

House & Garden

Vol. IV

SEPTEMBER, 1903

No. 3



The Setting of "El Fureidis"

"EL FUREIDIS"

AT MONTECITO, CALIFORNIA

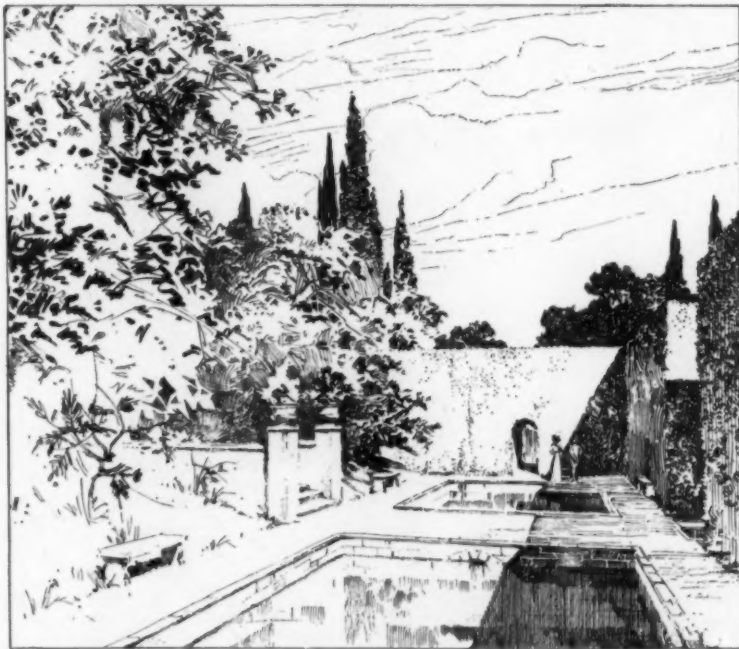
THE VILLA OF JAMES WALDRON GILLESPIE, ESQ.

Designed by Messrs. Cram, Goodhue and Ferguson

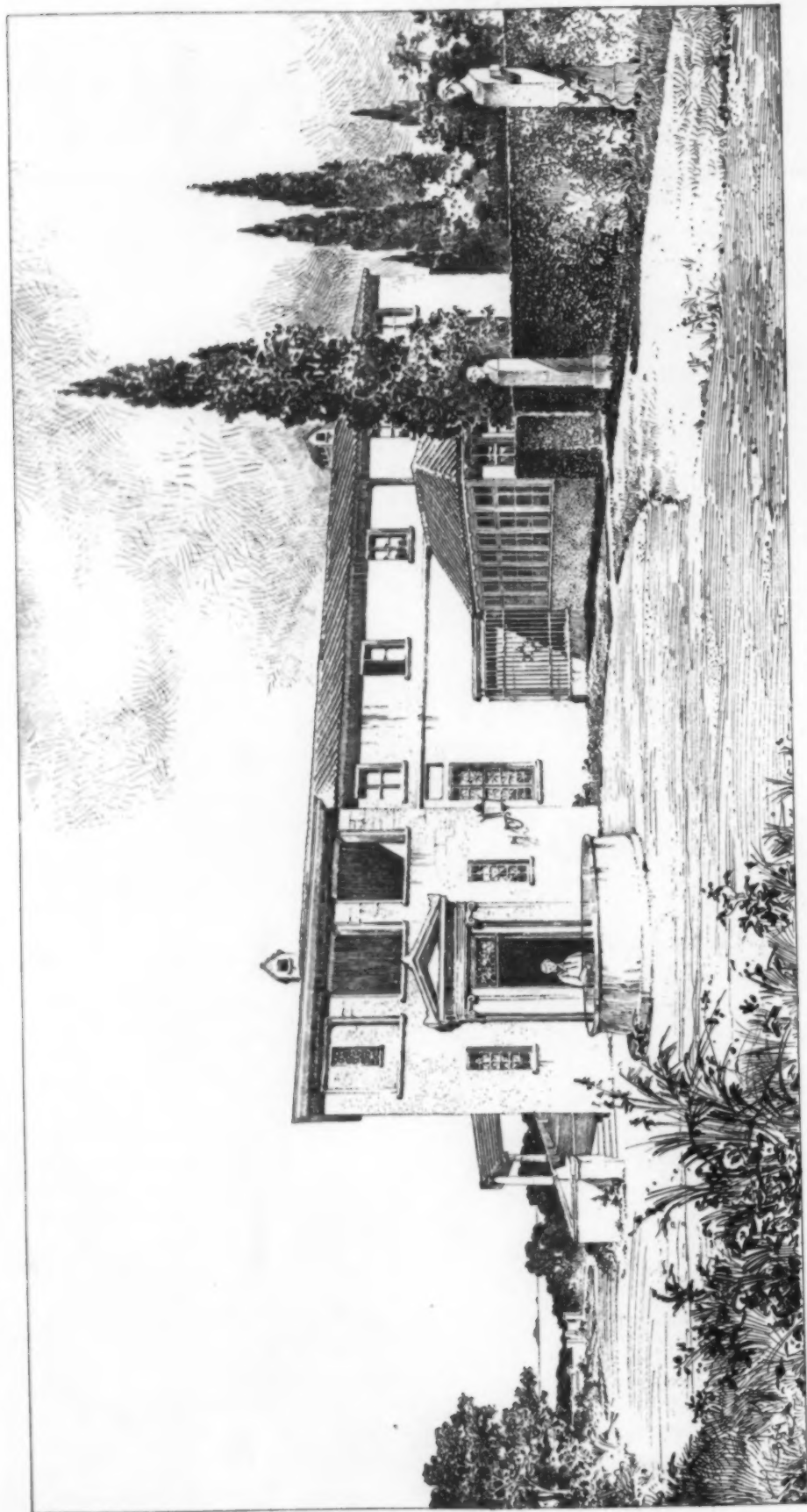
IMAGINE a little valley lying between the scarped and serrated ridges of the Santa Yuez Mountains and the purple Pacific, whose shore forms a long curve of gleaming white, terminated at the westward by the little promontory which hides Santa Barbara and at the eastward by the Etna-like mass of the Rincon,—a valley with a rise of several thousand feet from sea level to mountain peak, and this in less than four miles—wherein all trees and all flowers seem to reach their ultimate perfection. This is the setting of "El

Fureidis," a place which it must be remembered is, as yet, no more than a garden in process, and one which does not aim, when completed, to any great effect of magnificence. Here will be little or no marble; all the ter-

aces, walls, balustrades and steps are constructed of sandstone quarried on the estate and finished, where finished at all, in whitewashed cement. That the reader may judge for himself of the eventual truthfulness of the drawings, a few photographs, either purchased in Santa Barbara or taken only a



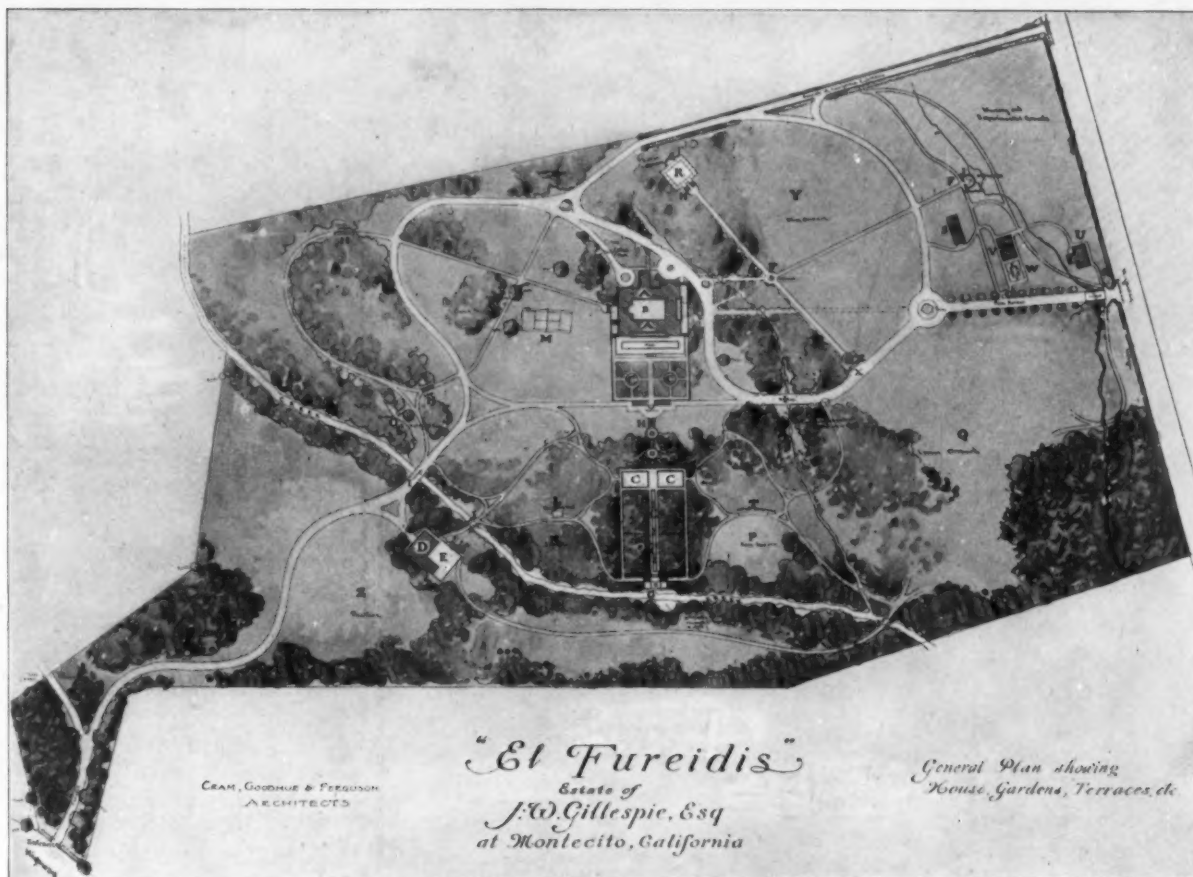
THE POOLS AT THE HEAD OF THE ALLEY



THE ENTRANCE SIDE OF THE HOUSE
AT "EL FUREIDIS," MONTECITO, CALIFORNIA

Drawn by Bertram G. Goodhue

House and Garden



THE GENERAL PLAN OF "EL FUREIDIS,"

AS PREPARED BY THE ARCHITECTS, MESSRS. CRAM, GOODHUE & FERGUSON

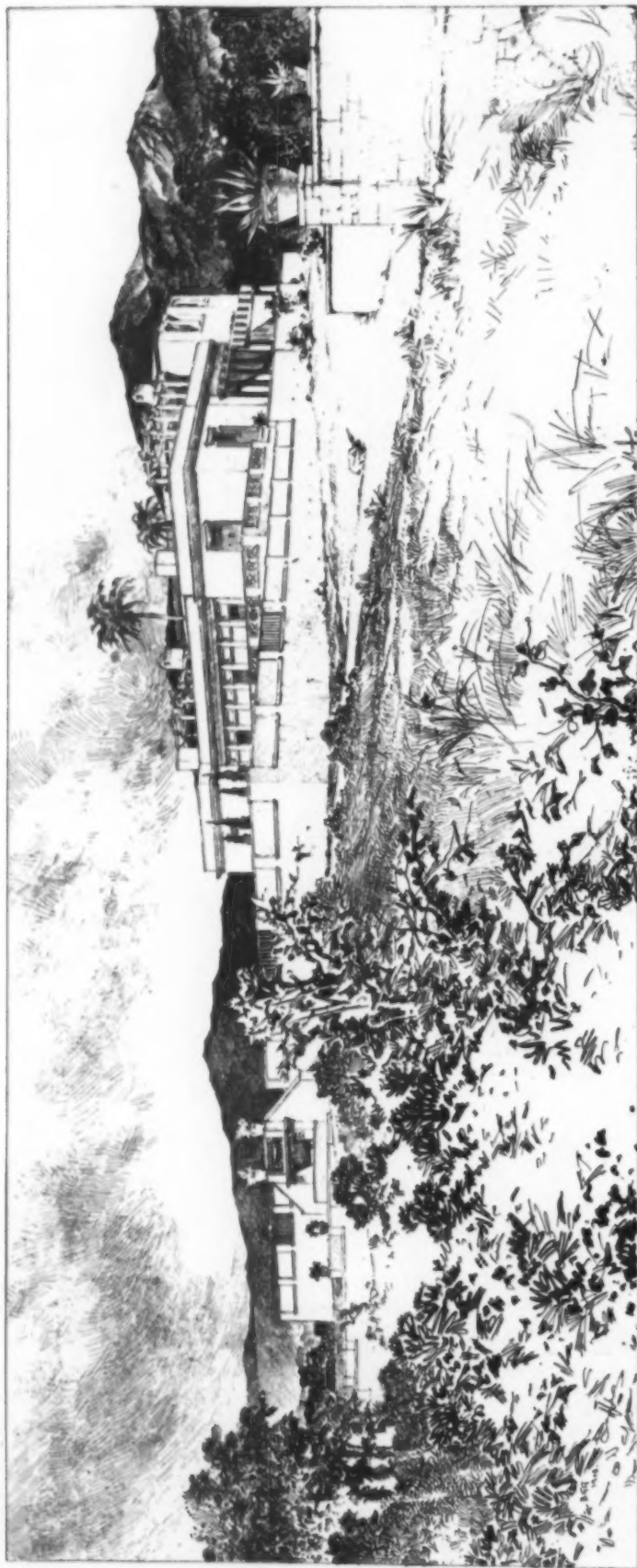
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|---|-----------------|---|
| AA—House | J—Pergola | T—Ancient Causeway, constructed by the Indians under the direction of the first mission priests |
| B—Patio | K—Exedra | U—Gardener's House |
| CC—Pools | L—Javanese Hut | V—Lattice House for growing tree ferns and jungle palms under protection from light |
| D—Stable | M—Tennis Court | W—Flower Garden |
| E—Paddock | N—Jungle | X—Terminal Stairway |
| FF—Fountain | O—Shrine | Y—Olive Orchard |
| G—Pavilion, overlooking creek widened into lake | P—Rose Garden | Z—Pasture |
| HH—Steps | Q—Lemon Orchard | |
| II—Bridges | R—Reservoir | |
| | S—Greenhouses | |

few weeks ago by the writer, are reproduced for comparison.

The estate itself is not large—not more than thirty-five or forty acres—and is situated almost in the center of the valley, neither too low nor too high, for Montecito boasts four separate and distinct climates. At the seashore it is damp and slightly cold—nights, with pale luminous mists, through which the ilex or California oak rises portentous; then comes the middle zone wherein the owner of "El Fureidis" has succeeded

in bringing dates to fruition; then the torrid zone—the zone of prickly pear and sage brush—wherein almost everything native to the genuine tropics might be induced to thrive, were not water so difficult to be had at any price; and finally there are the mountain tops not infrequently capped with snow.

