

THE ART OF GARDENING
IN AMERICA

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A DISCUSSION OF
AMERICAN GARDENS PAST AND PRESENT
AND
THE FACTORS WHICH INFLUENCE THEIR
CHARACTER

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Submitted In Partial Fulfillment Of The Requirements
For The
Degree of Master of Arts
In The
Graduate School
Of The
University of Missouri
1916.

*Approved May 15, 1916
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CONTENTS

Introduction:	Page
What Constitutes a Garden	1-4
Styles of Gardening	4-6
Factors which Influence the Character of Gardens in America	7
American Gardens grouped with Reference to their Geographical Distribution	
The Northeastern Group (Including New England, New York, etc)	8-18
The Middle States Group	19-25
The Southern States Group	26-37
The Middle Western States Group	38-45
The Southwestern Group (Including Pacific Coast States)	46-55
Conclusion	56-58

THE ART OF GARDENING IN AMERICA.

The art of gardening in America is largely the result of proper adaptation of distinctive styles originating in other countries which afford individually, the great variety of climate, soil and contour found in the separate sections of the United States. To understand the art of gardening let us first ask, 'What is a garden'. The etymology of the word shows its meaning to be an enclosed space. It is in this connection that one usually thinks of the term, perhaps a picket-enclosed area containing only vegetables, the strictly utilitarian one. But garden, as the term is to be used will include all the area about the house which is developed to form a setting for the house. This may be only a few feet or many acres and within may be several gardens, using the narrower sense of the term, that is, there may be a rock garden, a water garden, and others; these too, will be treated.

To know what a garden is, it is first necessary to know something of the history of gardens. Gardens are now so inseparable from our daily life that it is hard to think of man living without some sort of a garden to supply his needs. But gardening did not begin until man ceased his nomadic life and became

enlightened enough to realize that the cultivation of plants offered its reward. With a growing appreciation of beauty came man's love for flowers and flowering plants, so these were placed about his dwelling, thus becoming a part of his garden. From the first, shelter and the garden have gone hand in hand and the evolution of both has been parallel with that of the race.

The earliest records make mention of gardens; those of Egypt, mere inner courts very unlike our conception of gardens today; the hanging gardens of Babylon, so famous yet of which little more than tradition remains, still were man's first great attempt to create natural beauty on a large scale; the Persian gardens, the Grecian and Roman gardens. Later come the Italian, French, English, and German, each using the principles of the gardens gone before and adapting and improving upon them to fit their own existing conditions.

The more recent American gardens, though lacking the mellowness of age, are fortunate in that they have the heritage of the past and the promise of of the future in which to build.

A garden may be viewed as a setting for the house which it surrounds and beautifies. It ties the house to the ground and produces a unified picture. But a true garden should do more than that. It should have a utilitarian as well as aesthetic value. The perfect

garden gives something to the outside world, yet conceals areas from the public eyes. These secluded places serve as out-of-door living rooms and they become a great social factor. We read that as early as the thirteenth century the Mennesingers sang, "Where played a flowing fountain". Strange masks and eclogues were presented in the Italian gardens. Out-door theatres were very popular among the Italians, and this expression of gardening is being felt in America at the present time. In France during the reigns of Louis XIV, XV and XVI, the large and elaborate gardens of the French chateaux were a background for the luxurious court life of the times. The English are the greatest exponents of the garden as a social factor today. All sorts of sports are entered into and much social life in the form of garden parties, fetes and entertainments is carried on. In English gardens, however, there is always some corner reserved for peace and privacy which only the intimate may enjoy. While the Englishman's love for the country and country life has no doubt caused him to devote much time to the development of his gardens, yet one cannot but believe that the reaction works just as well the other way, and that these gardens, (some of which are now many centuries old) have been the means of inducing the Englishman to live in the country and to go to town for a short season instead of vice versa as in America.

It may readily be understood that gardening is an art when one realizes that "The aim of all art is to grasp and interpret beauty, to impress upon its peculiar work certain human feelings, emotions, and ideals". "Laying out grounds may be considered a liberal art, in some sort like poetry or painting" wrote Wordsworth. And why not? The designer of a garden, the landscape architect, needs as much the soul of an artist as the landscape painter. He must possess quick perception of the possibilities in the material at hand, and in addition must know and apply the principles, both in design and practice. "What do you mix your colors with?" Whistler was asked once by a curious admirer, and his reply was "Brains". Not only the painter but the landscape architect may make that reply. He meets the same problems that are met in the studio. The same underlying principles are present. First and all the time there must be unity, unity of purpose which shows in the finished work. And the principles for acquiring unity are the same for all arts. Harmony, balance, proportion and fitness are equally essential.

GARDEN STYLE

As for the styles of gardening, there are two that are well recognized and accepted in this age, - the natural and the formal or architectural. Both,

however, have the same underlying principles. The natural style is characterized by the open lawn with the planting of trees and shrubs confined, in a general way, to the boundaries. Curved lines are used unless there is some good reason for straight ones. Nature is ever the model. Diametrically opposed to the natural style is the architectural. Geometrical lines, always to be avoided in naturalistic gardening, are fundamental in walks, drives and bedding designs. Trees are placed formally in rows instead of grouped as in nature. Terraces, balustrades, fountains and other architectural features belong to this style. The formal style reached its zenith at the hands of the Italians. The great wealth of their churchmen and noblemen during the sixteenth and seventeenth centuries, and the cheapness of labor made the cost of construction of no consequence. This, combined with the increasing love of outdoor life, the great natural beauty of the country and lure of the climate, all helped to make such wonderful gardens possible. The hillsides, which because of their inaccessibility could quickly be made a stronghold in case of need, also gave commanding views of the surrounding country and these became the garden sites. The steepness which made the hill desirable from one standpoint, demanded a garden treatment peculiar to the Italian Villas. Terraces and balustrades were not only fitting but practical - the first essentials in any garden plan. These conditions gave opportunity for

lavish expenditures, for choice marble fountains, and for numerous cascades, and so enabled the churchmen and noblemen to have estates fitting their wealth and station. On the other hand, the English have developed the naturalistic style, as it better fits their mode of life. Their love of quiet and great space demands open park-like areas where nature is aided in development along easy curves rather than in straight or geometric patterns. The immediate area about the English house is more or less formal but the greater part of the grounds is naturalistic.

So we see that the mode of life, the country (climate, local material, etc.) determine the type of garden.

FACTORS WHICH INFLUENCE THE CHARACTER
OF GARDENS IN AMERICA.

America differs fundamentally from nations which have developed a more or less characteristic national style of gardening, in the climatic variations and the vastness of the country. Before the development of rapid means of communication the various sections of the country were widely separated in customs, traditions, and all that goes to influence garden making. These conditions make certain styles of gardens more suited to one part of our country than another.

There are five great determining factors in garden art:

- First - Geographical location
- Second - Climate and available materials
- Third - Historical influence
- Fourth - House architecture
- Fifth - Individual taste and wealth of owners

These factors practically affect the various sections of the country and for that reason the gardens of the United States will be treated in the following groups:

- Northeastern States (Including New England, New York, etc.)
- Middle States
- Southern States
- Middle-western States
- Southwestern and Pacific Coast States

THE NORTHEASTERN GROUP

The Northeastern states being early Colonial, vie with the Southern Colonial states in claiming the earliest gardens of America. These first gardens were not often the result of fixed plans or formal designs, but consisted of perhaps a grape arbor and a few favorite flowers brought over from the mother country. Though small, they were comfortable and livable, and easy of access. Their chief beauty lies in their simplicity and the quaintness of their design.

Geographic conditions play a considerable part in the life of a people and in turn this affects their home development. In early Colonial history the only practical method of communication was by water, so we find the houses both North and South, built fronting upon a river. This fact alone would give charm to the old gardens, because the ideal landscape garden recognizes the value of water in the distant landscape and what could be better than that of an everchanging river.

The geological conditions and climate of these northern colonies made the estate of a few hundred acres more practical than that of greater size. New England at no time possessed a landed gentry. There were small farmers and rich townsmen made wealthy by commerce. The town houses were costly and pretentious and each had its garden, wall or fence-enclosed. Such estates

were confined to the more wealthy seaport towns. Salem Massachusetts still holds many old homes reminiscent of the Colonial spirit, among which are the Franklin house built in 1733, the Hancock house built in 1737, and the home of Governor Shirley built in 1748.

