina.



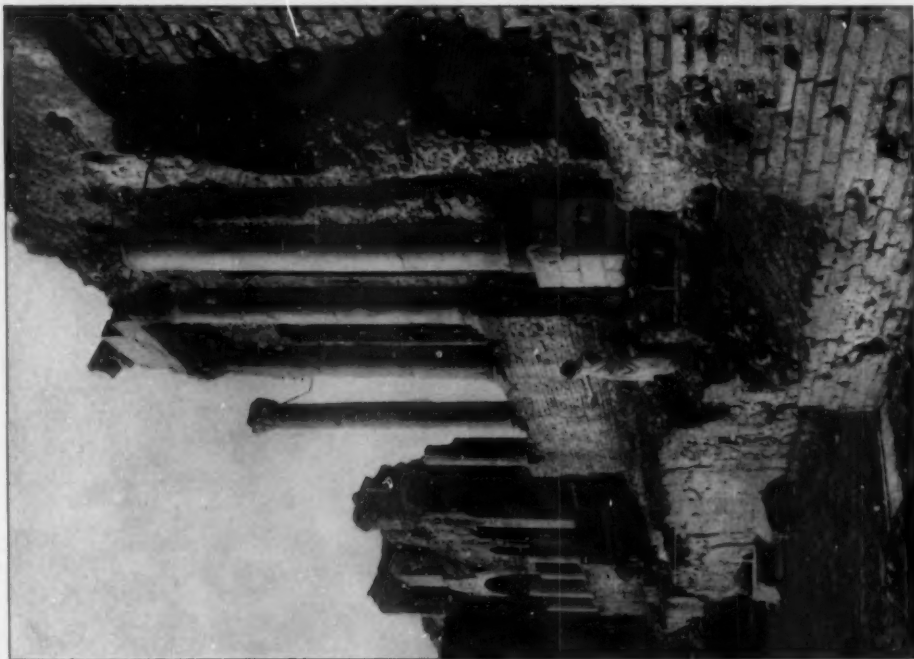
A BALCONY

TAORMINA

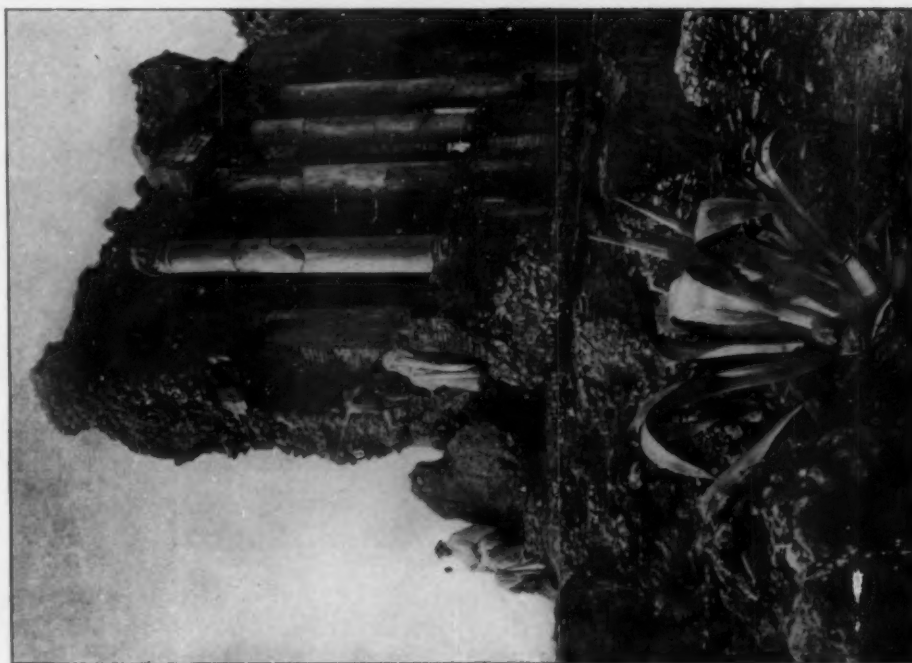


TAORMINA

Along the main street the houses speak of the fifteenth and sixteenth centuries, the time when the village prospered greatly. Their doorways, curiously French in detail, remind one by the sections of their mouldings of work along the Loire. What influence has brought about this likeness it might be hard to trace, for the French occupation of the village did not take place till 1676. Traversing the main street one comes at last to the Palazzo Carvayo, now the town hall. Its *Doublet Windows*, divided by astonishingly slender shafts show an interesting use of blocks of black lava, in one as an unmoulded label course, in the other as a band of mosaic beneath the sill. It is, however, to the cloister of the Convent of S. Caterina, on the slope of the hill just below the village that we must go if we wish to see the best examples of lava work. Here about the doorways square blocks of this material are let into a freestone of light color, while a broad band of it en-



TAORMINA



PROSCENIUM WALL OF THE ANTIQUE THEATRE

closes all, a simple but most effective treatment. Such sparing use of the volcanic material has its appropriateness in a village removed a little from the rivers of lava that have flowed down from Etna. One who has visited the hamlets that cluster around the foot of the giant mountain is thankful that Taormina has escaped the curse of blackness that has been visited upon her neighbors. These villages are the most curious feature even of the strange Etnean scenery. Their houses, generally of but a single story, are walled, paved and sometimes even roofed with the black stone. Their churches have their walls, joints, columns, even their carved work, wrought of the same gloomy material, of so hard a composition that their steps show, after centuries of wear, scarce a trace of the unwearied footsteps of worshippers. Their black spires form strange contrasts of wild suggestive beauty when seen against the snowy dome of Etna. The very roads are black and, startling as it may be, one is glad to see a spot where whitewash relieves the oppressive dinginess of the walls.

