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NOVEMBER, 1905

No. 4

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A magazine chiefly devoted to
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the Minor Decorative Arts

EDITED BY
CHARLES FRANCIS OSBORNE



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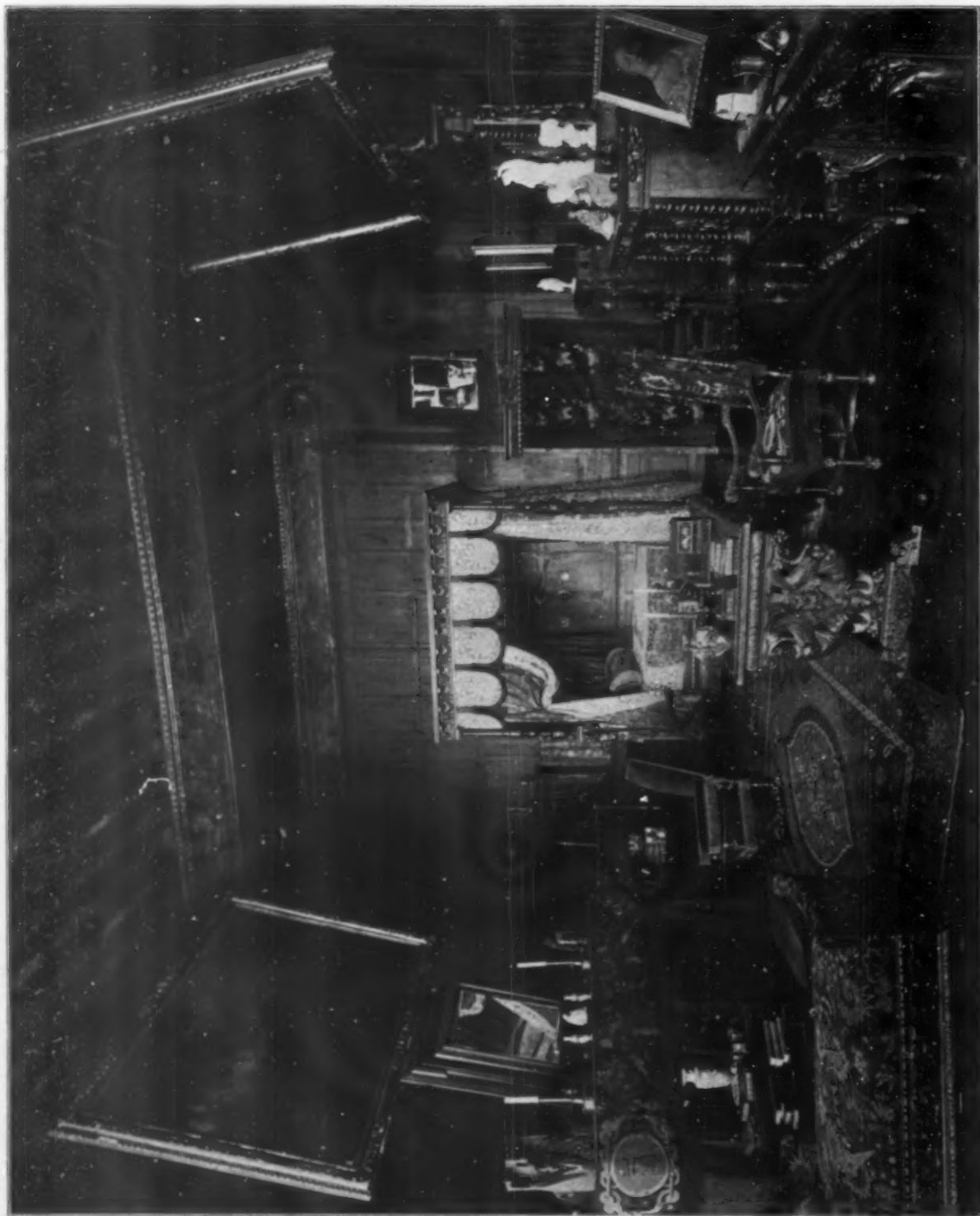
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THE "CHAMBRE JUDITH"—CHÂTEAU DE BRISSAC
(See Page 171)

House and Garden

Vol. VIII

November, 1905

No. 4

INEXPENSIVE METHODS OF FIREPROOFING

BY EMILE G. PERROT

THE adage, "A burnt child dreads the fire," while applying to the individual, does not seem to apply with as much force when referred to man in general. This is significant when taken in connection with the subject of this paper. Notwithstanding the dangers and hazard associated with non-fireproof dwelling-houses and the loss of life and property incidental thereto, it is astonishing what little advance has been made in the construction of fireproof dwelling-houses. This state of affairs is all the more surprising when we consider the progress that has been made in fireproof construction, especially in types applicable to house construction.

The risk of life in dwellings from fire is

considerable and causes much anxiety to householders with antipathy to fire due to former experience or an intimate knowledge of the sufferings and loss from this cause by friends and acquaintances. The danger is all the greater in dwellings on account of the fact that the modern dwelling is a tinder-box, and little time elapses from the incipient flame to the fully developed fire.

Again, the plea for fireproof dwellings is strengthened by the fact that for many hours at a time dwellings are left unwatched and uncared for, either because of the absence of the occupants, or their retirement for the night. Thus it is that a fire in this character of building frequently gains such headway as



Figure 22

A FIREPROOF BUILDING USED AS AN INFIRMARY

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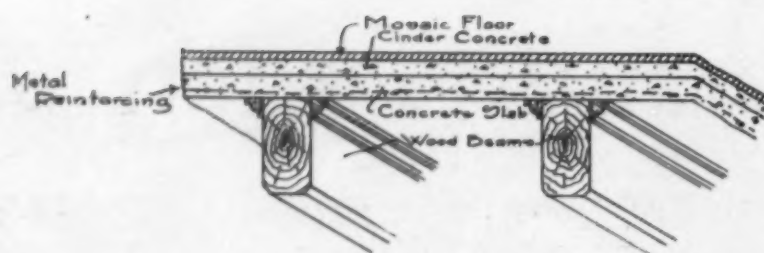


Figure 1

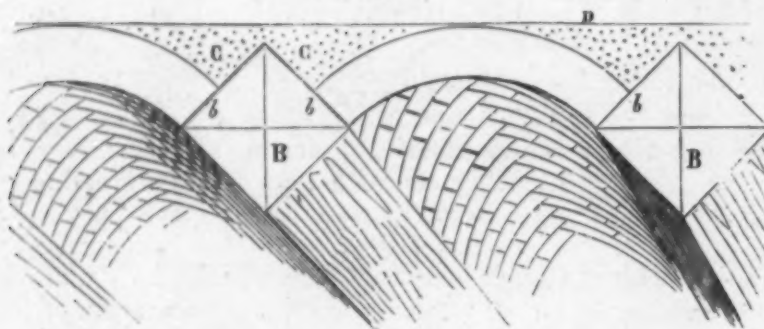


Figure 2

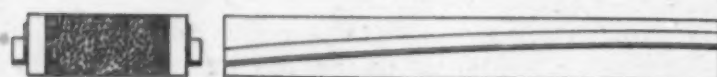


Figure 3

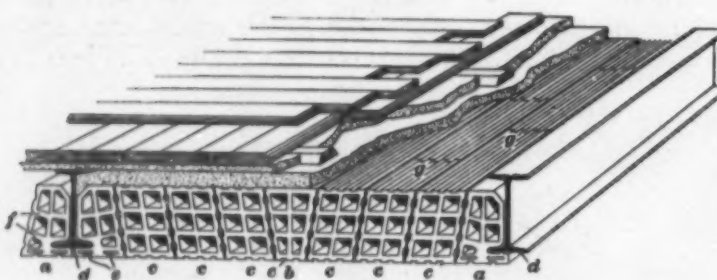


Figure 4

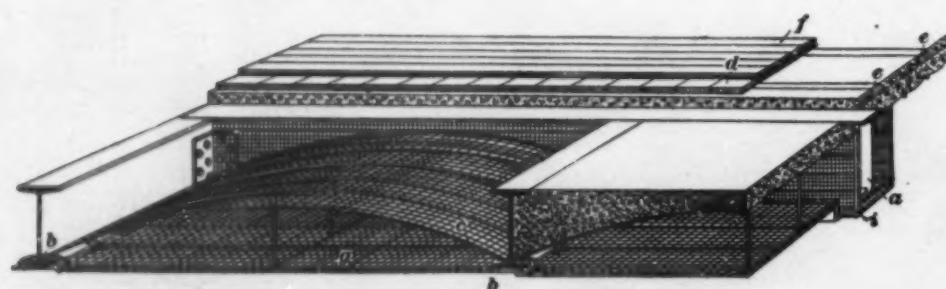


Figure 5

to render the saving of life or property very difficult, and in many cases impossible. Even where there is no loss of life, the loss of personal property, and revered heirlooms, to which clings the association of several generations, is most unfortunate and irreparable, as

they can never be replaced. This fact should be sufficient to impress upon the thinking class of people the desirability of providing against destruction in their homes by fire.

While it is true that the causes of fires in dwellings are few, in comparison with those in the many other buildings not used for domestic purposes, they are sufficient in number and so difficult to guard against as readily to warrant the erection of a structure as little liable to ignition and destruction by fire as possible.

Among some of the readily traceable sources of fire in dwellings are lightning, crossed electric wires, defective fixtures, imperfectly constructed heating apparatus, mice nibbling matches or insulation, spontaneous combustion, and carelessness of servants.

A potent fact operating to militate against a better class of construction is that when urban and suburban houses are built, their construction is left largely to the operative builder and land speculator or promoter.

The standard set by these builders has always been such as would make a quick return of money for a minimum expenditure. Further, the lack of employment of expert scientific skill tends to mediocrity. Even

where trained architects have been called in to assist in the development of a project, precedent and the desire to meet competition have kept the construction in the narrow grooves laid down by custom.

It will be my endeavor in what follows to

Inexpensive Methods of Fireproofing

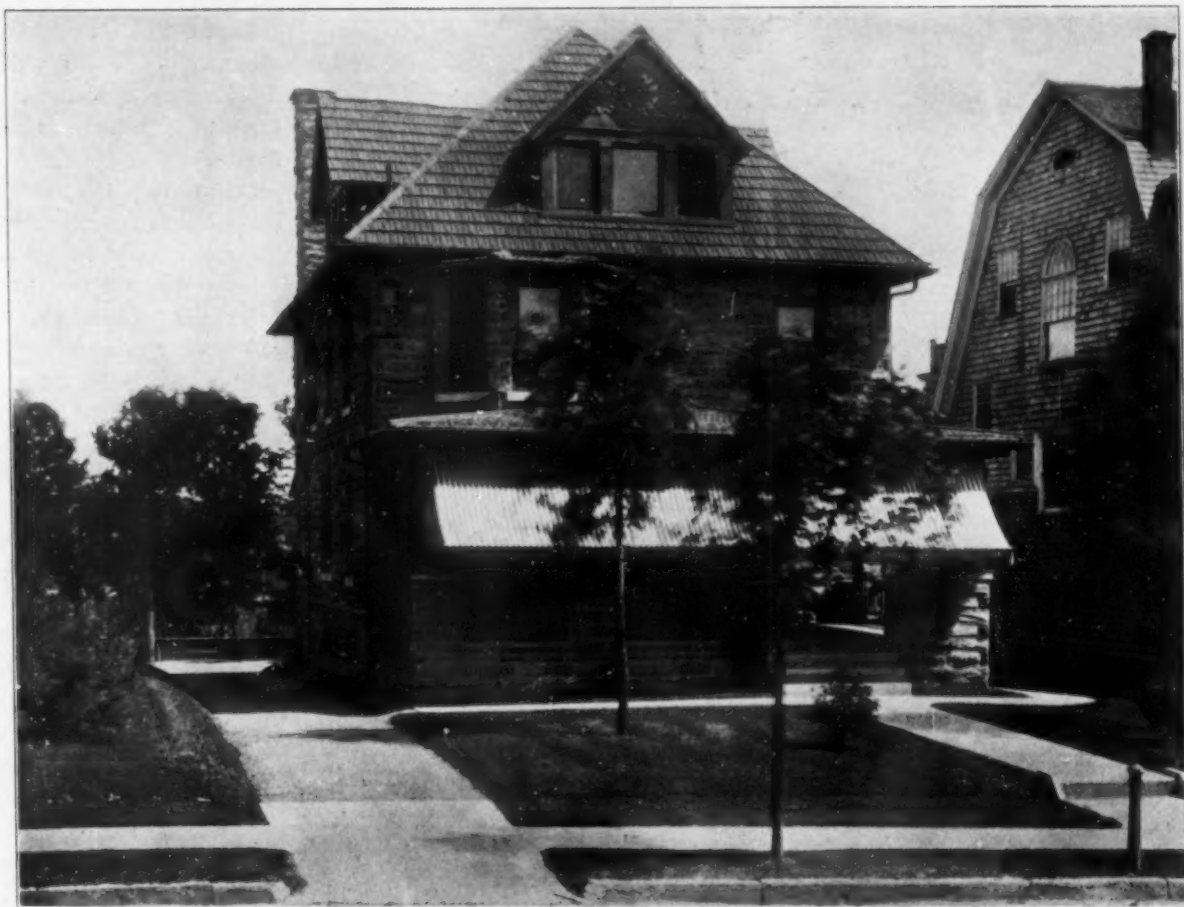


Figure 7

A FIREPROOF DWELLING-HOUSE

bring before my readers what has been done in the fireproofing of houses of medium cost, and to lay before them the various types of fireproofing applicable to house construction.

Under a general classification, the methods of fireproofing used to-day may be grouped into two main divisions, namely, "semi-fireproof" and "fireproof."

Under the first division come such types of construction that, while not intended to possess all the fire-resisting qualities necessary to class them in the latter division, nevertheless greatly reduce the danger of the destruction of the building in the event of fire. In this class wood is employed in some form or other as a supporting material.

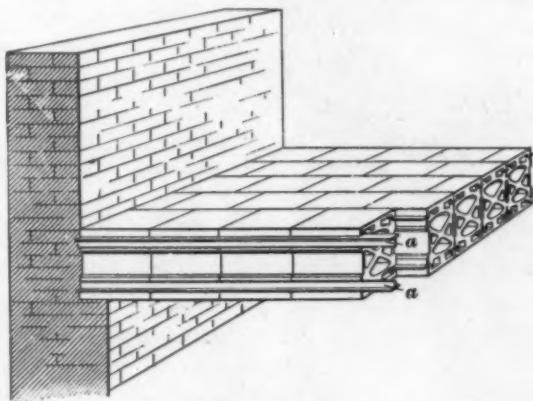


Figure 6

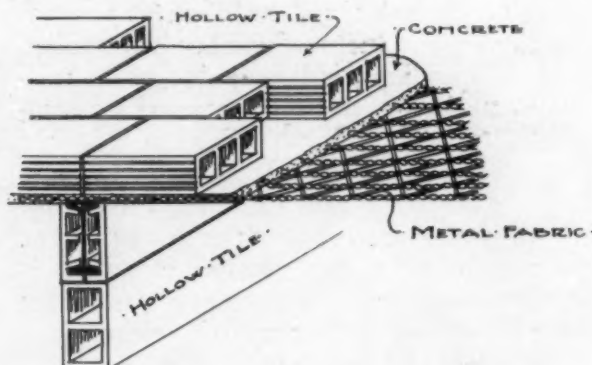


Figure 8

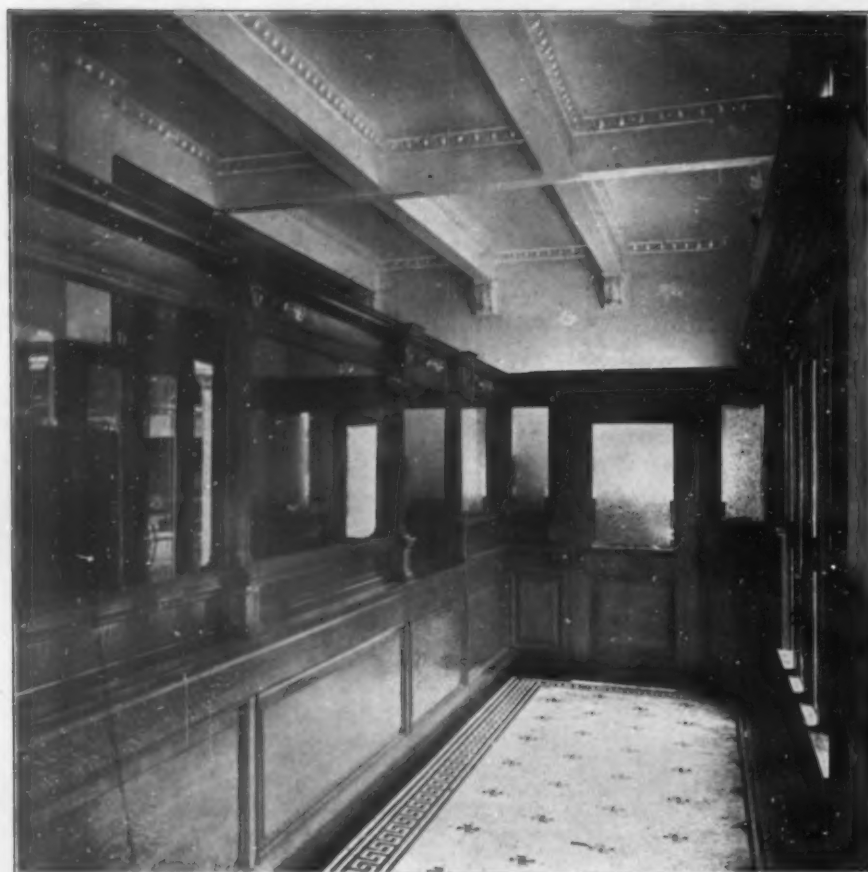


Figure 10 PLASTER OF PARIS ENRICHMENT OF BEAMS

In the fireproof division are included such types of construction as aim to eliminate from the supporting parts all combustible materials, thus rendering impossible the destruction of the building in the event of the occurrence of a fire. A further improvement consists in making not only the structural parts fireproof but the finished features as well, such as the interior and exterior trim.