These early colonists were principally English and Dutch, and their style of architecture clearly marks where one colony began and the other ended, because each colony built its own peculiar and characteristic type of dwelling. Custom, climate and taste gave to each its individuality. The local materials and general appearance stamp the time and nationality of the builder. The geological and climatic conditions contributed not a little influence as is shown by the difference of treatment of the same style of house in the North compared with the South. At the time of our early Colonial history the Georgian style of house was in great favor in England, and the colonists of both North and South felt the influence, but the adaptation is markedly different in the two sections. The northern house is more like its English prototype, compact and with no porches or else very small ones. In the South the climate demanded wide porches, spacious rooms and halls, and so the same type of house spread out over great space. The garden and grounds must fit the house - so we find those of the North much smaller than in the South.

The characteristic Puritan garden had no definite design, it was practically a door-yard garden, picket-fence enclosed. Fruit trees were scattered through the yard here and there or planted in square groups of four or more within box-bordered beds. Many shrubs and an abundance of flowers were used.

The Dutch gardens, except those of the wealthy Patroons and merchantmen, had a style very fitting to small areas. This is to be expected since their national existence has depended upon the utilization of every inch of land. In America with a wealth of land about them, they knew not what to do with it. So we read of the average city lot fifty feet wide by one hundred and fifty long, where precise order existed. The gardens were always laid out with great regularity of square beds, large or small, grouped about a central circle or square area. All the space was most carefully and economically used, and immaculately kept. The enclosing wall or fence on larger places, was of iron with great gates, - on the smaller estates of lattice or paling. No trees were used except fruit trees in the orchard. There was no room to allow for tree roots. Nor were shrubs planted except for edible fruits. Boxwood was used for edging the beds. The Dutch love flowers and many varieties were used in their gardens; roses, lilies of many kinds, marigolds, cornflowers, Sweet William, Snowdrops, Candytuft, Iris, Violets,

and always Tulips. Here and there in small spaces, or in long orderly rows were rosemary, lavender, thyme, sage and other herbs.

Conditions in New York were different from New England. The early Dutch estates were not unlike those of the South in their feudalistic tendencies and large acreage. Most of them were built along the Hudson River as those of Virginia lined the James River.

Beverwyck

"Beverwyck", the home of William P. Van Rensselaer, may be given as an example of this lordly state. It was situated on the east bank of the Hudson River, on the level summit of a high plateau whose steep banks were covered to the water's edge with dense forest. Through these trees the road wound for a mile before reaching the house, which in spite of its Dutch owner was of English style influenced by the Greek revival, as is shown by its four Ionic columns. Thus the house, gained a Southern Colonial appearance.

The grounds of this place, - a vast park - would have done credit to a great English estate. There was a porter's lodge giving entrance to the grounds. The plateau was for the most part open lawn, though a few large elms immediately surrounded the house. The lawn was broken here and there by statuary or a fountain. To west behind steep hills was Tivoli Lake whose waters ran through the manor grounds. The stream was shaded by

willows and elms and crossed by a bridge over which the driveway passed. To the east within high box hedges, were the gardens which extended to a summer house over-looking the river. Much shrubbery was used about the grounds and buildings. Back of the house, were long low buildings whose overhanging eaves were green with moss and against whose walls were trained peach trees. These were the stables. This great estate which was to have been the seat of the American Van Rensselaers for generations, has gone down before our constant change, and today railroads and factories stand where the manor house stood.

This is only one example of the many Dutch Patroon estates which were more or less pretentious and whose owners lived like lords.

Within Albany New York, were many of the town houses of early Dutch settlers. The Vlie House, built by Hendrick Cuyler in 1773, has come down unchanged. It is a large square brick building standing in the midst of gardens and orchards which slope to the river's bank. In these gardens lilacs, mock oranges, flowering currants, hollyhocks and many other old favorites run riot.

Although few of these early estates have come down unchanged, and fewer still remain in the same family as their builders had hoped, they have had a lasting effect upon the architecture and development of the home

grounds in our northeastern states, and even further west. The style of house was particularly fitted to the location. Modern builders are recognizing this and preserving the early tradition by building homes in the same style. Many new houses have the gambrel roof, and the quaint entrance of these early Dutch dwellings, while the garden is connected with the house by wall or fence.

MODERN GARDENS

The northeastern section of our country is fast becoming the seat of wonderful gardens. This is largely due to the climate which makes it ideal for summer homes. The ruggedness of the country gives picturesque and beautiful scenery while the lakes and ocean furnish the lure of water. Here too, flowers grow most luxuriantly, even within a few yards of the surf, when protected by windbreaks. Not only do wealthy New Englanders contribute their share to garden making, but wealthy people from all over the country seek summer homes in this locality.

Space permits of the detailed description of but a few noted gardens and estates, but there are many scattered all along the coast and inland. "Kenarden Lodge" and "Blair Eyrie" at Bar Harbor, Maine, and the homes of Charles A. Platt - "the maker of gardens" - and of Stephen Parrish at Cornish New Hampshire, are

splendid examples of what Americans can produce in gardens.

Weld

Massachusetts has many gardens, especially near Brookline. Perhaps the most noted of this group, and of all American gardens, is "Weld", the property of Lars Anderson. The architect of the house and designer of the estate is Charles A. Platt whose work shows Italian influence. One therefore expects "Weld" and its gardens to be Italian. Of this idea Mr. Platt says, "While I am guided mainly by principles of design derived from Italian examples, I should not call the Anderson garden an Italian garden any more than I should call one of my houses an Italian house. In planning a house I am influenced exactly as much by Italian precedent as I am in garden work, no more." But according to an Italian architect who is making good in America, "Weld" has the essentials necessary to an Italian garden. These are:

First - seclusion. A formal garden without a wall is an absurdity because its very essence is privacy. It should be an out-door living room.

Second - terraces. These are essential because they supply the changing viewpoint so that the same object may be seen in a dozen different relations to the house and sky.

Third - water. The sight as well as the sound of

water charms the senses by its mystery and constant variation.

Fourth - flowers. A typical American formal garden gives an endless succession of change of color harmonies.

"Weld" fulfills all these requirements, but in spite of its magnificent scale, the predominating idea is simplicity.

The house is Italian, as we say, set in the midst of extensive grounds. The garden proper is separated from the house by a bowling green and a grove of trees. The garden, two hundred feet square, is surrounded by a wall and bordered by trees. There is a wide stretch of lawn down the center, which gives the keynote of simplicity and rest. Banked on either side are flowers and back of these shrubbery.

The garden has three terrace levels. From the upper level the surrounding country may be viewed. From the mid-level one sees flowers in all directions. The lower level is an expanse of turf closely clipped.

The water features of the garden consist of two fountains and a well. This well has served the same family for five generations. The fountains, together with statuary, the casinos, the pergola and many marble seats add to the interest and stability of the garden.

Here flowers which would burn up in the heat

of an Italian summer, find a congenial home. The many semi-tropical plants which are used so extensively in Italy cannot endure our northern winters, so native evergreens are substituted here as the foundational planting. This makes the materials used unlike those of an Italian garden, but the underlying principles are as Mr. Platt says, "Derived from Italian examples".

New York includes within its borders all the climate of the New England States, and beside the milder climate of New York City and Long Island. Between the high altitudes of the Adirondacks on the north and the sea level of Long Island on the south, there is a difference of nearly four weeks in the opening of spring.

Dosoris Park

On Long Island, especially along the north shore overlooking the sound, country life in its development has followed lines similar to that of England. The fertile, well cultivated land and moderate climate makes every form of out-door sport possible. Here has been developed a community group of one family which is unique and yet which offers an example of all styles of home development. It is called "Dosoris Park".

This large estate consisting of approximately one thousand acres in the outskirts of Glen Cove, was bought by Charles Pratt, the great philanthropist of Brooklyn, for a summer home for himself and children. During his lifetime two of the children, Charles M. Pratt

and his daughter, the late Mrs. Frank L. Babbitt, built homes on the estate. As the children grew up and married, more and more homes were added until now there are seven in all.