Southern California is indeed "Our Italy" and something more, for its climate is far more favorable to the growth of strange, almost tropical plants. Its oranges, grapefruit and lemons are become commercial



THE HOUSE FROM THE SOUTHEAST
"EL FUREIDIS"

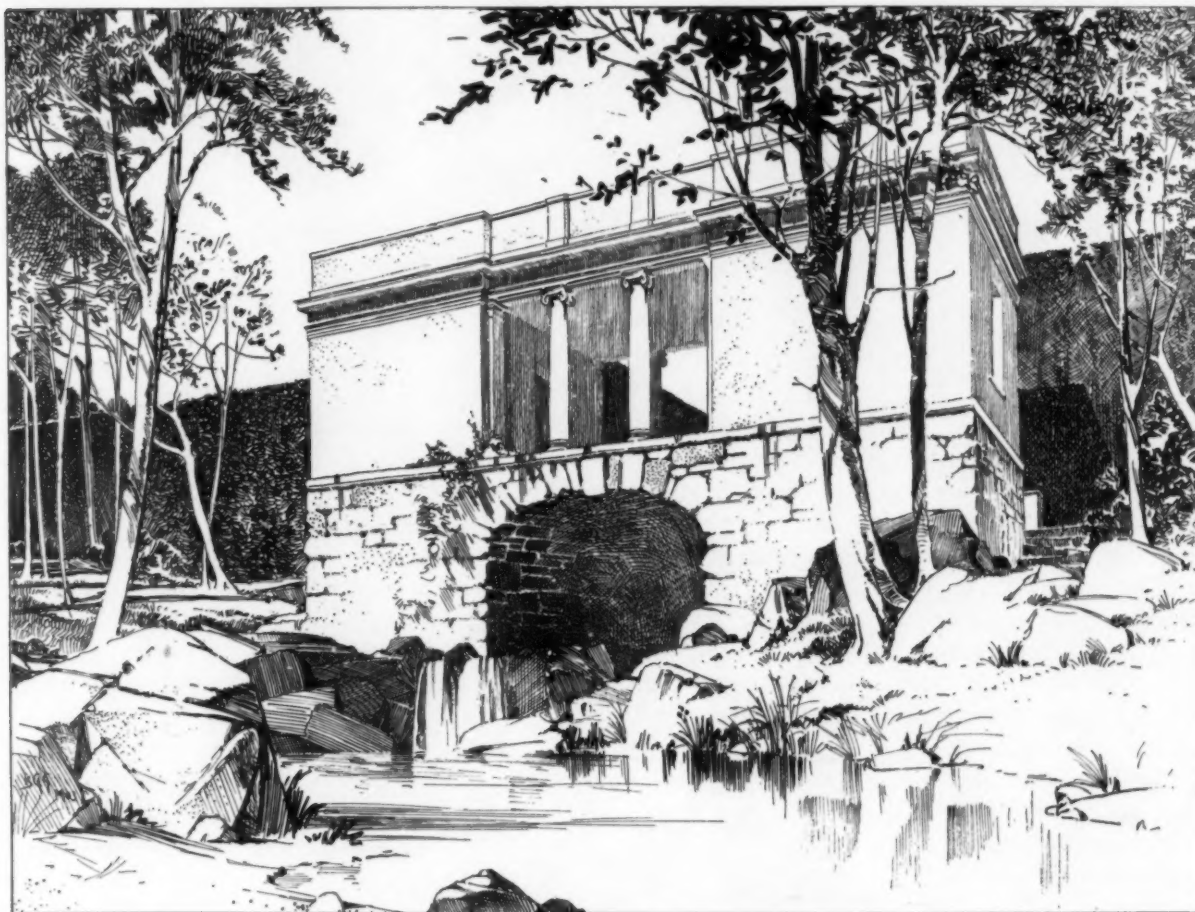
staples, but none but those who dwell there may enjoy guavas, loquots, even chirimoyas, by reaching their hands out to the branches of their own trees.

The former owner of the property had already built a house, a small, wholly unimportant structure of wood, and had to a certain extent laid out its approaches; and the present owner adopted as permanencies one or two of the original features. For example, the avenue from the entrance gate is unchanged in its direction, though undoubtedly considerably changed in effect, since on either side are now ranked a double row of palms, already of quite imposing height. This adoption or adaptation of some of the original features

will account for a certain lack of coherence in some of the minor portions of the plan, such as the placing of the bridge reservoir and pergola; but by cutting and forming rigidly confined vistas and pathways, these have been brought fairly in harmony with the more important and more recent portions of the design. The position of a number of important and valuable trees was also determined before the present plan was made. All credit is therefore due to the owner, who was also the designer. It was he who determined the reservoir with its surrounding pergola, the pathway, down whose center water runs in a channel not more than two inches in diameter, and the semi-circular pergola built to command one of the loveliest of vistas.

"El Fureidis" is happy in its topography, being an almost continuous slope from the most northerly limit to the little *barranca* or gully at the southern confines which, in the spring, is a roaring mountain stream. Upon the highest point, as may be seen by a reference to the plan, only a few rods from the edge of the domain, will be placed the house, of which as yet only the rectangular court has been laid out in the rough, and to which

court or *patio*, to give it its Spanish name, was the common property of Moor and Christian in the Gothic Period and was brought over to Mexico by the earliest conquerors, at once making its way northward in the wake of the mission priests. If any further justification were needed for this return to the ancient model, the general character and conformation of the landscape, which is classical to a degree, would furnish it.



THE PAVILION AT THE END OF THE ALLEY OF POOLS

The side appearing above overlooks a stream which is here widened into a natural pool

four trees of different varieties have been removed. The house itself follows very closely the ancient classic model, being a rectangle of somewhat more than a hundred feet surrounding just such a court as may be traced in the ruins of Pompeii, and which has come down to the Californian in an unbroken tradition. Taken by the Roman colonists to Hispania and meeting with no modification of any importance since, the

The gardens, as well, are in the main classic, though they are, perforce, subject to one important modification. The lack of water is the only drawback to the production of satisfactory gardens on the Pacific Coast, and this drawback both owner and architects deliberately set themselves to overcome. To this end Mr. Gillespie and one of the firm employed by him made a journey through Persia, there finding most beautifully de-

signed formal gardens produced under conditions similar to those obtaining in California. At Tivoli, the Mecca enshrining that Kaaba of the formalist in landscape architecture—the Villa d'Este, water is, if such a thing be possible, perhaps too plentiful; and the Anio tears over its cliffs and through its caverns with such frightful force as to warrant destruction to any artificial boundaries, no matter how carefully constructed, were its whole volume made to pour through them. At Shiraz, in Persia, on the other hand, water is valued at so much, precisely as in California; even at the magnificent Bagh i Takht, or Garden of the Throne, crown property though it is, the tiny jets rise only on one day of the week. This condition of things has brought about a most ingenious economy, and still pools, in which every blossom and bit of foliage is reflected, take the place of the white foam and ripples of Tivoli and Frascati. So the Gardens of "El Fureidis" are not wholly Italian. The house and the architectural detail generally is Greek, not the Greek of the Ger-



THE PATIO OF THE HOUSE
"EL FUREIDIS"

man technical books but more like what we are now-a-days privileged to think that of an Hellenic farmstead may have been. Yet beneath this detail and spirit, the Oriental basic form is constantly apparent. At the lower end of the main axis, for instance, stands a little garden house consisting of two cubicles separated by an Ionic portico, the whole structure raised on a high basement, the better to view the long pools, the flights of steps and the terraces above which rises the villa itself. This effect of this little garden-house is Greek, yet it is precisely the form most commonly employed in Persia; the gate-house of the Bagh i Takht being its model, as well as the main pavilion of the Chehail-Zitun at Ispahan, and that building in whose shadow Hafiz lies buried.

Throughout the whole estate the same comingling and harmonizing of oriental and occidental forms and principles has been held constantly in mind. Running along the southern façade of the house is a terrace occupied almost entirely by a long rectangular pool, a purely Persian device; and



TERMINAL STEPS

embracing a fountain at the end of an avenue leading from the reservoir

spread out immediately beneath this, lies the great terrace with its geometrical box-bordered flower-beds and two fountains, all surrounded by a solid balustrade and all as classical as the upper terrace is Persian.

In the center of the high southern wall of this great terrace is set a double staircase beneath which is a little tile-lined grotto and wall fountain. From this point one descends rapidly by a long flight of steps, broken by two broad landings, each with its fountain, to a grove whose foliage is so thickly luxuriant as to almost merit the name of jungle. Here the axial pathway crosses between two large pools, in which purple and

pink lilies are already growing, and it separates on the farther side in two smaller paths between which lie three long equal pools, perhaps the most typically oriental feature of all. Each pool is raised a few

inches above its fellow and separated from it by a thin slab of stone in the top of which is cut a little semi-circular channel. When the uppermost pool is filled, the

water trickles gently through this into the succeeding one.

The gradual slope from north to south is so well adapted to the design that no more than an "inch" or so of water suffices to set all in motion. Then, when tank, pools and basins are filled and the supply shut off, it is hoped that the effect of the still surfaces, whose tank lining of pale greenish-blue tiles will seem to reflect an ever blue and smiling sky, will be no

more inferior to those gardens where water is abundant, than the placid depths of the gardens of Shiraz are inferior to the gushing fountains and rippled surfaces of Tivoli.



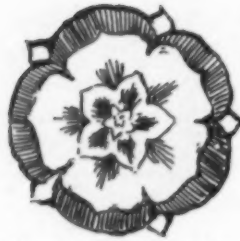
WORK NOW BUILT AT "EL FUREIDIS"



THE PERGOLA ON THE MARGIN OF A STREAM
Marked on the plan of "El Fureidis" by the letter "J"



B. Barns' Mark



Hall-marks of the Colonial Pewterers



Thos. Danforth's Mark

OLD PEWTER

By EDWIN A. BARBER, A.M., Ph.D.

CURATOR OF THE PENNSYLVANIA MUSEUM, MEMORIAL HALL, FAIRMOUNT PARK

A COMPARATIVELY inexpensive substitute for silver, in the form of a composition, principally of tin, with a varying proportion of lead, has been extensively employed in many countries, from remote times, for the manufacture of household implements. This metal supplanted the earlier pottery and was in turn superseded by porcelain.

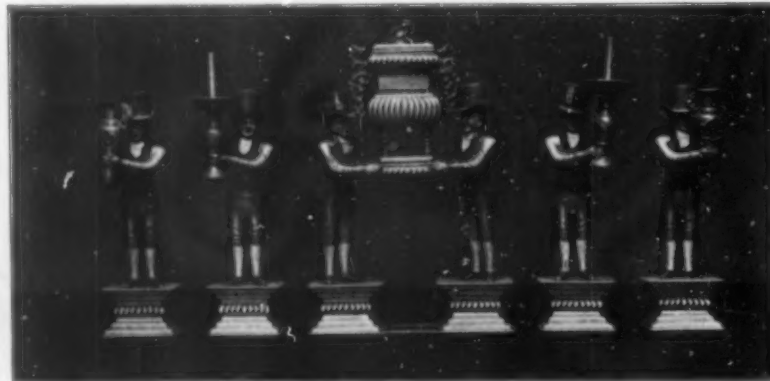
In Japan the use of pewter can be traced back to the eighth century, while in China it is of even greater antiquity. Down to the present time the Chinese have continued to work in this metal, but the modern product is often of an inferior quality, owing to the presence of a greater proportion of lead.

At the Centennial Exposition, held in Philadelphia in 1876, the Chinese Commission made a display of pewter utensils which served to illustrate the adaptability of this homely material to modern art. Among these pieces, which are now preserved in the Pennsylvania Museum, are a large cylindrical-shaped vessel, intended as a cover for a teapot to keep the contents warm. It is ornamented with engraved devices consisting of flowers, animals and human figures. There are also an octagonal can-

ister covered with gold lacquer, surmounted by a figure of a lion, and a large tray standing on feet, the upper surface of which is entirely covered with decorative work representing an interior scene, in which a number of female musicians are playing on native instruments.

There is in the Dr. Robert H. Lamborn collection, in the same museum, a curious shrine service, or garniture, of pewter, consisting of a large central incense burner and two pairs of side vases or incense receptacles, belonging to the early part of the nineteenth century, formerly in the collection of Baron von Brandt. The work represents the application of European designs to Chinese art, each of the five pieces being supported by figures of men in high hats, knee breeches, and swallow-tail coats, certain parts of the costumes being covered with colored lacquer, as, for instance, the hats, which are a bright shade of pink. These figures, which stand about a foot in height, are well executed and the material is of excellent quality.

As early as 1348 a Pewterer's Company existed in London which required its members to stamp their marks upon their wares, but it is known that



A SHRINE SERVICE OR GARNITURE OF PEWTER

Illustrating the introduction of European designs to Chinese art

In the Collection of the Penna. Museum



CHINESE PEWTER WARE

Exhibited at the Centennial Exhibition and now in the Collection of the Penna. Museum

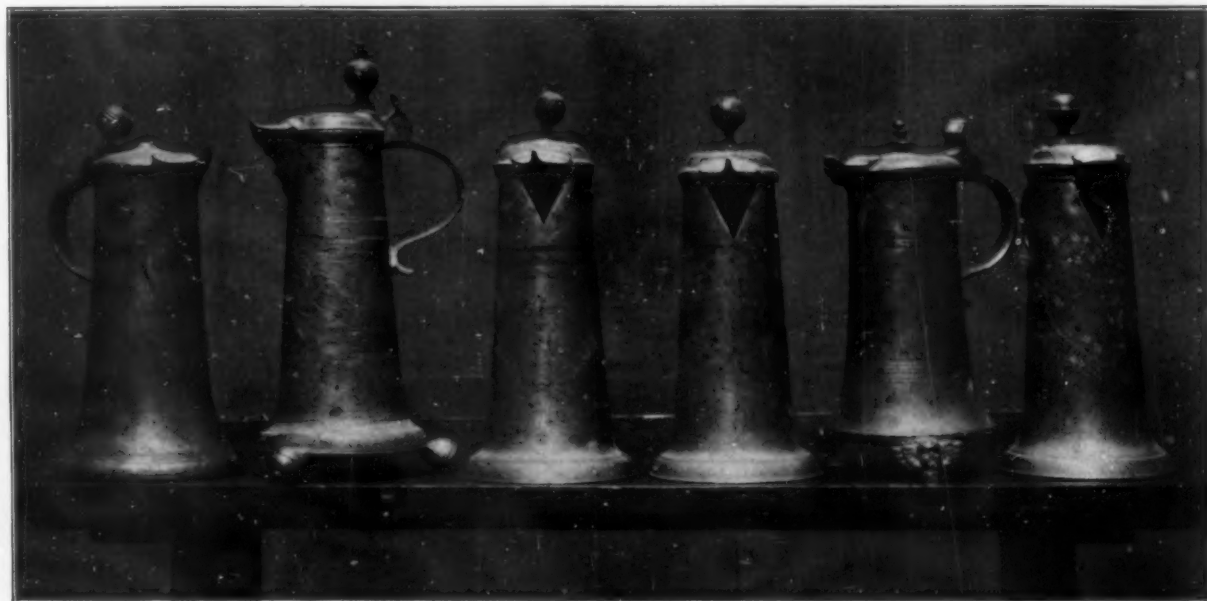
for several centuries previous to that date pewter had been produced in greater or lesser quantities in various parts of England. In 1496 a Pewterer's Guild was established in Edinburgh, Scotland, where for several centuries later the art continued to flourish.

During this same period, pewter making was one of the firmly established industries in Germany, France, Belgium and other parts of Europe. The art was carried to its greatest perfection in France by Franciscus Briot, in the latter part of the sixteenth and the beginning of the seventeenth centuries. Many of his elaborately executed designs in tankards, ewers, salvers and dishes, were

centuries. A curious little tray or wafer dish of German manufacture is elaborately embellished with relief medallions illustrative of Bible stories. In the center is a representation of Noah with his family, surrounded by beasts, offering sacrifices to God after leaving the Ark. Around the border are designs representing the Garden of Eden, the Temptation, the Expulsion, and Abraham about to sacrifice Isaac. The spaces between these medallions are filled with a handsome pattern consisting of a vase surrounded by arabesques and two cherubs' heads above. The exact period of this production is probably 1619, since an example

veritable works of art and found a ready market among the higher and wealthier classes. His best pieces of work were usually signed and some of these are now carefully preserved in the public museums of France and England.

