FOUNTAIN to really fulfill its destiny must have the power through beauty of structure or environment to create in the beholder genuine emotion. A fountain that merely decorates a plot of grass, or stands in an isolated bed of concrete, or appears inartistically and incoherently in the side of a wall is by no means a true fountain. It is missing its opportunity to give the sort of tender pleasure that we associate with the word in its fullest meaning. A simple “fringed pool” can do all that is demanded of it, provided it is planned by an artist and placed where nature needs and receives its loveliness.

Who that has felt the poetic charm of the wonderful fountain in the old Luxembourg Gardens in Paris, will ever forget its beauty and its power to stir the imagination? It is half hidden away where you come upon it unexpectedly; it makes but little show and little noise. Just when you are tired and need a green spot in which to rest, you come upon this little stream of water flowing down from its source out into a pool over a mossy ledge into a shallow basin, and the sight and sound of it will linger with you as long as you live.
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It is such a simple means to bring so much pleasure and is a lesson in fountain-making to which all should take heed if they ever intend to indulge in the comfort of one on their own grounds.

Mainly in America we are a little afraid of planning for fountains in our gardens; they seem to be elaborate, too expensive and showy. We feel that we must have an immense sculptural display and terrific force of water pyrotechnics to astonish our neighbors. And all we really need is just what we found in that wonderful corner of the green garden in Paris—the marble slab, the peaceful little stream, vines, a bit of wall and the mossy pool. We are too apt on our large estates and even in our small gardens in America, to separate the fountain from the garden, just as we separate our gardens from our houses, and this is a grievous mistake, for it is the destruction of all romance and gentle charm to the fountain lover. One must come upon a fountain unexpectedly, one must be loathe to leave it. It is well if a rustic chair is near or a concrete bench, for a fountain properly placed, simple, intimate to the garden, will furnish the utmost rest and peace which one can imagine.

A fountain, especially of a simple type, brings such a friendly and poetic note into a garden that one wonders that it is not more frequently met with. It has many charms to commend it to the garden-maker. The soft splash or trickle of the water reminds one of the music of woodland creeks and tiny waterfalls, and the fountain structure helps to harmonize house and grounds, for sculpture is a connecting link, a transitional step, between architecture and nature. Through it, a note of distinction is added to the place, and especially is this true when the fountain stands at the intersection of paths, framed against a vine-covered wall or alcove, or gleaming against a background of shrubbery.

WE are apt to think of the fountain as a more or less expensive luxury, to be indulged in only by the owner of an elaborate garden or large estate. As a matter of fact, it is within reach—in some form—of practically anyone who has a garden and a water
supply. When there is a natural spring upon the grounds, the cost of harnessing it for a continuous fountain flow will be very small, but where an artificial supply is relied upon and the question of one's water rate is to be considered, it is usually advisable to arrange the pipes so that the fountain can be operated and turned off at will, or to devise some way by which the same water may be pumped back into a tank and used over and over again.

There are so many types of fountains, suitable for different gardens, that no rules can be given for their selection, which must be left to the owner's individual taste. Innumerable hints, however, can be gathered from a study of existing fountains, photographs and books, and one of the most helpful descriptions we know of is contained in Phebe Westcott Humphreys' charmingly illustrated volume, "The Practical Book of Garden Architecture," just off the Lippincott press. The following suggestions may serve to guide the enterprising amateur into wise channels, and to lay the foundation for original arrangements and designs.

"A LITTLE low figure of a swan, a nymph or a dolphin, poised on the water in the center of the basin or pool is the simplest form of fountain; and it is especially pleasing in a low-lying garden with slightly rising terraces. The fountain with tall figures requires a green background of trees or shrubbery to bring out its beauty. The planting about the pool must be carefully considered, according to the layout of the grounds. The low-growing plants and blooms of the comparatively flat garden should have a low, broad spray to the fountain jet. The fine, high stream spouting up from a tall figure will show to good effect through a vista, or from a garden structure on upper terraces.

"For the stone or concrete basins of amateur construction, shape, depth and proportion should be considered. Entirely satisfactory basins may be constructed at slight expense by anyone who is capable of building a little garden pool or lake. It is best to keep the basin round where it is to have a small central figure, rather than to attempt any fantastic design. A square or oblong basin may have the figure poised on its edge with a clump of evergreen shrubbery in the background to throw it in relief. A long, square-cornered basin, with jets of water spouting up in many places, over the surface of the water, will not require figures. For decorative value these various sprays should glint and sparkle to a height of only a foot or eighteen inches, and then fall into the midst of water-lily clumps, or other aquatic plants, which are apparently benefited by the overhead watering."
DESIGNERS OF SCULPTURE FOR GARDEN FOUNTAINS HAVE ALWAYS FOUND INSPIRATION IN THE FANCIFUL IDEA OF CHILDREN AND DOLPHINS AT PLAY: IN THE TWO GROUPS WHICH WE ARE SHOWING HERE THE SPORTIVE FIGURES ARE FULL OF MOTION AND CHARM, FAIRLY RADIATING THE HAPPY FREEDOM OF BUOYANT AND ADVENTUROUS YOUTH: ONE CAN EASILY IMAGINE WHAT A DELIGHTFUL NOTE THEY BRING INTO THE GARDEN WHEN THEY ARE IN PLACE AMONG THE SPOUTING WATER AND BROKEN REFLECTIONS OF FOUNTAIN OR POOL.