The Manor, - the old homestead taken by the youngest son, John.T.Pratt, burned and was rebuilt in 1912. It is a Georgian mansion and one of the masterpieces of the architect, Charles A. Platt. Built of brick and Indiana limestone, with a two-story portico, it stands among fine old elms, on broad lawns, with appropriate gardens of Colonial character nearby.

In the near neighborhood is the George D. Pratt residence, "Killenworth", a splendid example of English Renaissance. This house of granite and Indiana limestone, was designed for winter as well as summer use, and is an excellent example of the fitness of things. The architect was invited to spend the summer on the site so as to study local conditions and utilize all advantages. This English type house is particularly fitted to the climate and the life of its inhabitants. The uneven site was not graded but the floor levels of the house are made to conform, which adds to the interest and English character. This natural grade level, the prevailing breezes and the water view determined the ground floor plan. The grounds are treated in the English-American fashion. They are naturalistic and park-like at a distance from the

residence, and more formal nearby. The fore-court is treated with sunken garden and fountain surrounded by the entrance drive. Off the living room and living porch, down balustraded steps, is a long pool and formal garden. From this garden as one looks up the steps and balustrades, one may believe it to be an English garden except for its comparative newness.

The home of Herbert L. Pratt, the "Braes", also has an Old World atmosphere. It is built of brick and limestone, in Elizabethan style, and stands only a few hundred feet from the water's edge. Between the house and water are three great terraces, the flower garden being on the upper terrace.

This group is interesting because it shows a great variety of styles used under practically the same conditions, yet each adapted so that it belongs to its site. Even though near each other, the designs of the grounds and the plantings are so well made that each place stands as a unit in itself, yet harmonizes with its neighbor. Nowhere can various styles be used with such success as along our north Atlantic seacoast.

MIDDLE STATES

Pennsbury

The early gardens of Pennsylvania were made by Quakers and Germans who first settled the State. Most interesting information is gotten directly from the letters of William Penn, Proprietor of the Colony. Penn owned an estate, "Pennsbury", of over six thousand acres, laid out above the site chosen for the city, and it was directions for developing this manor that he writes. The house was nearly completed before Penn's first visit to America. After his return to England in 1684, he sent to Ralph, his gardener, some Walnut trees and seedlings of his own raising, "which are rare and good". He urges Ralph to get the "yards fenced in and doors to them". Later he writes, "Pray let the court-yard be leveled and the fields and places about the house be cleanly and orderly kept."

In 1685 he writes, "I like all thou hast sent me. I hope they go on with the houses and the gardens and let them finish all that which is built and as fast as they can. Let Ralph this fall get twenty young Poplars of about thirteen inches round, beheaded to twenty feet, to plant in the walk below the steps to the water." Later, "Tell Ralph I must depend on his perfecting his gardens - hay-dust from Long Island, such as I sowed in my court-yard, is the best for our

fields. I will send diverse seeds for gardens and fields, and grass which is sweet and pleasant. By this ship I propose to send some haws, hazlenuts, walnuts, garden seed, etc.." Another letter says, "I would have Nicholas have as many roots and flowers next spring by transplanting them out of the woods, as he can." This is the first evidence of the use in any garden, of the wild native flowers, whose beauty Penn appreciated. Then further, "In what you build let all be uniform and not 'A scu' from the house. Get and plant as much as quick as you can about fields and lay them out large, at least twelve acres in each." Still detained in England in 1686, he writes; "I should be glad to see a draft of "Pennsbury", which an artist would quickly make, with the landscape of the house, out-houses, their proportions and distance from each other. Tell me how the peach and apple orchards bear."

According to description, the mansion - sometimes called the "Palace" - stood about seventy yards from the river, along which the manor lay. It was of brick, sixty feet long and forty deep, with a garden sloping away in front of it. The offices were arranged alongside on the front line of it, with a lane forty feet wide separating them from the house. The lane was the court-yard mentioned by Penn. Opposite the house came the brew house and malt house, under one roof. Farther along were other buildings - shops, tool houses,

poultry houses, and so on. In the middle of the lane was a well, "convenient for the several offices" as the Proprietary had directed. Along one side of it - probably the front - there stood a row of English red-heart cherry trees. In front of the mansion near the river, was a triple row of walnut trees, the same no doubt, that were sent from England. And a poplar-lined walk was "below the steps to the water".

Penn, upon his arrival in 1682, laid out the city. Three thousand people came the first year. The least of the home plots had room for a house, garden and a small orchard, and many were places of considerable size.

In 1685 Germantown was planned for the Germans who were coming in large numbers. Pastorius, who laid out the town, says; "The space or lot for each house and garden, I made three acres in size; for my own dwelling, however, six acres".

An account of Salem, in Pennsylvania, in 1698, tells of the many "fair and great Brick Houses on the outside of the town, which the Gentry have built there for their Country Houses, besides the great and stately Palace of John Tateham, Esquire, which is pleasantly situated on the north side of the Town, having a very fine and delightful Garden and Orchard adjoining to it, wherein is variety of Fruits, Herbs and Flowers, as Roses, Tulips, July-flowers(Gilliflowers),

Sunflowers (that open and shut as the Sun rises and sets, thence taking their Name), Carnations and many more; besides abundance of Medicinal Roots, Herbs, Plants and Flowers, found wild in the Fields".

Woodlands

A famous place of the next generation, on the road between Philadelphia to Darby, was "Woodlands" begun in 1734 by Andrew Hamilton, a celebrated Maryland planter. The place contained about six thousand acres, and was most imposing. Two lodges flanked the entrance gate; the grounds about the mansion were large and the gardens held "rare and foreign trees and luscious fruits, and exquisite flowers". The successive proprietors seem to have taken the same interest in the estate, for William Hamilton, who visited abroad during the Revolution, added many rare plants and flowers. Tradition says that the Lombardy poplar and the Ginko tree were in the collection. The natural style of gardening was by this time the rage and William Hamilton became such an ardent advocate that "Woodlands" was probably the best example of it that this country possessed at the close of the eighteenth century. We read that "The vision beyond was through a square or oval opening of leaves that seemed a picture to frame, so nicely were the boughs trimmed to secure the charming vistas offered by the beautiful Schuylkill."

The first botanic garden in America was planted by John Bartram at his farm on the banks of the Schuylkill, then three miles from Philadelphia, but now within the city limits. A popular flower of today was first sent to Bartram in 1735 with this letter from P. Collinson in England: "The China Aster is the noblest and finest plant thee ever saw of that tribe. It was sent per the Jesuits from China to France; from thence to us; it is an annual. Sow it in rich mold immediately and transplant to the borders."

Many gardens of great beauty were made after "Pennsbury" set the fashion. Quaker ideas of simplicity, hatred of display, quiet and peace were reflected in their houses both inside and out, and their gardens were simple and restful.

Pennsylvania of today has some worthy estates, especially around Philadelphia, but only one illustration will be taken - and that is the property of Mr. Charles Klauder at Mt. Airy - a small lot seventy feet front by one hundred and thirty-five deep. This is chosen to show that the gardening art is not all confined to large estates. Of course much money and ample grounds enable the landscape architect to carry out his dreams and produce wonderful results, but the principles that apply to these large estates apply with equal force to the suburban place. It is really more of a problem to develop a small place with limited means, so that it

lifts its head above the commonplace, than to develop the large place, just as it is harder for the architect to build a noteworthy house containing all essentials, yet keep it small and inexpensive, than to build one costing many thousands of dollars.

This place illustrates all the fundamental principles of home development. The house and lay-out of the grounds were designed together. To make the most of the ground, the kitchen was placed on the street side, permitting the dining and living rooms to look upon the rear of the property where the garden was to be. There are two entrance walks, one for service, the other the main entrance. They are placed on either side of the property, box-hedged and having an open lawn in front of the house. This lawn, the clipped hedges and two Lombardy poplar trees give great dignity to the small place.

Away from the street is the garden which possesses the first essential to a true garden - privacy. Within its boundaries no other residence is visible. This is gained on one side by the house which extends practically across the lot, leaving only room for a walk and necessary planting on either side. On the other three sides heavy planting of trees, both fruit and flowering, and many shrubs give the desired boundary, and at the same time serve as a background for the flowers.