Pewter ware was made extensively in Germany for many



PEWTER FLAGONS

Decorated, inscribed and dated. German XVIII Century work

In the Collection of the Penna. Museum

of identical form and decoration in the British Museum bears this date. Other specimens of these small German plates, with dates ranging down to 1650, may be seen in both the British and South Kensington Museums.

A plaque or tray of German seventeenth century workmanship, has a central figure of a mounted knight in relief, while the border is embellished with six other medallions showing armed knights in various attitudes. Above each are letters or initials. The subjects have not been identified, but bear some resemblance to those which are found on similar pieces in the British Museum, one of which represents Ferdinand III and the Electors. A copy in lead, which bears evidence of considerable age, is owned by Mr. C. V. Wheeler, of Little Falls, N. Y.

A fine series of wine flagons may be seen in the Bloomfield Moore collection of the Pennsylvania Museum. These are of a similar shape, from twelve to fourteen



A PEWTER WAFER TRAY
with relief medallions of Scriptural scenes. Made in Germany in 1619
In the Collection of the Penna. Museum

inches in height, and bear dates from 1783 to 1806, some of them inscribed with the names of former owners. The decorations are incised and consist of foliated and floriated devices in which the tulip and the forget-me-not figure conspicuously.



A GROUP OF COLONIAL PEWTER
Trenchers, plates, porringer, ale-mug and salt-box

In the Collection of the Penna. Museum



A LEAD WAFER TRAY
bearing figures of armed knights. German XVII Century work
In the Collection of Mr. C. V. Wheeler, Little Falls, N. Y.

While considerable pewter was made in this country in Colonial times, as we shall presently see, the great bulk of the ware then in use here was obtained from abroad, principally from England and Scotland. A

mand among those who were averse to the use of the baser pewter but could not afford the high priced product of the goldsmith's art, and many of these spoons may be found among the dealers in antiquities, often bear-

large proportion of the pieces found today are marked with the names of their makers and frequently a series of hallmarks, usually four in number and similar in appearance to the devices stamped on old plate. Many of these bear the names of the cities of London, Sheffield and Glasgow. In the illustration on page 106 are shown some of the typical forms of household utensils, mainly of British manufacture, used in the United States during the latter part of the eighteenth century.

As gold is to silver, so was alchemy to pewter,—a cheap composition of brass and arsenicum, resembling the precious metal in color and susceptible of the brightest polish. Alchemy spoons of various sizes and patterns were at one time in considerable de-



TEA SERVICE OF BRITANNIA WARE
Made by James Dixon & Son, Sheffield, England, 1830. The platter made by Richard King, London, 1780
In the Collection of the Penna. Museum

ing hall-marks and private devices of their makers.

About the beginning of the second quarter of the nineteenth century, Britannia ware began to take the place of pewter as a material for table use. This was a harder composition, containing small parts of antimony, bismuth and copper to 100 parts of tin. Among the most extensive manufacturers were James Dixon & Son, of Sheffield, England, who sent large cargoes of Britannia ware to their established agencies in the United States. One of their characteristic tea services, of about 1830, is shown in an illustration on page 107, with a large pewter trencher or platter in the background, made by Richard King, of London, about 1780.

In America, the art of pewter making seems to have flourished as early as the first part of the seventeenth century. In New England were numerous pewterers, whose operations extended from a period previous to 1640 down to the beginning of the nineteenth century.

It is recorded by John F. Watson in his "Annals of Philadelphia and Pennsylvania," that Bartholomew Longstreth, a resident of Bucks County, Pennsylvania, made, for the use of his own family, pewter spoons, which he cast in a bell-metal mould as early as the year 1717. This custom of manufacturing spoons and other small household utensils as they

were needed seems to have been general among the early settlers in various parts of the American Colonies. Home-made ware of this character was seldom, if ever, marked. As the pieces became worn they were remelted and made over. A small collection of pewter spoon moulds of several types is illustrated here.

A quaint little sugar bowl, in the Pennsylvania Museum, probably of American workmanship, bears incised decorations representing foliage and birds, with the monogram "R. T." and "N. T." While this piece bears no mark, its history can be traced

back to the middle of the eighteenth century. It is supposed to have been made in Bucks County, Pennsylvania, where it was in use for 150 years. The decorations, evidently produced with a notched wheel, were, according to family tradition, added at a later date by a traveling peddler. (See illustration, page 109.)

There were a number of pewter workers in Philadelphia in Colonial times, but little is known regarding them. Thomas Danforth was one of the most prominent about the beginning of the nineteenth century, and many plates and other pieces made by him have been preserved. His establishment was situated at the corner of High (now Market) and Thirteenth Streets, according to the Philadelphia directories from 1807 to 1813. Danforth's pieces were usually



A LARGE PEWTER CANISTER

bearing incised decoration, probably made by Germans in America about 1848
In the Collection of the Penna. Museum

marked, sometimes with the name "T. Danforth, Philadelphia," and frequently with a circular stamp, about the size of a five dollar gold piece, enclosing a figure of the American eagle standing on an oval bearing the initials "T. D.", surrounded by twenty-eight stars.

Another Philadelphia pewterer was B. Barns, who made household ware from about 1811 to 1817. His shop was at Thirteenth and Filbert Streets. The mark which is frequently found on his work is a circular device enclosing an eagle and his name.

Between 1798 and 1800 the following pewter makers were in business on Second Street, Philadelphia:

Parks Boyd.
Christian I. Heavo.
Thomas Rigden.
George W. Will.
William Will.



A MODERN PEWTER VASE
by Anton Schreiner, Nabburg, Bavaria

In 1817 Robert Palethorp, Jr. was making ink powder and pewter ware, and seems to have been succeeded by John H. Palethorp some ten years later. Pewter making does not appear to have been always profitable, as it was frequently combined with other callings. The Thomas Rigden mentioned above was also a fruit dealer, and William Will divided his time between his legitimate trade and selling tobacco.

In New York, James Leddell, William Bradford and Robert Boyle were pewterers in the first half of the eighteenth century, and in 1786 Francis Bassett had a factory on Q Street. The trencher shown on page 109 was made by the latter, being marked with his name and with a series of small stamps, prob-



Basin by Thos. Danforth, Phila.
Ale-mug by William Will, Phila.
Fluid Lamps by Capen & Molineau, N. Y.

OLD AMERICAN PEWTER
Trencher by Francis Bassett, N. Y.

Sugar Bowl from Bucks Co., Penna.
Ale-mug by Robt. Palethorp, Jr., Phila.
Basin by B. Barns, Phila.

ably borrowed from some European maker to deceive the unwary purchaser who wanted imported ware. At a later date, Capen & Molineau were manufacturing pewter fluid lamps

in the same city. The American pewterers do not seem to have had any organization, and consequently no guild marks were used, but it is interesting to find on the products of certain independent makers these suggestions of hall-marks, which probably possessed no special significance. The marks on the Bassett trencher, while somewhat worn and indistinct, are probably intended to represent a lion rampant, a pair of scales, a ship and a castle.

The manufacture of pewter in the United States never approached the nature of a fine art. The pieces produced were severely plain and undecorative. The usual vessels were tankards, bowls, basins, porringers, plates, chargers or circular platters, spoons, candlesticks and, at a later day, when pewter was replaced by Britannia ware and Babbitt metal, whole tea services were manufactured, often in graceful shapes, but usually devoid of embellishment. The latter composition was invented by Isaac Babbitt, of Taunton, Mass., about 1825, and was almost identical with the Britannia ware of England.

There are many qualities, real or imaginary, which are attributed to pewter, such as its peculiar adaptability to the use of malt liquors. Judges of the merits of ale and beer will tell us that these beverages never possess so rich a flavor when drunk from other vessels as when quaffed from pewter mugs. This idea has persistently obtained



SPOON-MOULDS

Used by American Pewterers in Colonial times

In the Collection of the Penna. Museum

through all the centuries of pewter-making, even to the present day, and it is a matter of historical record that in the year 1828 a certain faction of the Democratic party in New York City, which was op-

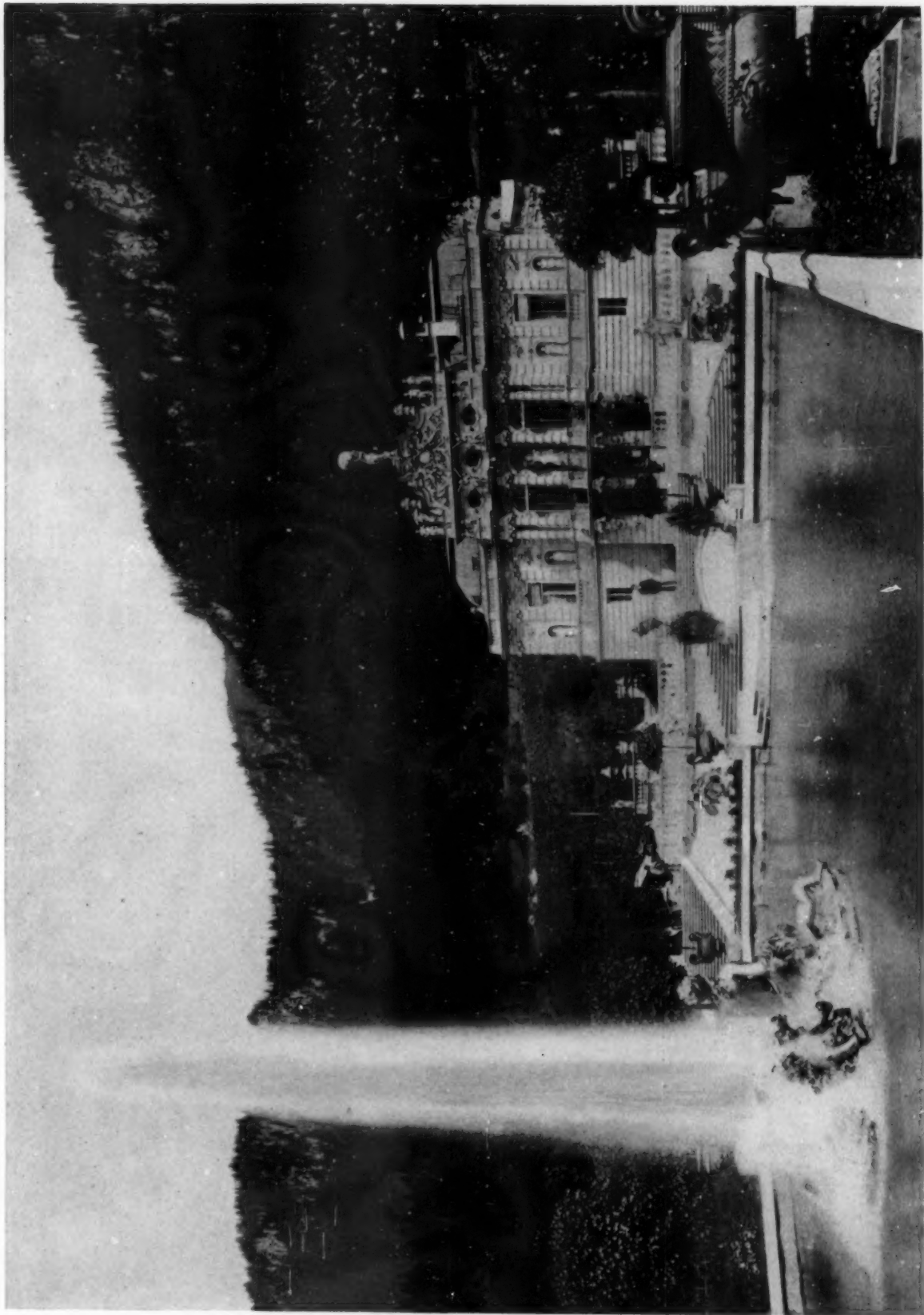
posed to the Tammany candidates, were known by their opponents as "Pewter-muggers," because their meetings were held over pewter mugs in a well-known resort in Frankfort St.

There is no more satisfactory metal than pewter for artistic treatment, susceptible as it is to a mirror-like and permanent polish, or to a dull, satiny finish; of sufficient hardness to fulfil all requirements, while possessing the requisite degree of softness and malleability. In short, it is a material which may be melted and shaped in moulds, beaten or "spun" into form;—a combination of desirable properties not possessed by any other inexpensive composition employed by the worker in metals in the useful and decorative arts.

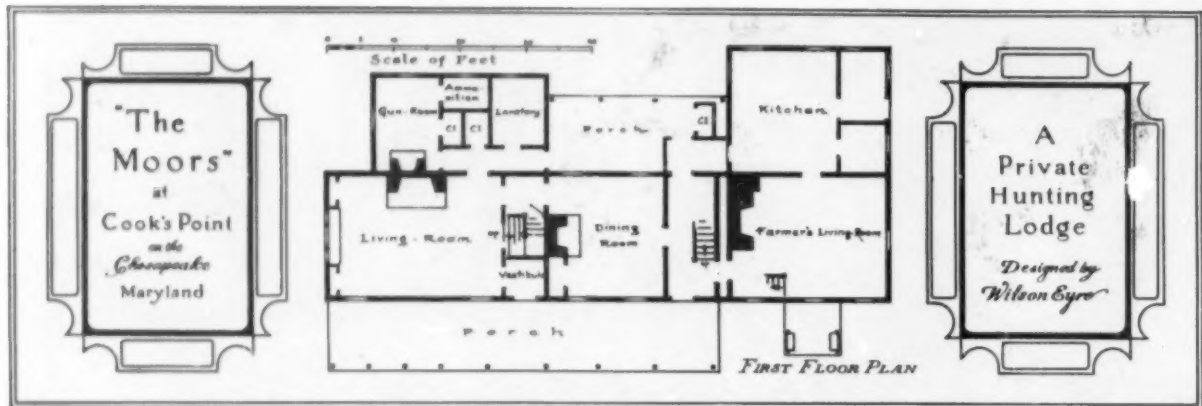
Some attempts have been made in recent years to revive the manufacture of art pewter, notably in Germany, in the so-called Kayserzinn, which has lately come into popular favor. At the Chicago Exposition in 1893 highly decorative work in pewter was exhibited in the Bavarian section, one piece of which, now in the Pennsylvania Museum, is a tall vase or standing cup, the work of Anton Schreiner. Taking it all in all, it is doubtful if we of the present day shall ever derive as much gratification from the ownership of modern art pewter as did our ancestors in the possession of their homely utensils which, ranged along the dresser or mantel in their shimmering glory, reflected the cheerful fire of the hospitable chimney-place.



Hall-marks on the Bassett trencher, page 109



SCHLOSS LINDERHOF
Erected in the Bavarian Highlands, near Ober-Ammergau, by King Lewis II



"THE MOORS" AT COOK'S POINT, MARYLAND

ONE of the chief attractions of the Eastern Shore of Maryland is its remoteness. The lands bordering on the Chesapeake can only be reached by boats plying from Baltimore, and though the ride be a leisurely one,—soothing the nerves for fully the length of a night,—in these few hours the traveler witnesses a complete transition between the locality from which he departed and that at which he arrives. Horse and carriage are needed on leaving the boat to complete the journey to "The Moors," an estate of several hundred acres belonging to John Harrison, Esq., of Philadelphia. It is one of a number of game preserves of

the Eastern Shore which have of late years been established by Northern gentlemen. Here where the manners and customs of an unprogressive rural people are fifty years laggard to the present, wild fowl supply sport and food for the business men seeking here a respite from their cares.