It may be well to mention at this stage that the popular criticism, so often expressed, questioning the fireproof quality of so-called fireproof buildings, is largely due to the misrepresentation of the press concerning fireproof structures. What is advertised as a fireproof building is frequently far from being fireproof in the scientific meaning of the word. Notwithstanding steel, iron and terra-cotta or concrete may be used in the structure, it requires more than the mere use of these or other non-combustible materials to constitute a fireproof building. It requires scientific placing of the materials and the thorough

covering of the steel or iron, together with a successful test of the construction in an actual fire under supervision of experts before any construction can be declared fireproof.

There are a number of types of fireproof construction which comply with the above requirements and which are being successfully used in buildings of all classes, the description of which will be taken up later.

The structural elements of a house requiring consideration from the fireproof standpoint are the walls, floors, partitions and roof. Of course, the walls should be built of some non-combustible material, and this element of the house in the better

grade is usually so constructed; the remaining elements are the ones usually neglected, hence, we will discuss these in detail.

Floors.—The floor consists of girders, beams, and the covering over the beams. The last mentioned element of construction when of wood may consist of the "under

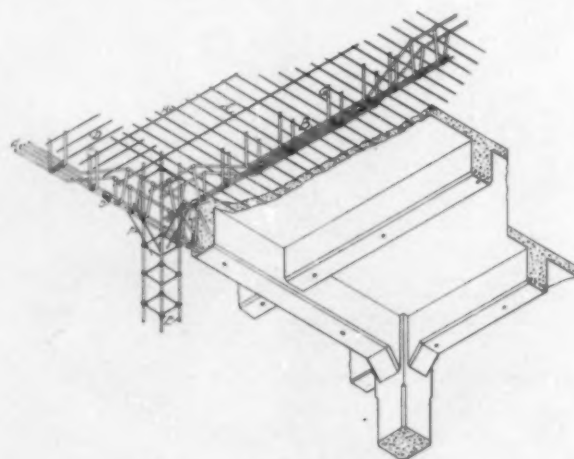


Figure 9



Figure 12

HOUSE OF CONCRETE CONSTRUCTION

flooring" and "top" or finished flooring, while if fireproof the general name of "slab" or "plate" is applicable; (the under flooring in wood construction corresponding to the slab or plate in fireproof construction.)

Among the most generally accepted types of semi-fireproof construction is the one shown in Figure 1. This construction is suitable for floors when a beam ceiling effect is desired; the heavy beams are spaced so as to give the desired effect in the finished room; the fireproof floor plate or slab is laid directly on top of the beams and reinforced with steel rods or a metal webbing to give it sufficient strength as a beam and to prevent cracking of the concrete under temperature changes. The finished floor can be of wood, tile or mosaic; if of wood, sleepers must be laid on the slab with a concrete filling between to hold them in place, and the flooring boards nailed to these sleepers. If mosaic is desired, this is laid directly on the slab, having the necessary concrete base under it. In former times it was customary to lay these tile floors

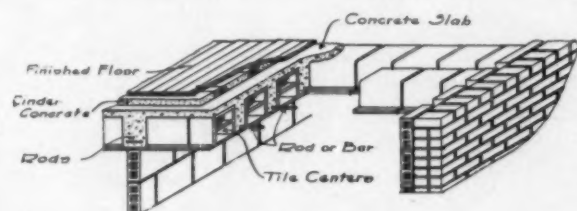


Figure 11

over wooden planking supported by the heavy beams.

It is interesting to note the advance made in mediæval times in a semi-fireproof form of floor construction. Figure 2 is a reproduction of a floor built in a house at the end of the fifteenth century at Chartres, France. We are indebted to Viollet Le Duc for this illustration, which shows the thoroughness of this master of the mediæval builders.

Viewing the work of these old but successful constructors it seems pertinent that we should, right here, make a plea for honest construction on the part of our architects and builders. Modern house construction seems to have fallen from the lofty position it should assume, and the tendency has been to use false beams, ceilings, etc., when, if we investigate the prototypes of such styles, we shall find that their designers were very conscientious in having the construction appear in the finished design; for, after all, true architecture is nothing more than "ornamented construction." Deprive architecture of its constructive elements and we rob it of its very soul and life. There is no good reason why show beams in a house of to-day should not support the weight of the floor above instead of being a mere sham.

Figure 3 shows another type of semi-fireproof construction. This consists of wooden joists spanning from wall to wall, or if the

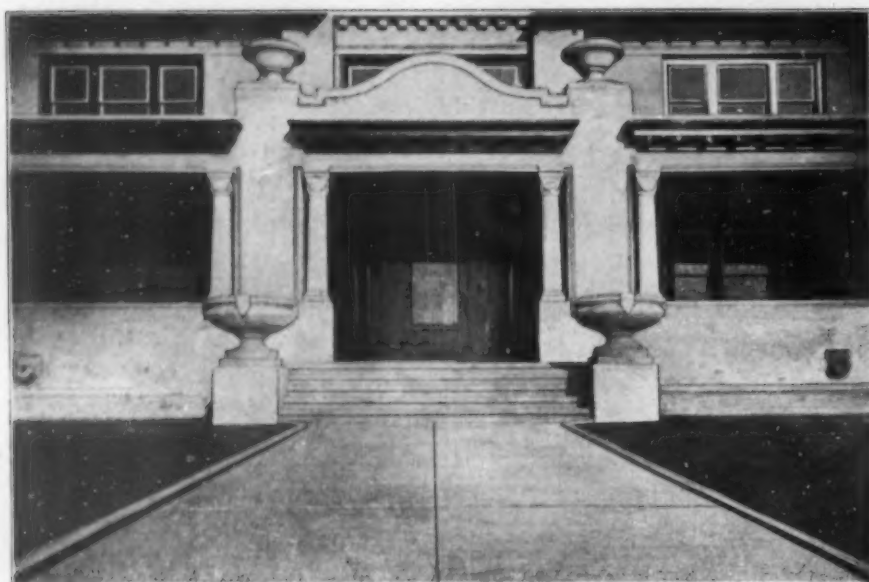


Figure 13 ENTRANCE OF HOUSE SHOWN IN FIGURE 12

span is great, having an intermediate support on a partition or girder; the beams have bolted on their side steel angle bars bent to a radius and made to support a fireproof filling, as shown; this filling acts as a fire-stop between floors and at the same time tends considerably to stiffen the beams.

Under the head of fireproof construction come those types of construction which not only eliminate wood from the supporting members of a building, but also afford protection from fire for the steel or iron which may be used in the structural parts. This latter feature is an indispensable requirement for a fireproof structure.

Speaking in broad terms, we may subdivide fireproof construction into two divisions; one embracing those types which use rolled steel shapes as supporting members fireproofed with terra-cotta or other non-combustible materials; and the other types which use concrete throughout, reinforced by a metal fabric or bars of steel or iron, known as "reinforced concrete."

For dwelling-house construction both divisions contain types eminently fitted for this class of building.

In Figure 4 is shown a type of construction in which steel beams are used to support the weight of the floor and the terra-cotta acts only as a filling. In lieu of the terra-cotta arch sometimes a concrete arch is used

either with a metal centre or without. The illustration, Figure 5, shows this type of fireproofing with a flat ceiling formed of metal lath and plaster. There are numerous systems in which either terra-cotta or concrete is used between steel beams for fireproofing, but the types shown serve to illustrate the principles upon which these systems are based. These systems, while being thoroughly practical for house construction, are somewhat

more costly than the types which follow.

Figure 6 shows a type of construction thoroughly applicable to dwelling-houses, while at the same time it is not so expensive as the former types. Instead of steel beams to support the tiles, the floor is made self-supporting by introducing tee bars between each row of tile, shown at "a" in the figure, so that the terra-cotta tiles are made to span long distances without the aid of intermediate steel beams; this reduces the cost of the floor a considerable amount. The photograph, Figure 7, shows a finished house erected near Philadelphia in which this construction was used for floors. The partitions were formed of hollow terra-cotta blocks and the roof of tile supported upon tee bars. See Fig. 18.

There are several modifications of this style of floor construction, all depending on terra-cotta to resist the compression which occurs at the top of the beam or floor and depending on steel or iron rolled shapes or metal webbing placed near the bottom of the floor to resist the tensile stresses which occur in that part of the beam. Figure 8 shows one of these modifications.

Under the sub-division of Reinforced Concrete, we have a type of construction which has been very little used in this country for dwelling-house construction, but has been used for larger and heavier types of building. However, a start has been made in the use of

Inexpensive Methods of Fireproofing



Figure 14

CONCRETE CHAPEL, ORNAMENTED WITH MARBLE MOSAIC

this type of construction for dwellings and for buildings of similar light nature.

The principle of reinforced concrete, as used for supporting members of a building, such as girders, beams, lintels, is based on the theory that every simple beam, loaded either uniformly over its entire length or with the weight concentrated at any point thereof, is in compression at the top and in tension at the bottom: that is, the tendency is for the beam to crush at the top, and to pull apart at the bottom. By using steel bars of the proper area and at the proper location to resist the tension in the beam and arranging

the concrete so as to resist the compression, the stresses in the beam will be in equilibrium: or, in other words, the beam will sustain the load for which it is designed.

Furthermore, in reinforced concrete, the construction assumes the character of a monolith, and by reason of this fact the beam is fixed at the ends and a reversal of the strains is produced in the beam adjacent to the supports, so that the tensile forces are not on the bottom of the beam for its entire length, but near the supports, shift to the top of the beam; hence, it is necessary to reinforce this top part with steel to prevent the top of the

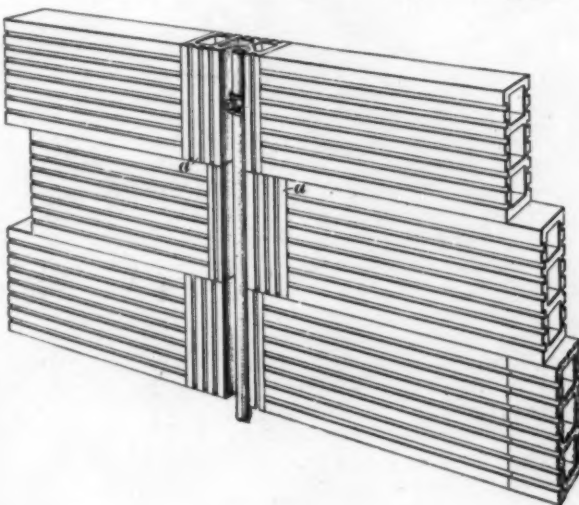


Figure 15

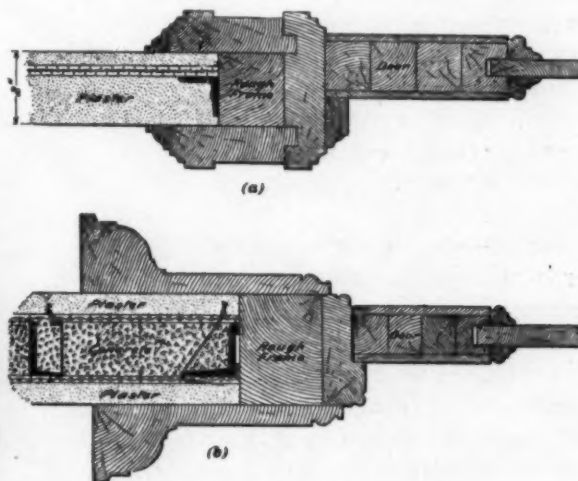


Figure 16

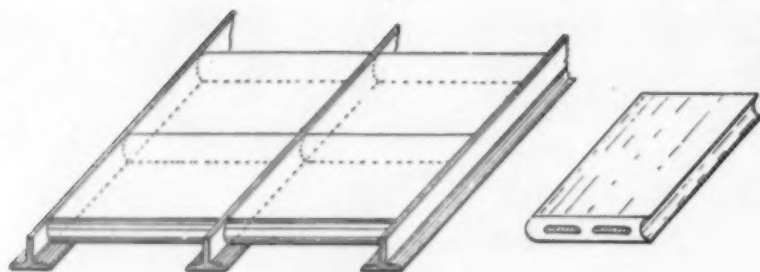


Figure 17

beam from cracking. In addition to this, other stresses (called shear) are produced within the beam, which have to be resisted, hence, the adoption of stirrups running from the bottom to the top of the beam. Figure 9 shows an isometric view of this construction in which the girders and beams are exposed to view below.

Figure 10 shows the interior of the offices of the Forrest Laundry where the beams are enriched. The enrichment is in plaster of Paris and applied to the ceiling when the plastering is performed.

If a flat ceiling is desired, a combination construction is used in which terra-cotta tile or plaster of Paris centres are used to fill in the space between the beams, which are set much closer together and need not be so deep, thus saving head room. Figure 11 shows one type of this construction.

There are several other long span systems of reinforced concrete, spanning from wall to wall, giving a flat ceiling in the rooms that employ only a concrete slab reinforced on the bottom with a webbing of metal strengthened with wire cables or other method of reinforcement.

Walls.—The use of concrete for walls is becoming more common; in fact, entire buildings are now being erected of this material with astonishing results, which promises a departure in the style of decoration, so that what has hitherto been regarded as the standard

of excellence in design for dwelling houses and like buildings will but little influence this work.

I do not refer to the hideous and lifeless decoration which we see flaunting us at every turn where concrete blocks are used. I deprecate the advancement of this form of construction as much as the present tin or

cast iron fronts; but I speak for the construction which makes of the walls a monolith with the decoration incorporated with the construction. Where richness is desired the introduction of colored mosaic or tiles in the decoration will be found to lend to the design a beauty and fullness that rivals any other method of decoration. A number of buildings are being built of this construction, notably the Blenheim Hotel, Atlantic City.