Another essential principle was followed by developing this simple garden spot on a main axis of the house - a flower bordered walk follows the axis through the hall to a fountain as a focal point, under a pergola at the rear of the property. From the dining room window is seen a sun dial against the background of shrubbery.

THE SOUTH

The gardens of the South are full of fascination and romance. They are old gardens - gardens where trees grow that were centuries old before white man's coming, - gardens where ancient box sometimes growing as high as thirty-six feet, becomes the pride of the place. It is the old gardens that are interesting. In fact, few new gardens are made in the South, the effort is rather to restore the old ones which were almost completely destroyed during, and neglected after, the Civil War.

The life of the early Southern planters is unique in the history of the world. Land in great sections was to be had for little or nothing, by favorites of the Crown. There were no small grants, no cottage homes or cottage gardens. Only manor lands and parks. The cavaliers born to a love of great ancestral homes, to a passion for land, for sports, for horses, brought with them traditions to which they clung. They wanted to develop in America estates which would rival those of England.

The servant problem necessary to maintain such estates was solved by slavery, and the master in a great house, surrounded by thousands of acres, fronting the Potomac, Rappahannock, York, James or Chesapeake river, lived like a feudal baron.

In early times the plantation yard was just a partly shaded irregular open field where the dwelling stood. Near the house was the garden, always fenced to keep out the hogs and cattle, and here grew the vegetables for the family, and such flowers as there was room for. Of these there were "Gillyflowers (carnation pinks), hollyhocks, sweet bryer, lavender, cotton, and English roses"; and these were jumbled with "Lettice, sorrel, parsely, spearmint, fennel" and many more.

Garden material was constantly sent from the old country. A letter from Colonel William Byrd to his brother in 1684, thanks him for gooseberry and currant bushes just received. Another letter in the same year expresses appreciation of seed and roots sent, which had been planted and flowered.

The colonists reflected the prevailing fashion in England. The earlier ones brought memories of Elizabethan gardens and so their own gardens were of that character; designs executed in boxwood, flowers put into borders along the walks and against the hedges. Later immigrants brought newer fashions; England had felt the influence of Le Notre. Charles II had been in exile in France and upon his return sent an English gardener to France to study gardening at Versailles. Upon his return he became Royal Gardener to Charles. Because of the greatness of scale and the expense, people of moderate means could not develop to its best a garden

of this French type, but all did as much as their means would permit. So we read of summer houses, grottos and arbors in imitation of those things done on magnificent scale in the gardens of the King.

Soon after this Dutch William of Orange came to the English throne and with him came the fashion for mathematical precision in garden design, and horticultural sculpturing or topiary work; likewise the use of huge vases or urns set up in prominent parts of the garden. Open iron fences began to take the place of the solid wall.

The house of the Southern planter in America and its evolution is most interesting. Of all types of architecture in America, probably it can lay first claim to being truly American. The heat of the summers demanded big houses with spacious rooms. The Georgian type house with a column on either side of the entrance was taken as a model, and though there were quite a few pure Georgian houses built on the plantations, the characteristic house was not Georgian but an adaptation.

There is some dispute as to the origin of the large roomy verandas with their many columns which are so typically Southern Colonial. Some credit Thomas Jefferson with the idea because he was so ardent an admirer of Greek Classicism. But there were examples of columns used before "Monticello" was built. Perhaps they developed from the Georgian entrance into the shady veranda needed by the hot climate. At any rate,

we can no longer think of a Southern home without the dignity of white columns across its front. With this type of house goes the boxwood hedges and box-bordered garden of colonial times. This style has more widely influenced American home building than any other. We can feel that whatever the origin of the architecture, as it stands it is strictly American, suited to the habits of the people and the breadth of our land. Houses of this type are now found all over our country, in Washington, California, New England or the Middle-west, wherever they are, they usually appear to be well placed.

Westover

Many old estates were laid out in Maryland, the Carolinas, Georgia and especially in Virginia. One of the most noted is "Westover", on the James River in Virginia, built in 1749 by Colonel William Byrd II. The house is pure Georgian, a large brick structure with wings on either side. The place has suffered neglect but is now being restored by Mrs. Ramsey, a collateral descendant of Colonel Byrd. The old garden, closed in by an English brick wall, is almost completely restored. It contains many of its original features, among which is the old sun dial.

A duplicate of "Westover" is found in "Westomere", a modern place built by George S. Palmer on the banks of the Thames River, at New London Connecticut.

"Brandon", the ancestral home of the Harrisons, is famous because of its wonderful box hedges, nearly two centuries old, its grove of magnolias, yews and sycamores. There is a noted pecan tree fourteen feet in circumference. Many shrubs imported early in the history of the estate, still remain. Another notable feature is the broad grass walk bordered by shrubs and flowers, which leads to the river.

In this same neighborhood is "Shirley", the home of the Carters since 1650. Here the garden was laid out by Mary Carter. Its beds are edged with dwarf box. Giant elms, oaks, lindens and gnarled yews fill the grounds. The family burying ground is in a grove of tulip trees.

There is also "Tuckahoe", which has been the home of the Randolphs for about two hundred years. Here is an intricately designed maze in which one may easily become lost.

The maze or labyrinth has found much favor in America and many old gardens contained one. It is interesting to note that there is a modern tendency toward its revival. The Dutch were probably directly responsible for its presence in England and here. Some were planted thickly "and to a man's height", while others were set with the herbs that formed the garden border. These were intended only to amuse by

their tortuous ways. One early writer speaks of them rather "As a beautifying unto your garden; for that mazes and knots aptly made, doe much set forth a garden, which nevertheless I refer to your discretion." He advises putting them in a "void place ... that may best be spared for the only purpose to sport in them at times".

To return to a discussion of "Luckahoe", the garden is shut in by box trees now shoulder high. Thomas Jefferson Crolidge of Boston, a Randolph descendent, is the present owner.

"Montpelier", the home of President Madison, in Orange County Virginia, is now owned by Mr. William Du Pont. The garden here was planned by Mr. Madison soon after 1794. To quote Mr. Capen in "Country Homes of Famous Americans": "On the plan of our House of Representatives, it is made in a series of horse shoe terraces leading down to a flat rectangular stretch of ground. The walks from the entrance to the garden pass first under a charming rustic arbor, and then through a dense box hedge in which some of the bushes have grown so high that their branches form an arch overhead. When one emerges from the arch of box, he has spread before him in panorama the entire garden, the box-edged aisle down the centre and every bed in flower. It must have been a rare garden, for trees and shrubs sent to Mr. Madison by admirers from all over the world were jealously guarded and nurtured."

The home of Thomas Jefferson, called "Monticello", and that of Washington, "Mount Vernon", are too well known as examples of the best Colonial estates to need further mention. Both are typical early Virginia gentlemen's estates with added historical interest.

Castle Hill

There is one other estate in Virginia which is worthy of note. "Castle Hill" in Albemarle County, is one of the best examples of Colonial estates which has remained in one family from the time of the original grant by King George II of England to ancestors of the present owners.

The landscape development of the estate is historical as well as interesting. Part of the present house was built in 1764. It faces the mountains to the north. About this time the side hedges of lilac and box were planted. These old boxwood hedges are the present glory of the place.

