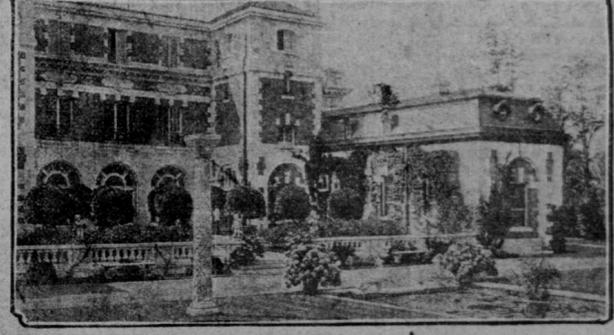
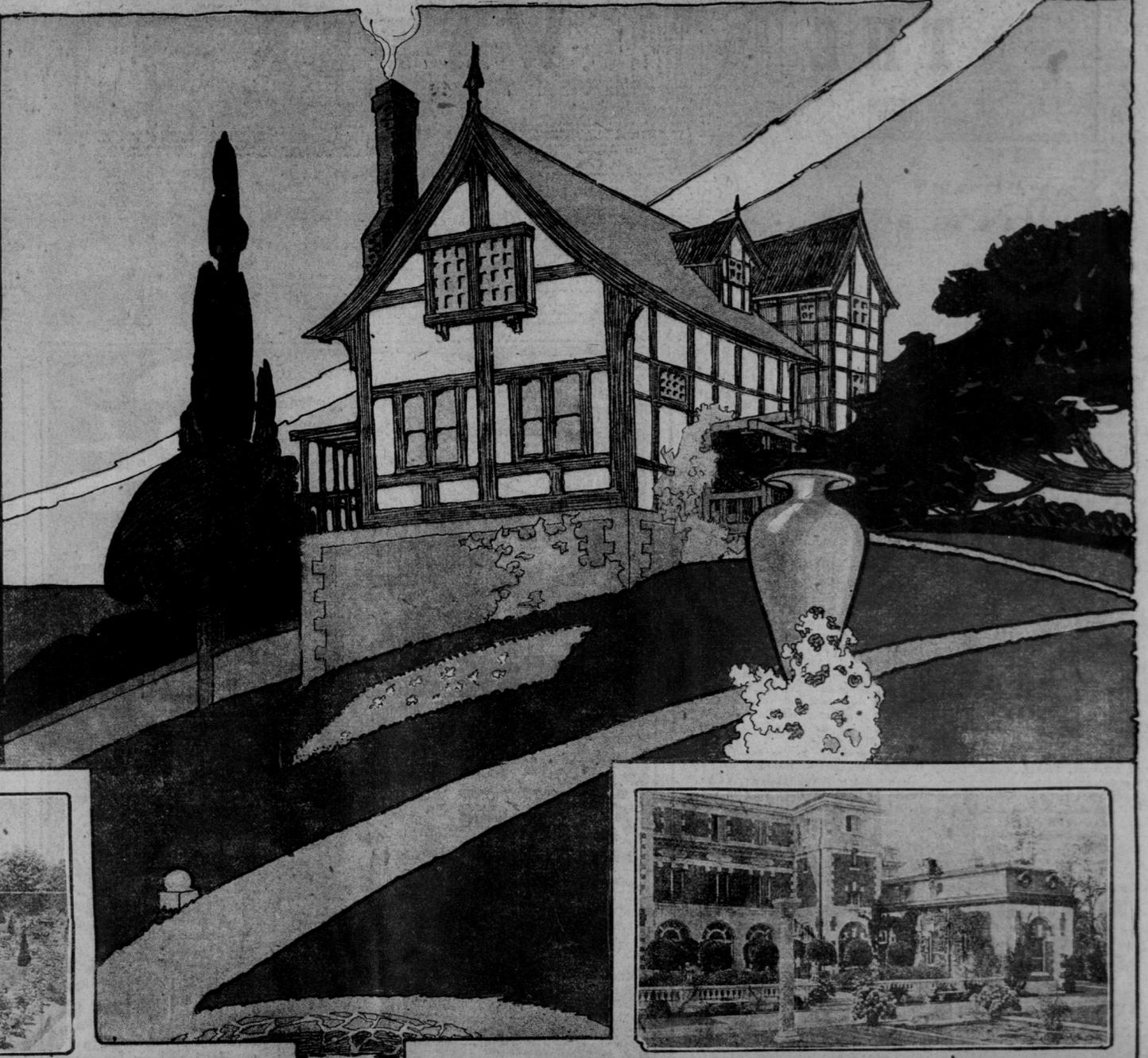
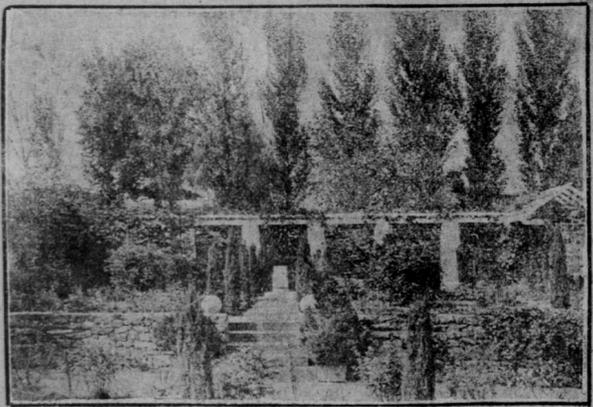