Nearly all of the buildings in Taormina are of the Gothic period. *The Cloister of S. Caterina* is an exception, and here and there throughout the village a bit of Renaissance detail crops out. The most charming of these

is a window, or what was once *A Window of the Casa Ciampoli* where an orange tree in due season hangs out its golden fruit in contrast to the blue Sicilian sky. This single orange tree brings to mind the gardens of Taormina of which so much might be said. With a rich soil and a genial climate small wonder is it that nature repays manifold the easy toil of man. "Every house has its courtyard garden filled with orange trees, and nespole, and fig trees, and oleanders. From the grinning corbels that support the balconies hang tufts of gem-bright ferns and glowing clove-pinks. Pergolas of



THE CLOISTER OF S. CATERINA

TAORMINA

vines, bronzed in autumn, and golden green beneath an April sun, fling their tendrils over white walls and shady loggie."

Toiling up the hill but a few hundred feet from the main street a careless glance over a low wall brings one to a sudden halt; and if



the gate stands open, one may pick his way down a flight of stone steps into the garden of a disused convent. A curiously irregular plot of ground, bounded on the one side by the bare old buildings and on the other by the wall that holds up the road, it offered in the first place no great facilities for the making of a garden, but so cleverly have the beds been planned, so ingeniously has the irregularity in some cases been frankly used, in others concealed, that a garden has been formed the peculiar charm of which is scarcely to be forgot-



A WINDOW OF THE CASA CIAMPOLI

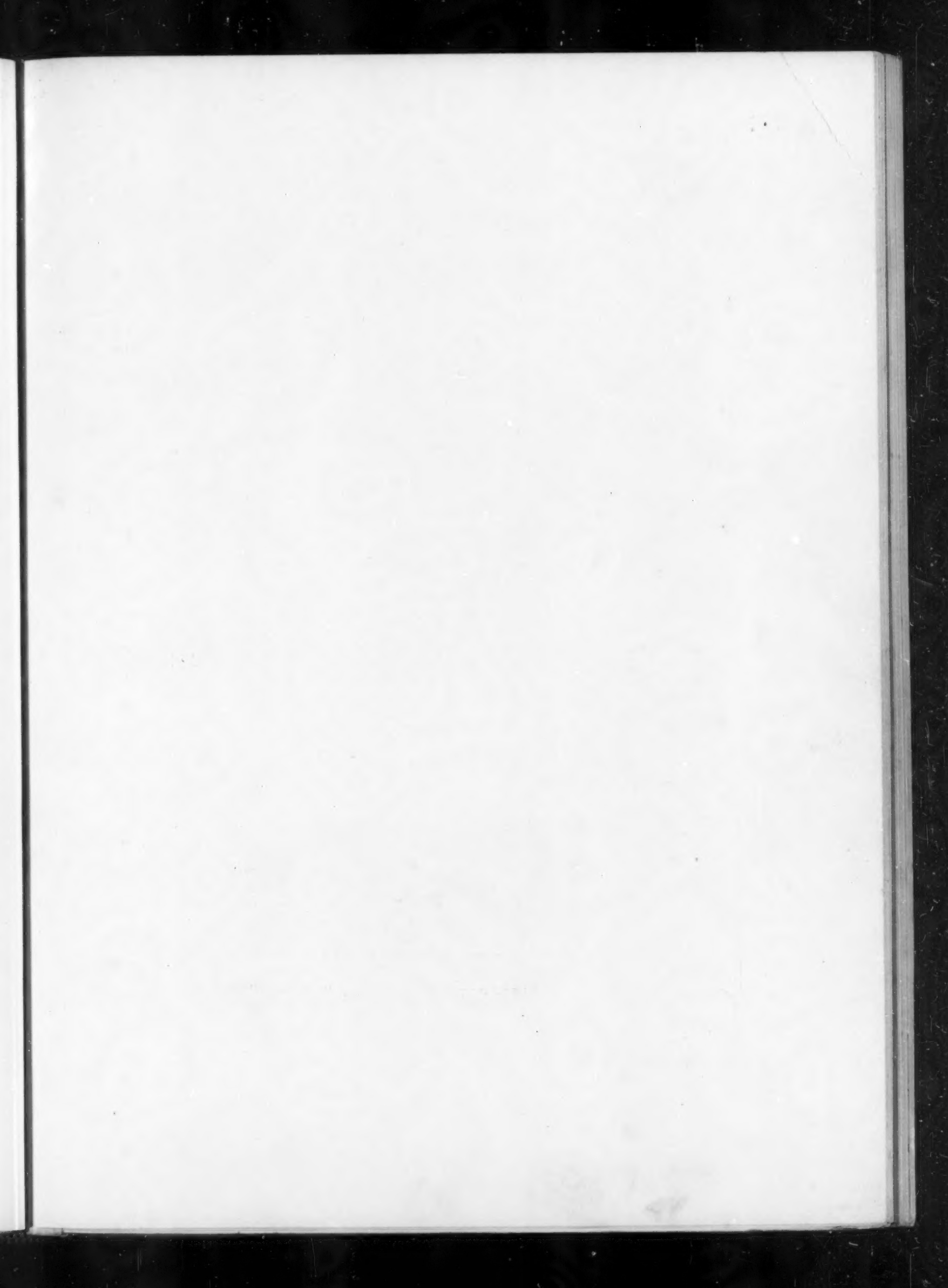
ten when once seen. Standing in the midst of it the parterres with their quaint forms and once trim edgings seem held in place by a low enclosing wall of two steps, the tops of which are formed as little trenches whence a wealth of blossom starts up in spray-like forms or rolls down in a cascade to the ground beneath. About this wall extends a narrow band of small shrubs above which rise lemon and orange trees studded with their fruit. Beyond these again a path, and then the outer walk running wild with a riot of