Figures 12 and 13 show illustrations of a house built at Allentown, Pa., in which the

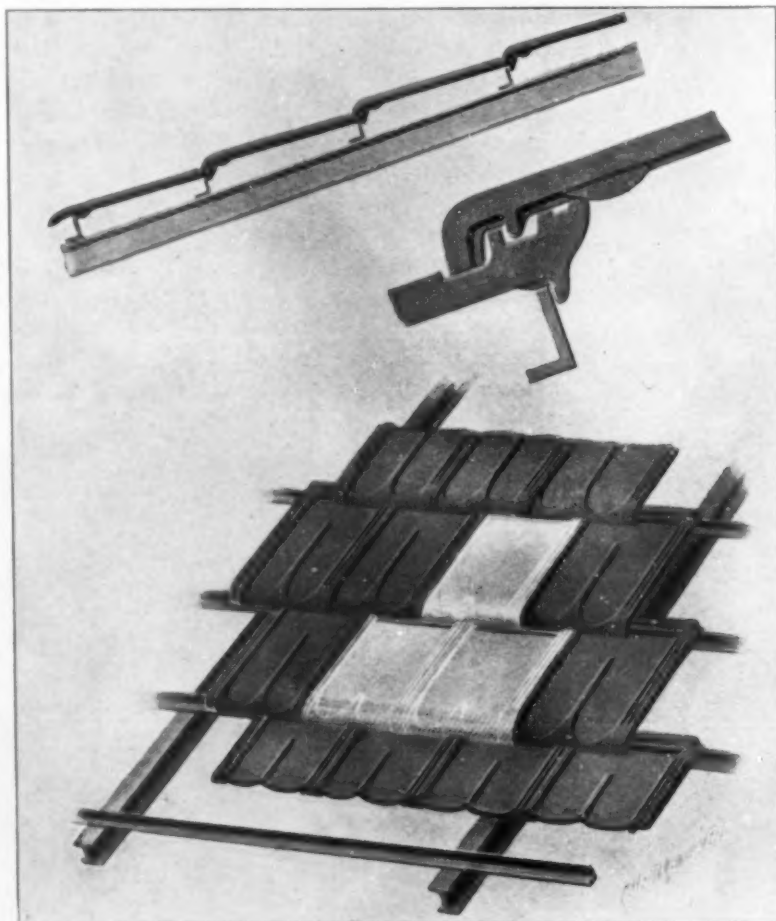


Figure 18

Inexpensive Methods of Fireproofing

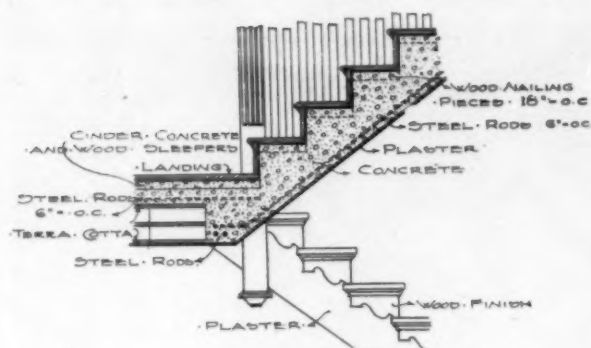


Figure 20

walls and ornamentation are made of concrete. Part of the interior of the house is also fireproof construction, consisting of concrete slabs reinforced with expanded metal supported upon steel beams.

Illustration 14 shows a concrete chapel in the Spanish Mission style, ornamented with marble mosaic. This building will be erected at Auriesville, N. Y., and ornamentation will be borrowed from Indian patterns. The Spanish Mission style lends itself particularly to this system of construction, and numerous examples of the style abound in this country.

Partitions.—Partitions are either built of hollow terra-cotta or plaster blocks and plastered or made of solid plaster stiffened with metal lath braced with iron channels or angles.

Figure 15 shows a partition built of hollow terra-cotta, and Figure 16, metal lath and plaster partitions, that shown at (a) being made of one thickness of lath, and that at (b) two thicknesses of lath filled in solid between.

Roofs.—The usual method of constructing fireproof roof where structural steel is used is to make the roof of tee bars supported upon steel beams and fill in between the bars with terra-cotta book tile about 3 inches thick, as shown in Figure 17; on top of this a concrete filling can be placed in which are embedded wood sleepers to secure the tile or slate. Sometimes the tile or slate is nailed directly to the book tile, if the latter are made porous.

Where lightness and cheapness are desired, a special form of tile is used which is made to set directly on angle or tee bars without any filling of terra-cotta. This is especially adapted to house construction. Figure 18 shows the detail of this construction.

Figure 19 shows a garage, the walls of

which are built of terra-cotta block. The floor of the loft is the long span terra-cotta type shown in Figure 6. The roof is of tile supported upon tee bars as shown in Figure 18. This little house is a very good example of fireproofing. The exterior is plastered and pebble-dashed.

Reinforced concrete roofs are constructed similar to reinforced concrete floors, but of lighter construction.

STAIRS.—Fireproof stairs are constructed with steel horses, cast iron treads and risers, or marble, slate, or other similar material, secured to iron supports. The steel horses, if desired, can be fireproofed with terra-cotta blocks or concrete, also soffits of stairs can be likewise fireproofed. This method, however, makes the stairs bulky, and, for domestic work, would be too expensive.

They can also be made of reinforced concrete throughout, having a finished coat of cement for treads and risers, or covered with wood as shown in figure 20. Another method of finishing the treads and risers consists of coating the concrete with $\frac{1}{2}$ -inch thickness of Magnesialith patent flooring or similar material, as shown in Figure 21. This makes a very good finish, and can be obtained in different colors.

In building reinforced concrete stairs, it is not necessary to use horses, the whole flight being considered as an inclined beam, and reinforced with rods or metal fabric in the soffit. The soffit and outside string of the stairs can be plastered or ornamented as desired.

Cost.—By comparison of the cost of fireproof construction versus wood construction for dwelling-houses, it is found the additional cost for the former is not as great as has been

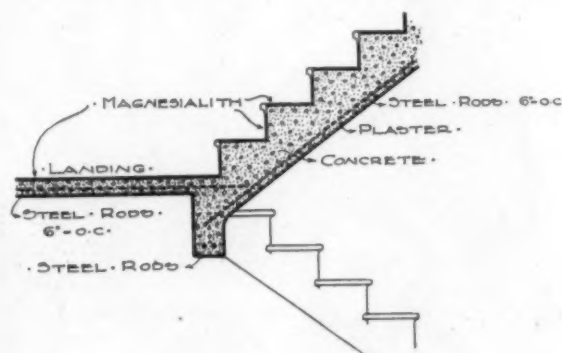


Figure 21

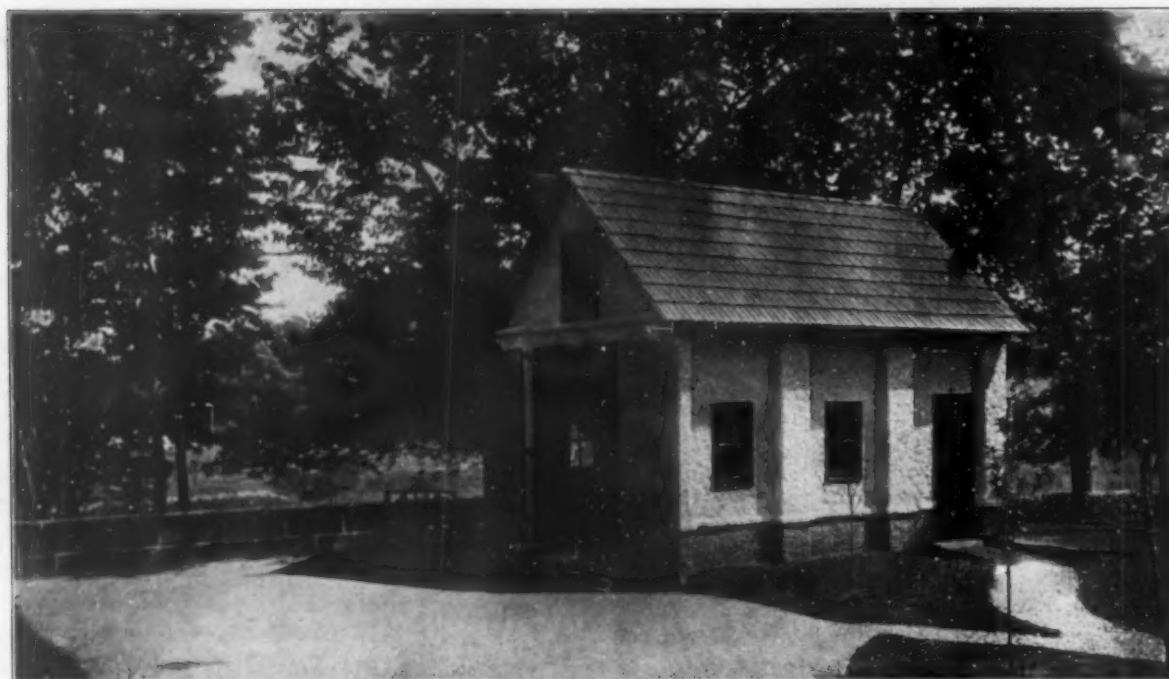


Figure 19

A GARAGE, THE WALLS BUILT OF TERRA-COTTA BLOCK

imagined, and, in fact, is so little in excess of the non-fireproof type as to make the use of fireproof construction a possibility for all intending to build.

In several instances, the writer has obtained bids on buildings designed in wood construction, and also in reinforced concrete fireproof construction. The actual difference in the cost of the fireproof over the wood construction of a cottage forming one of a group of buildings of an institution, costing in the neighborhood of \$16,000, was only 14 per cent. This, however, did not include a fireproof roof, although the interior partitions and ceiling under the roof were fireproofed.

In another instance, a building costing \$20,000, in which every part was fireproofed, including the ceiling, partitions, roofs and stairs, cost only about 22 per cent. more than the same building of the usual construction. This is a very small amount compared with the actual gain in durability, protection from fire, etc.

Further, a building of fireproof construction is immune to disfiguring cracks in the plastering so prevalent from the shrinkage in wood construction. This advantage is of considerable moment if the decorations in a house

are of any permanent character, for they would be seriously damaged by the cracking of the plaster.

It would seem, therefore, taking all things into consideration, that, for medium-priced houses, not to mention the more expensive ones, the extra expense involved in making the construction fireproof would more than pay for itself in advantages gained.

The illustration, Figure 22 (page 153), shows a small building, in connection with an institution, which was made fireproof by using reinforced concrete in the floors and solid plaster partitions; the roof, however, is of the usual wood construction, covered with slate. In this case, the building is used for an infirmary and it was deemed that the protection afforded from fire more than outweighed the additional expense, which, as before stated, was 14 per cent. more than the wood construction.

From present indications, it would appear that the time is not far distant when wood will be eliminated from the construction and finish of our better grade of houses, and methods of construction and finish employed which will make the buildings not only fireproof, but much more solid, and hygienic in every respect.

HOUSES WITH A HISTORY

THE CHÂTEAU DE BRISSAC

By V. HUSSEY WALSH

THE Château de Brissac has been the scene of some of the most stirring and eventful episodes in the history of France. Originally one of the strongholds of those Counts of Anjou from whom sprung our King Henry II., it subsequently became the residence of the illustrious family of Cossé Brissac, who supplied no less than four Field Marshals to France. Situated as it is on the main road from Angers to Doué, and at the junction of other important routes, it has seen many an encounter between the supporters of the rival houses of Plantagenet and Valois as their respective heads contended for the mastery of France. It was forfeited to the Crown by King Philip Augustus and Louis XI., both of whom razed its

fortifications to the ground, and it was taken and retaken by Leaguers and Huguenots when Catholic and Protestant were tearing France asunder in the cause of religious ascendancy. By giving hospitality to a king and to his mother, it cemented their reconciliation within its walls, and it remains now a living witness to the heroism of some and the folly of other proprietors who, great and small, helped in their several times to raise the dignity of the feudal lord and adorn the court of the *Roi Soleil* who declared that he alone was the State.

The Dukes of Brissac have won renown both on the field of battle and in the Council Chamber, though others of them have been handed down to us by the scandal-mongers



THE DINING-ROOM

of the day as men of striking peculiarities or of depraved lives. We are justified in saying, therefore, that at all times Brissac has well played its part in the making of that phase of the history of France which is to be read in the strongholds of its nobles, quite as much as in the halls of its royal palaces. Though, as we have said, the old feudal castle has been more than once razed to the ground and has for the most part now given way to a seven storeyed product of the Renaissance, the towers of Brissac have braved the storms of ages and have come down to us from those days when it was the capital of a country described in the dog Latin of the period as *Pagus Bragascensis*.

The modern name of Brissac occurs for the first time in an account book of 1480; but it is more than probable that *Bracaceorum*, *Bracosachs* and *Bracasae* as the fortified stronghold of the tenth century was written, was so pronounced by the local peasantry. The Counts of Anjou added to the old keep from time to time, bridges were thrown across the Aubarne and water-mills constructed in its immediate neighbourhood. In 1068 Geoffroy le Barbu, who was count of part of Anjou, rebelled against his brother Fulk Rechin and laid siege to Brissac, but was taken prisoner with a thousand of his knights in front of the stronghold itself. It would seem, however, that even at this time it was not the habitual residence of the Counts of Anjou. In the year 1100 they were represented by Archalos, later on Seneschal of Anjou, who with the consent of Fulk the younger surrendered to the Abbey of Fontévrault the right of levying-toll at Brissac.

The Chemillés became hereditary governors in course of time. Thus in 1105, Pierre de Chemillé is described as Lord, or rather as Governor of Brissac; but in 1112 Fulk the younger led his army there, doubtless to show that he was liege lord of the country. In October, 1208, Guy de Thouars, who had married Eustache de Mauleon, Lady of Chemillé, became Lord of Brissac and was confirmed in its possession by Philip Augustus, who had taken the side of Prince Arthur of Brittany and Anjou against his uncle John, King of England. The new governor did not, however, remain for long in the good graces of his sovereign, for in 1204 he trans-

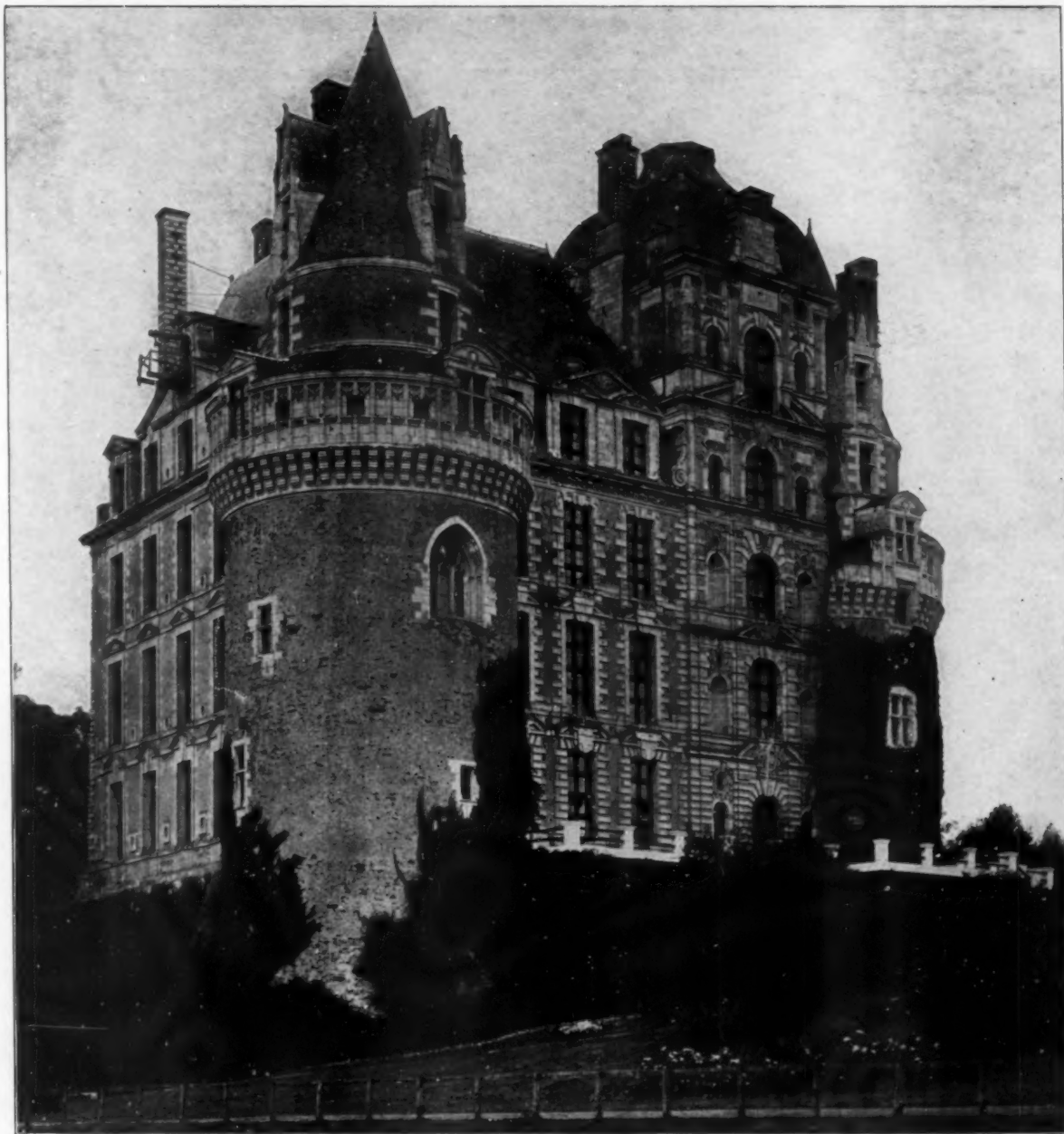
ferred Brissac to Guillaume des Roches, and on capturing it on Ascension day, 1206, razed its fortifications to the ground.