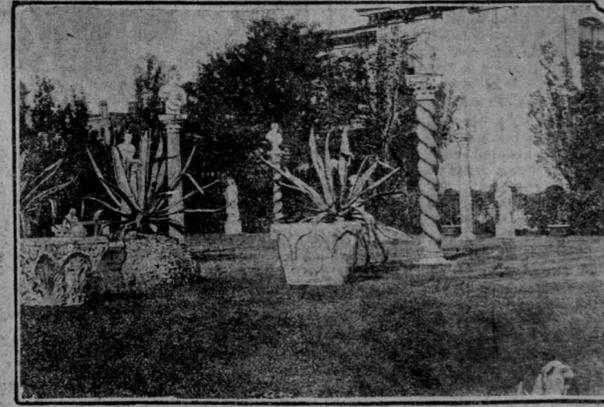
THE ERA OF SPLENDID PRIVATE GARDENS IN AMERICA



ROSE GARDENS PLANNED BY MR. WELIN AT "ALL VIEW"



OLD FASHIONED GARDEN OF CHARLES E. MATHER'S BRANDYWINE MEADOW FARM NEAR PHILADELPHIA



PICTURESQUE GLIMPSE OF J. H. A. KLAUDER'S GARDEN OF THE CAESARS

FORMAL FRENCH GARDEN OF THE GIRAUD FOSTER ESTATE AT LENOX



RESIDENCE AND JAPANESE GARDEN OF MRS. RANDOLPH MINER OF LOS ANGELES

LANDSCAPE gardening as an art has never received the attention to which it is rightfully entitled in California for several reasons. The chief among these is the superabundance of natural beauty and unpremeditated color design for which California is famous. Arboriculture and floriculture in California defy extraneous aids. But recently a number of designers—notably women—have turned their attention to this field, which promises to be a rich one for the landscape gardener with an eye for the beautiful and exquisite in nature and a sense of the fitness of things. The gardens attached to the delightful homes of California will no longer be permitted to stand merely as the tangled beauty of natural production, a blaze and riot of color without regard to the scene of taste and skill.

To do these three things are necessary. Unlimited means at command, the landscape gardener's word regarded as law and a knowledge of the thing aimed at. Formal gardening, such as was beloved of the old Italians, will never be popular in California, but the picturesque garden, full of delights and unexpected places, stately trees in glades, a limpid pool just round the trunk of a towering pine, a stretch of velvet lawn, sun dappled vistas in the distance—all these does the Californian love and for such will he dispense his wealth.

Gardener Next to Architect

The landscape gardener ranks second only to the architect himself in the preparation of homes where wealth without stiltedness is ready to be poured out to get an artistic effect.

This is a development of the last two decades, for it is not so long ago that the art of surrounding a home with the proper kind of landscape was Greek even to the American of good taste on other matters.

The colonial home of revolutionary days was deemed beautiful enough to be worthy a survival to the present time, and forms the model for many charming homes, but no one ever hears of a garden in the colonial style, for the reason that at that period the young country knew nothing of the art of getting the proper surroundings for dwelling.

That which surrounded the home was purely a matter of accident, or at most a severely stiff garden filled with figured flower beds in hearts, crescents, etc., which, not specially beautiful in itself, was often hideously bad when taken in connection with the architecture of the building.

But now the landscape gardener is having his revenge.

After the builder of a home talks with his architect, he sends for the next autocrat, the landscape gardener, who points out how to obtain the best vistas and views, shows the need of planting here and thinning there, and explains, should the structure be a town one, how disagreeable views can be shut off, and the effect given of a sylvan solitude.

He is really a painter, the landscape

gardener; the brushes he uses are those of nature and he paints in trees, hedges, flowers and grass. He can spoil the exterior effect of the finest structure in the world, he can improve into beauty the most ordinary building by the proper exercise of his genius.

The architect is now usually much more concerned in the selection of an interior decorator.

Americans of wealth are constantly giving more careful attention to the proper surrounding of their homes, and this spring sees many fine gardens in preparation.

There are many beautiful and artistic homes in California where the owner has seen the propriety of extending the justly famed beauty of his mansion to his grounds. Here you will see gardens which are the wonder of all who view them. Fortunately, space is not a consideration in California—the question is, rather, how to lay out great expanses of ground so that house and ground shall be the concomitant parts of a superb whole.

When Murray Guggenheim of the famous New York family of brokers erected his palace at Norwood Park, N. J., he put more money on his garden than the average man of means is able to expend for the entire estate.

A genius in natural decoration arranged a vista of water cedars, evergreens, flower beds, lawns and pebbled paths that are exquisitely beautiful, and give the effect of a park many times larger than it is.

This ability to give the illusion of expanse where there is none is a most valuable attribute of the art, and is especially advantageous when working in or near crowded cities where room is in performance limited. The Japanese have long since reduced this branch of the landscape gardener's work to a fine art.