The house at "The Moors," from which attacks upon the game are made, is an enlargement of an old farmhouse. It was one of the negro homesteads which bore on its chimney the traditional mark of the locality, a cross formed of black bricks and believed to be efficacious in keeping away evil spirits. But the spirit of change cannot, in this case



THE LAND SIDE OF THE LODGE AT "THE MOORS"



THE WATER FRONT OF THE LODGE AT "THE MOORS"

at least, be deemed an evil one. To the farmer's living-room which, together with the kitchen, comprised the old building, a dining-room had been joined a number of years ago; and since Mr. Harrison acquired the property, another and larger living-room has been gracefully added and also two commodious wings. The latter enclose a veranda in projecting toward a point of land which

constitutes the river front of the property. The illustrations make it plain that none of the domestic quality visible in the houses of the neighborhood is lacking in this one. Indeed the new is scarcely to be distinguished from the old in the views of the exterior; and within doors the simplicity of the early farmhouse has been repeated, but with a bit more of comfort and beauty added.



THE PRINCIPAL LIVING-ROOM AT "THE MOORS"



A WING OF THE BARN AT "THE RED ROSE," NOW THE STUDIO

THE OLD RED ROSE INN OF "STOKE POGIS"

AT VILLA NOVA, PENNA.

By P. W. HUMPHREYS

THE Stoke Pogis of America is largely a dream fulfilled. When the visionary Frederick Phillips, with wealth and high ideals, planned to pattern his beautiful estate in Montgomery County, Pennsylvania, after Penn's ancestral Stoke Pogis in England and to transform it into a co-operative colony of art workers, his dream was on a more extensive scale than the actuality one sees today. Yet the present fulfillment has been abundantly satisfactory to the guests of "The Red Rose Inn" when it was a place of public entertainment; and since that time it has been a delight to those who have occupied it as a home.

People called it "Phillips' Whim" when the millionaire bought the estate. They supposed his purpose was to dwell in the rambling old farmhouse, and in the company

of green trees and running brooks, to follow his dreams and to cultivate his artistic tastes. But his ideals extended beyond any mere selfish enjoyment. He planned to divide the eight hundred acres into a number of country-seats to be occupied by people of small means, having similar tastes to his own and who were desirous of developing their talents amid the graceful surroundings of country life. It was his plan to erect as many houses as would be consistent with the artistic development of the estate, and, while others could build and plan and design, he would be, in a sense, the supervising architect of the *ensemble*. He first intended to call the place the "White Farm;" but after visiting Penn's Stoke Pogis in England, he found that his tract was so similar in area and general character to the estates of the



"THE RED ROSE" FROM THE HILLSIDE

"The Red Rose"

proprietary that he decided to call his own place Stoke Pogis also.

Another striking similarity between these two seats bearing the same name is the fact that the American Stoke Pogis is situated near the historic Merion Meeting-house, where Penn preached, and in the old Stoke Pogis of England, Penn's place adjoined the famous churchyard where Thomas Grey

was settled. The proximity of these hostelries suggested to Mr. Phillips the idea of changing the rambling old farmhouse he found on his estate into a pronounced type of Colonial inn, and to name it "The Red Rose." He remembered that a red rose—the most beautiful and fragrant that could be found—was annually presented to William Penn or his representative by certain of his



THE VERANDA ALONG THE FRONT OF THE HOUSE

(Now enclosed in winter as shown on page 118)

wrote his immortal Elogy. Through this locality run a number of the great highways of Pennsylvania, and all along these are situated charming old Colonial inns, beautiful in aspect and picturesque in name. "The Red Lion," "The Green Tree," "The Bird-in-Hand," "The General Wayne" and "The King of Prussia" inns are landmarks of the region and recall the older countries by whose sons the countryside

public lease-hold tenants in lieu of quit-rents, and so he established the custom of the presentation of a red rose to all patrons when they wrote their names in the visitors' book. Little wonder that gardens were needed to supply the roses, for in the short period during which the place was open to the public a stream of visitors from near and far kept the good folk of the inn busy at providing.



THE VISITORS' ENTRANCE



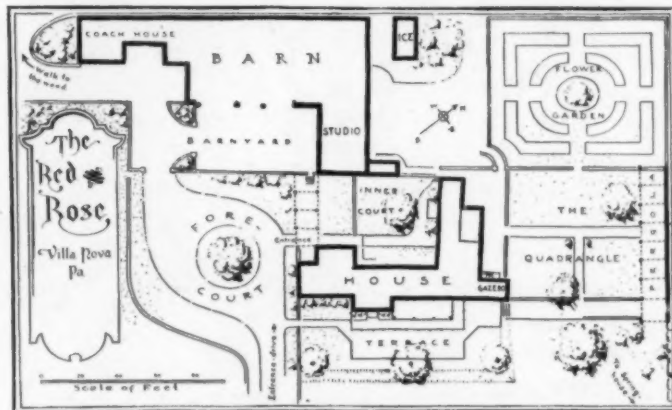
THE ENTRANCE TO THE TERRACE

When the estate came into the possession of Mr. Phillips there were other old houses upon it. These were placed in the hands of capable architects in order that the interiors be renovated, but very little change was made in the exteriors. The walls were of stone, dashed with plaster and whitewashed in the style which characterized the Colonial period of building in Pennsylvania. Low ceilings were left intact, quaint small-paned windows were repeated rather than changed, and great wooden beams across the ceilings of rooms were newly supported. It was the central farmhouse which was remodeled and became the inn, and the purely local style of building was here the most faithfully preserved and emphasized. The original fireplace stretches across the dining-room, where blue and white china and old furniture combine to give the apartment a delightful character. Chintz hang-

ings, curious settles, stiff, straight-backed window and wall seats of varnished wood are the distinguishing features of several rooms. Everywhere are the associations of olden times with details made convenient for use by modern wealth and ingenuity.

An unusual and attractive idea has been carried out in the main hall from which a wide staircase leads to the upper rooms. The original low staircase has been torn away, leaving an open space to the roof of the building, which now forms the ceiling of the lower floor and gives the effect of great height to the hall. Much of the curious,

old, straight-backed furniture has been painted in pale tints of green, with here and there designs in bright primary colors. Heraldic devices are borne by various pieces of historic furniture, especially in what was once the smoking-room. This apartment can be distinguished by a



THE PLAN OF "THE RED ROSE"

Especially measured and drawn for House and Garden

"The Red Rose"



AN EARLY VIEW OF THE RUSTIC PERGOLA LEADING TO THE STUDIO

great, wooden wall-seat, the upper rail of which holds curious, old pewter plates.

If the dream ended by the death of Mr. Phillips had been carried out, the building which became the inn would have been the place for the daily meeting of his artistic community. This building was to have contained the co-operative kitchen and dining-room and was to have been the place for consultation, for mutual helpfulness and for lavish hospitality. During the years of Mr. Phillips' residence on the estate he tested the public wish for artistic country life by means of the household of



THE WINTER ENCLOSURE TO THE VERANDA

"The Red Rose Inn." The people responded so far as to partake of its hospitality, but the originator did not live long enough to realize his desire of a co-operative colony. The plan for such a colony was just beginning to take hold upon an appreciative public, and considerable money was already expended in emphasizing the worth of the idea, when Mr. Phillips died suddenly, and the beautiful estate of Stoke Pogis was left without a tenant.

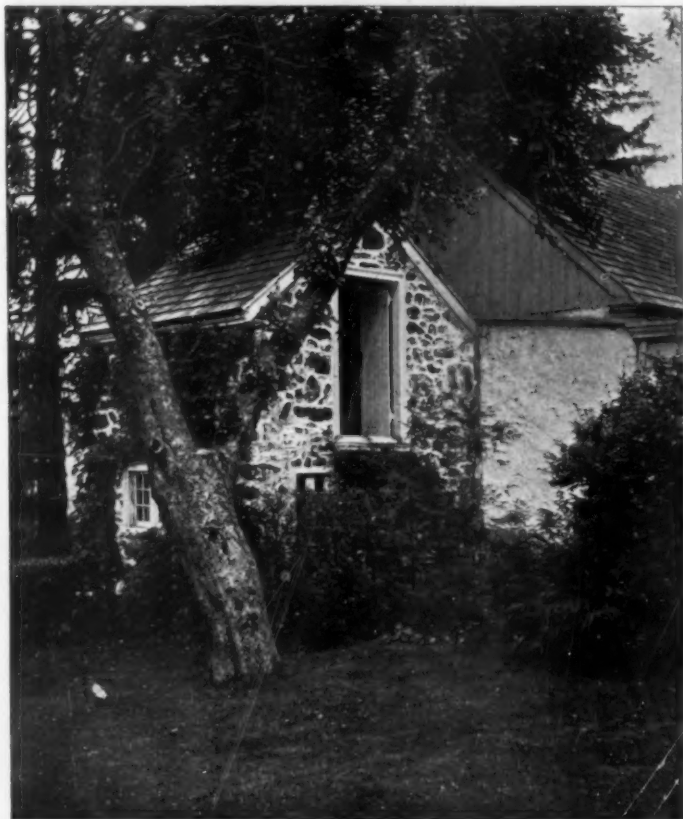
Then came a halt to architectural plans and contemplated buildings. The estate that was to have been divided into numerous homes, each surrounded by its own garden of natural beauty, has remained one undivided tract. "The Red Rose Inn" was closed to the public, and only a year or two ago was leased to three women artists, Miss Elizabeth



THE SOUTHERN FRONT OF "THE RED ROSE"
from below the terrace

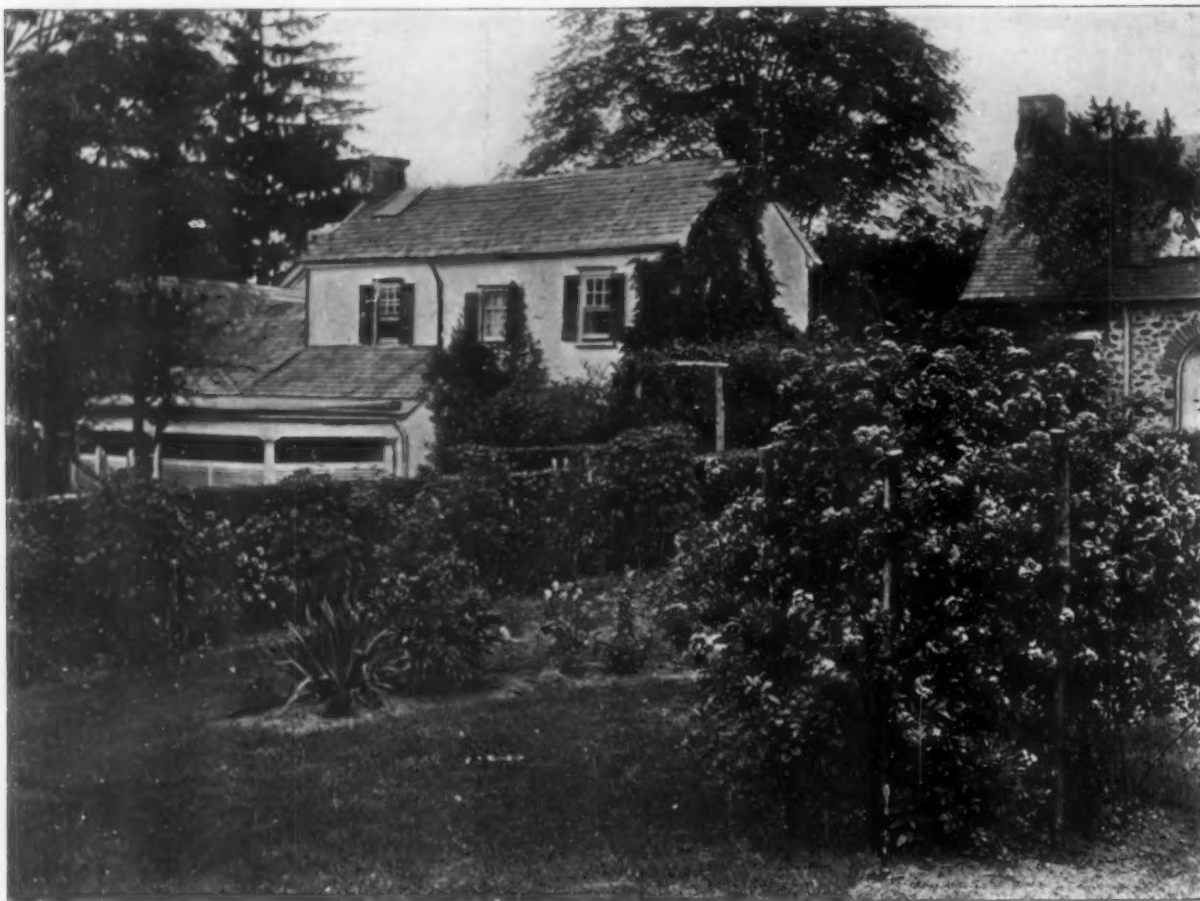
Shippen Green, Miss Jessie Willcox Smith and Miss Violet Oakley. These ladies now make "The Red Rose" their home; and since it is now private property, strangers must view its beauty from afar. The present tenants have preserved all the attractiveness of the place, and under their hands several new and delightful features have been developed. Thus it has been the fate of "The Red Rose" to become at last the home of active art work, and no one can feel as deeply as do the new occupants the joy of working amid such ideal surroundings.

The approach to the place is unusually picturesque. On leaving Villa Nova Station, the visitor has before him a two-mile drive over a good country road. Large compact hedges of privet bordering on the highway enable "The Red Rose" to be distinguished at a glance. Shrubbery and trees press over the hedges as they curve inward at the entrance and continue along a well-laid avenue which crosses a soft upland and leads to the house. At this point, one is in the midst of a valley through which little brooks murmur and springs bubble here and there,—apparent reasons for the erection of sheltered seats and the restoration of an exceedingly picturesque spring-house.



THE OLD SMOKE-HOUSE MADE INTO A GAZEBO

"The Red Rose"



THE KITCHEN WING OF THE HOUSE

Art in its most subtle, refining sense breathes through every surrounding of "The Red Rose." Its effects are not artificial but natural. A rustic arbor gives a welcome of

shade at the entrance-porch of the house where a guest is likely to rest upon a quaint settle amid a bower of vines. Before him a little wicket gate leads from the top of several steps into the studio. Magnificent clumps of hardy, flowering shrubbery fill the space surrounding the stables and leading to the old barn which rises in a grandeur of whitewash far above the roof of the dwelling. Vines bedeck the stone wall of an inner court, and wreathing the eaves of the roofs, let fall their green drapery before the white walls of the house. A Kentucky coffee tree rears a mass of beautiful, soft foliage within this court, formed by an angle of the buildings, and there are two other rare, old specimens of the same kind of tree near



THE BARN FROM THE FORECOURT



A PORTION OF THE PERGOLA ENCLOSING THE QUADRANGLE

the house, one in front of the terrace and another in front of the quadrangle. The veranda faces upon a broad, brick walk in front of the house where there are many pots and tubs filled with rubber-plants, palms and blooming hydrangeas throughout the summer and groupings of hardy box and eunonymus during the winter months. About five feet outside the outer edge of the veranda is a wood framework in the panels of which sash are placed in the winter. Thus a delightful outdoor apartment is obtained which answers for a conservatory and is large enough for a comfortable living-place.