In 1819 William Cabel Rives, husband of a descendent of the original owner, built a large addition with a Doric portico facing the south. In 1840 additional wings were added with conservatories in front. This William Rives was then Ambassador to France for four years, returning in 1854. While in France it seems

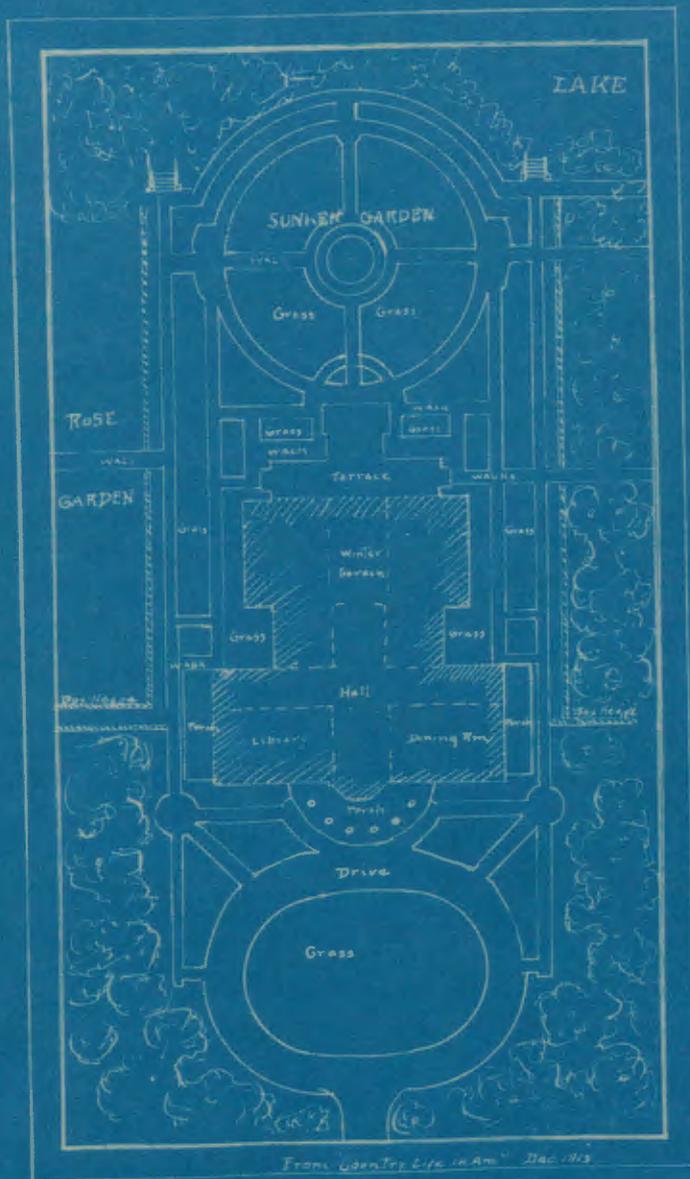
that Mrs. Rives particularly became imbued with some of the principles of landscape treatment employed by the French. So upon their return to Castle Hill she made plans for improving the estate, and supervised the work. A large vista was cut through the woodland to the south, to open up a view of the plains beyond. By gently sloping the then open lawn away from the mansion, its length is apparently decreased so that it seems much broader than shown on the plan. Mrs. Rives must have appreciated this theory of perspective, also the value of symmetry and balance as shown by the general treatment of the composition, particularly the winding driveway laid out on either side with trees planted closely along its course. Another principle of landscape gardening is observed in giving a pleasing first view of the house. One enters the lawn through a box-hedged gateway from which, over a low clipped hedge of box, one sees the south portico of the mansion three hundred yards distant. These boxwood hedges at the entrance give a feeling of complete seclusion while the giant trees and peaceful quiet give an old world atmosphere. Here and there in accent groups or as specimens, are hemlocks, pines and spruces with occasional giant tulip trees more than one hundred feet high and four feet through the trunk.

The flower garden on the western slope is entered through an arch of boxwood and by a flight of

steps. An arbor of Colonial character runs through the center of the garden and connects with the service road to the stable beyond.

The estate now consists of one thousand one hundred acres, jointly owned by three grand-daughters of William C. Rives, one of which, Princess Amelia Rives Troubetzkoy, is mistress of the place and personally supervises its care.

While we think of Virginia especially as the state of Southern gardens, other states of the old Colonial period possessed gardens of note. There are a number of old places in South Carolina, many of which deserve to be revived. One of the most famous places in the state is "Magnolia-on-the-Ashley", owned by Colonel Drayton Hastie who inherited it from his grandfather, and in whose family it had remained since the later part of the seventeenth century. Louise Shelton in "Beautiful Gardens of America" says; "To quote from one who resides nearby, 'The garden first came into notice about a hundred years ago. In spite of all cultivation, it still suggests the heart of a forest, with the old oaks and gray moss and wild flowers mingling with Cherokee roses, jassamine, etc. These Magnolia gardens are not only wonderful, but I believe quite unique. The great show is not Magnolias, or even Camellias, although they are lovely - but the Azaleas,



SKETCH PLAN
OF
THE OAKS

HOME OF EDWIN PARSONS
GOOSE CREEK - SOUTH CAROLINA

which grow in such profusion and variety of shades that one loses all sense of individual plant and flower, and perceives only glowing, gleaming masses of color veiled by festoons of gray moss, giving one a delicious feeling of unreality, almost enchantment. In Owen Wister's 'Lady Baltimore' there is a beautiful description of "Magnolia". The coloring on the post cards is not in the least exaggerated."

The Oaks

One old home in South Carolina, "The Oaks", at Goose Creek, has been restored by Mr. Edwin Parsons of New York, who bought the estate in 1897. As was the case with the majority of southern estates, this one was almost completely destroyed during the Civil War. Harper's Magazine for December 1875, says: "One magnificent vista, however, remains unharmed - the avenue planted by Edward Middleton, Esqre., in 1683, at his plantation, appropriately called 'The Oaks', near Goose Creek Church The avenue is one of the finest in the country and at the present writing is almost intact, only one of the trees having died and so broken the uniformity throughout the third of a mile of its length."

Restoration applies only to the avenue and grounds, the old house having been ruined by an earthquake, was pulled down. The present house is a typical

Southern Colonial mansion, in which has been retained the best American traditions while employing the most modern construction necessary to comfort and convenience.

The great white portico is directly on the axis of the avenue. Directly behind the house is a sunken formal garden, visible from the indoor winter-garden. Beyond this is a small lake. On one side of the house is the rose garden where the tenderest roses are quite hardy. By early March, spring has brought out the beauty of "The Oaks" which varies from week to week as one flower gives way to another.

Though one thinks of Southern gardens as belonging to great estates, one must remember that the southern gentleman frequently owned a town house. This house was similar to the country house, with high brick-walled garden, making it as private and secluded as possible.

This garden wall was an essential part of the scheme everywhere, North or South. No one would have thought of omitting it. A wall was a protection from more than prying eyes. Back of this might lie the precise and regular garden of a Dutchman, or the long simple flat lines of the Quaker garden, or the happen-so planting of the Puritan, or box-edged beds of a Cavalier - But at any rate there was a wall from six to nine feet high.

Annapolis, Maryland once possessed many of these old Southern homes, but only a few today have their

original terraced gardens leading to the water, and over-looking the harbor and creek.

In Charleston, South Carolina, the houses had plain fronts toward the street while the real fronts faced a walled-in garden.

In Georgia, Alabama and other Southern States were located many similar estates. Further south, however, the intense summer heat does not permit of flower gardens for summer bloom.

In Florida, one may have an attractive garden of palms. Florida is noted for its wonderful flora of exotics and semi-tropical plants. The summer heat makes Florida less attractive for an all-year home.

THE MIDDLE WEST

The middle west has no old-time gardens to boast of, and few new ones, due somewhat to the hot dry climate, and more to the indifference to luxury of this sort on the part of the general public.

Those who are able to have gardens seek more favorable climate for summer homes and their garden energies find expression in a garden filled with annuals.

In the northern section - "lake region" of the middle west, especially around the larger cities, the country estate is just beginning to come into its own.

Mrs. Francis King of Alma, in central Michigan, says; "We have a very fine summer climate, most favorable to gardening, and while a short summer, a merry one for flowers. We must plan for a late spring, but when we have learned these things it is very simple to arrange for them. Our rainfall is usually sufficient, and we practically never suffer from heat. Hardy chrysanthemums need a very sheltered position in winter. At Detroit, one hundred and fifty miles southeast of Alma, the trees are in the spring foliage almost ten days earlier, partly owing to the distance southward and partly to the warming influence of Lake Saint Claire."

The states bordering on the Great Lakes offer especially attractive sites for the country home.

The land in most parts is fertile and flat, the climate is slightly cooler and spring opens about two weeks later than inland.

The style of house and its corresponding garden varies according to the taste of the owner. But informal planting is most characteristic. In such a plan the flowers are usually massed in beds bordering the lawn, and a large amount of indigenous plant material is employed. The ground lines are laid in irregular curves with trees and shrubs for a background.

The Lake region about Chicago has many notable estates, among which are those of Albert W. Day, and Harold McCormick.