Central park in New York city represents the first important American attempt at landscape gardening on a large scale, and the arrangement of the garden features and surroundings of the Centennial in Fairmount park, Philadelphia, 20 years ago, gave a demonstration that progress was being made which should eventually give the United States parks and open spaces an artistic arrangement which should rival those of Europe.

Fairmount park and Central park taught the wealthy American home builder a lesson. He began to abandon

the old time formal designs that had been imported to this country from France and Holland. He strove less for set pieces made of tulips and other blossoming plants and shrubs. His thoughts turned to the possibilities of properly grouping certain trees and shrubs, wisteria arbors and masses of lilacs, rhododendrons and azaleas. Out of the chaos emerged order, practiced. Tuxedo and Newport had

many natural advantages to start with. Particularly in the latter haunt of aristocracy was a transformation quickly effected. Formerly the gardens had been a hedge podge, without rhyme, reason or order.

Some one discovered that the sunken or Italian garden lent itself admirably to conditions along Bellevue avenue. Soon the old eyesores were removed, and one beautiful garden after another enhanced the beauty of the wonderful "cottages."

Har Harbor followed suit, and here it was a woman, Miss Beatrice Jones, daughter of Mrs. Cadwalader Jones, who did the designing and led the march of artistic improvement.

Giraud Foster, in his superb villa and gardens at Lenox, set an example to that wealthy section, and soon millionaires who, while having magnificent mansions, tolerated frights of gardens, were insisting on an appropriately beautiful environment for their homes.

Long Island and Westchester in New York have reached a point where the inartistic garden as a feature of a costly home is a rarity, and all over the country is the growing attention to landscape gardening noticeable.

Charles E. Mather in his "Brandywine Meadow farm," near Philadelphia, has shown that an artistic combination of the old and the new is not incompatible. He had the most skilled landscape gardener in the east devise him a garden which should be fitted to his house, an ancient structure, rustic in character. With excellent judgment the expert selected many of the old fashioned ideas of decoration, and arranging them with proper deference to modern knowledge of effect, secured a harmonious combination that is very gratifying to the eye.

Mrs. Vanderbilt (the elder, of course, for the younger is always given her first name), Andrew Carnegie and William D. Sloan have all made New York city their debtor by lighting up its general ugliness with gardens that are masterpieces of the art.

The Italian garden has had the greatest vogue because it was so well adapted to the beautifying of a limited space, but the landscape artist refuses to confine himself to that style, or to neglect constantly developing opportunities for novel effects.

The recent leap of Japan to the front caused the discovery that in landscape gardening the little brown men of the

east had their lesson to teach the occident, and in consequence Japanese gardens are becoming increasingly frequent. At Los Angeles, Mrs. Randolph Miner has a fine example of how the gardeners of Nippon arrange the surroundings of their finer homes. It is filled with unexpected effects, pools, dells and oddly contrived piles of stones and occasional images.

Grass, of course, plays an important part in all developments of the landscape gardener's art, and the raising of the proper kind forms one of the hardest problems he has to face. In the United States it is difficult to duplicate the velvety lawns of England. Our climate is so hot and given to such sudden changes that the grassward requires constant attention, and does not always reward care by the proper kind of beauty.

The Wild Garden

The wild garden, the attempt to duplicate the natural conditions of nature, forms another favorite artifice. This requires liberal space and the most artistic treatment. It is a garden of surprises. To come unexpectedly on a glen, a deeply wooded nook, a pond with water lilies or a deeply shaded bit of primitive forest, forms one of the most attractive possible methods of making the garden a success. This wild garden is an idea our horticulturists have taken from England, where it has long been very popular.

The east terrace of General Lloyd Brice's residence at Roslyn, Long Island, represents the extreme of garden-making, the strictly formal carried to its limit. It is beautiful, yet it all seems to have been laid out with a ruler, the hedges and flower beds are so geometrically exact that it is more pleasing.

As though lifted bodily from the luxurious environments of the Caesars, transported through the centuries and set down without harm or change upon a Philadelphia street is an Italian garden that is a replica of the pleasure ground enjoyed by the emperors of ancient Rome.

Many a native of sunny Italy passing along the street and catching a glimpse of this beauty spot, with its velvet greenward, its busts of the Caesars, its stately marble columns and rare old pieces of statuary, has rubbed his eyes in bewilderment, and fancied for a moment that some wizard must have whisked him back to Rome.

The owner of this wonderful combination of art and nature is J. H. A. Klauder, and the garden adjoins his home at 1513 Allegheny avenue. At this season its rare beauty invariably attracts the attention of the passer-by.

Each bust, column, figure and decorative object has its own artistic and historic value; all have been imported from Italy at great cost. Even the long openwork balustrade in the rear—a massive piece of marble 28 feet long—was imported. It was designed in 1425 as part of the "House of Gold," the finest palace in Venice. One of the statues is 350 years old.

A connoisseur, possessing a valuable collection of art and antiques, Mr. Klauder contrived this Roman garden to gratify an artistic fancy, and it is said to be the only thing of its kind on this continent.

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