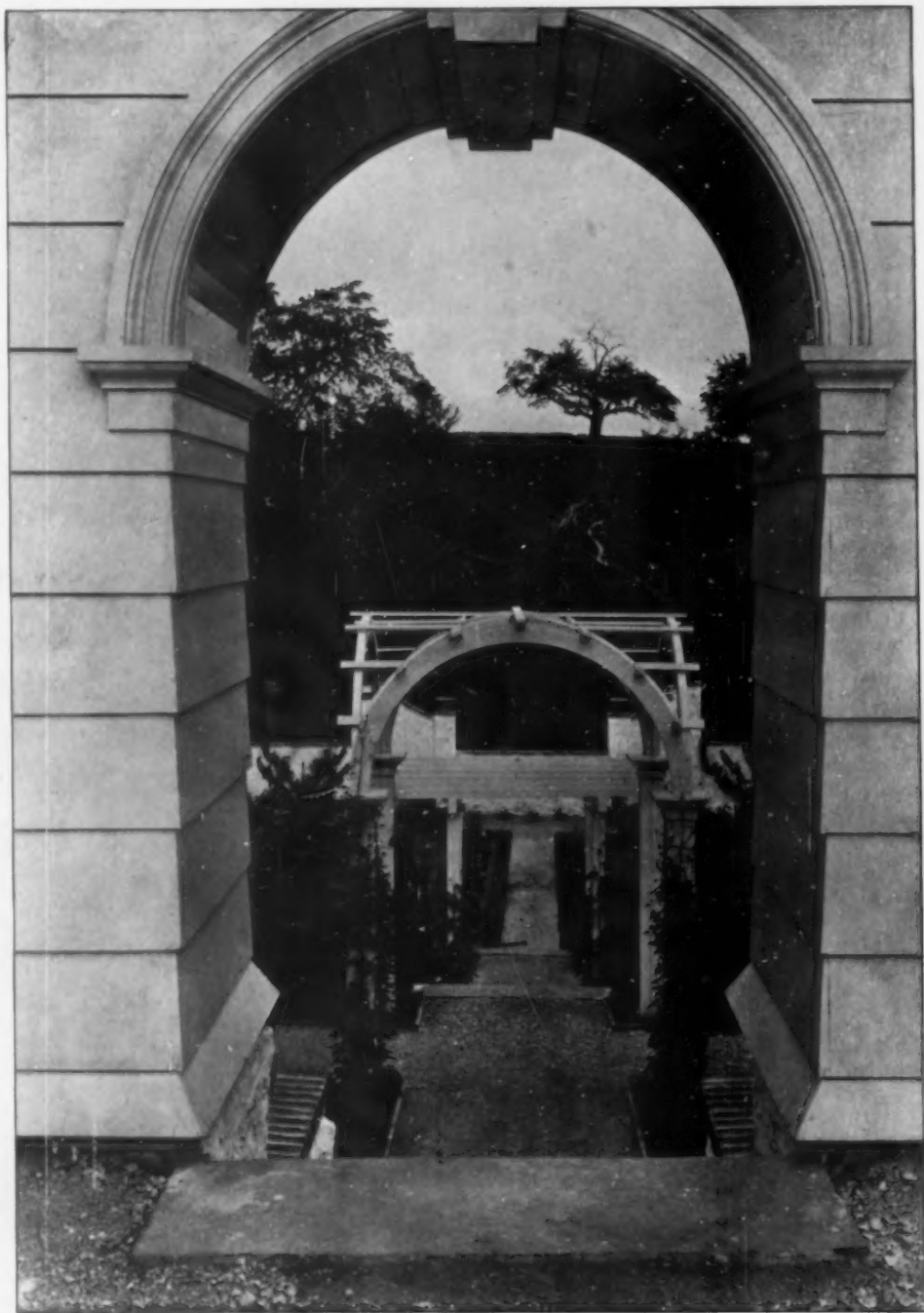
vines. Here and there are strange heavy benches and at the end a rude attempt at exedra and pergola.

However charming the convent garden, or interesting the village, it is not these alone that brings the traveller to Taormina, but its greatest treasure, *The Remains of the Antique Theatre*. This is rightly celebrated as one of the best preserved of such structures. Its seats are not in as perfect a condition as those of several other examples, but its *Proscenium Wall* is with a single exception the most complete of any remaining from antiquity. Though often so called, it is not properly a Greek theatre, since the theatre which the Greek colonists or their successors erected was largely destroyed to make room for one of Roman construction. Doubtless something of the Greek original remained in the plan of this later building, but it is really the ruins of a Roman theatre that we see to-day and not a Greek one. The proscenium wall which affords an excellent idea of the sumptuous background of a Roman play was pierced by three great doorways leading to the stage. It was also enriched by niches and columns of which such abundant remains exist that the general arrangement may very clearly be made out. The cavea according to the ancient custom is placed in the top of a hill which inclines gently toward the west and commands a magnificent plain spreading out as far as the crests of Agosta and of Syracuse. The varied green of this flourishing country is marked from time to time by villages, market-places and castles. Etna's crest, covered with eternal snow, towers beyond the clouds. In the