About ten miles north of Detroit along the shore of Lake Saint Claire, is a favorite country home section centering around the Country Club. Because of the demand for lake frontage the estates resemble ribbons. "Drybrook", owned by Truman H. Newberry, is among these. The frontage is but three hundred feet yet the depth is nearly a mile. It is the water end of this long thin strip that is developed for the home grounds, and this area is separated from the rest of the property used as a farm, by the main highway.

In developing this problem the view of the lake was considered of greatest value, and the house and grounds were planned accordingly. No walk or drive

breaks into the front lawn which is kept free from planting in order to preserve the best view of the water, but they are placed along the side of the property. A Georgian type house built of red brick and limestone was chosen for this setting. The living rooms are so placed as to best control a view of the grounds. The breakfast room, dining room, library and loggia face the lake. The music room is an interesting feature. It is located at the southern end of the house and adjoining it is a music court which occupies all of the plot to the south. This court, a well kept lawn, is bounded on the south by a pergola, and connected with the house by a balustrade at either end. On an axis with this court, down a walk shaded with dense elm and maple trees, bordered by rhododendrons, azaleas and dogwoods, is a small formal garden surrounded by a high lilac hedge and planted with a few good perennials. Straight on through this oldfashioned flower garden runs a central path, which branches just beyond into the informal narrow paths of a garden planted with wild flowers, low-growing shrubs and ferns.

The greenhouses are built in the form of a court, open toward the house. Within this court is a rose garden shut off on the house side by heavy planting which serves to screen out the greenhouses. Beyond lies a vegetable garden, the garage, the gardener's cottage and minor buildings.

In Southern Indiana there is a large estate located at Lexington. It is known as "Englishton Park", and for six generations has been the home of the English family. Of most interest here is the rock garden planted with perennials, and a pool filled with water lilies and bordered with water-loving plants.

In central Illinois is an estate of fifteen thousand acres called "The Farms", owned by Robert Allerton. Here the gardens are planned on an extensive scale and are quite English in design, in keeping with the house of Georgian architecture.

The gardening prospects for Missouri are on the whole, encouraging even though this following statement of an experienced amateur gardener is true: "The climate of Kansas City, Missouri, is subject to every eccentricity, and at times is very trying. One of my experiences was a four or five inch snow-storm on the third of May, after a month of warm spring weather, when German Iris and many other things were in full bloom, and peonies in bud. Everything was mashed down and then it froze. Often when peonies have been in bloom, torrential rains have nearly ruined them. The greatest trouble with the summer garden is the extreme heat and dryness of the air. The earth can be kept moist around the plants but many things wither in the air."

Still there are many plants which will do well in the Missouri climate. Some of the most beautiful trees for use in landscape work, grow well in Missouri, also a great variety of shrubs. These alone are enough to make a garden of note, if properly handled, and they are essential to the best development of any place. Many flowers, particularly perennials, do exceptionally well, and if chosen for succession of bloom, give flowers throughout the summer. In the autumn, with the break of the dry season, there seems to come a new lease on life. The grass turns green again and becomes a bright background for the gorgeous colors of the autumn flowers, golden glow, dahlias, zinnias, chrysanthemums, golden rod, and many others. The shrubs and trees take on wonderful autumnal hues, making any garden, however small, a thing of beauty.

The earliest homes of Missouri were the log cabins of the pioneers and their gardens were composed of plants brought with them from other states, particularly Virginia and Kentucky, from which they came. Many of the earlier settlers were German, direct from the Fatherland, and these brought with them many plants, particularly fruit trees.

One cannot say that these gardens were without design. My great, great grandmother's garden partially survived until the last few years. The house was a log cabin with a long low porch across the front on the north. To the west, at a short distance, were

grouped the log out-buildings. Near the house on the opposite side, was the old well with its windlass. The entire place was fenced in with a picturesque rail fence. There was a flagstone walk from the entrance gate to the porch and out into a garden located east of the yard. Two large round flower beds flanked either side of the walk and here grew peonies, bleeding heart, sweet William, and many other old time favorites. Lilac bushes, flowering currants and mock oranges grew on either side of the house, while close to the well the oldfashioned single rose trailed over the ground. Here too, giant hollyhocks lifted up their bright colored heads. Down either side of the central garden walk were long beds of flowers, tiger lilies, Adam and Eve, verbenas, and many more. Bordering the garden were fruiting shrubs such as blackberries, gooseberries and currants.

After the day of the pioneer log house, many brick houses of Southern Colonial architecture were built. Large lawns, orchards and separate flower gardens surrounded these homes.

The lull in garden interest dates from the Civil War, because many owners of the larger places were bankrupt at its close. The next generation gave little thought to beautifying their homes - they were too busy paying for them. So it is only within the last few years that a general interest is being aroused. Our Civic Leagues are doing good work along this line

in the towns and our schools will do more - particularly our Universities. It is supposedly the college graduate who will become a leader in his community and if he has gained some appreciation of gardens, some knowledge of landscape principles, however little, he will be interested in furthering the art.

As usual we must look to our large cities for first great development, because it is the wealthy of the cities who long for, and appreciate the beauties of the country. When they buy country estates they have the means to employ men with knowledge of the arts of gardening, to develop the grounds. Many homes of good design are being built out of Kansas City and Saint Louis, to say nothing of other places.

Perhaps the one most written of near Kansas City, is the R.A.Long place at Lee's Summit. Although this place has been extensively developed, the excellent string of horses kept there and the name of Miss Loula Long among national sporting circles, probably accounts for part of its popularity.

Out of Saint Louis is the August A.Busch estate of which much has been written in practically all the magazines devoted to gardening and country life. Historical interest accounts for some of its renown since it was formerly the home of President Grant and is called "Grant's Farm". Mr. Busch carefully preserves the old log cabin home which sits in plain view of the Gravois road. Just back of this is the large park

filled with old forest trees, from which peep the towers of the present Busch residence.

The grouping of the out-buildings, under one roof, around a court, and their unusual style of architecture, characteristically German, is unique and pleasing. To this group is given the name "Baurenhof".

The Superintendent of "Grants Farm", Mr. Lars Peter Jensen, is especially interested in the preservation of our native and naturalized plants, and he is an ardent advocate of their extensive use in all landscape work. He carries out his ideas on the estate and it will no doubt, become a spot where students of the art may study native material and naturalized introductions, under ideal conditions.

People of moderate means are becoming more and more interested in beautifying their homes. This is well shown by the increasing demands made from all parts of the state upon the Landscape Department of the State University at Columbia. Numerous questions relative to home-ground improvement are asked, while each year more students take the courses offered in the study of landscape gardening. All this means better home surroundings - a more beautiful State.

THE SOUTHWEST

The Southwest portion of the United States equals the South in having an early history full of romance, and one which will have a lasting influence on our architecture and garden treatment. Yet it is very different from that of the South or any other section of our country.

This history is one full of Padres who founded Missions, and later of Spanish Senors who developed great estates or Ranchos. The style of architecture which these Spanish Fathers brought with them and developed into a style peculiar to America, has given to the Southwest an atmosphere all its own. It savors of Italian and of Moorish, yet is neither, nor is it a mixture of the two. It is American developed under local conditions to fit the needs of the country. To those of us who have never lived in that part of the country it almost seems foreign. The builders undoubtedly had been influenced in Spain by the Italian Renaissance then sweeping the old world, and it was a memory of this and their native architecture that guided them in their pioneer building. For the plaster and stucco of the home country, they found mud and gravel at hand in the new. This mud made into sunbaked bricks gave their house walls the coolness and thickness necessary for the warm climate, and an appearance not unlike

the walls in their native country. At the same time these mud bricks, or adobe, as it is called, was most economical. Frequent earthquakes made tall buildings impractical. As a result of these conditions the Mission houses and the ranch houses were long low stretches of sun-dried brick walls, often given an extra coat of plaster and covered by a gently sloping roof of red tile, with wide overspreading eaves.

The Padres had brought a love of horticulture and gardening from the old country, and one of their first acts was the making of a mission garden. These monastic gardens were first of all intended to furnish the simple fare of fast days. Pleasure gardens as such, were not within their province, although flowers were grown for the chapel altars. In the course of time many wonderful gardens have grown up within the cloisters, but not until warfare had been ended and the days of peace began. Even then their design was simple, usually with a central fountain or pool from which radiated paths like the spokes of a wheel.