Though the over lordship of Brissac was long debated between the kings of England and France, the Chemillés, Pierre, Jean, Guy and Thomas were its governors from 1240 to 1380 when Jean de La Haye-Passavant married Thomasine de Chemillé. He was succeeded by Bertrand de La Haye in 1394. In 1416 Jean de La Haye rendered homage to his liege Lord for Brissac but ceded it in 1434 to Pierre de Brézé, Lord of Maulévrier, in Normandy, who already owned the pond and the mills ten years before Louis XI. confiscated his son's, Jean de Brézé's, estates when he was convicted of the murder of his wife Charlotte the natural daughter of King Charles VII. by the beautiful Agnes Sorel. The property was, however, restored to his son, Louis de Brézé, by the king on his marriage with Yolande de La Haye-Passavant, a descendant of the former owners. Louis de Brézé, Grand Seneschal of Normandy, did homage for Brissac on September 9th, 1498; but sold the castle and its appurtenances to René de Cossé on January 29th, 1502. At that time the whole estate consisted of the castle, the ponds, four water- and two wind-mills, some farms and the feudal dues raised on the surrounding country. Its importance was, however, far less then than a few years later on, as it was only then a *châtellenie*.

The Cossés who shortly exchanged their name and title of Cossé Lords of Brissac for that of Cossé-Brissac claim descent from Cocceius Nerva. This may or may not be true; but the fact remains that they can trace their pedigree back to the thirteenth century when they held Cossé-le-Vivien in Poitou. Fiacre de Cossé was Gentleman of the Wardrobe to King Philip Augustus, whilst Roland de Cossé accompanied Louis IX. to the Holy Land.

René de Cossé made very considerable additions to the property, which he had purchased, and commenced the restoration of the village church. He was Lord High Baker and Grand Falconer of France, and was appointed Governor of Anjou and Governor of the children of King Francis I., whom he accompanied when they were despatched as hostages to Spain in 1530.

The Château de Brissac



THE CHÂTEAU FROM THE SOUTHEAST

His wife, Charlotte Gouffier, was, first, Governess to the Princess Margaret and then her Maid of Honor when she married the Duc de Berri.

Charles de Cossé, first Count de Brissac, their son, was so celebrated for his personal beauty that he was known as "le beau Brissac." He was small and weak but excelled in all military exercises. His action at the Siege of Perpignan in 1541, in charging the enemy and recapturing the guns taken from

the French so aroused the admiration of Henry II., then Dauphin of France, that he embraced him publicly before the whole army and exclaimed: "Were I not Henry of France I would wish to be Brissac." His valour on this occasion also secured for him the appointment of Grand Master of Artillery. Some time after this he had an interview with Ferdinand Gonzagua and the chronicler tells us, that whilst the Spaniards were decked out in their gaudiest array,



THE DRAWING-ROOM

Brissac's French soldiers turned up in those blood and travel-stained rags and tatters which they had worn on many an expedition. Bezion de Villars says that the Spanish general professed to be heartily ashamed of the contrast between the men of the two detachments and that he gave vent to his feelings to Brissac: "You have taught me a most valuable lesson. Whilst my men are clad like damsels, yours appear like soldiers whose finest clothing are the stains and grime which they have received on the field of honor."

Fighting in Flanders, Brissac displayed the greatest courage, when wounded and almost unarmed he held the enemy at bay with his broken sword until his own forces had time to come up and rescue him. This act of valour impressed King Francis I. so much that he publicly invited him to drink out of his cup.

His patriotism was even more conspicuous still during the campaign of the French army in Savoy. His troops had been victorious in Piedmont but were disbanded without pay. In their indignation they asked their leader, with threats, where they could obtain bread. "From me as long as it lasts," was his reply. The local merchants gave the army what it required on his word of honor that they would be paid. On his return to France he found that the Guises, who then ruled the country, were little disposed to meet his engagements so he turned round to his wife: "Here are men who have risked their all on my word. The Minister will not pay them and they are ruined. Let us put off the marriage we were contemplating for Mademoiselle de Brissac and let us give these wretches what we had destined for her dowry." With the funds thus secured and with borrowed money, he was able to pay the merchants half that was due to them and gave them full and ample security for the remainder. His beauty was said to have enamoured the lovely Diane de Poitiers and to have excited the jealousy of King Henry II., who kept him out of harm's way by employing him as much as possible in Italy.

His brother, Artus de Cossé, was also renowned for his courage, and likewise raised to the rank of a Field Marshal. When he was appointed Minister of France his wife,

who belonged to the old family of Pui-Grissier, but who always put her foot in it, came to make her obeisance to the Queen: "Faith, ma'am," said she, "Without this appointment we were ruined for we owed a hundred thousand crowns. Thank God, we have paid this debt within the year and have earned another hundred thousand crowns with which we hope to buy some fine property." This stupid remark amused the Queen and the Court immensely, but was profoundly distasteful to her husband who sent her home on the spot.

The great architect of the family fortunes was, however, Charles de Cossé's son, Charles II., first Count and then Duc de Brissac. He was one of the Leaders of the League and had earned such a reputation for valour and generalship, that when he was taken prisoner at Falaise, Henry, King of Navarre, afterwards Henry IV. of France, wrote to the Comtesse de Gramont: "I have won Ivry, Argenton and Falaise, but I have done far more for I have taken Brissac prisoner." He was appointed Field Marshal in 1593 and Governor of Paris for the League in 1594. The conversion of Henry to Roman Catholicism enabled the new governor to surrender the capital with a clear conscience to the King of France and of Navarre, who made his solemn entry on March 22d, 1594.

In the meanwhile Brissac itself had been a bone of contention between the various factions and had suffered considerable damage from both Huguenots and Catholics alike, as they in their turn captured the stronghold from one another until finally Judith d'Acigné, Countess de Brissac, was authorized to take up her residence there, on condition that the fortifications were razed to the ground.

One of the first objects of her husband was, therefore, once peace had been restored to France, to repair the ravages made by time and by civil war. In 1607 he laid the foundations of the northwest pavilion which consists of seven storeys and rises to a height of 143 feet from the ground. In 1615, Jacques Danguise was appointed architect in chief and was assisted in his work by Michael Hutin and Charles Corbineau, who together with him superintended the works until 1620. Edmé Pothier who had come to live at

Pont de Cé in 1621, Pierre Gosselin and Louis Gillion, all artists of renown, looked after the interior decorations, the woodwork was left in charge of Antoine Harmot and René Legras and the glass of Pallustre and Colleart. The present building rose on the ruins of the old one and was shortly ready for the reception of royalty.

It was here, as we have already noted, that Marie de Medici was reconciled with her son Louis XIII. on August 13th, 1619. The King had been awaiting his mother with impatience. They met but a short distance from Brissac and embraced with the greatest affection. They were received right royally by Charles de Cossé, Field Marshal of France, and the reconciliation was cemented by a residence of five days under a common roof. The king had given letters patent to his host raising Brissac to the rank of a Duché-pairie, but the Parliament had hitherto refused to register them. It was not until July 8th, 1620, that this formality was carried into effect. The Duc de Brissac did not, however, live long to enjoy his new honours as he died in the following June.

It would be easy to dwell at considerable length on the subsequent history of this illustrious family. Many stories have been told by Tallemant des Reaux, by the Duc de Saint Simon and by those other scandal-mongers who have handed down to us the gossip of the French Court. One of the most extraordinary characters in the family was the Marquis d'Assigny who was a travesty of Don Quixote. He used to send messengers into the forests of Brittany to warn him of the numerous fair ladies who were held prisoners in their castles and strongholds. He pretended to go to the spot and returned a different way boasting the whole time of his deeds of chivalry. When his servants were at dinner a man would rush in and tell them that the enemy were approaching the castle. They would immediately arm and sally forth in search of the foe only to learn that the imaginary force had fled on learning how well they were prepared for their reception.

Another peculiar member of the family was the Maréchale de La Meilleraye. They were discussing the death of the Chevalier de Soissons, a man of notoriously bad life and

a brother of Prince Eugene of Savoy: "So far as I am concerned," said she, "I am sure God would think twice before consigning a man of such illustrious birth to eternal perdition." She married General St. Ruth as her second husband. Her tongue was sharp and she led him a life. He used to lose his temper and beat her. The king sent for him on several occasions and remonstrated with him; but he generally gave way on the slightest provocation. He was given appointments first in Guyenne and then in Ireland where he lost his life at the battle of Aughrim just as he was on the point of winning the day for King James II.

The fourth Duke married a sister of the Duc de St. Simon; but was not much beloved by his satirical brother-in-law who attacks him without mercy in his *Memoirs*. On his death without issue, in 1698, his estates were much involved and an interesting point arose. There were doubts in St. Simon's mind as to whether he could afford to take up the castle and whether he could otherwise succeed to the dukedom. The fourth Duke's sister, the Maréchale de Villeroy, gave way to him for the honour of the family. The Dukes were, however, divided in their opinions, some of them such as the Duc de Rohan, hoped to enhance their prestige by reducing their number and argued that the title ought only to descend from father to son in direct succession. The others, such as the Ducs de St. Simon, de La Tremoille, de Chevreuse and de Beauvilliers, were fearful for their own privileges. It was not much more than a century since this title had first been given outside the charmed circle of the royal family and they were anxious to preserve its inheritance to all their descendants without exception. The dispute waxed warm but St. Simon eventually prevailed, and the fifth Duke took the oath on May 6th, 1700.

His son, Jean Paul Timoleon, the sixth Duke, distinguished himself by his retort to the Comte de Charolais, who, finding him with his mistress said to him:

"Leave the room, Sir."

"Sir, your highness's forefathers would have said: 'Let us leave the room.'"

The eighth Duke, though at one time the lover of Madame Dubarry, was a man of the

The Château de Brissac



A WINDOW IN THE DRAWING-ROOM

highest character and a great friend to the poor. He was particularly kind to foundlings whom he educated and taught a trade; so much so that mothers under cover of the night were

went to deposit their children within the precincts of the park. He was also most liberal to those of his farmers whose crops had been destroyed or even injured by game,



THE HALL

giving them frequently a discharge in full for their rent if they could make out anything like a good case. He was commandant of the Constitutional Guard of Louis XVI. which made him particularly obnoxious to the Revolutionary party. He was taken prisoner at Orleans and massacred with many others as innocent as himself on September 9th, 1792. Another member of the family had married the Maréchal de Noailles. Notwithstanding her great age she was arrested and led before the Revolutionary Tribunal. She could not hear a word that was said, owing to her extreme deafness. "Write down," said Dumas, the President, to the registrar, "that she has conspired deafly." She was condemned to death without knowing that she had been sentenced, and was beheaded, at 70 years of age, on July 23d, 1794, a few days before Robespierre's execution.

The tenth Duke died in 1888 and was succeeded in the title by his grandson whose father had died of typhus fever during the war of 1870. Roland de Cossé, Marquis de Brissac, had married Mlle. Jeanne Say, daughter of the great sugar refiner, who on her first husband's death remarried the Vicomte de Trédern and is the present owner of the château.

Brissac is one of the finest castles in the district notwithstanding its many irregularities and its want of uniformity. Still the massive square building produces an extremely imposing effect and bears witness to the power and wealth of those who, at different periods, have made it what it now is. The front looks east and lies between the two towers which still remain to testify to the importance of the earlier château of Brochessac. One of these is partly demol-

The Château de Brissac

ished whilst the other contains the chapel. It was doubtless the intention of those who built the front to regularize their work by completely destroying the two towers, and raising in their place buildings more in character with their own design. Antiquarians will, however, congratulate themselves that this act of vandalism was never carried out and that we are now able to enjoy some remnants of the older feudal work. The central pavilion which stands upon a broad terrace protected by balustrades and reached by a flight of steps to the left, was originally intended to form the centre of the front and is decorated with pilasters of five different orders of architecture. It was at one time topped by a campanile, covered with lead and surmounted by a statue, both of which were destroyed in 1793. The niches on either side contain statues sculptured by Count Raoul de Gontaut Biron and put in place in 1901, representing History and Music. Above this composite work is a huge stone tablet on which stands inscribed in large letters, "Virtute tempore," the motto of the ancient house of Cossé. The front hall is most imposing with its lofty vaulted ceiling and is full of old armour. Amongst other works of art which it contains is a bronze group by l'Epinay representing Hannibal engaged in the throes of a death struggle with the Roman Eagle. The drawing-room to the left is remarkable for its fine gilt oak roof and for the embrasures of its windows and shutters painted with the monogram of the Cossés. The stone chimney-piece, resting on caryatides on either side, is a modern piece of work, above which is the bust of Charles II. de Cossé. Five large pieces of

tapestry tell the story of Joseph and his brethren, whilst the intermediate panelling is lined with family portraits and busts, a picture of Our Lady and the Child, by Van Dyck and Zegers, and a portrait of Madame de Trédern, Marquise de Brissac, by Cabanel. The dining-room contains a musician's gallery and a fine collection of Gobelin tapestry. Of the bedrooms the most striking are the "Chambre Judith," so called in memory of Judith d'Acigné, wife of the first Duke, the room in which Louis XIII. was reconciled with his mother in 1620, with fine tapestry recounting the exploits of Alexander the Great, and the "Chambre Mortemart" with its Gobelin tapestry, representing the Rape of Proserpine, and a Renaissance bedstead. The "Chambre du Duc" and the "Chambre Duchesse" are also well worth a visit. The Baronial Hall with its tapestry by Wauters and its old armour, the Picture Gallery chiefly consisting of family portraits, and the Chapel with its marble bas-relief, by David, of Elizabeth Louise de Malide, first wife of the ninth Duke, are all most remarkable in their way. Above is the theatre in which operas and operettas composed by the Vicomtesse de Trédern, one of the greatest amateur vocalists in Europe, and other distinguished composers, are sung every year in September and October. These performances are generally given during a fortnight when the castle is full to overflowing. The whole building is surrounded by a moat and lies within a few yards of the village entrance at one side of a well-watered and well-wooded park. The surrounding country consists of a series of hills and valleys decorated here and there by small copses of young timber.



An effective Road Border

A RESIDENCE FOR MR. JAMES P. DUNCAN, ST. LOUIS

LOUIS C. SPIERING, ARCHITECT

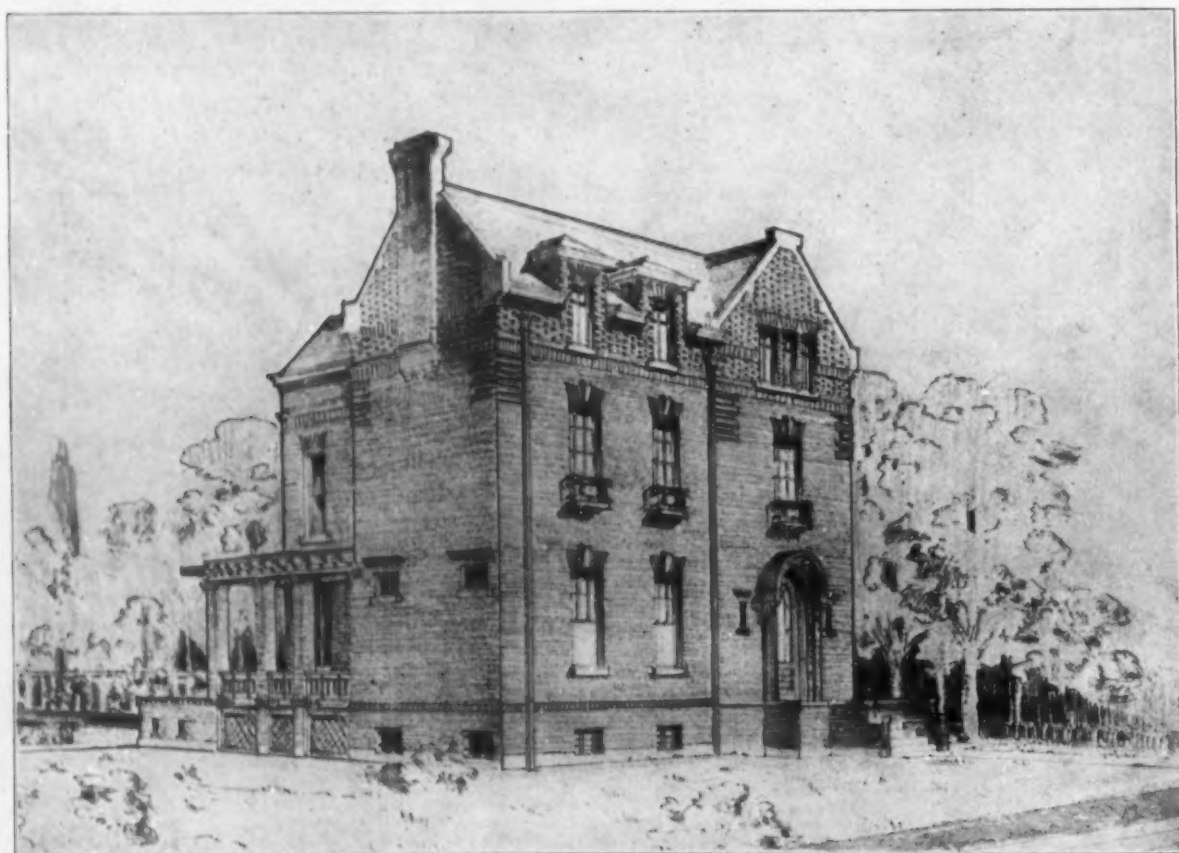
THIS house is located in Cabanne, one of the choice West End residence districts of the city of St. Louis. The lot, an inside lot, is 50 feet wide by 185 feet deep. The building line on this street is 40 feet back of the sidewalk. At the rear of the lot 10 feet were deducted for one-half the width of the proposed alley. The lot plan illustrates the position of the house on the lot.