easy folds of its side facing the sea are conspicuous the white houses of Piedimonte and of Calatabiano. Says John Addington Symonds: "It was there, looking northward to the straits, that Ulysses tossed between Scylla and Charybdis: there, turning towards the flank of Etna, that he met with Polyphemus and defied the giant from his galley. Then, leaving myths for history, we remember how the ships of Nikias set sail from Reggio, and coasted the forelands at our feet, past Naxos, on their way to Catania and Syracuse. Cyllippus afterwards in his swift galley took the same course: and Dion, when he came to destroy his nephew's empire. Here too Timoleon landed resolute in his firm will to purge the isle of tyrants. . . . The stage of these tremendous pomps is very calm and peaceful now. Lying among acanthus leaves and asphodels, bound together by wreaths of pink and white convolvulus, we only feel that this is the loveliest landscape on which our eyes have ever rested or can rest. The whole scene is a symphony of blues,—gem-like lapis lazuli in the sea, aerial azure in the distant headlands, light-irradiated sapphire in the sky, and impalpable vapour-mantled purple upon Etna. The gray bones of the neighboring cliffs, and the glowing brickwork of the ruined theatre, through the arches of which shine sea and hillside, enhance by contrast these modulations of the one prevailing hue. Etna is the dominant feature of the landscape,—than which no other mountain is more sublimely solitary, more worthy of Pindaris' praise, 'The pillar of heaven, the nurse of sharp, eternal snow'."







ARCHWAY OF THE STABLE COURT, "ASHFORD"

THE GARDEN OF "ASHFORD,"

AT BELLE HAVEN, CONNECTICUT.

Designed by Wilson Eyre, Jr.

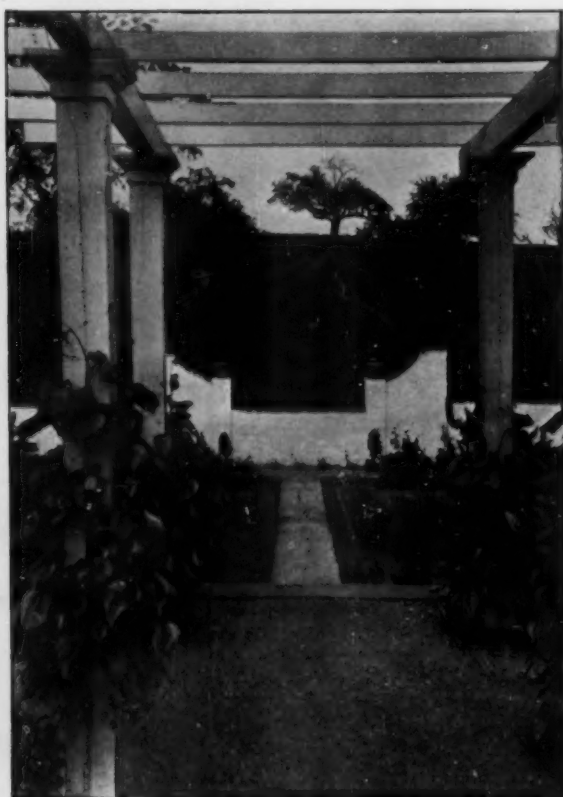
IN the August number of *HOUSE AND GARDEN* it was shown how clearly the house at "Ashford" and its garden were united by important axes to the stable and its enclosures, how all of these were so located upon a boundary-line of the property that the greatest unbroken area was retained of

long horizontal line and gives an appropriate ending to the view.

The character of the land at "Ashford" made a condition which has frequently confronted the garden builder the world over: that of a hillside which has to be formed into levels by retaining-walls. It would have been an easy matter to divide the garden space into parts of equal width, but such a gridiron arrangement would have been far from pleasing. How much better