The Fountain Group Above Is by Sherry E. Fry, and Was Used for the Wall Fountain on the Brewster Estate, Mount Kisco, N. Y.; The One Below Was Designed by Mrs. Carol Brooks MacNeil.
A DELIGHTFULLY PLANNED AND EXECUTED WALL FOUNTAIN IN THE HOUSE WALL OF FELIX WARBURG, WHITE PLAINS, N. Y., THE WORK OF EDWARD MCARTAN.
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“When the fountain basin is to serve as a water-lily pond in the garden of limited space, it should be made sufficiently deep to provide for the boxes of rich soil in which the lily roots are planted. The basin that is not intended for growing aquatic plants may be quite shallow; but it should have a good, solid foundation beneath the concrete or stone-work, to prevent cracking or sinking. Both the deep and the shallow basins should have a slightly outward flare at the brim, so that it will not be cracked with sudden freezing; and provision should be made for thoroughly draining the basins when there is danger of hard freezing.

“Iron basins in various forms, which may be bought at little cost, ready for setting in place, and with iron or terra cotta figures in keeping with the basin and its position in the garden, require very little work except the annual cost of paint necessary to preserve the iron work and give the whole a fresh, well-kept appearance. Low flower planting close around the rim of an iron basin will be desirable to give dignity to what would otherwise present a frail appearance. For an inexpensive fountain that is easy to install, an iron basin may simply have its central pipe for spouting the water, emerging from a rockery with floating water hyacinths among the stones and the exposed rocks glistening in the spray constantly showered over them.

“Whether the simple fountain of home-made construction or the elaborate affair of rare sculpture and coloring is considered, it is of first importance to have a satisfactory water supply. When there is a copious spring or stream on the grounds to provide this with sufficient pressure, the plumbing and the piping will be very simple and well within the capability of the home gardener. The fountain that is fed from an adequate house supply will be equally practical at little cost. When it is necessary to provide additional sources, the hydraulic ram with pneumatic tank is considered the best means of accomplishing the purpose, and expert advice will be required to insure satisfactory results.”

THE wall fountain is usually the easiest to install, and one designer who has had wide experience in this line states that there is no more difficulty or expense in installing the plumbing than for an ordinary wash-basin faucet. “Nothing more is required,” he says, “than a small supply pipe, and a slightly larger one to drain the basin or pool. And, contrary to the wide-spread impression, the supply pipe seldom needs to be larger than one-half inch in diameter, and may often be even less.”

Not only for the garden wall, but for that of porch, sunroom, court or conservatory, may the wall fountain be made a source of
pleasure and decoration. And like any pool, fountain or other form of water, it will prove an effective means of attracting the birds around one's home.

Many a charming retreat has been created by planting in the center of a well-kept garden, shrubbery or hedges partly screening from view a fountain basin where the water gurgles out through a dolphin's mouth, or a chubby bronze or marble boy plays with a fish, as in the case of a fountain by Mrs. Carol Brooks MacNeil of College Point, Long Island, N. Y., modeled after one of her own children and possessing an irresistible appeal. Or it may be the fountain is the setting for even a more ambitious work of sculpture like that of Isidore Konti for Greystone, at Yonkers, formerly the home of Governor Samuel J. Tilden, now the country seat of the famous lawyer, Samuel Untermyer. The subject of this work is a mother and babe, and the tender figures, with their interpretation of youthful and beautiful motherhood and childhood's innocence, seem to gain added significance from their peaceful woodland surroundings.

On the grounds of Robert S. Brewster, at Mount Kisco, Westchester County, N. Y., a niche in a wall leading down to an Italian garden has been filled with a wall fountain by Sherry Edmondson
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Fry, whose work has created such favorable comment in recent exhibitions of the Architectural League. The boy and dolphin, against the wall with its covering of crimson rambler, are unusually decorative, and are quite in keeping with the marble balustrades, classic temples and other architectural features of this forest-circled estate.

Another delightful fountain by Mr. Fry is on the country estate of Dr. Walter B. James, at Cold Spring Harbor, Long Island. In the center of a travertine basin stands the bronze figure of a boy, supported by four frogs from whose mouths water spouts into a pool. The boy’s face is turned so that at noon the sun shines directly into it, the whole impression being one of youthful health and joy in living.

We owe much to recent expositions and garden city developments for their suggestions in the beautifying of extensive areas by means of landscape gardening and architecture, and such park and garden schemes have included many interesting and original fountain designs. The work of the Sage Foundation Home Company at Forest Hills Gardens, Long Island, is one instance of the admirable effects that can be produced when architect and gardener work in close harmony.

The estate of Felix Warburg, at White Plains, N. Y., contains an example of the fountain sculpture of Edward McAran who won the Barnett Prize of the Architectural League of New York in nineteen thirteen with his fountain design. In the one at the Warburg home, a piping boy Pan stands in a limestone niche set in a wall of Tapestry brick on a terrace overlooking a rose garden. The hedge that sweeps down in front to the garden below, the mosses, vines and potted plants, and the sound of the trickling water, all blend in creating a sylvan atmosphere in which the youthful god must surely feel at home.

Miss Hyatt, Paul Manship and many other sculptors of fanciful and poetic temperaments are devoting their attention to garden fountains and figures for American grounds, and it seems likely that with the increasing interest in country architecture and gardening, this branch of art will find room for wide and beautiful development throughout the land. And one cannot help hoping that its growth will be of a simple and naturalistic rather than formal kind; that it will concern itself not merely with large estates and elaborate private grounds, but chiefly with public parks and small home gardens. For, as J. H. Dillard wisely wrote, “the word art ought to carry as common and universal a meaning as the words life and love.” And should not the artist in the garden, above all, work to bring beauty and peace and inspiration within reach of all the people?