The arrangement of the backyard may be considered as the key note of the general layout, and a novelty in St. Louis. The space at the rear of the house has been divided so as to utilize a small part of it only for a service court, the remaining portion to be laid out in a simple formal garden, the separation to be formed by a substantial wire fence on

which vines will be grown. As will be seen from the lot plan, some study has been given to providing in a simple and inexpensive way an artistic setting for the house.

The stairbay borders on the west party line, leaving all the vacant space not occupied by the house on the east side. The advantage of this is twofold. In winter the morning sun enters the dining-room and living-room on the first floor and the principal bedrooms on the second floor. In summer the east side of the house, where the porch and terrace are located, is shaded in the afternoon.

It will further be seen by reference to the plans that on each floor every room but one has southern exposure, a matter of consider-



PERSPECTIVE VIEW

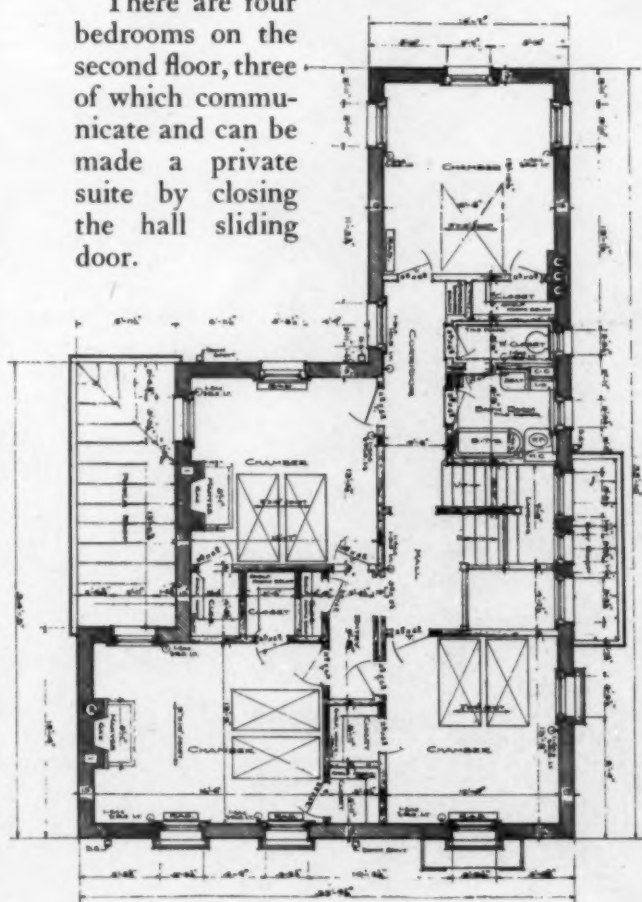
able importance in a climate where the prevailing breezes in summer are from the south. A pretty and unique feature is the open arrangement of the reception hall, living-room and dining-room. The dining-room has two vistas, one through the double sliding doors of the living-room and window opposite, and the other through the French windows and side lights at the south end of the room over the formal garden and down to an alley formed by bay trees and bordered by hawthorne hedges to a seat or simple faience fountain at the end.

A sash door in the living-room opens upon a covered porch and the French windows in the dining-room open upon a brick paved terrace, the continuation of the porch.

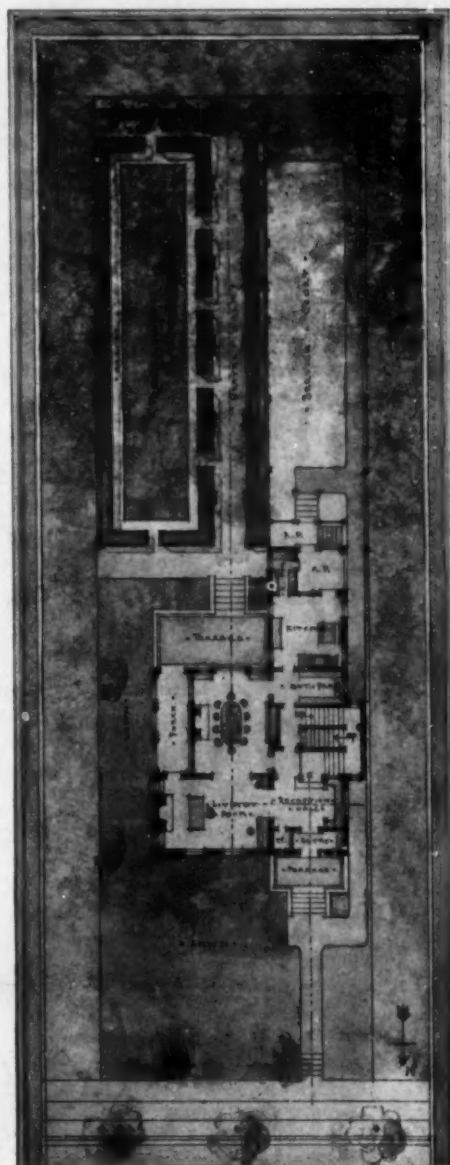
The location of both porch and terrace have the advantage not only of being exposed to the summer breezes, but also of offering absolute privacy.

The kitchen it will be found upon examination is exceptionally light and well ventilated.

There are four bedrooms on the second floor, three of which communicate and can be made a private suite by closing the hall sliding door.



GROUND FLOOR PLAN



PLAN OF THE GARDEN

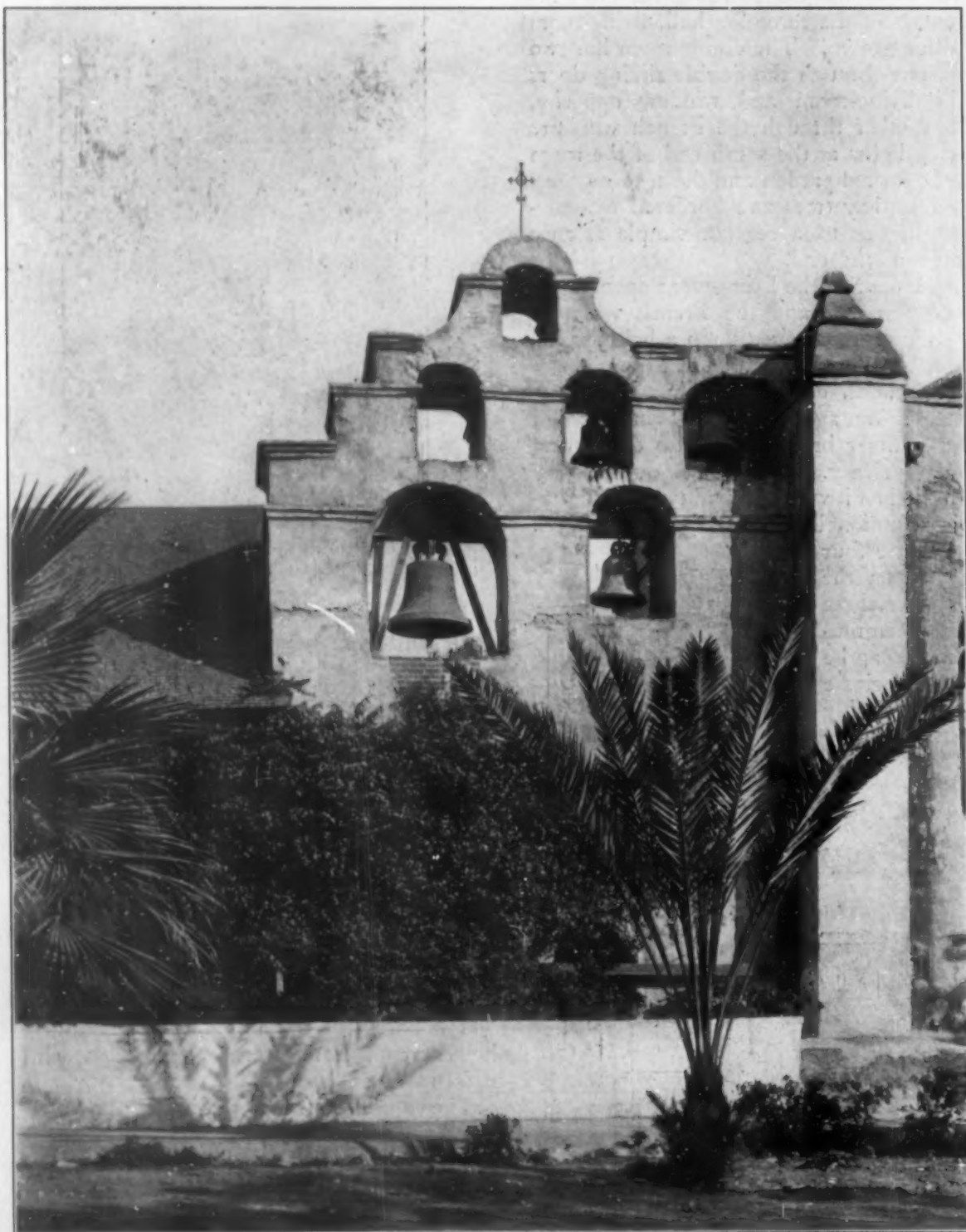
On the third floor there are three rooms, a storeroom and toilet-room.

The basement contains the usual laundry, heater-room, coal storage, provision and toilet-room accessories.

The exterior of the house is built of selected merchantable brick laid in wide white joints. The roof is of dark slate.

The interior finish is of selected cypress stained in subdued colors, and the floors are of Georgia hard pine.

Taken altogether, this is one of the most successful of the recent houses in St. Louis of moderate cost.



CAMPANILE OF THE SAN GABRIEL MISSION

PRESERVING THE OLD MISSIONS OF CALIFORNIA

BY KATHERINE LOUISE SMITH

A MOST interesting project concerning the Old Missions of California has arisen lately. It is the systematic preservation of these old types of Spanish architecture and the completion of a road that shall lead from one to the other. The incentive of this undertaking is largely due to the artist Edwin Deakin, as it is through his work that wide interest has been attracted to these buildings, and that women's clubs and other organizations are eagerly seeking authentic information as to the history of these ruins. Edwin Deakin has been called an art-historian. Certainly he has told with his brush a history which no pen has begun to portray with one-tenth the veracity. As a boy in England he was interested in old forms of architecture, particularly those of mediæval times, and it is natural that the most striking examples of Spanish art that we have in this country should appeal to him as the soft chime of some never-to-be-forgotten bells.

The result is a marvelous collection of twenty-one paintings showing the exact location of the missions and their forms. When these were exhibited in the Palace Hotel in San Francisco all that part of California was interested and especially when it was learned that perilous and long journeys had been undertaken to reach these buildings. At least seventeen of these paintings were from the original, the others were taken from daguerreotypes or drawings and descriptions, since some of them have almost ceased to exist. It required heroic self-sacrifice and courage to ac-

complish this work which will stand as a memorial to the enthusiasm of one man who desired to immortalize the beauties of what is historically and technically the noblest architecture in the United States. In reality this constitutes nearly thirty years of effort on Mr. Deakin's part, and it was fortunate that the artist began his work before the buildings were in the ruinous condition of the present day.

All of the pictures are striking, but none perhaps appeal more forcibly to the lover of the picturesque than that of San Juan Capistrano which was partially destroyed by earthquake in 1812. It is a fine example of Spanish colonial architecture whose partially destroyed walls yet show the remains of charming frescoes and colorings. This is somewhat rare in these missions, for though all persons grant the architecture is good, most critics feel that the priests failed in their decorations, copying with poor material their remembrances of art in Spain, rather than drawing on Nature about them for inspiration.

A world of history lurks around these missions which may be said to have attained their prosperity during the first part of the 19th century, although the earliest of the Spanish missions was started in the seventeenth century. The story of the missions is a long one, running through the Jesuit, Dominican and Franciscan rule to the present time. They were, of course, designed for the instruction of the Indians in the truths of Christianity and the arts of



THE CLOISTER OF SAN MIGUEL

House and Garden



SAN LUIS REY, NEAR OCEANSIDE

civilization. The mission church was built as a rule of unburnt or adobe brick and tiles and the Indians were taught agriculture to support themselves. The tan, yellow and brown of these buildings lends wonderful charm to the paintings, especially in the San Diego Mission. Closely following this mission, which was one of the first, came the

Mission of San Carlos near the bay of Monterey, a modest undertaking that had no suggestion of the famous watering place which grew up near the ruins of its site. It is particularly interesting because here were buried the remains of many of the venerable men whose pious efforts created the missions and laid the foundation of civilization in California. There were interred here the remains of Father Junipere Serra who perilled life on land and sea, and underwent starvation and want to found the buildings that to-day are crumbling in ruins. As an appreciation of his efforts, Mrs. Leland Stanford recently erected at Monterey a statue of Serra standing in a boat, as if about to land, with a tablet recounting his heroic deeds; a fitting tribute to one to whom California really owes the foundation of her greatness.



THE OLD FRANCISCAN MISSION OF SAN GABRIEL



SANTA BARBARA

One of the most fascinating of the missions is San Luis Rey, a day's journey from San Diego. Situated in the midst of a magnificent landscape, the walls of the quadrangle are in fair condition and the interior shows traces of the garden which once flourished there. This mission garden was one of the most beautiful to be found in the twenty-one buildings. Just before the American conquest completed its ruin (for the rough frontiersmen who crossed the plains respected no missionary friars or civilized Indians) this mission harbored an industrious Indian population of several thousand. Later it was occupied by troops as a military post during the Mexican war, when it reached such a state of demolition that an estimate of a million dollars was given as necessary for its restoration. As these figures were so

enormous it was not undertaken and it stands a magnificent ruin sacred to the memory of those who wore habit and cord.

To-day few of the ruins between San Francisco and San Diego which excite the curiosity of travelers retain their original character. Some of the structures are in use as churches and parish residences, others



SAN JUAN CAPISTRANO

are a mass of débris, a crumbled tower, a shattered cloister or a shapeless heap of adobe bricks. The missions were not alone churches; they were quarters, walled rectangles with apartments for priests, soldiers, shops, but they were built of such poor adobe that disintegration has taken place where a more substantial building would have survived. Another cause of regret at their decay lies in the fact that old travelers still speak of the hospitality of those missions which provided food and shelter. Situated about a day's journey apart on the main route of travel in the then little settled California, they were a haven of rest to wayfarers. Horses were the only means of transportation and the weary prospector could ride up at night to one of these hospitable hostelrys and be assured of a welcome from priest or sacristan who met him at the door. A bath, a hearty meal and a hospitable bed awaited him and if desired he could start out the next day with fresh horses and a guide. This fact alone ought to insure their preservation as typical of early frontier hospitality before the days of railroads and hotels.

A project is on foot to open up in a satisfactory way this El Camino, the road which for a distance of hundreds of miles leads from one mission to another. It winds through sheltered valleys, past prosperous fruit ranches, olive groves and smiling landscapes, and if this is carried out the tourist will not only have a delightful glimpse of California's prosperities, but will pass from one mission to another and view romantic places that now one has to go off the beaten track to see. A plan coincident with the opening of the road is to restore the missions and replace as far as possible their contents. Some idea of the value of these may be gained from knowledge that the bells of the Santa Cruz church cost four thousand dollars, and its silver plate thirty thousand. The San Fernando Rey Mission has already been restored by the Landmarks Club of Los Angeles.

It will be difficult to duplicate the original

buildings as some have fallen into ruins that scarcely show the form, size and shape. Even in those that are not ruined the doves in many instances have nested in images and reredos. An interesting feature of nearly all the churches were the confessionals built in one side with huge doors and iron hinges and gratings that still remain. In many missions the decorations have been covered with a coat of whitewash by practical latter-day priests and are partially if not wholly ruined. At San Luis Rey, some of the old mural decorations remain, but at Santa Barbara all that remains of the old decorations are found in reredos and arches. Here and at some other missions are remnants of old paintings, which competent critics agree should be preserved.