The group of stone buildings comprising the house, not to mention the huge frame mass of the barn, owes much

of its architectural charm to its irregular lines. The different sections of the building are not rectilinear, and the wings are set with relation to each other slightly off of the right



THE SPRING-HOUSE OF "THE RED ROSE"

angle. Here is the reason for the lack of architectural harshness, which is everywhere apparent at "The Red Rose." The walls of the front of the house have a delightful waviness which is greatest at one end where an old smoke-house has been fitted with seats and little windows. This now answers well as a garden-house, and tea is enjoyed here upon a second floor from which is to be had a view of the flower garden as well as the lawn.

A quaint old spring-house, half buried in the ground sloping away to the eastward, has been converted into a fernery, whose huge pillars, built of rough stone and supporting an overhanging roof make the low, half-buried building a picturesque feature of the lawn. Wild grape and wistaria have been encouraged over a pic-



THE INTERIOR OF THE STUDIO

turesque loggia in a nearby meadow where a shallow pond affords skating in the winter. A charming little stone skating-house on the shore is finished inside with a big open fireplace and fitly decorated in the space above the mantel with a burnt wood panel of a Dutch skating scene. Not far distant there is an extensive conservatory, and from this portion of the grounds one has an inspiring view of the surrounding country with its range of hills

and clear-cut horizon. The view widens as one mounts the hill upon the northwest. From this point the house and stables and their immediate surroundings, such as are included on the accompanying plan, occupy the center of a superb, rural picture.



The Walk from the Pergola to the House

THE BEAUTY OF MACHINE-MADE THINGS

By JOHN QUINCY ADAMS

THE worshippers of art look upon the machine with as much horror as do loyal subjects upon the anarchist accused of assassinating their queen. For, since the advent of the machine, the beautiful has been ruthlessly strangled; art has been pushed aside; vulgar and hideous usurpers have taken possession of her wide domain, and every crime in the category has been committed against the dainty goddess who was wont to give grace and refinement to so much of man's handiwork.

As the machine is looked upon as the arch-criminal, it is with some trepidation that one who loves the beautiful takes up the machine's defence. But the machine cannot defend itself. It can only whirl and clatter at the command of eager capital and inventive brains which compel the pliant brass, steel and steam to transform the treasures of nature into heaps of gold. It is undoubtedly the hope of many, and the belief of a few, that the machine age will pass away, to be succeeded by the golden age of handicraft. But the world never did, and never can, turn back. Besides, machinery has become such an integral factor of modern life that it could not be disentangled without uprooting the whole industrial system. As the machine has come to stay; as we must accept it as our companion and helper, instead of continuing our thoughtless condemnation and cry of "Away with it, away with it," let us summon it before the bar of esthetic judgment, examine the evidence, then render an unbiased decision.

Let us first call Art to the witness stand and examine her on the Magna Charta of her Kingdom. We ask: "What are the fundamental principles in art?" She answers: "The absolutely essential elements in every work of plastic or decorative art are line, form, color and proportion." However keenly the witness is cross-questioned on the character of painting, sculpture, architecture, decoration, etc., she never contradicts this testimony and in corroboration declares: "Every masterpiece, whether it be the Venus de Milo, the Parthenon, the Sistine Madonna or some humble object of daily use, can lay claim to dignity and beauty on no other grounds than the grace and harmony of its lines, colors, and the proportion of each part to the whole."

We examine the witness further as to the

kind of lines that go to make up the grace and beauty of concrete things. She answers: "There are only two kinds of lines, *straight* and *curved*. Beauty as well as ugliness depends entirely upon their kind and combination."

We now call the accused and examine it as to its industrial position. The machine answers that it is a mere slave, the tool of man, having no will of its own, and that man is responsible for all of its deeds. "But can you make beautiful objects? Can you, for example, cut a straight line?" It answers: "Why, of course, I can cut a line as straight as a die." "Well, how about curved lines—can you cut them?" Answer: "I can cut a line per-



A DESIGN SUITABLE FOR EXECUTION
BY MACHINERY

A cupboard above an enclosure for a steam radiator

fectly true to any curve which man can design." "Then you think if design were based on the fundamental principles of art, you could execute them?" Answer: "Without a doubt. I make ugly things only because I am forced to carry out ugly designs which get their character from ugly, intricate, and complicated lines, and grotesque ornament which I cannot make. I can work only according to the laws of my nature."

Art is called back to the stand in rebuttal. But she must admit that a machine can do perfectly all that it claims, viz.: cut straight and curved lines. At the same time Art points with contempt at every object in the court room, and declares all these to be the work of the machine. "These hideous chairs," she says, "on which we are sitting, that lawyer's table with its bunchy legs, those ugly mouldings; in fact, nearly all the furniture, carpets, and household decoration, loaded with pretentious ornament and ostentatious vulgarity, these have all been made by you, machine; you have filled the world with the tawdry, the gew-gaw and the sham, and in this way you have starved to death many of my devoted followers."

Hereupon the machine declares: "I am not to blame for the widespread ugliness of manufactured articles! The manufacturer,



A ROOM FURNISHED WITH OBJECTS
DESIGNED TO BE EXECUTED BY MACHINERY
The curtains, rug and upholstery contain three colors only

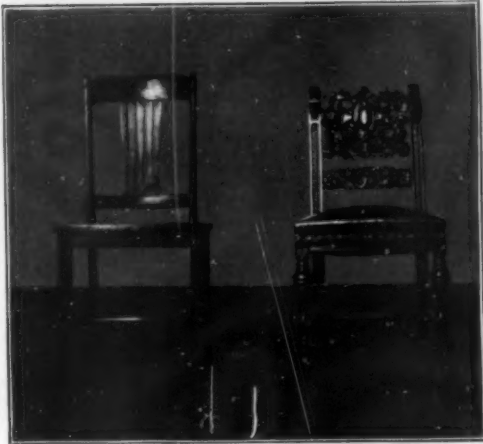
my master, forces me to carry out the hideous design of the incompetent. Why, from such designs, the objects would have been ugly though made entirely by handwork."

We next call the manufacturer. We ask him why he makes such ornate and ugly furniture? He testifies that he manufactures in order to make money. That he cannot do this unless he can sell his goods. He frankly admits that the goods he turns out are very ugly, that he would never make such hideous things for his own use, but that they are the only kind the merchants will buy.

The merchant testifies that he buys gaudy stuffed furniture, gilded chairs, brass and onyx tables, and sideboards, tables, etc., loaded with jumbles of twistings, turnings and all sorts of contortions, because he cannot sell plain, digni-



MUSIC-ROOM FURNITURE DESIGNED TO BE
EXECUTED BY MACHINERY



MISSPENT LABOR AND MATERIAL

The price of the chair on the left is \$1.50, of that on the right, \$25.00

fied and beautiful furniture. "You see," he says, "people don't want it. The average customer takes the most ornate, ugly and expensive stuff that he can afford to buy."

So we call one of his customers, Mrs. Rich. "Mrs. Rich, we understand that a few days ago, you bought an elaborately decorated mahogany bed-room set for which you paid \$960. Why did you take this one in preference to the plain but very beautiful one?" Mrs. Rich: "I bought this one because I thought it very beautiful. It is just covered with *work*. I wouldn't have the plain one, it looks so cheap. It has no *work* on it. I like things that have lots of *work* on them."

Question: "But why do you want them covered with 'work'?"

Answer: "Because any one can see that they cost a lot of money. I can afford expensive things and I want them to show it."

Mrs. Poor, the next witness, testifies that she bought a Brussels carpet last week; that its pattern is leaves, vines, flowers, fruit and animals all mixed up together; that it has a great many colors. When asked why she bought a carpet with such a jumble of color and pattern she answers: "The plain carpets all look so cheap. Why, if I had bought one of them, folks would think we couldn't afford any better. I know the plain ones cost just as much, or more, but they don't

show it. People think if there isn't lots of *work* on a thing it must be cheap."

"Then, Mrs. Poor, you buy things that look most expensive in order to show how well off you are?"

Answer: "Well, yes; we like to have everything just as nice as we can afford, and we like to have it look as though it cost a great deal more than we paid for it. We like to think and have our friends think that we got a great bargain."

In summing up for the machine we must keep clearly in mind that it cannot think, feel nor design. It has very rigid limitations, but these in no way prevent it from making very beautiful things. But its limitations, as well as its capabilities, must be clearly understood. If its work were designed by artists, in sympathy with machinery, who recognize that it can do some things perfectly, but that it can imitate intricate handwork only bunglingly; did they make designs based on the fundamental principles of art, the machine can make most beautiful objects. Instead of this, most of its work has been designed by stupid bunglers, by artisans who understood neither the machine nor art, designers who have rarely sought for artistic effects, but simply for the curious, the novel, the expensive looking. Unable to design furniture with beautiful structural lines, they have sought to cover up their ugliness by excessive ornamentation, paint, varnish, false stain and graining. As some one has said: "They

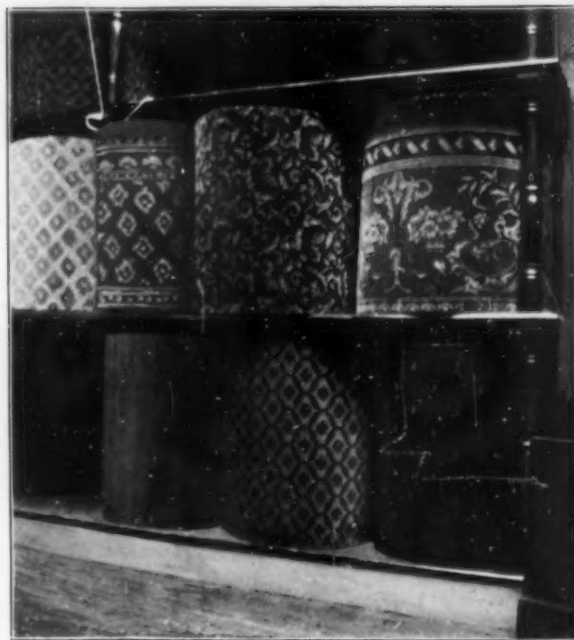


DINING-ROOM CHAIRS DESIGNED TO BE EXECUTED BY MACHINERY

construct ornament, not ornament construction." The design, or rather the lack of intelligent design, is the chief source of the widespread ugliness in furniture as in nearly all other objects of modern make. As no kind of training can make a genius out of an idiot, neither can any kind of labor carry out a vulgar and idiotic design so as to make a refined and beautiful object. The finished object is the fruit of the design, and it will be figs or thistles according to the nature of the plant, in spite of the skill or incompetency of the husbandman.¹

Some manufacturers employ artists to design furniture, but the results are seldom beautiful. These skilful designers learn their art in schools which look upon machinery with disgust. All of their teaching is how to make beautiful designs after the manner of former times. I do not, of course, mean exact copying, though much of that is done, but their source of inspiration is hand-made things whose forms completely dominate schools of design. Instead of designing specially for machine manufacture, designs are made as though to be carried out by hand work and then a machine is invented to imitate as nearly as may be the work of hand tools. While designs for hand-made furniture have dictated the styles of machine manufacture, nevertheless these classic designs have been modified, elaborated, exaggerated and mixed together in every conceivable arrangement which vulgar wealth could wish or ignorant poverty imagine in order to load them with what Prof. Veblen has so aptly called "conspicuous waste." But trying to

¹ In the designing room of one of the largest and best carpet factories of Great Britain I saw about seventy-five people making rug and carpet patterns as follows: Old patterns were cut into four equal squares. These pieces were mixed together in a large basket. From this heterogeneous pile the designers selected four squares, placed them together, now this way, now that, like a Chinese puzzle, to form a new pattern. If they seemed impossible, a square was discarded and another taken. This process was kept up until a new and striking design was hit upon. This was then drawn on a large paper in colors and submitted to the head designer. If it met his approval it was sent to the weaving card cutters and in due time hundreds of yards of carpet of this pattern were woven. Before leaving the factory I visited the sample room. After we had looked at scores of samples the manager asked: "Well, what do you think of them?" I said: "To be frank with you, I think them hideously ugly. If instead of using hundreds of shades of yarn to weave these complicated and grotesque patterns, you had used only three or four shades to carry out a large and simple design you could have made beautiful carpet." "Now," he said, "I am going to make a confession. In weaving the carpets for my own house, only three shades of yarn were used to carry out a very simple pattern. But we can't sell such carpet. We have to make them like these samples in order to sell them."



COMPLICATED AND SIMPLE PATTERNS
IN CARPETS

make these traditional forms, either in their original or exaggerated shapes, has completely changed their character: they are dead and stiff like artificial flowers. Not only this, the whole process of cramping down machinery to imitate hand tools, has kept us from seeing the true significance and greatness of the machine and its power to produce splendid and beautiful forms.



A BEDROOM SET COVERED WITH "WORK"



A simple and dignified bookcase



The ordinary oak dining table with deformed legs

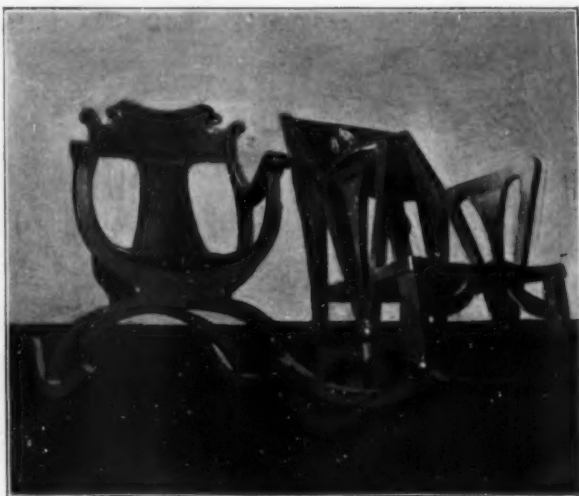
GOOD AND BAD MACHINE-MADE FURNITURE

Intricate hand-wrought ornament the machine cannot produce. Every human being is a part of Nature and he works according to her subtle laws. She repeats the same pattern millions of times, yet never two forms exactly alike. She never duplicates a plant-form, a leaf, flower, or fruit. A tree produces thousands of leaves after their kind, but never two alike. A workman is governed by the same subtle laws, so that each workman's hand, guided by the ever changing soul, cannot repeat. As Emerson says: "Because the soul is progressive it never quite repeats itself." Hence if a surface is covered with a repetition of the same form, although they may all look alike to the casual observer, each will be found to have some touch, however slight, of individuality. This constant variety amidst uniformity is one of the peculiar charms of hand-wrought ornament, and it is this variety in myriad repetitions, like the tree before my window, which makes hand

work interesting. Though the hand can never repeat, the machine can never vary. It cuts the same form thousands of times without the slightest change or shadow of variation, and this gives unpleasant stiffness to the whole.

In oriental rugs, for example, one figure is often repeated scores of times, yet no two are exactly the same. Weave such a rug on the machine, and not the slightest difference could be detected even with a microscope.

Herein lies the problem which only great artists can solve. It is to make all of these useful objects of beautiful line, form and proportion. A stupid person can load an object with much ornamentation, but only a wise one can make it so beautiful in its structural lines that any decoration is superfluous. Such beauty unadorned can be produced by the machine when we cease to condemn it and recognize that by its means our houses may be filled with harmony, grace and beauty.



CHAIRS MADE TO SELL

ORNAMENTAL HEDGES

WHAT MATERIALS TO PLANT AND HOW TO CARE FOR THEM

By J. FRANKLIN MEEHAN

FOR the guidance of architects and amateurs rather than horticulturists, the following information upon what materials to plant is especially intended; and therefore, the word ornamental is here employed to distinguish hedges used in the construction of geometrical or architectural gardens from the line and defensive hedges placed along property boundaries.