A WALK OF AN UPPER TERRACE

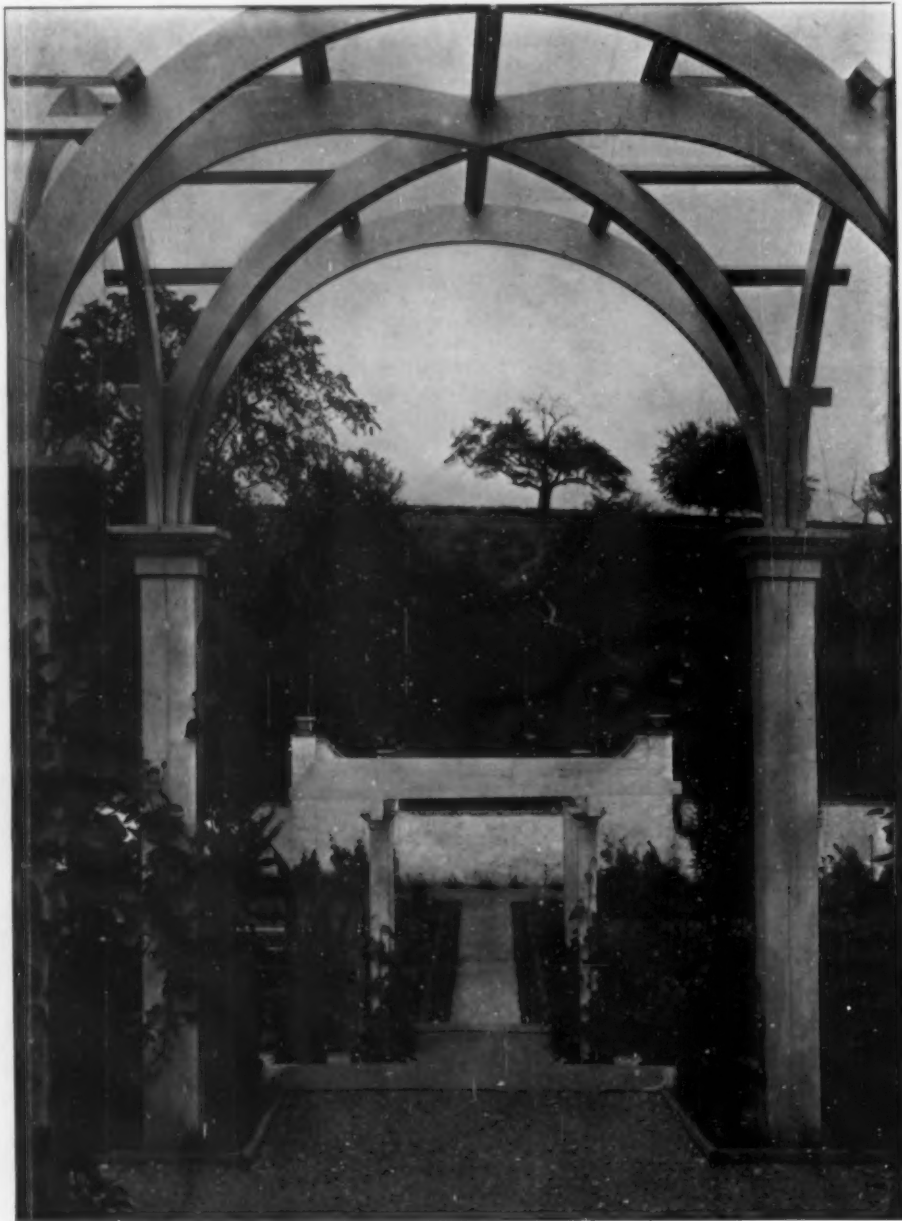


FROM AN ARBOUR

the wooded lawn. As this beautiful slope is commanded from the southern porticos of the house so the garden is commanded from the gate or *Archway of the Stable Court*. At the brink of the level ground where the buildings stand this opening overlooks the whole garden from the head of the main path. Directly below it the gently sloping terraces fall away to the lowest part of the property—its eastern boundary—where *A Wall Treatment* breaks the monotony of a

we find the units of the garden—the spaces between its walks—as they are actually made, of well-proportioned rectangles, their axes changing from lengthwise with the whole garden and then across it. The walls are kept low so as not to intrude themselves in the aspect of the hillside. Slanting the ground of the terraces slightly, and then bringing their edges abruptly down to the top of the wall gives the effect of but slight interruption to the green of the grass or

The Garden of "Ashford"



FROM THE HIGHEST TERRACE

"ASHFORD"

shrubs, the only change of color being a narrow margin of rough stonework.

Whatever may have been the original intention of dividing the pleasure garden

from the kitchen garden it is certain that the present arrangement of two smaller plots elevated above the others and located near the house lends itself to the making of these a

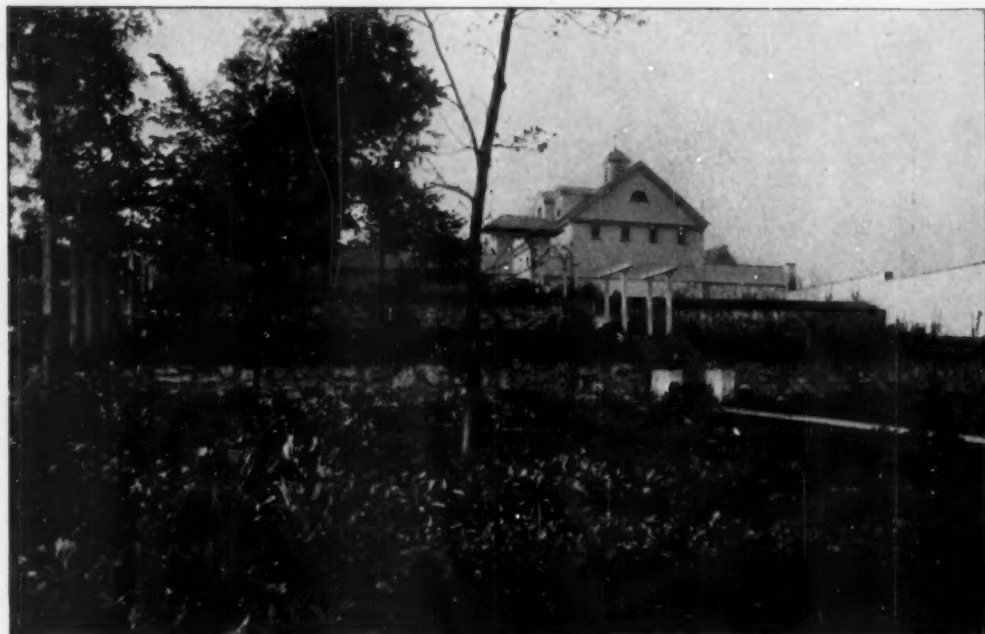


From a Water-color Drawing by Matilda Brown, reproduced by her kind permission

THE STAIRWAYS

"ASHFORD"





GENERAL VIEW OF GARDEN

"ASHFORD"

flower garden pure and simple, easily reached from the porches of the house. Access to the garden is in fact well provided for, not only by the main path, the principal architectural axis, but by the path which skirts the wooded lawn in leading from the portico along the south side of the garden. As the growth of the flowers and shrubs continues and they become rich and full how attractively will their masses of varying greens, their sunshine and shade, give themselves furtively to one who may look through the openings of the vine-clad trellis!