A few detractors claim that the missions in their teaching of the Indians were a failure, and that they simply enslaved a people who were free before their founding and that the buildings flourished for the benefit of those priests who indulged in six good table courses daily. Such people contend that the sooner the buildings are removed as rubbish the better, as they are not monuments which were employed for the elevation of mankind. The sentiment for the repair and restoration of these structures is, however, widespread and there is every reason to suppose that in the end the connecting road will convey sightseers from one mission to another, and these beauties of California will be preserved as treasured historical curiosities of the State before her so-called pioneer days. One thing is certain: these old missions mark the storms of a century and are fast becoming the habitation of owls and lizards. To see these buildings is like turning the pages of the past. Some were twenty years in the building, most had bells from Spain, and in some were vessels of silver centuries old, lifelike images, rich priestly garbs and writings that have been accredited to the brave Father Serra through whose efforts they were founded.

VACANT LOTS CULTIVATION IN PHILADELPHIA

BY ALLAN SUTHERLAND

MEN are, as a rule, extravagant, especially here in America—the very vastness of our resources tending to make us prodigal. A peasant family in France lives comfortably on less than the average American housewife throws into her garbage can; and frequently the Italian immigrant, by commendable self-denial and thrift, amasses a competency while his improvident American neighbor continues his struggles to support himself and family. And prodigal as we are in many other things, we are in nothing more so, perhaps, than in our indifference to utilizing waste lands and making them contribute to our sustenance and to that of our fellows. In this respect our Japanese friends teach us a useful lesson. A recent writer has said: "If all the tillable acres of Japan were merged into one field, a man in an automobile, traveling at the rate of fifty miles an hour, could skirt its entire perimeter in eleven hours. And yet upon this narrow freehold Japan has reared a nation of imperial power. The humblest peasant farmer is clean, industrious and comfortable. The area of fence corners abandoned on many American farms, would furnish comfortable living to a whole family in rural Japan."

The Vacant Lots Cultivation Association, now operating in several of our large cities, emphasizes the value of the example set by our Pacific neighbors in utilizing waste lands. With commendable zeal and broad philanthropy, the members secure vacant lots in and near congested districts in the city and in the suburbs, seeing in their cultivation by

the worthy poor a partial solution of one of the gravest social and industrial problems of the day: the problem of finding profitable employment for the ever present army of unemployed men and women in our densely populated centres. From the very beginning of the movement during the great commercial depression in 1894, when large numbers of men were out of employment, it appealed

to many as being a wise and practical way of helping men to help themselves; the results have eminently justified this opinion. The enterprise has been remarkably successful wherever it has had a fair trial. Indigent people have been encouraged to enter upon the cultivation of these abandoned lots and other waste places; and they have done so with energy and have produced results as astonishing as gratifying. The suggestion to cultivate the vacant lots of the cities had its inception with Mayor H. S. Pingree, of Detroit, when thousands of unemployed people were clamoring for assistance. "If we but cultivate the vacant land in and about the city," he said, "much of this want will cease."

The experiment was successfully made, and other cities quickly adopted the plan to give relief to their poor.

In no city has the work been placed on a more permanent or profitable basis than in Philadelphia. This result is largely due to the able management of the superintendent, Mr. R. F. Powell, who is not only a practical farmer, but a man of ideas and a whole-hearted philanthropist. With untiring devotion and patience he gives himself to the



MR. R. F. POWELL

General Manager of the Work



THE GRADUATES' FARM

A cooperative farm managed by gardeners trained by the Association

work and his words of encouragement bring cheer and success to hundreds of unskilled tillers of the soil.

Rider Haggard, the famous novelist, has for the past five years given much study to sociological conditions in England, and is deeply interested in whatever gives promise of relief to the poor. He visited Philadelphia last spring and looked into the vacant lots cultivation idea. In this connection he said: "It is obvious that there is a great problem facing civilization. To me it is the greatest problem of the present and the future—the problem of keeping men and women in the country and not in cities where they deteriorate, their children sicken, and where they enjoy less happiness than they have a right to expect. How to turn the flow back to the land is a great work—a work for which the world to-day, and thousands yet unborn, will be grateful. In England, farm lands are going to waste for want of skilled farm labor. Where, in years gone by, a farm of 100 acres was under the plow, now eighty of these acres are down in grass—no labor, consequently no cultivation. London charities, that is, organized charities, abound by the thousands, but they fail in their purpose utterly, no means being provided for the transportation of these poor unfortunates back to their

rural homes. Men and women born into this world can only find the best that is in this life who live out their lives amid the sights and sounds of nature; and he who can show the way to turn the flow back to the land will do a great service to humanity. The plan of the Vacant Lots Cultivation Association is a splendid one."

In Philadelphia some twenty-seven acres were secured the first year, and these were divided into gardens 76 by 100 feet. The ground was loaned by the owners on condition that it should be returned, if necessary, on ten days' notice. Each applicant who received an allotment was provided with the necessary implements and seed and was taught by the superintendent how to use them. The following regulations were adopted:

1. Each person receiving land is required to cultivate it thoroughly throughout the season, as directed by the superintendent.
2. Each planter must keep an accurate account of all the time spent by himself or others in cultivating his garden.
3. An accurate account must be kept of the quantity and value of all produce sold, used, or given away.
4. Failure to comply with these regulations, or to follow the instructions of the

Vacant Lots Cultivation in Philadelphia

superintendent, may cause forfeiture of the allotted land.

The Association spent some \$1,800 the first year; ninety-six families were aided and vegetables valued at \$6,000 were raised. For every dollar expended three times as much was the financial result. Other results were, perhaps, no less important: Hundreds of needy people secured a means of independent livelihood, were brought into close touch with Nature, and learned the value of the blessed freedom which comes only to the person who can be out of doors; and the work itself received a tremendous impetus. Last year the total contributions to the Association was \$5,000, while the value of the product was \$50,000. While the value increased from \$6,000 to \$50,000, the cost of cultivation per garden decreased from \$18.25 to \$6.16.

Mr. Powell writes: "Each gardener was required to cultivate his garden according to one general plan. One-half was planted in potatoes; the other in beans, peas, cabbage, tomatoes, carrots, turnips, onions, lettuce, radishes, etc. The incalculable benefits of fresh air and moderate exercise to the physical and moral health of every one is well known. Men have come to these gardens in the spring who had become poor, partly or wholly through drink, and by the end of the season have left us sober and industrious citizens.

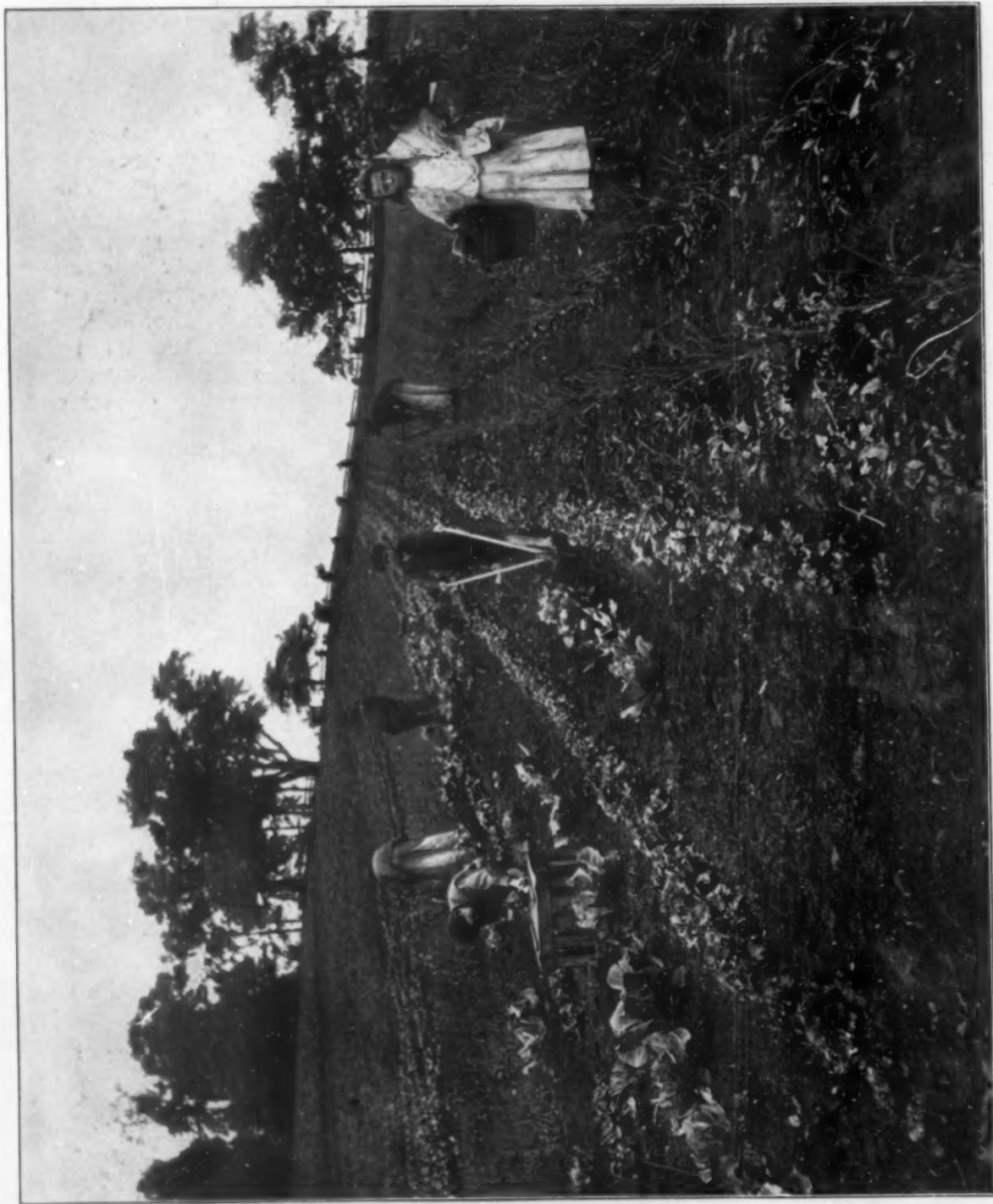
What made this change? Instead of hanging around, they found pleasant and profitable employment wherein they were their own masters. Parents bring little ones along to help weed and pick vegetables. Through the healthfulness of the work, which is in no sense toil, the pale, hollow-cheeked little ones become ruddy, bright-eyed laughing joys, filled with vigor and happiness before the season is over. 'The country week' becomes a country summer, while the playground becomes also a workshop."

A pleasant outcome of the work is that while the plan was entered upon originally to give relief to the poor, now the scope has enlarged and not only are school children taught to cultivate the ground but many of those who came to the lots in destitute circumstances are now cultivating ground on their own responsibility and giving employment to many others. By means of the Vacant Lots idea the Civic Club of the city has given employment to nearly 2,000 children; and the Board of Education has also given occupation to a large number. The various Homes for orphans now have between five and six hundred children working in their gardens; and at the present time there are some 850 families, representing about 4,000 persons, working on vacant lots in and about the city. To these should be added



ANOTHER VIEW OF THE GRADUATES' FARM

The manager standing in the centre of the picture was almost totally paralyzed before taking up this work



THE GRADUATES' FARM WITH SOME OF THE YOUNGER HELPERS

Vacant Lots Cultivation in Philadelphia



THE LARGEST SCHOOL GARDEN IN AMERICA, WITH PROVISION FOR A THOUSAND CHILDREN

not less than 50 "graduate" laborers who are now working along independent lines.

The eagerness with which children in the poorer sections of the city take to practical gardening is most encouraging. Miss Helen Bennett, who is deeply interested in this branch of the work, thus speaks of it: "We gave each child a plot four feet six inches by eleven feet six inches, and they take the keenest delight in caring for it. Each child gives an hour and a half daily to its cultivation, and the proceeds from the sale of what vegetables they raise belongs to them. Some netted 90 cents and others \$2.15 from their work. This year we hope to provide a twenty-foot plot for each child, which will enable the best gardeners to earn from \$15.00 to \$20.00 in the course of a summer. When I tell you that we had 716 applications for our 250 plots, you will appreciate what interest the children take in the

work. Besides planting and cultivating, we teach the children to take care of the tool houses. The boys painted those structures last summer, while the girls kept them clean and laundried the window curtains. Each plot containing from one to six hundred gardens is surrounded by a three-foot fence, which any boy can climb. This, I believe minimizes the danger of depredation, and it is a fact that we lost only about \$5.00 worth of vegetables



JUVENILE HUCKSTERS ON THE DELIVERY SERVICE

They get twenty per cent. on all orders



GARDENERS WHO HAVE PASSED THEIR USEFULNESS IN THE MORE USUAL COMMERCIAL FIELDS. THEY MAKE MANY DOLLARS DURING THE SEASON

and tools from our two gardens last year. Apart from this, 250 children and their families have a personal interest in the tract, and they prove to be excellent guardians."

The Baldwin school, located at Seventeenth and Porter Streets, has the largest school garden in the country. It has six hundred individual plots, on each of which a pupil can raise enough for his family; there are also class plots for six hundred small children. A benevolent gentleman contributed \$1,000 to the improvement of this garden. This same benefactor recently purchased 1,400 acres of land near London, England, which he turned over to the Central Poor Board of that city, to be used for the employment and maintenance of inmates of the poorhouses.

The Baldwin garden contains four acres, and the work is under the care of the Vacant Lots Association and the Civic Club. A member of the latter said: "Philadelphia takes the lead in this good work. The growth of school gardens as a branch of industrial education in this country and in Europe during the past few years has been remarkable. Last year in this city perhaps one thousand school children had gardens. This year there will be three thousand and next year ten. The largest garden last year was at Fifty-sixth Street and Lansdowne Avenue, where there are 300 plots. To-day at Seven-

teenth and Porter (Baldwin's) we have 1,200, and who shall say but that this will be called a small garden next year? The Vacant Lots Cultivation Association began the work, the Civic Club and the Board of Education took it up, the papers and magazines are spreading it abroad, and to-day it is all over the world. The only wonder is, why some one did not think of it before."

One of the most pleasant results of the Vacant Lots Cultivation Association work, and one which has its approval, is what may be termed the graduates' farms, the most notable example being that conducted by D. F. Rowe, an old newspaper manager, who began work on a vacant lot some years ago, although regarded as an almost hopeless invalid. Mr. Rowe believed that even the little help which the Association gave was lowering the standard of independence, and resolved to establish a garden to be "composed of men, women and children—former vacant lot gardeners—who desire to cooperate in carrying out our declared purpose"—(that of maintaining an enjoyable, healthful and profitable occupation for ambitious people, by raising and delivering to our friends and neighbors the best vegetables, fruits and flowers fresh from the gardens at the lowest price consistent with the quality and service rendered). Mr. Rowe's efforts are proving

Vacant Lots Cultivation in Philadelphia



THE BOYS AT WORK IN THE SCHOOL GARDEN

very successful. He is a firm believer in his present occupation. "I tell you," he said, "the people of the city should seek fortune in the country. Not the fortune of dollars alone, but also the fortune of health and a happy life. I wish all young men in the country could know that they have a better thing at home in nine cases out of ten than they have by coming to the city. I am going to convert some of the city men to the idea of going to the country." Would that Mr. Rowe's philosophy could be brought to the attention of every country boy in the land who is dissatisfied with his surroundings!

Mr. Rowe's health is greatly improved. Besides raising enough vegetables for their own use, the families associated with him share in the profits of all that is sold. Mr. Rowe buys the vegetables at the wholesale market price. They are then sold by the farmer's children, who receive a commission of 20 per cent. The boys attending school also profit by the farm and many of them earn 50 cents a day by selling vegetables before and after school. The output is in great demand. Before the juvenile hucksters are half over their routes their wagons

are emptied; they never have to return with unsold produce. Often a line of women, with baskets, waiting for the vegetables to be picked, is one of the sights that greets the passer-by. It is amusing to see some of the rigs by which the children huckster the vegetables. Some of them are improvised from old baby carriages, from soap boxes, and from whatever will answer the purpose. "It is like playing," said one urchin, "and getting paid for it."

Mr. Powell, the general superintendent, has many interesting incidents to narrate in connection with the work. He says: "Going over the land under cultivation early in February, I discovered that some one was sleeping in a small shanty that was erected on one of the gardens as a tool house. It was an open board box about five feet wide by seven in length, with a dirt floor and a tarred paper roof. The bed was a wide board resting on short sticks of timber, on which were spread some fifty newspapers. They were placed on the board in such a manner as to cover it thoroughly and extend up the side wall about eighteen inches. An old sack filled with grass was the only semblance of a pillow.