About seven-tenths of the material used for this class of hedge work is Box-edging (*Buxus sempervirens*) and Californian Privet (*Ligustrum ovalifolium*), the former for the reason that it has always been associated with old garden work, and owing to its dwarf size or habit of slow growth, requires little cutting to keep it down to a proper height. Californian Privet has many attributes which make it a favorite, and owing to its vigorous growth and ability to stand severe pruning, is probably the most universally known and used of all hedge plants. Though classed with deciduous shrubs, it holds its leaves during the greater part of the winter. This enhances its value where a dense, thick hedge is required, and an evergreen hedge would not succeed. So readily does it admit of pruning, that there are instances where privet hedges from twelve to fifteen years of age have been kept in perfect condition at a height of fifteen to eighteen inches.

Of the smaller growing stock may be mentioned: *Azalea amoena*, *Deutzia gracilis*, *Berberis Thunbergii*,

Spiraea Anthony Waterer, *Spiraea Bumalda* and *Spiraea callosa alba*. The best known of this class, and deservedly so, is *Berberis Thunbergii* or Japanese Barberry, sometimes called the Dwarf Barberry. It will thrive in any ordinary location, and is specially adapted for use on the tops of terraces and as a foot line for balustrades or garden walls. The foliage is small and neat, light pea-green in color. It bears white flowers in May which are followed by a great abundance of



CALIFORNIAN PRIVET
(*Ligustrum ovalifolium*)

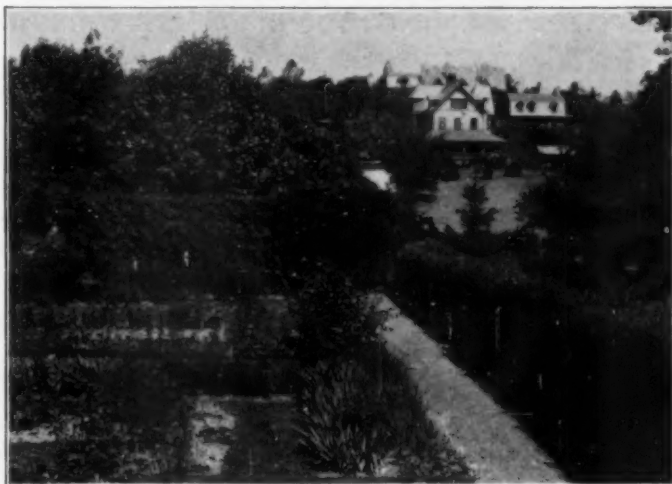
deep scarlet berries. These berries the plant retains all winter, and observed against a background of snow, they have a very beautiful effect.

Of the *Spiraeas*, *Anthony Waterer*, *Bumalda* and *callosa alba* are dwarf forms. The first is one of the most beautiful of the varieties. It is a sport from *Bum-*

alda and has the same characteristics of foliage and growth. The leaves are light green and the growth compact. Flat-headed pink flowers appear about the middle of June. The distinguishing feature between *Anthony Waterer* and *Bumalda* is found in the flowers, those of the former being much deeper in color than those of the latter. With careful clipping either of these varieties can be forced to bloom during the entire summer. *Callosa alba* has the same growth and foliage as *Anthony Waterer* and *Bumalda*, although the flowers, which are white, are probably not so prolific as in the pink varieties.

Deutzia gracilis, while having many good qualities, cannot be used in a too prominent location, as the bloom is in one crop during the middle of May. The flowers, however, which appear in white racemes, are of great beauty and sometimes entirely cover the plant. Its best use is in borders, rather than hedge work, although a number of very beautiful hedges have been constructed of this shrub.

Too much cannot be said in favor of *Azalea amoena* for garden work. Being naturally of dwarf habit, it is specially adapted to use in low hedges. It is usually classed with the evergreens, as the foliage remains on the plant all winter. Its main crop of rose colored flowers, is borne in the spring, but a lighter bloom is frequently found during the entire summer. It will thrive in almost any location, but in its natural state is usually found in light, sandy soil.



A GARDEN ENCLOSED BY PRIVET
(*Ligustrum ovalifolium* at the right)

Where a taller and more vigorous hedge is required *Ligustrum*, *Fagus*, *Hibiscus*, *Carpinus* and *Limonia* are found well suited to the purpose. All of these permit severe pruning and can readily be cut to proper forms and dimensions. With the exception of the last named, they are in such com-

mon use that a description of each appears unnecessary. While *Limonia* is common in the Southern States, it is not well known here in the north, on account of a prevailing idea that it is not entirely hardy. This objection, however, has been fastened to it through a mistaken idea. Having an extra strong and vigorous habit, the wood grows until late in the fall; and not having the opportunity to become hardened before the severe weather, the tips become winter killed. This in no way affects the general health or utility of the plant for hedge purposes. It bears miniature oranges which are highly ornamental. The leaves are small and dark green, matching, in a great measure, the green bark of the plant. It is well furnished with long, stiff spines which give it quite a defensive as well as an ornamental character, while the unusual fruit recommends it for decorative hedge work.

Of the evergreens, *Abies excelsa*, *Abies Canadensis* and the *Thuja pyramidalis*, of the tall growing varieties; *Retinispora aurea*, *Retinispora plumosa* and *Retinispora squarrosa* of the medium size; and *Juniperus aurea* of the low or dwarf size, are the best known and most suitable for the work under consideration. All of these permit continued shearing, the *Retinispora* in particular, since the color is practically entirely confined to the young shoots. Where an upright, narrow hedge is desired, *Thuja pyramidalis* fills the requirements, the natural growth being tall and pyramidal, as is indicated by the name.

Ornamental Hedges

Before *Thuja pyramidalis* became well known the common, native variety, *Thuja occidentalis* was generally used.

Abies excelsa and *Abies Canadensis*, the common Norway Spruce and native Hemlock, each have their peculiar merits. The former is strong and sturdy in character, the growth stiff and the leaves a dark green. The foliage of the Hemlock is brighter in color and lighter in texture than that of the Spruce and gives the hedge a characteristically airy and graceful appearance.

Where a dwarf evergreen hedge is re-

added to these dimensions will prove beneficial. Well-rotted or composted manure should be placed in the trench to the depth of six inches and a light covering of earth scattered over it before the planting of the stock is begun. Where it is possible, it is advantageous to excavate the trench several months in advance and refill it with manure and soil. This gives the manure time to decompose and become thoroughly mixed with the soil at the time of planting.

Possibly the most important question to be considered, is that of the selection of the



BOX HEDGES IN AN OLD MARYLAND GARDEN

(*Buxus sempervirens*)

quired, *Juniperus aurea* stands at the head of the list. Naturally of small size, it is readily retained at a proper height. Frequent shearing makes the wood compact and improves the color, since the golden foliage appears on the tips of the young growth, as it does on the *Retinispora*.

Thorough preparation of the ground is absolutely necessary to the success of any hedge and more particularly so in connection with the setting of hedges in garden work. The trench in which the plants are to be placed should be at least two feet wide and eighteen inches deep. In heavy clay soils, six inches

plants. It can be properly said that, the young feeding roots are the life of the plant—a fact that applies to hedge plants more than to any others. The requirements of a perfect hedge are perfect form and perfect foliage. These only follow from perfect health, and perfect health is dependent upon the feeding roots.

Most stock taken from seed-beds will be found to have a terminal or tap root and very few fibrous or feeding roots. It is therefore necessary, before setting out in permanent locations, to so handle the plant that a good supply of fibrous roots may be

formed. This can be done by frequent transplanting. The stock is ready to move from the seed-beds after it has attained the age of from two to three years, and acquired the height of from twelve to twenty inches, according to the variety in question. At the time of transplanting, the deciduous plants should be cut down to within two inches of the collar, the collar being the line between the root and the top growth. From this point numerous shoots will push forth and give the desired bushy and compact form. The plants will be ready to set out in permanent positions after they have been transplanted one full year. Two-year stock, however, is frequently used where extra strong material is required. In selecting the stock therefore secure only transplanted, cut-down, healthy plants, as one of the chief objects in all hedge work is to secure a dense growth close to the ground. Plant sufficiently deep

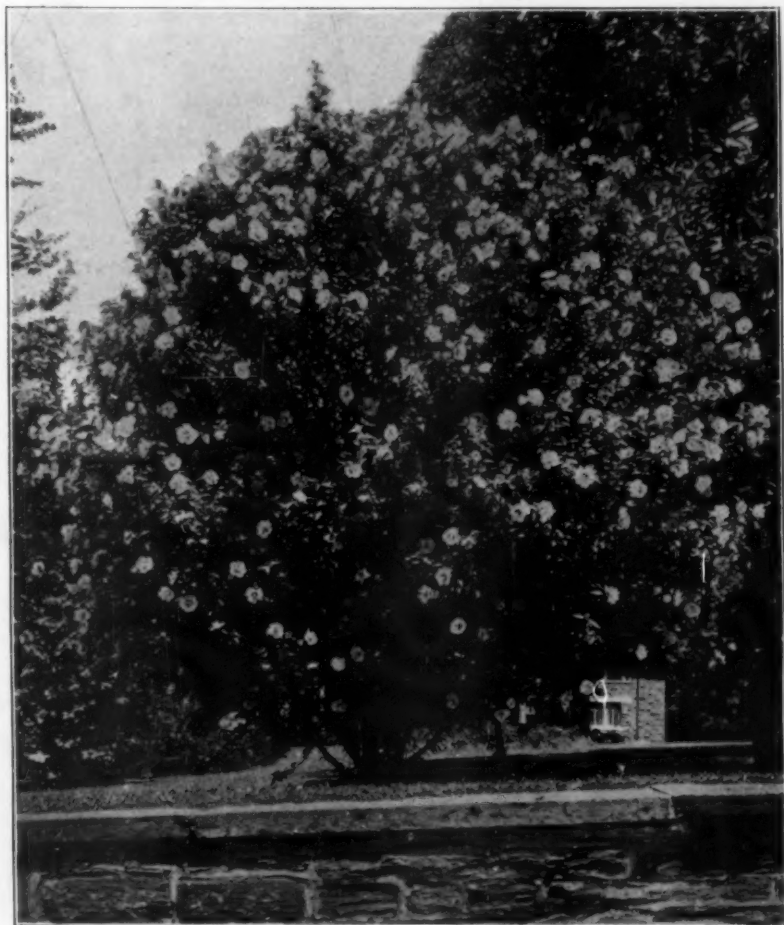
to bring the old collar below the surface, so that the young shoots formed by the transplanting previously mentioned will come directly from the surface. This will give the appearance of a bunch of plants rather than a single one.

To avoid crowding and at the same time secure a dense hedge, it is advisable to set the plants in a double row, placing them alternately. The distance between the plants naturally depends entirely on the kinds used. A good general guide is to space them so that there is about an inch between the foliage after the pruning.

Directions for planting are those applicable to any ordinary nursery stock:—Finely pulverized, dry soil should be used, placed among the roots and well settled before the remaining soil is added. A thorough mulching of the entire surface disturbed will not only fertilize the soil but assist in retaining the moisture.

After setting, it is advisable to again cut back deciduous plants to within two or three inches of the former pruning to secure an abundant growth directly from the ground.

Having secured a strong, luxuriant growth, the next serious problem is to keep the hedge in this condition. In the case of a high hedge, the anxiety to secure the desired end rapidly is often the cause of producing an unsatisfactory result. Most plants make a strong leading shoot and small side branches. It is with the latter that the careful pruning should start. From the effects of shearing here, numerous new shoots will be formed with practically the same growth as before—that is, leading and side branches. By taking the location of the side branches as a guide for cutting, the stock will develop rapidly into a compact and satisfactory hedge. No pruning of an evergreen hedge should be done after the first



ALTHÆA OR ROSE OF SHARON
(*Hibiscus Syriacus*)

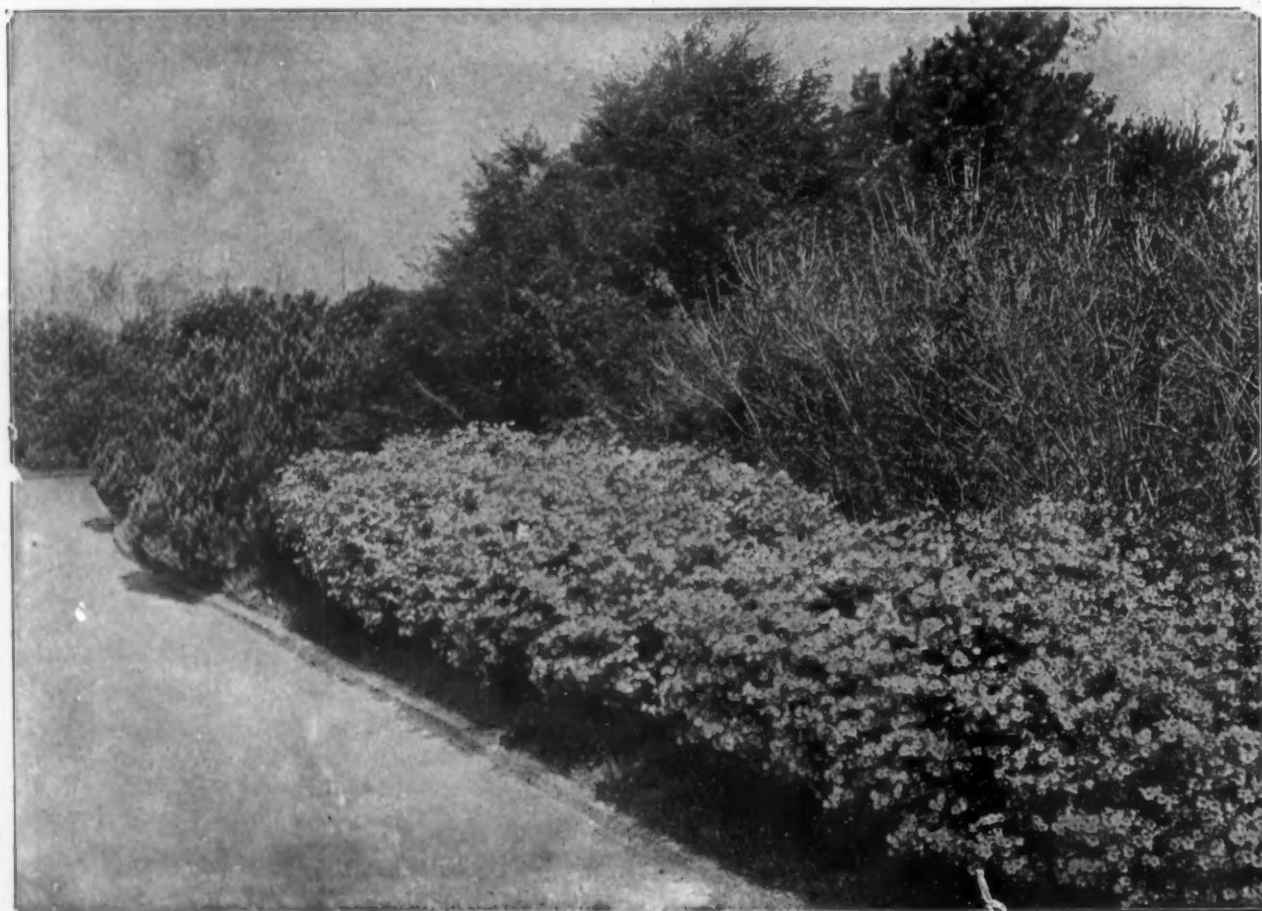
shearing, except during a period when the growth of the young wood is about three-quarters formed. Neglect in observing this point is the cause of nine-tenths of all the failures in evergreen hedges.