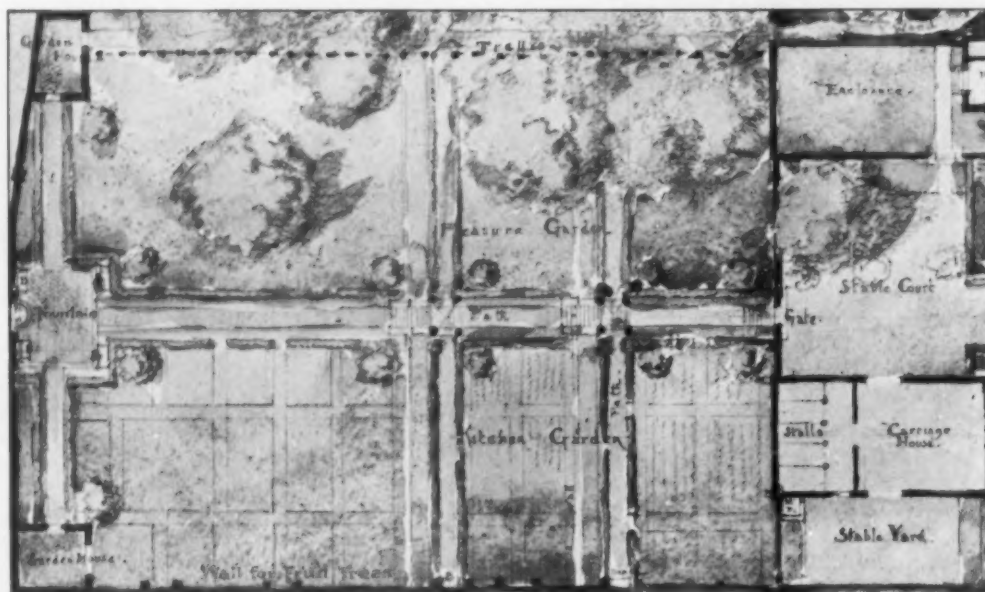
From a Water-color by Matilda Brown

THE UPPER STEPS

"ASHFORD"

Where geometric shapes of flower beds are not employed and unconventional nature is not changed by formal lines everything depends upon the selection and handling of the few necessary materials of construction. At "Ashford" there are no balustrades or statuary, no prodigality of cut stone. Large trees, left undisturbed, rise from the smaller vegetation, and the commonest of everyday materials are so used as to accord with the informal spirit. The buildings above are of wide clapboards painted white; and this kind of construction is

The Garden of "Ashford"



PLAN OF THE GARDEN

"ASHFORD"



FROM THE WOOD PATH



THE LOWEST WALK



A WALL TREATMENT

"ASHFORD"

carried into the garden by the plain white arbours and trellises. Steps in the wood path are made of small logs held by stakes at either end. Walls are built of local stone laid in broken range work and then whitewashed. Their cappings of common red brick laid on edge avoid the hard cold lines which cut stone gives when so used. Dressed stone is only used for the steps in the main path and where the risers are of bricks on edge. The walks

are of small broken stone kept in its place by curbs of wood one inch in thickness. These materials and their intelligent use contribute to the feeling of architectural harmony which "Ashford" gives, all the more to be appreciated when, as at present, plants and hedges are only beginning, and the construction which has been prepared for the final glory of it all stands out starkly prominent. The laws of growth and age have yet their great part to play.