"As soon as I discovered that some one was thus using the place, a watch was set, and the next day the man was found, evidently returning from a begging trip on the streets. Being asked why he slept in such a cold, cheerless place, he said he had no other. He had been working at the Torresdale filtration plant but had been discharged. When asked if he would work in order to provide himself with a better place, he readily answered that he would. 'Although,' he added, 'I am now past seventy years of age, and it is hard to find a place; I can do as good work as many others who are much younger, but I am not wanted.' A comfortable place at which to board was quickly found and he was set to work helping the man who was hauling manure to the gardens. Soon I discovered that he spent his money for drink, so I asked him if he would not save his money for clothing. He finally consented and soon good shoes replaced a pair several sizes too large, which some one had given him.

"This old man has now been with us for some time, and is always ready to do whatever is pointed out. He has earned through his own labor plenty of good, wholesome food; warm, comfortable clothing and a warm place to sleep. He is now a self-supporting and sober man."

"A boy twelve years of age came to ask for a garden. When questioned as to why he wished a lot and why he was not at school, he replied that he had to help make a living; that there were eleven in the family—father, mother, grandfather, and eight children. The father had been out of work all winter and had gone West in search of employment. He had secured a place but received so little pay that he could send his family but \$2.00 per week. The oldest brother, a boy of eighteen, was learning his

trade and was receiving \$3.00 a week; the second brother, sixteen, was in a mill, which only made half time, and received \$3.50. This was all that was coming in. 'So you see, sir,' he said, 'we are very poor, and we have to pay \$3.00 per week for rent; please sir, let me have a garden. Grandpa says he will teach me how to work it. You see Grandpa has been sick for a long time with cancers, one in his eye and one in his ear; but he can show me how to work and I will do my best; if I don't, you may take the lot back.' The boy was given the garden and well did he keep his promise. He worked faithfully, and with evident pleasure in his work. His garden was as well cultivated as any in the field; and besides furnishing the family with food all summer he had a good store for the winter while he attended school." One more example: "A poor colored woman, with an invalid husband and eleven children, determined to try two days a week at gardening. The effort turned out well. The next year she had the neglected half of an adjoining garden in addition to her own, and the product was \$150.00. She also had two beautiful flower beds. She usually had from four to six children with her on gardening days."

In a sermon recently delivered at Cornell University, Dr. Francis E. Clark said: "No nation was ever overthrown by its farmers. Chaldea and Egypt, Greece and Rome, grew rotten and ripe for destruction not in the fields but in the narrow lanes and crowded city streets, and in the palaces of their nobility. So let us thank God and take courage as we see in our day the movement countryward, and

the 'abandoned farm' and lot no longer abandoned. . . Surely the history of creation is repeating itself, and again is the Lord God taking man and putting him in a garden to dress it and keep it."



A BIT OF ONE OF THE GARDENS

Where an entire family is at work, living in the shanty under the tree

CARLTON, A RELIC OF THE PAST

BY MABEL TUKE PRIESTMAN

A CENTURY ago when traveling abroad was much restricted and people remained in their own neighborhood, there was little temptation to depart from prevailing styles of architecture. Many houses built in that time consequently remain now as examples of pure Colonial architecture. Germantown is especially rich in possessing many of these old homes, one of the most beautiful and correct being that belonging to the children of the late Cornelius S. Smith. One cannot fail to be struck by the beauty of the approach; the low rambling white house, with its green latticed shutters seems one with Nature, so closely does it nestle against the trees, while large and more stately ones stand out like sentinels to guard this rare old jewel.

The estate originally consisted of one hundred acres, but though sales of the property

have been made from time to time, the grounds are still extensive, being about 35 acres. Owing to the undulating land the close proximity of neighboring houses cannot be seen from the lower part of the house, and as we gaze on the green lawn with trees and shrubbery on all sides, and catch glimpses of sloping turf and corn fields beyond, we feel that here indeed is perfect seclusion, and find it hard to believe that we are within a stone's throw of trolley cars, and the modern houses of to-day.

The approach to the house is from Midvale Avenue, where a circular drive leads to a typical Colonial entrance, which consists of a small porch with two columns supporting the roof, and benches on either side of the doorway. A triangular window above the porch together with a window on each side of it diffuse plenty of light into the hall.



THE HOUSE FROM THE EAST

House and Garden

Approaching the house from the east side the long, low structure with its beautiful piazza supported by Grecian columns appeals strongly to those who appreciate good architecture. The centre part of the house differs slightly from the rest, having two storeys and an attic, with a dormer window. Large bay windows on the first and second floors add to the pleasing character of the house.



THE ENTRANCE FROM THE WEST

Entering from the east the fine old door, studded with nails as a preventive against burglars, opens into the severely simple hall, where a wide staircase, painted white, with mahogany hand-rail, invites us to the floor above, and treats us to a beautiful peep of lawns and trees, through the windows on the half-way landing. The rooms are all large and well lighted, as each is the width

of the house. As is invariably the case in old houses there is no hallway, and one room opens out of another. At the southern end, entirely surrounded with windows, is the library which opens into the parlor. From the parlor the hall is crossed to enter the dining-room, where it is said Washington once dined. From here a passageway leads to the pantries and kitchens, while a door on

the left of the passage opens into a sitting-room, which is the only room not having windows on two or more sides. The wings of the house having been added later, the kitchens and pantries possess many conveniences not often found in so old a house.

The exact date of the house is not definitely known, but it is supposed to have been rebuilt in 1780, a stone found in the



FROM THE NORTHEAST

Carlton, A Relic of the Past



THE DINING-ROOM

foundation of the porch, having that date carved on it, being the only proof. The property was bought by Mr. Cornelius S. Smith in 1840. The estate formerly belonged to John C. Craig, who married Miss Jane Josephine Biddle. He was fond of horses and kept a large stud of race horses as a hobby. He built the wings of the house but never lived to see the work completed as he died abroad. His only son having died in his youth the estate was offered for sale, and was bought by Mr. Cornelius S. Smith who lived there until his death.

Under the centre of the building are cellar

kitchens, a subcellar and under the porch a vault for meat. The entire house is furnished with the greatest simplicity and



THE HALL, LOOKING FROM THE EAST DOOR

contains nothing but old family pieces which are all in perfect repair. In the parlor the same furniture is in use that belonged to the great grandfather of the present occupants, and claims distinction for having stood on the first carpet used in Philadelphia at Fifth and Spruce Streets. Twin sofas flank the doorway, upholstered in sage-green rep, which is the only covering they have ever had, showing what excellent materials were made in old Colonial days. Several chairs

Hessians encamped on the estate. In later years pennies of George IV.'s reign and several Indian arrow-heads have been dug up on the property.

Gradually the original wall papers have disappeared, but those that have taken their place are as similar as were possible, so that every room gives the impression of an earlier generation.

Adjoining the parlor is the handsome library which is furnished very similarly with



THE PARLOR

are covered with this same material and look as good as new, with an added softness of tone that only time can give. An old bronze chandelier, originally made to burn lard oil, and a centre table lamp are also treasured heirlooms.

Each room speaks of the past, and visions of fair maidens and stately dames who spent their days amidst these surroundings are brought to mind, and then our thoughts wander to scenes of chaos and disaster when the

the addition of some beautiful old bookcases containing many valuable old books. On the opposite side of the hall is the dining-room with its magnificent pieces of old mahogany furniture of which the sideboard and wine coolers are especially beautiful and interesting; the ladder-back chairs at the ends of the table and the claw-feet chairs in the hall are examples of those throughout the house. The lower part of the walls of the dining-room are papered with dark green

Carlton, A Relic of the Past



ONE OF THE BEDROOMS

felt, above which tapestry paper of yellow, blue and green give a pleasing variety of colors. Next to this room is a delightful little den where comfortable lounging chairs, sewing and writing tables speak of the more intimate life of the family.

On the second floor the bedrooms are as large as the rooms below; here handsome four-post beds, bureaus, high-boys, secretares, Martha Washington work-tables and roomy wardrobes are in evidence. Some of the pieces are rare specimens of Georgian furniture that

would delight the lover of antiques, among these an old desk belonging once to William Penn, is a treasured possession. One of the rooms is furnished in maple, so mellowed with age that it glows with its rich golden color.

Another bedroom contains some valuable Empire pieces which were enameled white many years ago; the lines of the furniture are so excellent it would seem more in keeping to have the wood uncovered. However, the finish of the paint is so perfect, and so softened with age, that it is really beautiful in itself.



ANOTHER VIEW FROM THE EAST

House and Garden

No two beds in the house are alike; some have the tester and are heavily ornamented while another has the foot-board as well as the head-piece carved. The old floors are covered with matting in the summer, which gives place to rugs and carpets in the winter.

A bedroom table, or what-not, with delicate lines, having a shelf underneath, is interesting. It is fully five feet high and may

have been intended for a bedside table in the days when step-ladders were needed in order to get into the beds at all, so high were some of them with their paillasses surmounted by feather beds.

On the walls are many interesting pictures, portraits of ancestors in the quaint costumes of earlier days with their calm and placid faces, that recall to our minds the quiet, sedate-times lives of long ago.



Amecameca, Mexico

Photograph by Mr. Wilson Eyre

LAYING OUT A COUNTRY HOME

BY E. P. POWELL

THE first rule that should guide the country seeker is to go slowly. If he starts out with an impulse and a great enthusiasm to create a country home, he will put more ambition into his new place than he can work out into reality. Count the cost at every step; but at the same time count your nerve force. You need first of all to know just what you can do; what sort of a will you have got—and it will never do to forget your prides and conceits. Are you afraid or ashamed of hand labor? If you are going out into the country to become proprietor of a landed estate, you must put in a mint of money, and will probably get out of it annually more vexation than pleasure. If you have more money to spend than

you know what to do with, let the "artists" discover you, and settle down around you. They will plan and scheme to suit your whims; and you will be all the rest of your life a slave to a complex establishment—with a regiment of servants, and no end of cares.

Perhaps you have not strength of character, that is independence enough to insist on simplicity and be happy in it. You have been accustomed to an expensive social life, and cannot cheerfully give it up. My advice is, however, that you do not, on any account, transfer city habits and city tastes to the country. As a rule a country house should not be over two storeys in height, and it should not be a city sort of a house. It should be



HEMLOCK HEDGES ABOUT A COTTAGE



SUN-BATH WINDOWS

exactly adjusted to the place where it stands. It would not fit well anywhere else. But this is not true of most of our new country houses. I said to my architect, "See here! I do not care for architectural display. This house is not to be the central thought of my home. I intend to live out-of-doors—but need a house in bad weather. It must not be more conspicuous than the trees, hedges and lawns. Then its walls must not shut out the landscape; on the contrary these walls must let the landscape in. You see those hills; that valley; that iron furnace down the valley; that maple grove; that farmhouse and orchard in the nook; and, just beyond, the mill. All of these things make part of my house. I will not live in a house that severs me from them. The balconies, verandas, windows must let me enjoy all of these—just when I will. Lawns also and shrubberies should be so planted as to brighten our rooms."

So I get at the two first principles of a country home; first, it should be natural, and not expensive in its layout; and the house also should be

a natural development of the place, thoroughly adjusted to everything around it—and half of it out-of-doors. A broad veranda should not only front the house, but nearly surround it. This should be furnished as liberally and homely as the inside rooms; and everything should be provoking of rest. The balconies should be large enough for easy chairs and for swinging hammocks. They should command all sides of the house, and one of them at

least should be especially suited and fitted for a sewing balcony for the house-mother.

The entrance to a country home is the next most important point. It is a sort of letter A, from which we catch the key to the whole. It should always be proportioned to the size of the place. A grandiose gateway and drive for a small cottage, or a picayune gateway and a narrow drive for an extensive place are equally out of order. Yet this blunder is so frequently found. If you have broad lawns fronting your homestead, let



MY OUTDOOR STUDY

Laying Out a Country Home



A WOMAN'S SEWING BALCONY OVERRUN WITH VINES

your drive be, without pretense, broad and well drained, and the entrance be between stone piers. These drives should invariably be dictated by Nature. This great Land Artist is always on hand with her suggestions. Here she says, "I have a knoll for your drive to pass around. Let it be covered with shrubs; while these hollows, or swales, I have been grooving down on purpose for your roadway. It gives you a fine curve and an easy slope." So you will have your elbow nudged everywhere, if you will listen and heed the Old Mother.

Hedges must not be used if the lawn sweep is broad, and to be viewed as a whole. It is also true of very small places that they will not bear the subdivision created by hedges. But when you come about to need nooks and retreats, or to hide a compost pile, or to create a shelter, or partly to cover a tennis court or a croquet ground, there is a chance for hedges. They should never, or very

rarely, flank the street. The best material is hemlock and arbor-vitæ—with occasionally pines. Windbreaks on the contrary are always in order, and should be planted at once along your lines, generally to the north and west.

So, as you go on, you see that you are really planting yourself; and you are finding out Nature. You two will soon get acquainted, and will learn to work in harmony. The place will grow of itself, year by year. No one can create a country home out of hand; certainly not for another person. And here is the fun of it. You are living now, not just staying; and living means developing, changing, growing. Each year will have its new departure, and you will see more clearly, and feel, the contents of the whole place. You should know, and should help plant every tree and shrub. A gardener may be needed, but if you cannot name the varieties of trees and plants you have made a failure. If by

House and Garden

any mishap you become the victim of professionals, and build other people onto your acres, and plant other people's tastes in your gardens, you will never comprehend the ideal home, and you will drop down into as conventional a life as you led in the city.

A country house should almost invariably set far back from the street, and especially be out of anything like a row with the houses of its neighbors. You are not going into the country just to see who goes along the highways. With a telephone and a family of trees, birds, bees, bugs, animals and plants, you do not need to see the human folk that go along the highway. On your veranda and in your library are books, papers, magazines; and in your gardens and orchards are the manuscripts from which these books were written.

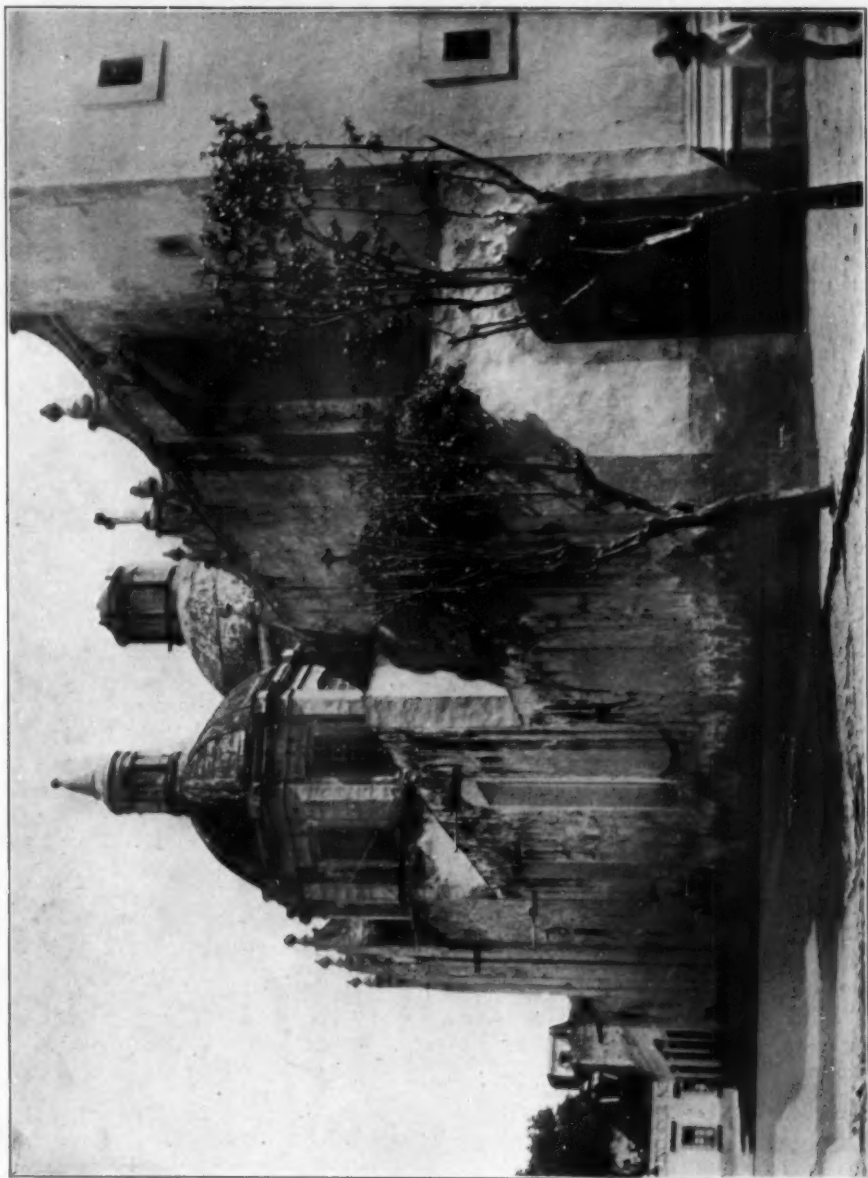
The house naturally gets upon as high a ground as can be conveniently reached by a drive. Drainage is one of the very first

requisites. The drive must have five-inch tile underneath, and a slight side depression for surface drainage. Border it with trees or, if it be a short drive, with hedges of Tartarian honeysuckle. I was lately called to aid in laying out a place where one long row of fine elms led from the gateway to the house. We arranged a wide avenue with this single row of trees standing along the center, overhanging it on each side and helping to dry the roadbed with its roots. This plan was the most natural adjustment to conditions.