Another characteristic of these gardens, both Mission and rancho, was their enclosure. Like all early old world gardens they were not open. In early history gardens had to be protected. The Spanish gardens however, were not enclosed by mere walls, but by the buildings themselves. The garden became an inner

court or patio (as the Spanish call it), with the building on three sides and a wall on the other. The buildings usually had long low porches opening upon the court, so that under these conditions the patio becomes a true garden, functioning as an out-door living room.

Historically, the patio dates back to the earliest recorded garden history. We read of it in Egyptian gardens where as a court it furnished a safe place for the family, particularly the women, to enjoy fresh air without being seen by the public. Later in Greece, it was known as a "peristyle" and marble seats, vases and statues were used as adornment. Rome, copying Grecian ideas adopted the "peristyle" and called it an "atrium". In Rome the colonades of the residence formed the enclosure and framed within this was a fountain ornamented with beautiful marbles. Broad-leaved evergreen trees contrasted with the whiteness of the marble. The patio is a Spanish development of the "atrium". It is inseparable from the early Spanish buildings and has become recognized as an essential feature of many modern homes of the Southwest. The reasons for this are that a house developed about a patio is more open to fresh air, and particularly suited to a warm climate, and the patio can be developed into a beauty spot upon which the living and sleeping rooms open. Thus the court becomes in itself an ideal out-door living room.

All of the old Missions had their buildings grouped about this inner court and it was here that gardening was developed. The walls of the San Luis Rey Mission enclosed twenty acres, although usually the gardens were much smaller. Some few of these have been tended down to the present day. The one of Santa Barbara is the most noted example because of its restrictions barring entrance to women, though from the mission towers they may look down upon it. Those who were fortunate enough to visit the Panama Exposition in the summer of 1915, could wander about in an exact duplicate of this "Forbidden Garden" within the patio of the California State Building.

Of the States of the Union, California stands near the head of the list for beautiful gardens. And why not? With a heritage such as Spanish Fathers gave in a style of architecture unique, attractive and above all, fitting, and so adaptable as to be far from monotonous, and with such a climate and such natural scenery, California should become the garden spot of America.

California can offer water in all its phases. Beside an ocean frontage which gives a shore line of over twelve hundred miles, there are many mountain streams and numerous lakes of varying size. The climate varies according to the latitude and altitude.

Two factors enter into this; the Pacific coast from which winds bring moisture, and the Sierra Nevada Mountains which cause the precipitation of this moisture. At a considerable distance back the sea breeze is lost, and the climate becomes too warm for summer comfort.

There are no startling seasonal changes as in the East. Winter means green hillsides, instead of snow; the nights are cooler, but the flowers are not injured. California's diversity of climate makes it possible for all plants grown in our country to find a congenial home somewhere within her boundaries. Thus gardens of every sort are possible and may be found there. Every home, however small, seems to have as much care taken of its surroundings as of its interior. The mild climate is suitable for palms, broad-leaved evergreens, and other semi-tropical plants, which add richness to gardens. Plants which in the North we tend carefully only to secure small specimens, develop to the size of small trees in the favorable California atmosphere. Rose bushes covered with bloom climb up over porches, fences, telephone poles, and everywhere they can find support. Flowers grow most everywhere.

Santa Barbara is much sought by home-makers and garden-makers because of its wonderful views. The coast line has charming bays and broad white beaches.

Far across the blue water rise the Channel Islands, affording an interesting skyline. Four or five miles back, and parallel to the shore, are the Santa Ynez Mountains. Santa Barbara lies between these mountains and the water.

Here in the warm southern exposure, sheltered from the north winds by tall mountains, anything will grow. One does not have to wait years for results. Charming gardens are developed as if by magic. Abundant rains and cool summer nights offer ideal climatic conditions. One cannot stay indoors. Garden life becomes the real life. The gardens are of all types; some overhang the sea itself, while others are upon the mountainside where they command distant and wonderful views. Here one finds sites of infinite variety, - places where the ramps, terraces and formalities of an Italian villa would be quite proper; others where the tiny bungalow with its patio garden would fit; and still others where the stepping-stones, the sacred lanterns, and bamboo tea houses of the Japanese garden find congenial surroundings.

Japanese influence is actually being felt to a definite extent. It is first noticeable in the peculiar roof line of many of the newer California houses, and along with this goes the landscape gardening peculiar to the Japanese - in itself the study of a lifetime.

These gardens are seen more and more frequently along our western coast. They have a restfulness yet hold a multitude of objects of interest in a limited space without appearing crowded.

El Fureides

Located in Montecito Valley of Southern California is "El Fureides", owned by Mr. J. Waldron Gillispie. It is one of the most noted estates in California and represents a composition of the best garden effects from different parts of the world, applied in America. The house itself is Pompeian in spirit; the gardens show Persian and Italian influence.

The entrance driveway is arched over with tall palms. It leads by rose gardens surrounded by rose hedges. Upon the crest of a hill stands the house, a broken range of mountains forming a background. Immediately in front surrounded by palms and flowers are four pools with a fountain in the center.

A long flight of steps leads from the house into the white-walled garden, along whose sides grow native oaks, flowering eucalypti, tropical palms and acacia trees. At the foot of each long flight are deep pools, set in gardens of hydrangea. At last the long walk terminates in a pavilion of white marble surrounded with beds of pink lilies.

"El Fureides" has its patio open to the sky. The floor is of white marble, and in the center lies a pool bordered with blue tile. Here grow orange trees, bananas and palms. It is in reality "El Fureides" or "Little Paradise".

Further north along the Pacific coast, in Oregon and Washington, shrubs, trees and vines develop more rapidly and luxuriantly than in drier climates. Soon a garden has the appearance of completion. The whole coast region is an ideal one for flowers.

Thornewood

The pioneer garden of Washington is "Thornewood", the property of Chester Thorne, built in 1880. This garden has Mount Tacoma as a background. It is surrounded with giant fir trees, and American Lake is situated nearby. This setting is enough to lift the garden far out of the class of mediocre gardening even were it of poor design - which it is not. A wide grass walk passes through the center with flower beds on either side. A brick wall encloses three sides, against one end of which is a vine-covered pergola. Opposite this along the grass walk and up a short flight of steps is a terrace with a balustrade which forms the fourth side to the garden. At each end of the terrace are summer houses or "Gazebos", the roofs of which parallel the contour of Mount Tacoma, which appears in the middle distance of the background.

City gardens are becoming very numerous, and though the planting is now small, it promises much for the future. This is especially true of our Western cities. Even large downtown department stores have window box gardens whose green vines and bright flowers make the buildings gay and inviting. Boxes of flowers and vines are even placed on the street light standards in some of the cities.

Portland, Oregon, is noted for its roses. The Madame Caroline Testout rose is its official emblem, and this rose is used by the mile along the curbing as a hedge.

Near Portland, the Willamette River offers inducement to the country-home builder. Here are two gardens known beyond the boundaries of the State. One, "Cliff Cottage", owned by Peter Kerr and the other "High Hatch" owned by Thomas Kerr. These places are about six miles out of Portland. "Cliff Cottage" garden is developed on four terraces, with the quaint evergreen forest of Oregon as a background. Dwarf fruit trees and vegetables fill beds that are bordered with flowers. A stone stairway designed in keeping with the natural surroundings, leads from terrace to terrace. There is also a rock garden, but the charm of the place is the outlook toward the distant landscape.

"High Hatch" is a combination of upper and lower terraces developed partly in a rock garden effect.

It is spread out over considerable undulating land with winding gravel paths, - stone steps connecting the various levels. A wide white stone balustrade divides the broad lawn from the gardens below. A fine grove of ancient pines gives a feeling of permanency and age to the rest of the garden.

The climate of western Oregon is quite similar to favored portions of England except that it has more sunshine. Plants native to England will grow here when they will grow in no other part of the United States. Gardening is easy compared to the toil necessary in localities where gardens are subject to great extremes of heat, cold and drought.

There is surprise awaiting anyone who actually attempts to study the art of gardening in America. There are so many examples worthy of consideration, and such an endless variety. There are rock gardens and gardens in the sand dunes along the coasts, gardens of flowering shrubs, gardens planted with evergreens setting off choice marble statuary and fountains, gardens riotous with varicolored flowers, gardens filled with tropical plants; while some are ornamented with balustrades, terraces, and summer houses, some belong to flower lovers, informal, homelike, and well - just yard gardens.