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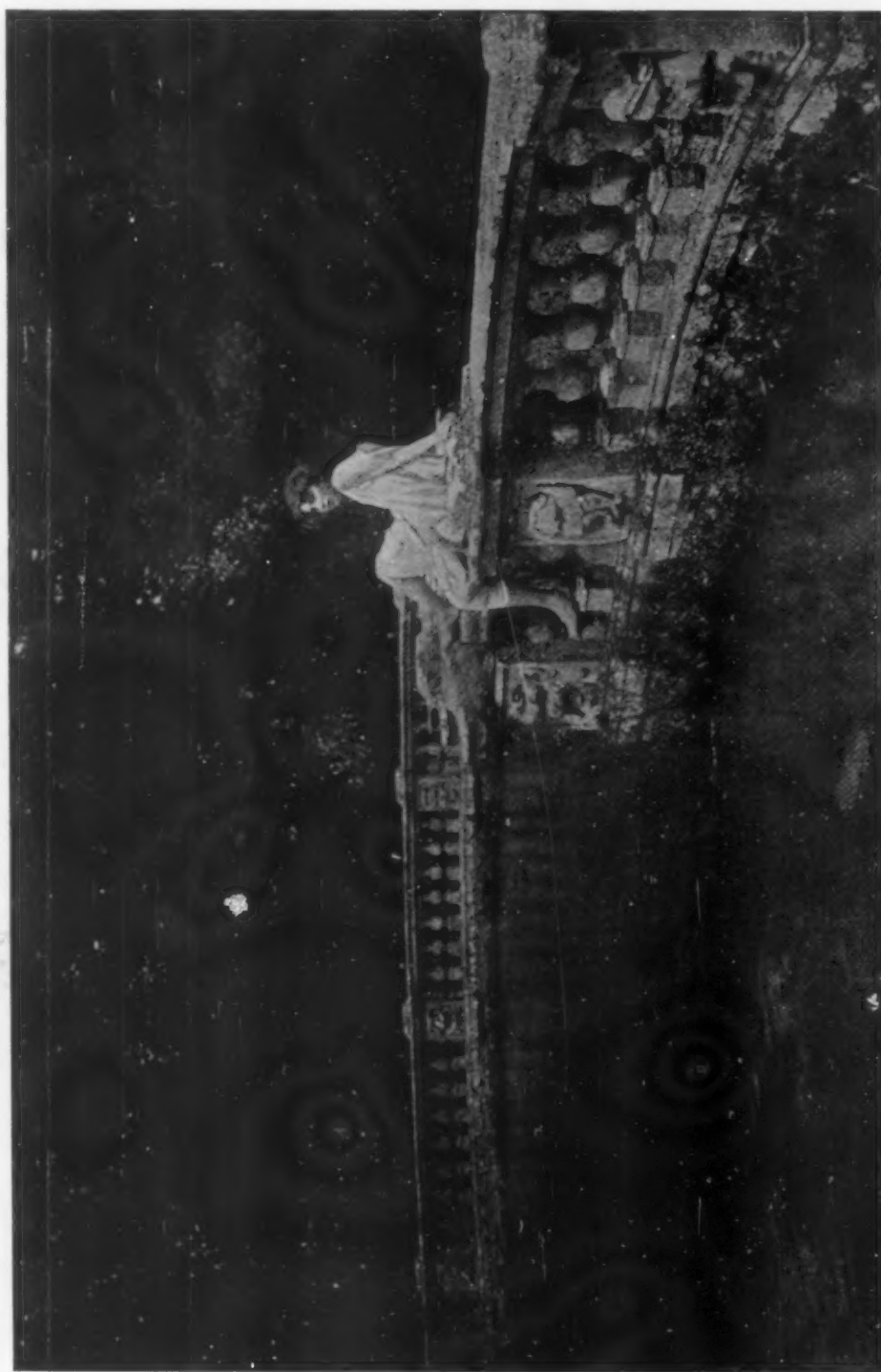
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A RECENT English writer on domestic furniture, so modest as to leave no clue to the authorship of his excellent essay says that a living-room forms "a scenic background for the daily drama of home life" and that architects admit that all its parts should be so coördinated as to form a restful unity of effect. He goes on to point out that these parts do not produce such an effect "when the furniture is an alien constituent and not a result of the same impulse of design that produced the rest of the decoration." This is a conception that architects in America must take to heart. It is not enough for them to admit the truth of it as mere theory and to go on designing only the forms of the room and its fixed woodwork, conferring a little with a decorator of walls and ceilings, advising the owner of whom to buy his lighting fixtures and at last letting him do his worst as to all his movable furniture without giving him even a word of warning.

Few architects have sufficient fertility and versatility to design the entire setting of the life that is to go on within their houses. In

our own country there comes to mind no one but Frank Lloyd Wright who has successfully done the thing, who has designed every detail and determined every shade of color so as to contribute to the final effect, and who above all has done this not in one of the historic styles (a comparatively easy trick) but in a way at once modern and beautiful. In Europe the case is different. The vital movement that is there producing a new art in household design (think what we may of it) has brought to light many men to whom the opportunity of designing the whole scene and working out its very detail is sheer happiness. In England such men as Baillie Scott and Voysey are by no means alone, and on the Continent the number of their counterparts is constantly increasing.

In advocating unity of design in all within a room or house let us not be understood as urging that the expression of the owner's personality be suppressed. If the owner is not as the mass of men, if he have any personality worth expressing then by all means let him surround himself with the things that express it whether we get unity of design or not. But if, as is the case nine times out of ten, the owner when left alone surrounds himself with the dreary furniture of commerce and the tasteless bric-a-brac of haphazard selection, how much better off he would have been if his house could have been set in decent order for him by some one who knows the value of restraint and the restfulness of plain surfaces. But unity of design in the interior of a house is and must necessarily be at best a thing of rare occurrence. The point we make is that it is now far less rare in Europe than it is here and that it is one of the essential ideas in the new movement in the arts of design. Why such a movement, arising as it does from a desire for the expression of beauty in terms of its own time and place, should have as yet such slight acceptance in America is hard to understand. Europe is casting off the trammels of her outworn styles, yet here where the cry for the "indigenous and inventive" went forth for a brief space with such ardor we have made but little headway against the fallacy of archæological correctness.



POOL OF AN ITALIAN GARDEN

"WALL AND WATER GARDENS."

By Gertrude Jekyll.*

AN intimate knowledge of one's subject, accuracy of observation, definite convictions, clearness of expression, the artistic faculty, sound common sense—all these make a splendid equipment for any writer, and all these Miss Gertrude Jekyll possesses to the full. Her books are always a delight to the garden lover, and the appearance of a new

rarest. It is not that of the prize-taker who cares for the largest or the most brilliant flowers; such success she scorns. Her point of view is, above all, that of the garden-artist, the artist to whom the composition of pictures of the greatest beauty is the thing to be achieved. Her books thus far have dealt less with the question of the general design of gardens than with the details of their arrangement, and it is this fact that makes them so generally useful. To few people is



RESTRAINED USE OF CREEPERS



GROUPING OF TREES AND WALL

one is a fresh pleasure to thousands of readers wherever English is spoken and wherever gardens grow. Her point of view is a special one, and one well worth having. It is not that of the garden designer who cares above everything for the formal method or the natural method; good she can see in both. It is not that of the horticulturist who cares only for the rare or the difficult; things of common growth, if they be but beautiful, arouse her enthusiasm as greatly as do the

it given to make a garden where there is only a field or a hillside, but to many of us comes the chance of improving what we already have. Just here we may take Miss Jekyll's skillful advice. Would we build a flight of rough stone steps, she tells us how to choose

* "Wall and Water Gardens," by Gertrude Jekyll. 5½" x 9". XIV, 177 pp., and 132 full-page half-tone plates from photographs. London, Hudson & Kearns; New York, Chas. Scribner's Sons. 1901. Price, \$3.75 net.