As a rule, take Nature very much as you find her, instead of shading everything to your preconceived views. As your place progresses it should express one single concrete idea. Too many places undertake to make a unity out of a bundle of other people's notions—or neglect the unity altogether. The owner buys what he thinks is pretty and plants it. The result is a country museum, and not at all a country home.



A SECOND STOREY BALCONY



Photograph by Mr. Wilton Eye

QUERETARO, MEXICO



BULL-PRINGLE HOUSE, CHARLESTON, S. C.

One of the earliest examples of the two-storey porch treatment in Colonial work



A Charleston Cottage

TWO STOREY GALLERIES IN THE SOUTH

BY CORINNE HORTON

“**B**UILD me a veranda with a house attachment,” said a wealthy Southerner a few years ago to his architect. The result was a semicircular, open-air parlor

60 by 120 feet with a flagged floor, and Corinthian columns supporting an Italian Renaissance roof. In some such words the Carolinian of over a half century ago expressed his wishes; but the result was different. Not that columns were lacking—far from it—the



CAMDEN HOUSE WITH TWO STOREY VERANDAS



A CHARLESTON HOUSE

columns now in use being but a revival, or a vindication (whichever you please) of Southern building fashions of 1800-1865; but they were used differently. The inference to be drawn is obvious at a glance. Verandas are a necessity in the South, and necessity has an inevitable way of making laws for itself, especially in connection with architecture climatically considered.

The two-storey verandas, or galleries, as they are universally designated in the South, in and around Charleston, through Beaufort, Camden, and the other older cities of South Carolina, afford a remarkable exhibit of the same idea differently expressed. One of the salient features of this particular section, and of the coast region of Georgia as well, is the "double-decker," a

natural development along the line of verandas in a climate where summer begins early and lasts until late and a large portion of life must be spent away from the direct rays of the sun.

Although most of the old English homes in and around Charleston were originally built without verandas, one of the earliest examples of the two-storey porch treatment in connection with Colonial work in America is furnished by the Bull-Pringle house of Charleston, built in 1760. The veranda as a "feature," however, did not establish itself in the South until after the arrival in

Charleston of rich emigrants from Bermuda and San Domingo. These, seeking to make themselves comfortable in their own way, reproduced as features of their new homes the verandas to which they were accustomed

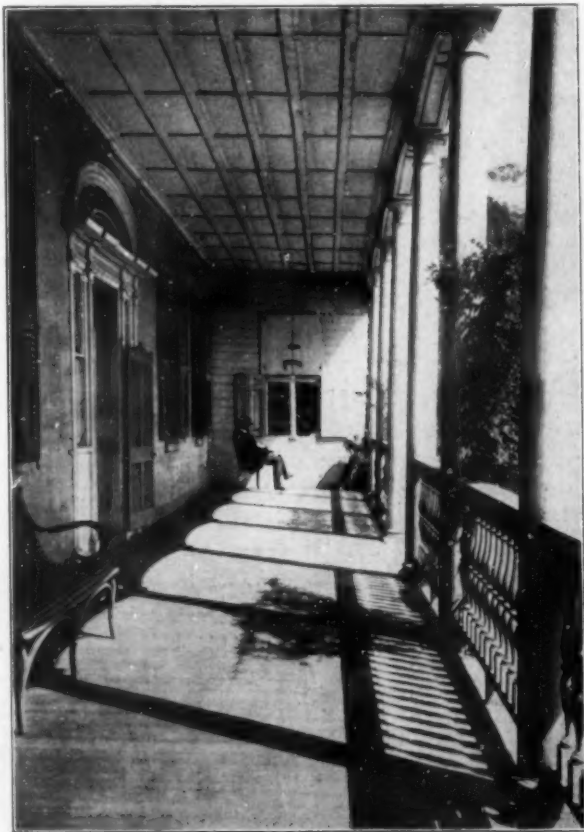


WILLIAMS HOUSE, CAMDEN

Two Storey Galleries in the South

in their old ones. The result was so clearly an improvement on what had preceded it that the idea immediately took root and flourished, amplifying itself in various ways as an idea is apt to when once planted in fertile soil.

Some of the two-storey galleries of Charleston are furnished with blinds, as in the case of the Horry house on lower Meeting Street. These are especially suggestive of the West Indies. Some stretch along the front of the house one above the other, as shown by the verandas of the Charleston house illustrated here which, though rather late, is a typical example of the style. Here the upper and lower galleries are exact duplicates of each other, with the exception that the one leading from the second storey is more elaborate in detail, having Corinthian columns with the usual foliated capitals, while those of the lower veranda are Ionic. Furthermore, the ceiling is more ornate, from which comes the suggestion that the drawing-room of the house is probably on



DETAIL OF VERANDA OF HOUSE, CORNER HUDSON AND MEETING STS., CHARLESTON



HOUSE, CORNER OF HUDSON AND MEETING STREETS, CHARLESTON

the second floor, as indeed is not infrequently the case in and about Charleston. The same double-decked gallery is repeated in the rear. An earlier example of two-storey veranda treatment is furnished in the view of the Charleston cottage. Here it occupies two sides of the house, producing another decidedly West Indian effect. This house was evidently built during the early Post-Revolutionary period and may be cited as one of the earliest examples of the then prevailing influence exerted by emigrants from Bermuda and San Domingo, to which I have already alluded.

Sometimes the Charleston builder gave himself quite frankly over to these West Indian ideas; at others he sought to preserve some features of the old classicism, while combining with it the double-deck veranda which had been found to be really indispensable. An instance of this is furnished by one of the most monumental of all the old Charleston houses of this period. It is situated on the corner of Hudson and Meeting streets. As you approach it towers up in a manner positively baronial, quite outclassing the other buildings in the vicinity. All the details of this fine old house were designed with a careful eye as to what was



PORTICOED HOUSE, CAMDEN

technically accurate. On the whole the house is good Georgian, and the doorways with their fanlights, the window casements and general enrichment of woodwork all show a careful conformity to style. Only the double-deck gallery is there to classify the house as essentially Southern. In the detailed view given of the lower veranda a custom peculiar to old Charleston is interestingly illustrated—that of weather-boarding one end of it if it happens to overlook two streets, thus securing a form of privacy, but windows were cut in this weather-boarded end for a free circulation of air when needed, or in order that the passer-by might be more closely examined should one become curious.

Another instance, where the builder has attempted to combine certain forms of classicism with West Indian ideas, is furnished by the Williams House, Camden. Here the construction is clearly early Georgian in some of its features, notably its doorways; but its verandas are repetitions of those seen elsewhere.

Another form of classicism seen in South Carolina was that in which the Greek revival manifested itself—houses with attempted

Grecian porticoes or loggias, upheld by columns which were usually Doric, or modifications of that idea such as Southern mills of that period were capable of producing. These were sometimes models of domestic elegance, but quite as often grotesque objects illustrating the obvious truth that man is not always master of his fate, in architecture.

Sometimes these classic houses were copies of the Temple of Theseus, having columns extending around all sides, and tiny iron balconies projecting from the second storey windows—for second-storey verandas must be had in one form or another. Take the illustration of the porticoed house of Camden. In it you have a perfect example of the portico or loggia with its inevitable second-storey veranda encompassed within the Doric columns. On the whole this house possesses a certain dignity the result of good proportion and good position. In the Camden house, on page 199, we have the same general effect in front, as if the builder conceded that much to proper style while reserving a two-storey veranda on the side for solid comfort; an arrangement which, however, we must confess, appears slightly incongruous.

HOUSE AND GARDEN CORRESPONDENCE

TREATMENT FOR NORTH DINING-ROOM

I wish to ask your assistance in deciding upon a color scheme for a north dining-room. This room has two windows opening on the north side. There is also a window opening on a court. The dimensions of the room are 18 x 21. There is a small hall between this room and the library. The library is of southern exposure, and the color scheme employed here is mostly in the soft shades of dull green; furniture and woodwork of mahogany. I wish to obtain an effect of dignity and liveableness combined, in my dining-room, if this is possible. The ceiling, I have neglected to say, is 10 feet high. I am willing to put in a wainscot if you think it desirable, but the room is so uncheerful as it now stands, that I am afraid more woodwork would add to its gloom. The standing woodwork and floor are of oak. My furniture is also of oak and of a handsome heavy pattern, but is light in color. The walls now are crimson; the ceiling a light pinkish yellow. I am most dissatisfied with the room. I have put fluted crimson silk over the glass of the window opening on the court. This window is set about 18 inches back with radiator set under, from floor reaching to the sill.

H. S. H.

Your room as described promises well. I will begin by suggesting that you have the varnish removed from your oak furniture and restain and finish it. Choose a soft brown stain. The English Oak Wood Tint, I think, would be very satisfactory. Finish with a dull surface. The woodwork of room should match this in color and finish. Cover the walls with pumpkin yellow Japanese grass cloth setting oak styles about 3½ inches wide at intervals of three feet. These will cover the joining of the grass cloth and should member with the lower member of plate-rail. The plate-rail should be about 3½ inches wide; this wainscot effect should extend seven feet from floor. The upper third of your wall should be covered with a paper showing pine tree tops against a rich yellow sky-line. The varying greens of the trees and the dull browns of the boles and pine cones make a delightful harmony with the soft nut brown of the woodwork, and the deep strong yellow of the wall and background. The ceiling should be tinted a lighter shade of yellow than is shown in the frieze, this in turn is lighter than the Japanese grass cloth.

Your oak flooring should be treated with Pollard Oak Wood Tint and finished with two coats of "Florsatin." This finish has the full beauty of wax but is very easy to care for and much more durable than wax.

Your deep window may be made effective by having a mirror set in its full length. The effect of leaded glass

may be given this by setting a frame over it. This can be made of wood and stained with Black Oak Wood Tint. This frame should be fastened securely to the sides of the window set close against the glass. Yellow raw silk showing a satin brocade upon it would make effective window draperies hung next the glass. At the two north windows reaching to the floor these curtains should be supplemented by curtains of fine point tapestry showing a design of pine trees against a dull yellow and old blue ground. These tapestry curtains should also be used in the doorway. A rug of two tone moss-green Wilton would complete the color scheme of this room. The chair seats may be of tapestry or of heavy green leather. All fixtures and hardware should be of dull brass.

MARGARET GREENLEAF.

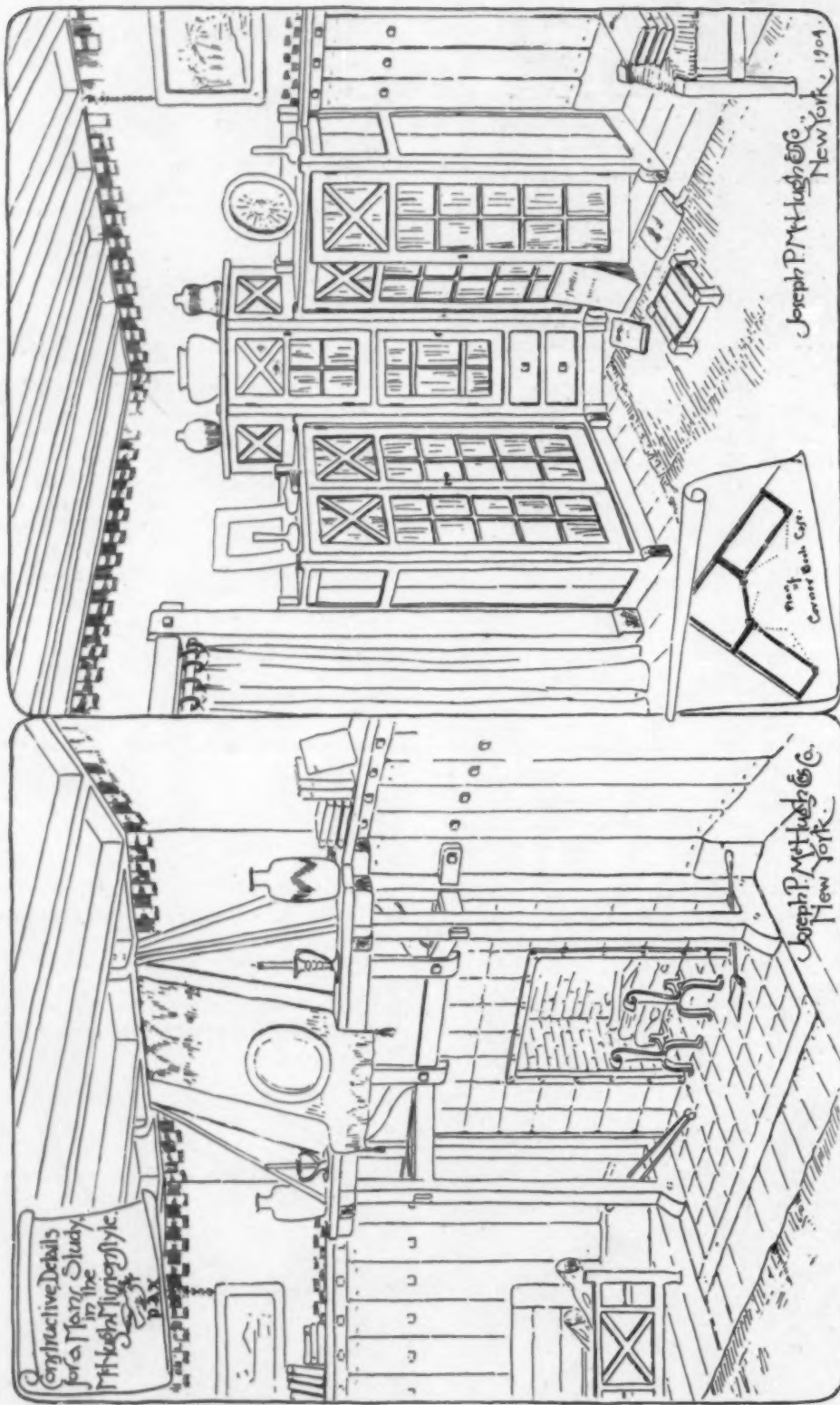
FINISH FOR A MAN'S DEN

Please suggest the finish for a man's den, this to include book-cases built in, and, also, I wish a scheme for an attractive fireplace. I have a very beautiful Mexican Seraphi which I desire to feature in the room. I should like to use it on the wall. The room is 12 x 14. The ceiling I would like to have beamed. The simple lines of Arts & Crafts Designs appeal to me.

W. F. D.

I publish two views of a man's den, which I hope will show you the way to arrange your study to your satisfaction. The "Seraphi" should be used as a central decoration over the mantel, as shown in the drawing. The walls above the wainscot should be of rough sanded finished plaster treated with oil paint in a shade of soft dull tan. The last coat of paint to have much turpentine added, as this gives a dull effect. The woodwork of cypress should be stained dead black. This includes also the beams of the ceiling. Between the beams the plaster should be tinted a trifle lighter shade of yellow than the side walls. The same shade is shown in the unglazed tiles of the fireplace. Straight curtains of olive-green pongee should be run on brass rods by a casing at the top and be finished with a three-inch hem at the sill, hanging straight. The rug in this room must show some of the green and tan. All fixtures, hardware and andirons should be of wrought iron. By avoiding any over decoration in the way of pictures and bric-a-brac, this room may be made most artistic. The furniture, of course, should be on the same simple lines and very little variety of color introduced in any way.

MARGARET GREENLEAF.



DESIGN FOR A MAN'S DEN



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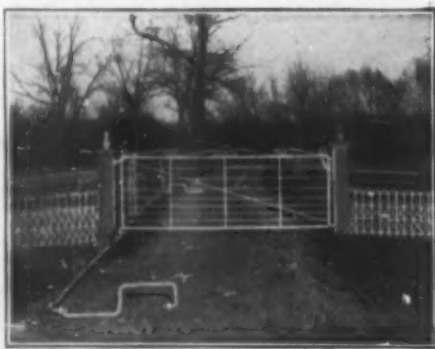
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