Even the many garden spots we have are but a beginning - they are few compared to the size of our country: so few indeed that each is a marked spot in its particular community. They are the exception rather than the rule.

This may be expected because of the comparative recent development of our country. Any art demands wealth and leisure for its support, and gardening most of all. Gardening seems to have been the last of the arts to be developed by a nation. This has been true of nations in the past and it is true of America today. A new nation must of necessity neglect the finer arts to build up its industries. The first generation or two of leisure turn their attention to music and painting, then follows architecture and with this, a thought for more beautiful and attractive out-of-door surroundings.

Garden art in this country has passed its embryonic stage. A special class of artists are now devoting their life to its development.

A few more generations will be needed for educating the layman to an appreciation of the fitness of things so that he will not want to transplant a Mission style house with its patio and tropical garden, from its land of sunshine to a bleak northern landscape, or tie a formal garden to a simple bungalow.

Wealth is to a certain extent, essential in gardening because splendid gardens and their maintenance are costly. But more than this, there must exist an inborn culture if the garden is to have the seal of good taste. Money alone will not give a nation this culture - time too, is needed. So our garden art must have time in which to develop, and our efforts for the present must be largely educational in character.

Garden art is eminently domestic. It cannot be separated from the country, and the pleasures peculiar to a country life. For this reason it is necessary for us to first evolve a class devoted to rural life yet with wealth and leisure sufficient to develop the art.

Nations before us have developed a style of gardening peculiar to their country and their life. Will, or can America do the same? America differs from all other nations, first, in the great extent of

land, presenting such variety of climate and geographic conditions that the style of architecture and accompanying gardening suitable, let us say to Florida, is entirely out of place in Maine. Rainfall and diversity of native products are considerations that cannot be ignored. A house and garden that are practical must utilize local materials. Secondly, our mixture of races and nationalities, and particularly the historical and personal traditions of the different peoples in all parts of this country demand individual consideration.

The one type of garden, however, which is expressive of all America, and which may be developed on a large or small scale, is the intimate, informal home-yard garden. Many accessories of the distinctly formal garden may be introduced but in an easy natural way. The manner of treating a garden plan depends upon the conception of what a garden is. When the nation learns that a garden is merely another room to the house - a place set apart for enjoyment of fresh air and beauty expressed in good design by plant form and color,- then gardening will take its place in the heart of every man, to afford him the middle ground between his house and the outside world, yet preserving to him the privacy so essential to the family life of a democratic people.

B I B L I O G R A P H Y

BOOKS

- Mildegard Hawthorne - "The Lure of the Garden"
Louis LeMoyne - "Country Residences of Europe and America"
Rose Standish Nichols - "Pleasure Gardens"
Louise Shelton - "Beautiful Gardens in America"
Grace Tabor - "Old Fashioned Gardening"
Edith Wharton - "Italian Villas"
F. A. Waugh - "Landscape Gardening"

PERIODICALS

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|--|---|----------------------|--------------|
| An American Garden and Its Development -
(Paul Walkenburg) | - | American Architect | 72:100; 73:2 |
| Old and New Gardens | " | " | 71:69 |
| American Style of Architecture- | | Architectural Record | 1:39 |
| Colonial Architecture | " | " | 4:313 |
| Southern Colonial Architecture | " | " | 4:362 |
| An American Garden as an Adjunct
to Architecture (R.C.Sturgis) | " | " | 5:21 |
| Colonial Mansions of Virginia
(A.Brooke) | " | " | 6:91 |
| English Georgian Architecture as
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(Middleton) | " | " | 9:97 |
| American Gardens | " | " | 13:437 |
| Examples of Georgian Work in
Charleston | " | " | 19:282 |
| Colonial Architecture in the West | " | " | 20:341 |

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An Old Plantation Garden	"	78:583
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The Story of a Great California Estate (C.E.Shinn)	" " " "	2:81
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The Art of Formal Gardening (Jessie M.Good)	" " " "	2:206
Italian Garden Full of Flowers	" " " "	7:435
A Greek Garden (Arthur & E.S.Dakin)	" " " "	25:44
Castle Hill (Wm.H.Richie)	" " " "	March 1915
The House of John P.Pratt (Henry M.Saylor)	" " " "	April 1915
Small Lot Development	" " " "	May 1915
The Oaks	" " " "	Dec. 1915
The Influence of "Mission Style" (Geo.Wharton James)	Craftsman	5:458
A California House Modeled on the Simple Lines of the Old Mission Dwelling (Arthur Jerome Eddy)	"	11:208
The Trail of Japanese Influence in Our Modern Architecture (Halette F.Keith)		12:446
A Study of Home Garden Making	"	22:399
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51

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Landescape Style for the United States	Gardeners Chronical	29:266
An Old California Ranch House	House Beautiful	8:201
Santa Barbara Gardens (Stephen Child)	" "	25:113
Gardens of Old Virginia (Mariett Gillispie)	" "	35:100
The Seal of Good Taste	" "	Feb. 1916
American Private Gardens	International Studio	17:122
What Is A Garden? (Thomas Mawson)	" "	53:268
America's Youngest Art	Literary Digest	48:1488

Respectfully,

Paul Lee Hobercht.

UNIVERSITY OF MISSOURI
COLUMBIA

DEPARTMENT OF HORTICULTURE

May 15, 1916.

Dean Walter Miller,
Graduate School,
University of Missouri.

My dear Dean Miller:

I have approved and am presenting for your consideration the thesis of Miss Lena Lee Hoberecht. I trust that the same will be satisfactory and that it may be received in partial fulfillment of the requirements for the degree of Master of Arts.

May I ask, if possible, that before this thesis is bound, we be allowed to have blue prints made of these original plates, the same to be inserted in the thesis, with an idea of preserving the original plates apart from the bound thesis? At any time that these plates are available for this purpose, if you will kindly let me know I will have the prints made within a few hours' time.

Most cordially yours,

Professor of Landscape Gardening
in Horticulture.

HFM:P

May 19, 1916.

Professor Horace Major,
1 Horticulture.

My dear Professor Major:-

In accordance with your request, I am herewith placing at your disposal the thesis of Miss Hoberrecht for the printing of the plates.

The Graduate Committee, at a meeting held last evening, has instructed me to call to your attention the report of Professor Durand, to whom the thesis was referred. His letter is as follows:-

"I have examined the thesis submitted by Miss Lena Hoberrecht for the degree of Master of Arts, and find it to be a good historical and descriptive essay dealing with the various types of American gardens, with description of selected examples, and a discussion of the relation of the various types to climatic and cultural conditions. The paper shows evidence of considerable reading and thought thereon. In spite of the fact that the paper contains practically nothing of an original nature, or of original research I believe it compares favorably with the majority of dissertations presented ^{on} subjects in which the opportunities for original investigation are limited, and therefore recommend that it be accepted."

The Committee further instructed me to call your attention to the fact that altho this thesis appears to fall short of the requirement as published in the current catalogue, page 407, the thesis is reluctantly accepted, inasmuch as it appears this was the task set for Miss Hoberrecht to do; and that it is not so much her fault as the fault of the subject that

it does not come up to our established requirements.

May I suggest that in case of future applicants for the master's degree in your department care should be exercised that the students choose for the subject

May 19, 1916.

Dr. E. J. Durand,
Biology Bldg.

My dear Dr. Durand:-

Please accept my thanks for your report upon the thesis of Miss Lena Hobericht and the painstaking manner in which you have examined it. The Graduate Committee has considered your letter and also a communication from Professor Major accompanying the thesis and decided to accept the thesis for the master's degree.

The Committee has instructed me, as Chairman, to state that your estimate of the thesis appears to be eminently just, while the acceptance of it as fulfilling the requirement laid down by the Faculty seems inconsistent with the regulation published on page 407 of the current catalogue.

Very sincerely yours,

Chairman.

it does not come up to our established requirement.

May I suggest that in case of future applicants for the master's degree in your department care should be exercised that the student choose for the subject of the dissertation a subject that will involve a certain amount of original investigation and research?

Very sincerely yours,

Dean of the Graduate Faculty.

University of Missouri - Columbia



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