POOL WITH FLAT CURB



POOL WITH RAISED CURB

the stones, how to place them so that the ascent may be an easy one, what joints to cement and what to leave open, how to end the steps against a bank or a dry wall and finally what plants will thrive best in their chinks and corners. Even better than telling how the thing is done, she gives us well-chosen photographs showing how it has been done under varying conditions. If it is a question of how best to arrange a border of hardy perennials so that there may be a succession of bloom, pleasant harmonies or contrasts in the coloring, well-disposed masses and an agreeable relation between the plants in the border and those on the wall at its back, no one has found a better solution than Miss Jekyll and no one can state her con-

clusions more clearly or more attractively. Her many years' experience in her own garden where she has studied such subjects with the energy of an enthusiast and with the eye of an artist, has given her a fund of facts upon which to draw on all occasions. These facts she will not ignore, for though she has a lively imagination and the kindling fancy of the artist, she is eminently sane and never permits her art to transcend its inevitable limitations.

So much in general, now as to the book just issued. It deals, as its name implies, with plants that find themselves at home on old walls with open joints, in rocky places, and in or near the water. It opens fresh glimpses of delight for those whose garden



A DOUBLE TERRACE



A PÆONY BORDER

space is limited and who must make the most of every nook and cranny. How by a little care a dry wall may be made to yield harvests of tiny bloom, how the rock-loving things from the ends of the earth, or from the nearest hillside may be gathered together, what sorts will do best on the sunny side of the wall and what in the shade, all these are presented with examples of such beauty as to make one want to get to work with rocks and seeds at once. But just here a word of caution is in order. The growing of plants on an old wall in the south of England (for it is there Miss Jekyll has her garden) is a far different thing from growing them under such circumstances as one often finds in America. A moist climate with a temperature rarely reaching eighty-five degrees presents conditions so different from that of a place where for thirty days at a stretch the thermometer may go to one hundred and where the air is as dry as a chip, that the picture of the old wall clothed with bloom has to be greatly modified for many of us

here. But that the rock-garden of the best type is no impossibility even on this side of the Atlantic has been proved by the Sargent garden in Brookline near Boston, where there may be seen in early spring a wealth of blossom equal to anything in Miss Jekyll's book.

As for the water plants they do not fear the heat, and nearly all that Miss Jekyll has to say about them is just as true of them here as in England. Stretches of water in the garden have time out of mind been one of its greatest charms; and though our century shows no advance beyond such pictures as that of the old English manor, with its formal pool, or the long vista of the Generaliffe, yet in the freer treatment of sheets of water or little streams with their sedgy margins we have made great advances, and especially is this true of the increased number and variety of species at our command. Of all these resources the book treats, and its advice as to what should be attempted and what is best left alone in the water garden



A COURT IN THE GENERALIFFE GARDENS, GRANADA



PEINADOR DE LA REINA, ALHAMBRA



DETAIL OF POOL, VILLA D'ESTE

is dominated by that good sense that shows from cover to cover.

As befits a magazine devoted primarily to architecture, our illustrations are selected from those that include buildings, but the book contains many of equal beauty devoted to such subjects as wall or water plants in

blossom (and among these our common wild turkey-beard in perfection) tangles of bloom on old walls with great fern beds at the foot, the iris standing in water as it grows in Japan, streams and pools with the planting at their edges, and groups of great trees by the water's margin.



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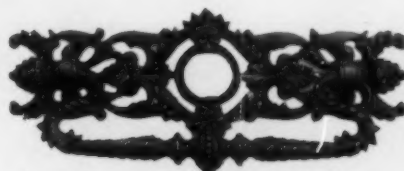
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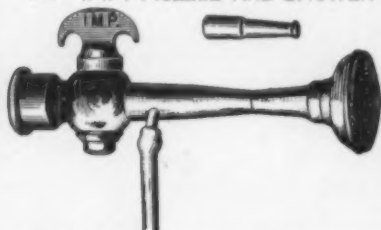
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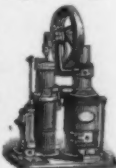
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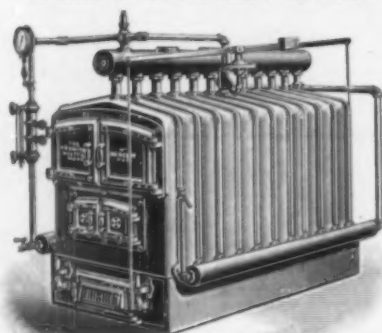
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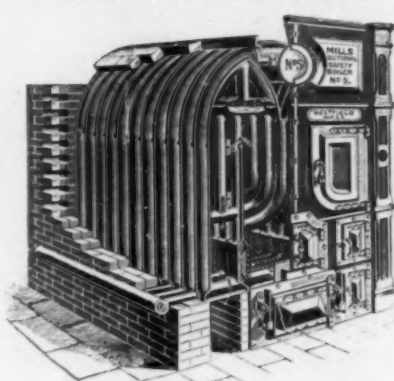
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