As a rule, evergreens make new growth very sparingly from old wood. Pruning to a point back of the young growth is responsible for most of the dead and weak places so frequently found in hedges of this class. The perfect form for hedges of all descriptions is pyramidal,—a fact readily appreciated upon consideration, for the natural tendency of all growth is to push upward, sending the main strength into the upper shoots and robbing the lower ones to a marked degree. By pruning into a dome or pyramidal shape, the lower and side branches have an equal chance with the terminal and upper branches.

In formal garden work it is often desired to obtain a hedge with flat top and square sides, as is frequently the case where *Buxus*

or *Ligustrum* is used. Where this form is required, particular attention must be given to the feeding of the plants. They should be given regular mulchings with well decomposed manure. Winter protection is necessary to hedges of this character, to prevent the breaking and tearing apart of the branches by the weight of snow and ice. Covering with boards with an ample allowance of air space is advisable. Corn-fodder, standing "tent" fashion, will afford the necessary protection. Straw, which is often used, is apt to become saturated with moisture and break in on the plants during heavy snows.

The fundamental principles to be observed in the care of all classes of hedge, may be summed up in a few words: keep the plants in a healthy growing condition and prune at the proper time with as much care and consideration as would be given to a delicate piece of machinery.



AZALEA AMOENA IN BLOOM

GERMAN HOUSES AND GARDENS

THE MUSINGS OF A NATIVE

By A. W. FRED

STRANGERS from America who come to our continent year after year and look at our buildings, must take with them a strange picture of German culture and German architecture. They walk, Baedeker in hand, through the streets of Berlin or Vienna; the stars in their guide-book lead them to monumental buildings; they see the old civilization in Vienna or Hamburg; they marvel at the rows of modern dwellings in Berlin; and, at the end, they have failed to see the most essential, those buildings which influence civilization strongly: the real German homes. What does it signify, in the end, if one has seen a palace of justice in the style of the Renaissance, or a Gothic town-hall, or a house of Parliament in the form of a Greek temple? To those educated in the history of art, to those familiar with the development of architectural forms, it means a great deal to know what style predominated at this or that period. But after all, the nineteenth century has seen such

strong variations of taste in Europe, so many repetitions of former styles and such a mixture of Germanic, Gallic and Roman architectural motives, that any single building can signify much less than the whole city. The monumental or official architecture is much less characteristic of a people than such necessary buildings as the apartment-houses and the smaller dwellings. The foreigner has the same limited experience when he observes the gardens. Now and then he sees a public or a private park which has kept its old form for many decades and is opened to the public at certain hours. But foreigners never see how the citizen arranges his garden, how he expresses his individuality in lawns, bowers and garden-houses. And yet they read in our books of German romance, they sing our sentimental songs, and they must believe that the poetry which endears them to Schumann and Mozart and Schubert must have grown somewhere. They cannot help believing that somewhere there



THE CHARM OF SIMPLICITY AS SEEN IN THE OLD GERMAN HOUSES



THE SO-CALLED ALPINE STYLE OF TODAY

must be such little garden-houses in quiet nooks, leaning against crumbling walls, where young people walk along planted paths hand in hand, their hearts filled with that tender love of which they sing.

Two little books by a painter and social reformer, Mr. Paul Schultze-Naumburg, give us a fine opportunity to look into this romantic world. The illustrations accompanying this paper have been taken from these works, which are the honest and intelligent labor of a thoughtful man. Not only a pleasing impression of romantic self-forgetfulness is to be obtained from them, their author as well as the present writer thinks less of contemplative poetry than of practical reforms. Their author has wandered through our country and has experienced what we all know, that the houses, a hundred or eighty years ago, were much more beautiful than those of the last decades, and that only the most recent movement in art is changing these conditions timidly and in a manner that is far from effectual. But what Mr. Schultze-Naumburg has been doing for Germany and that to which his pictures certify, is certainly true for America. For what we see in his illustrations strengthens our opinion that our bad examples have their counterpart over the sea. It seems to me that in America that mania for

style is reigning which has spoiled the last third of the century in Germany and Austria, and it might be profitable to show by some examples of the good old and the bad new style the possibilities that exist for reform.

Let us look at such a plain, simple, old-fashioned home as our first illustration. It has a smooth exterior, simply-finished windows, arranged quietly one beside the other, without prominent shutters or ornaments. On the side is a round bay-window. The roof is of shingle rising toward an unpretentious octagonal tower, not too lofty—just high enough that one may look from the little hall above over the houses and trees of the neighborhood out into the distance. You ask for the style of the building? It has none. It does not remind us of the antique, nor the Renaissance, it does not show any relation to historic data, it does not even possess intended artistic beauty. Nothing has been put into this structure, but one thing has been accomplished: the fullest appropriateness in the most touching simplicity. How many charms, how much nobility lie in this little home!

A second picture: a house on a rising road. The ground is uneven; there is a low bank covered with green, and from it a few steps lead to the entrance. By the side of the house is a garden, enclosed by an irregular stone wall. The trees of this garden send their branches out into the street and cover the entrance. The house has few windows in the front, even the second story



OLD HOUSES OF A GERMAN TOWN

is partly in the gable. Here the slanting roof is a little steeper than before, the windows are as plain as possible, the finish of the walls scarcely shows any intended decoration in the slightly raised central feature. It is a house like many others in Germany with nothing peculiar about it and attracting the attention of no one. And side by side with these let us see what the last third of the century has made of the German house. The outward conditions of the structure are the same: a slant-



A STREET DOOR

ing site, the necessity for the architect to build on an inclined plane. The proportions are the same, the materials seem to have been the same. But what a monster of taste! A bad wooden balcony, sham walls, cheap ornamental stone, badly turned wood-carvings, and slate instead of a shingle roof, — altogether a bad Swiss cottage such as one often sees attempted in America. And herein live people who have nothing to do with Alpine life and Alpine air excepting



A GOOD EXAMPLE OF MODERN DOMESTIC ARCHITECTURE IN GERMANY
The Residence of Herr Richard Beimerschmidt, an artist of the Munich School



A WALL AND GARDEN HOUSE IN AN UNAFFECTED STYLE

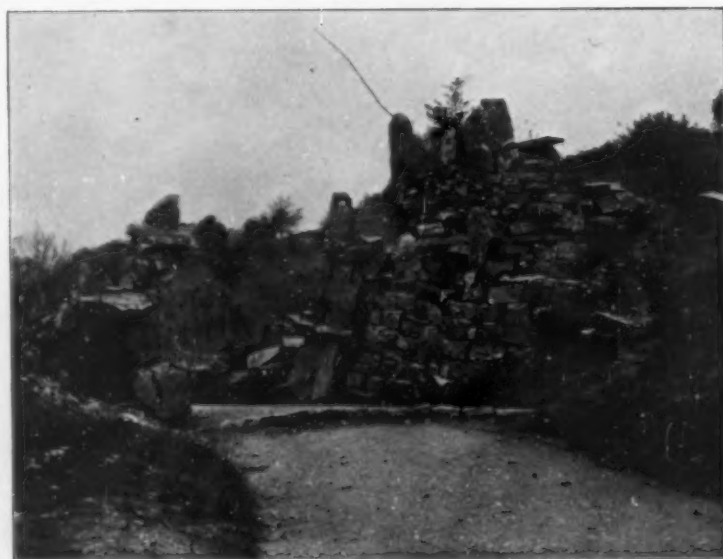
perhaps a trip to some watering-place in the summer. The question comes to us, when we look at these two houses side by side, how it is possible that there are people who prefer this artificial, dishonest Swiss (?) cottage to the former, simple and yet so poetic houses without any aimed-at style.

One asks oneself, how it is possible that the good old houses disappear and in their place we build such horrors? Again and again we are led to demand in the most energetic way an education for art, whereby an education for art does not mean anything else than education to see. The worst evil is to be found in the fact that people who have grown prosperous try now, as in olden times, to build houses for themselves, where they can enjoy their riches; they feel a longing for artistic beauty but do not know how to satisfy it. They feel as if they ought to escape from the monotony of their existence and the emptiness of their every-day life into such a house. And still there does not seem to be any other way for them and their bad advisers,—which are in Europe the operative builders,—than to dig into the styles of past times instead of looking for the need of the present.

They believe that their lives will become artistic if they live in a house with a gothic tower or Roman columns supporting the windows or Doric columns carrying a balcony upon which they may take their afternoon coffee. But these people forget that all beauty in a house consists in the harmony of the outside and inside, and that there is no absolutely beautiful building in existence which does not conform to its own true purpose. The Parthenon of ancient times were no longer beautiful if it were built for the merchants of a small town to use as a bourse. The modern locomotive, moreover, which simply answers practical require-

ments and has no ornament whatever, represents a high conception of beauty. Just because this inner beauty, this harmony, was present in old buildings, we contemplate with real enjoyment the simplest and most unpretentious little houses of the past.

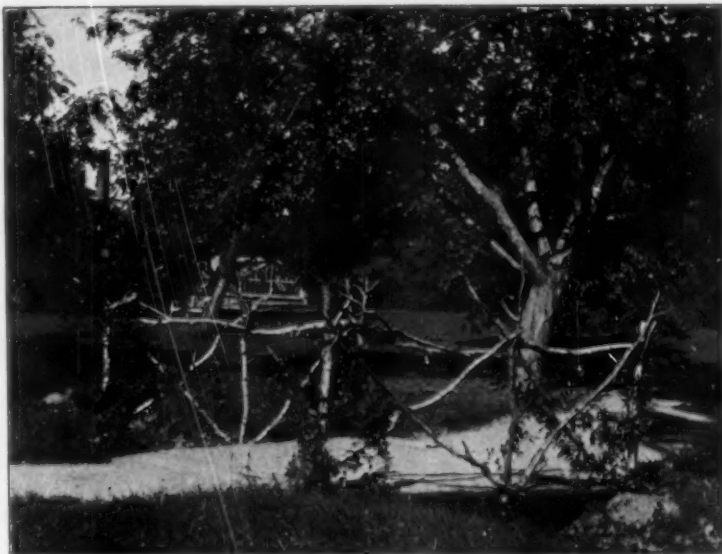
Another illustration is of little village houses consisting of only a ground floor and an attic. In the center of each is the door, on the right and left windows, without ornamentation and with white shutters. The roof is covered with shingles, which by the winds



AN ATTEMPT AT A "NATURAL EFFECT" IN STONEMWORK

of many decades have acquired a fine green patina. Again no style, no ornament, and yet these houses are beautiful. Here is a door from a very old house which serves at the same time as a window. The round arch cut into the wall, the door frame of plain, brown wood, the panes simply inserted and divided by graceful muntins: no carving, no metal-ornament, no peculiar form,—and yet at a glance we feel the charm. Do we ask ourselves, why we are thus impressed, we find that beside their simplicity these objects have a close relation to their environment, and with nature. This our modern buildings lack notwithstanding a wealth of ivy in their front gardens. The Virginia creeper which covers the old crumbling walls and grows as it pleases has more artistic power than the hand of the most skillful gardener; and a well-planted tree in front of a small house gives more tone to the abode than the wholesale plastic ornament which one buys in a factory to lavish upon the front door.

A further effect lies in the choice of material. A characteristic of the modern buildings is that more and more imitations of valuable stone are being used. The heavier



AN ATTEMPT AT A "NATURAL EFFECT"
IN WOODWORK

and more elaborate the façades become, the more suspicious the observer grows, and altogether too often he is right in his distrust of their materials. Only a very few of the stone buildings one sees are really of stone, and there is something in the true man of today that revolts against all this outward dishonesty and empty appearance.

As a proof that there are also good modern buildings I point to the house illustrated on page 135, which a modern artist, Herr Richard Beimerschmeidt, has built for himself in Munich. It is a plain brick house with the walls finished in white without ornamentation; the windows are well distributed; the roof has been utilized for picturesque-ness by changing its level and the good lines of the gable and the mansard appear to the best effect although in the most unpretentious way. Wide windows give single sources of light for the rooms and the mullions furnish from the outside as well as from the inside an excellent decorative element. Alas, that a glance at the illustration shows the environment of the house to be insipid, revealing no touch of the artist, and without the least charm!



A BRIDGE WITH DIGNIFIED AND
SATISFACTORY LINES

One will readily see that the same difficulties and faults found in the modern houses are to be seen in the laying out of gardens. Nobody knows how to plan a garden rightly. The fashions and styles of all centuries have been expressed in them. One only needs to consider how much nature and art grew into one another at the time of the Rococco, how the parks were required to produce the effect of salons and salons that of little gardens, how such motives of the garden as vines, shells and grottoes

became the ornaments of the plastic art, and we can observe in the course of development how the different styles influenced the laying out of gardens, the straight-lined Empire style, then the fashion of England, and the large lawns of France. If one wanders nowadays through the gardens of the old and new world one finds in addition to all kind of attempts at styles the most grotesque mistakes, such as the desire to make woods out of gardens. With a few square yards of garden indeed are seen the attempts to make an artificial primeval forest. It seems to be desired to do away all at once with the impression



THE STRAIGHT AVENUE

that this is a creation of man's hand, and therefore a picture is forced of an untrodden wilderness with wildly flowing brooks and bushes and hiding-places. This appears to any reasoning person—and we no longer live in a time when reason and beauty are at variance—a great absurdity.

Mr. Paul Schultze-Naumburg is right, when he says: "The laying out of a garden is, one may say what one pleases, an architectural task, even if one does not build it of stones but uses the living plant as the main material for it.

The garden is no forest and no meadow, it is a humanized form of free nature." And further: "It is a task for the architect



THE STRAIGHT GARDEN PATH

throughout, for the aim of a garden is to create abiding-places, like the rooms of a dwelling, and separate, distinct abodes of which each one serves a pronounced purpose and for whose formation the builder uses, instead of dead material, living plants, which he brings into intended forms by means of stone-constructions, wood and lattice-work and afterward skillful cultivation. The plant itself may develop ever so freely . . . the great form, which the mass of the plants takes in the garden is one intended by man, even for the reason that one selects one plant-form in preference to another among many known ones, and therefore we may call it an architectural task." It is in vain to give to the garden an artificially unforced appearance.

Two illustrations or two groups of two illustrations each, may again show how grotesque and ugly the so-called artistic is compared with the plain and simple in the building of gardens as in the building of houses. In the one place we see an endeavor to make a covered, shady nook in a garden and to get the best effect by means of a wall. The builder in a simple, tasteful way has created a wall-construction with the irregular stones that a near-by quarry furnished and which have been covered with wildly growing natural vegetation. And upon this has been erected a little garden house of scantlings. The road is edged by a few trees, allowed to grow as they please. Side by side with this let us look at a so-called artistic attempt at devising a grotto. Without doubt there has been provided a little water for it from somewhere, which can be made to run by artificial means. The stones have been heaped up in such a way as to look romantic and the walk,—without the least bit of verdure and probably burning in a hot sun,

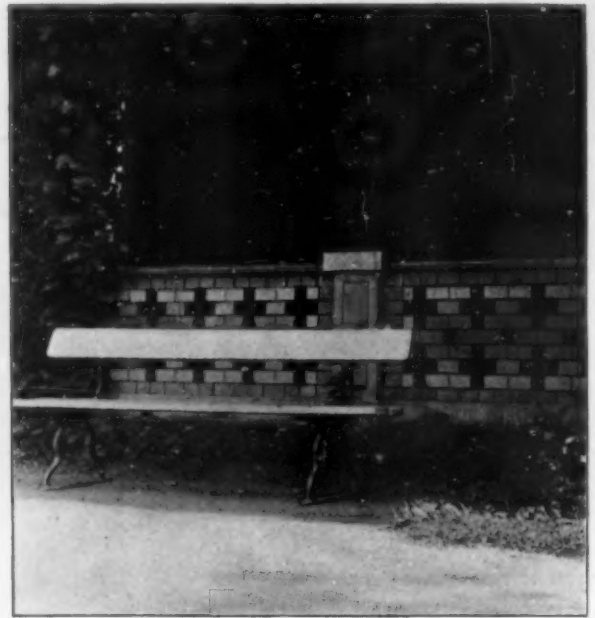


WHERE THE GERMAN TAKES HIS COFFEE

—is edged by rocks, so that each step is uncomfortable and the dust contaminates the air. The path is broad and bare and has been intercepted from time to time with rows



A GRACEFUL GARDEN HOUSE



THE GOOD OLD AND THE BAD NEW EXEMPLIFIED BY A BENCH

of stones, so that one has to jump about every twenty or thirty steps or has to put one's feet on the blocks, hot in summer and sharp at their edges.

The second example is a small bridge over a brook in the garden. The architect wishes to unite nature and art. Therefore he makes a railing for his bridge by bending young branches in peculiar lines and which conveys the impression of greatest insecurity. In the other case is a smooth, well-joined bridge construction with a secure and strong railing of unplaned and undecorated tree-trunks, comfortable, broad and unpretentious. And on the right and left bordering it are high, untrimmed trees, which give shade, and along the stream are willows or bushes which throw their shadows in the softly agitated water. Again that which is beautiful is simple and unforced; ugly, that which is artificially arranged. Naturally the most important question in planning a garden is the way in which the paths are to be laid out. The students of style have steadily busied themselves with this question; and according to the changing fashion or taste have decided for straight or curved walks and declared the one or the other to be the only perfect element of design. The straight paths have the comfort of direct communication, the curved ones mystery and romance.

Good examples illustrating both may be given. Whereas straight walks may indeed be very beautiful, curved ones may be equally so, and one only needs to think of walks in old cities along slanting houses and irregular fronts to recognize the poetic advantage of the latter as compared to the avenue constructions that originated on the drawing-board of the architect. So we find here, too, that no law applies to all cases, but that one has to decide according to circumstances. Personal choice and again the conformity to peculiar circumstances have to decide the form to be used.

The most important and most frequent means of enlivening the garden and at the same time the strongest point of attack for the architect is naturally the garden-house and the arbor. Many possibilities have to be considered, starting with the most primitive construction, which serves as a place for keeping tools and contains possibly only a simple bench up to the little garden-salons or the well-joined arbor which gives us protection in rainy weather. Every one will recollect some horrible sight he has once seen of miniature stone palaces of cumbersome form, of log-cabins of grotesquely twisted tree trunks; and by way of contrast, we may enjoy the simplicity of those little garden-houses of past times, as shown on



and its bench is a lyric poem in itself. And beside it the so-called modern bench, a triumph of merely technical skill, made of iron bent in tree-lines,



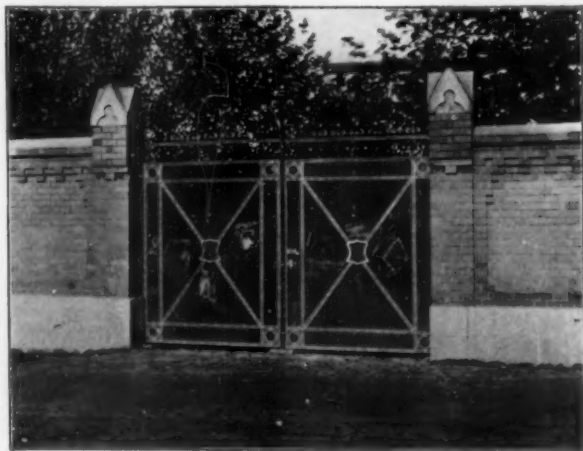
HOW TO BUILD AND HOW NOT TO BUILD A STAIRWAY

page 139. A railing, a flat roof, a trellis to support the vines and in it a table on straight feet, a bench and outside the open country. Crude this may be, but in its elements it is good. Or, in another picture, on the same page, we find a garden-house in the woods, built of trellis-work, with a secure roof that admits no rain, but without side-walls, in order to let the air through.

The simplest resting place is naturally the bench, and what pretty and ugly benches do we find! Look at the bench on page 140, built around an old tree, the linden of all the songs and novels. Here boys and girls sit in the evening, covered by the foliage. This tree

smooth, hard, insipid. In the background is a platform in masonry just as hard, just as insipid, just as colorless. Two more examples tell the same tale—a change of level in the garden requires a flight of steps. In the one instance these have been cut from stone and divided in many reaches. They

ascend between walls or are partly bordered by a simple wooden railing. Every few steps there is an opportunity to rest and to cast a glance on all the beauty around. If one sits beside the house, above one can watch the turnings of the stair and the host sees his visitors come into view and for an instant disappear. And side by side with this is an altogether



A GATE WHERE MODERN IRONWORK HAS FAILED



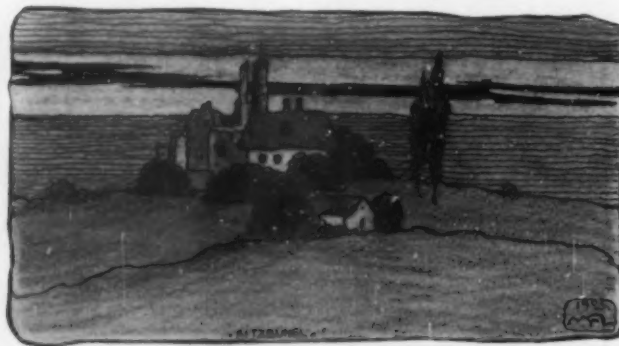
AN OLD WOODEN GATE TO A GERMAN GARDEN

different sort of steps, straight, very practical but very inartistic, uncomfortable. The steps are of iron, beside them a brick curbing, on top of this more iron rods, and up it goes in a straight line. It takes one's breath just to look at it.

Such pictures from the garden might be continued indefinitely. Every single detail brings its lesson. Beauty could be gained by the simplest means and it has been neglected. An enclosure of masonry is a thousand times more beautiful than the most artistic bent-iron fence. One cannot even admit that iron is more practical, for

grant blossoms there is some island of the blessed ones, a hidden paradise. In the opinion of the writer there is no place for such pictures of the mind in the most beautiful work of the founder or metal-smith. One may look through an iron railing, across green lawns, only to see horrible iron Tritons sending water-jets from their mouths. Or the gate at the entrance. What is the excuse for the design at the foot of the preceding page? It cannot compare with the simple lattice-door above, which is not consciously artistic and yet so graceful.

the wall prevents inquisitive people from looking in, and gives all kinds of charming impressions from without. Walking about, one may have the sensation of being far away from the world, inaccessible as in a haunted castle, and the passer-by outside may imagine behind that high wall whence the wind brings the scent of fra-



THE GARDENS OF NEWBATTLE ABBEY

By A. D. RICHARDSON

NEWBATTLE Abbey, the Midlothian seat of the Marquis of Lothian, is situated amidst well-wooded and picturesque surroundings about seven miles southeast from the city of Edinburgh in the fertile valley through which the river South Esk flows. The present mansion is built on the site of the ancient conventual edifice of Newbattle, or Newbottle, little of which now remains with the exception of the Frater, with its vaulted roof and central row of columns, and which is incorporated in the present building. The Monastery was founded by David I of Scotland in 1140 for a colony of Cistercian monks whom he brought from the neighboring Abbey of Melrose, and upon whom he conferred extensive lands and privileges. During the stormy periods that followed it passed through many vicissitudes. It was repeat-

edly subjected to hostile attack by the English, and so completely was the work of demolition ultimately carried out that for centuries all traces of its existence, with the exception of the before-mentioned part, were completely obliterated. Within the last ten years, however, the whole of the foundations of the original building have been traced out. These show that the Abbey was of the usual type common to the Cistercian order of monks, with long nave, short choir, and central tower and transept. The total length of the interior was about 240 feet; the nave 167 feet long by 57 feet wide (including the side aisles); the transept about 112 feet long by 28 feet wide.

Mark Ker, the second son of Sir Andrew Ker of Cessford, was the first Commendator of Newbattle, and his son, Mark, obtained in 1587 from James VI of Scotland a grant



THE GARDEN FRONT OF THE MANSION AT NEWBATTLE

The Gardens of Newbattle Abbey



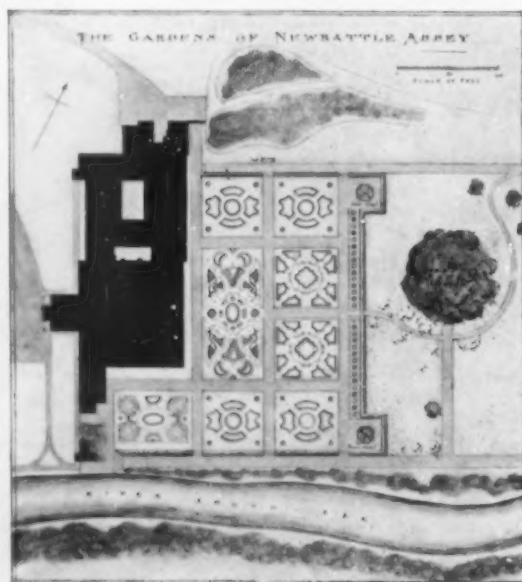
THE GARDENS AT NEWBATTLE FROM THE MANSION

of the whole of the estates as a temporal barony, he being dignified with the title of Lord Newbattle. In 1606 he was created Earl of Lothian, and the fourth Earl, Robert, was raised to the Marquisate in 1701.

The present mansion though belonging to no particular historic style of architecture, and though much altered and added to from time to time, exhibits the cold forbidding characteristics of the Scotch manorial buildings. The principal approach is from the public highway on the west side by means of a straight avenue, at the junction of which

with the public road is an entrance gate with lodges on each side. This gateway is formed in the wall which skirts the public highway, and which, from the fact that it originally formed the boundary of the Abbey lands belonging to the monks, is known at the present day as the "Monksland Wall."

The flower garden, consisting of a parterre separated from the surrounding grounds by a low terrace, and with which it communicates by means of flights of steps, is situated on the east side of the mansion. Like the house itself, the garden seems to have



THE PLAN OF THE NEWBATTLE GARDENS

House and Garden



THE WATER BORDER OF THE GARDENS AT NEWBATTLE



THE NORTHERN BOUNDARY OF THE GARDENS

been subjected to a good deal of change. Some parts of it, however, still retain the features of the French style, originally borrowed from Italy, prevalent in the time of Louis XIV, and which the celebrated French landscape gardener, Le Nôtre, did so much to popularize. Of this style probably the whole of this parterre originally partook. Immediately in front of the mansion is a panel consisting of scroll-work very characteristic of the period referred to, and on the further side of the parterre, on the inside of the yew hedge which forms its eastern boundary, a narrow strip of the same kind of decorative landscape work still exists. The scrolls are formed of box, *cotoneaster mycrophylla*, and yew; and as was customary in this kind of work, the alleys are formed of colored gravel.

At either end, the yew hedge on the eastern side of the parterre is carried round the three sides of a square space which juts out beyond the boundary line of the garden, and in each of these spaces stands a sun-dial of large proportions, and of very elaborate workmanship. (This is illustrated on page 147.) The two sun-dials are exactly similar in size and in all their details, and each arises from an octagonal base consisting of a series of five stone steps. The height of the dials is sixteen feet from the bottom of the shaft.

The part above the shaft is octagonal, and it contains two tiers of oblong spaces on four of the lower of which the dials are placed. The other spaces contain initials, coats of arms, and crests of members of the house of Lothian.

One of the most interesting objects in connection with Newbattle Abbey is "The Great Beech." This noble tree, standing on the east side of the flower garden, and about one hundred yards distant from the front of the Abbey, forms a very striking feature in the landscape. It is one of the grandest beeches in the United Kingdom, and is of truly gigantic proportions. The total height of the tree is about 100 feet, and the spread of its branches is about 130 feet in diameter on the average. The bole is 17 feet in height, and girths at the narrowest part about 19 feet. At a height of from 20 to 25 feet from the ground about a dozen large branches radiate from the main stem, and these, arching over and forming a natural arbor about 60 feet in diameter, reach the ground where they take root and again curve upwards and outwards, the longest of them being over 70 feet in length. The age of the tree is unknown, but by estimation from measurements of the stem, which have been made at different periods, it is believed to be from 250 to 300 years at least.



"THE GREAT BEECH" AT NEWBATTLE ABBEY



THE SUN-DIAL AT NEWBATTLE

One of the finest examples in Great Britain

THE City of Cleveland enjoys the distinction of being the first city in this country, after the National Capital, to seriously take up the question of civic improvement upon radical lines. These involve the rearrangement of streets in the business district, a new position for the railways, a union station, the extension of the water-front and the locating of public buildings according to the "group plan."

The scheme prepared a year and a half ago for the improvement of Washington established the esthetic advantages to be gained by a city in which the principal public buildings should be grouped about a mall, esplanade or gardens, which aggregation should constitute a civic center. To indicate the esthetic benefits of a great municipal rearrangement is one thing; to urge by platform and pen its artistic and practical advantages is another; but there is need of further demonstration still—a beautiful and rational civic scheme actually carried out. May the progressive City of Cleveland supply it!

The Board of Supervision consisting of Messrs. Daniel H. Burnham, John M. Carrère and Arnold W. Brunner has just made its report to Mayor Tom Johnson and the Board of Public Service of the City. This report contains reproductions of the Commission's architectural scheme, and prefacing it is a summary of conclusions reached after an exhaustive investigation of the conditions which the present city imposes. No one can examine this report without admiration. For transforming the heart of a city from ugliness to beauty it presents a superb solution; and as such, these illustrations fairly inspire the beholder as did the drawings and models for Washington.

A city with a northern frontage upon a lake and that frontage irremediably ruined by a vast stretch of railway tracks: from such bases must the improvements at Cleveland begin. The solution lay in keeping the tracks but a little above the lake while back of them lies the city upon an upper level. A high retaining wall, surmounted by formal rows of dense trees, shuts out the noise and smoke of the trains below from

an esplanade upon which are to face the Court House and the City Hall. At a first glance one may ask why the railroad was not ignored and covered over by the city extended; but practical considerations have weighed here as elsewhere in the Commission's scheme, and the answer is found in the memory of tunnel horrors, the discomfort of ill ventilated and worse lighted enclosed train-sheds and the constant need of the railroads for more space to meet demands of growing cities. A monumental bridge which is wide enough to be a plaza leads from the station, over the tracks, to the esplanade, and continues into the city, forming a beautiful mall lined with trees. Around the southern end of this are grouped the Post Office, a proposed Public Library and other buildings playing an organic part in the life of the city. All of these buildings are suitably surrounded by parking, parterres of grass and flowers to which are conjoined monuments and fountains.

A uniform style of architecture is wisely urged for all buildings facing upon the open spaces, the architects expressing their preference for the historic motives of the classic architecture of Rome. Another important recommendation, and which applies to the execution of the scheme, is that the city shall acquire not only the land to be occupied by the group plan but enough in addition to control future developments facing upon it.

In examining the plan prepared by the architects the predominance of rectilinear lines is apparent, which, if it open the work to the criticism of being unimaginative, is justified by the fact that an existing city is to be dealt with and the minimum of expense incurred. The elevations suggested for the various public buildings are very restrained in design, but they may later be elaborated. The report as it stands is far from being what the most practical of citizens might consider the phantasmagoria of architects, and having no footing in reality. The scheme is, on the contrary, specific and practical in its purpose and founded upon the city's lines as they now exist. It only remains for the City of Cleveland to carry out the idea.