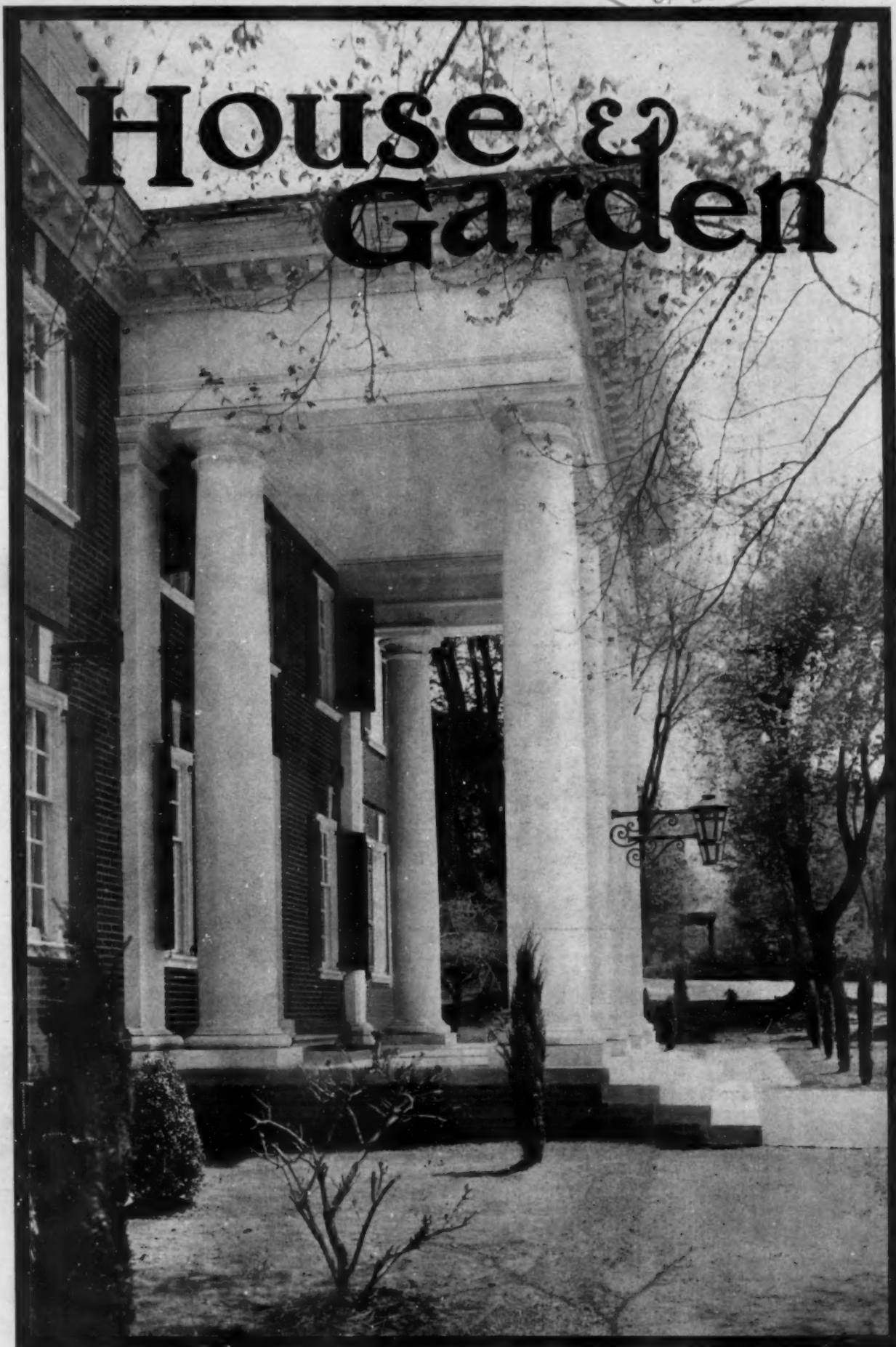


Vol. VIII

DECEMBER, 1905



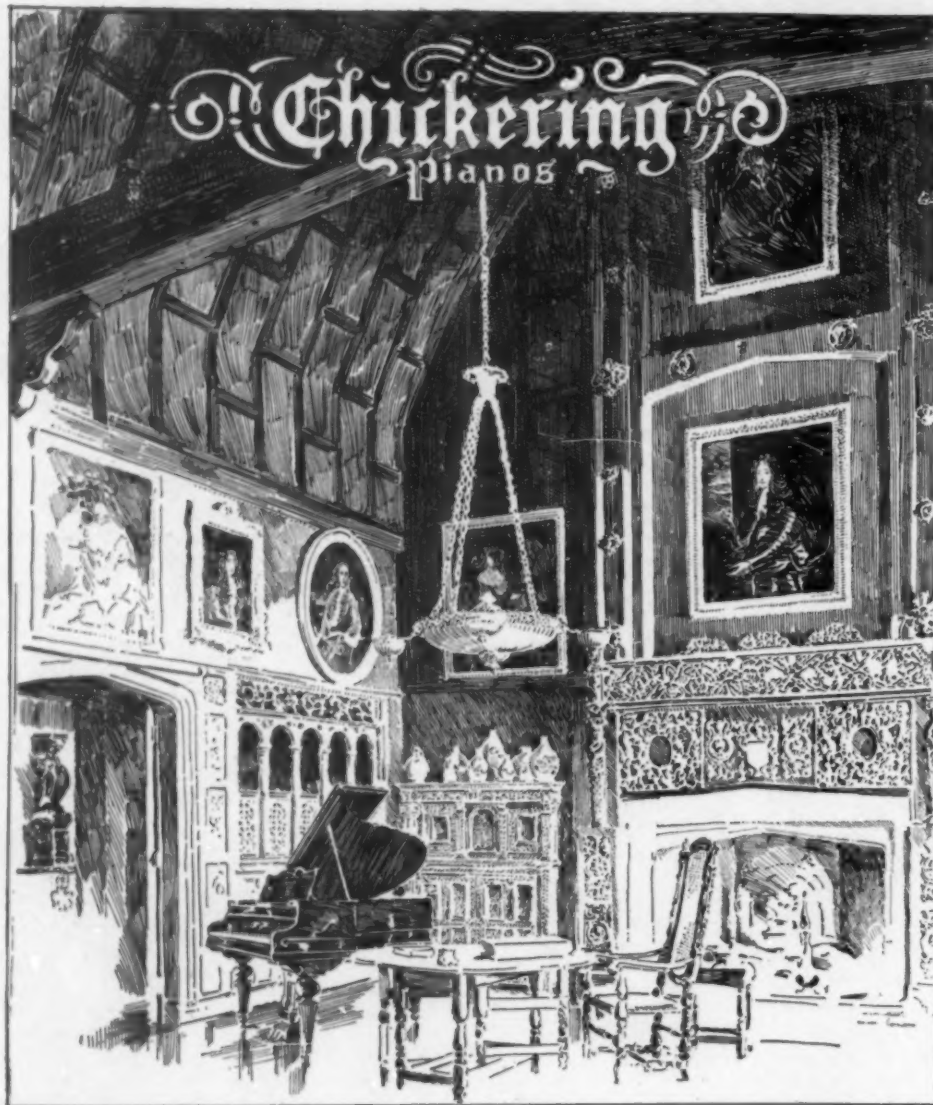
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HOUSE AND GARDEN

A magazine chiefly devoted to
Architecture, Gardens, and
the Minor Decorative Arts

EDITED BY
CHARLES FRANCIS OSBORNE



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THE CROSS TERRACE—"KILDYSART"
(See Page 224)

House and Garden

Vol. VIII

December, 1905

No. 5

THE INTERIOR FINISH AND FURNISHING OF THE SMALL HOUSE—I

BY MARGARET GREENLEAF

TO-DAY the small house is more seriously considered than ever before.

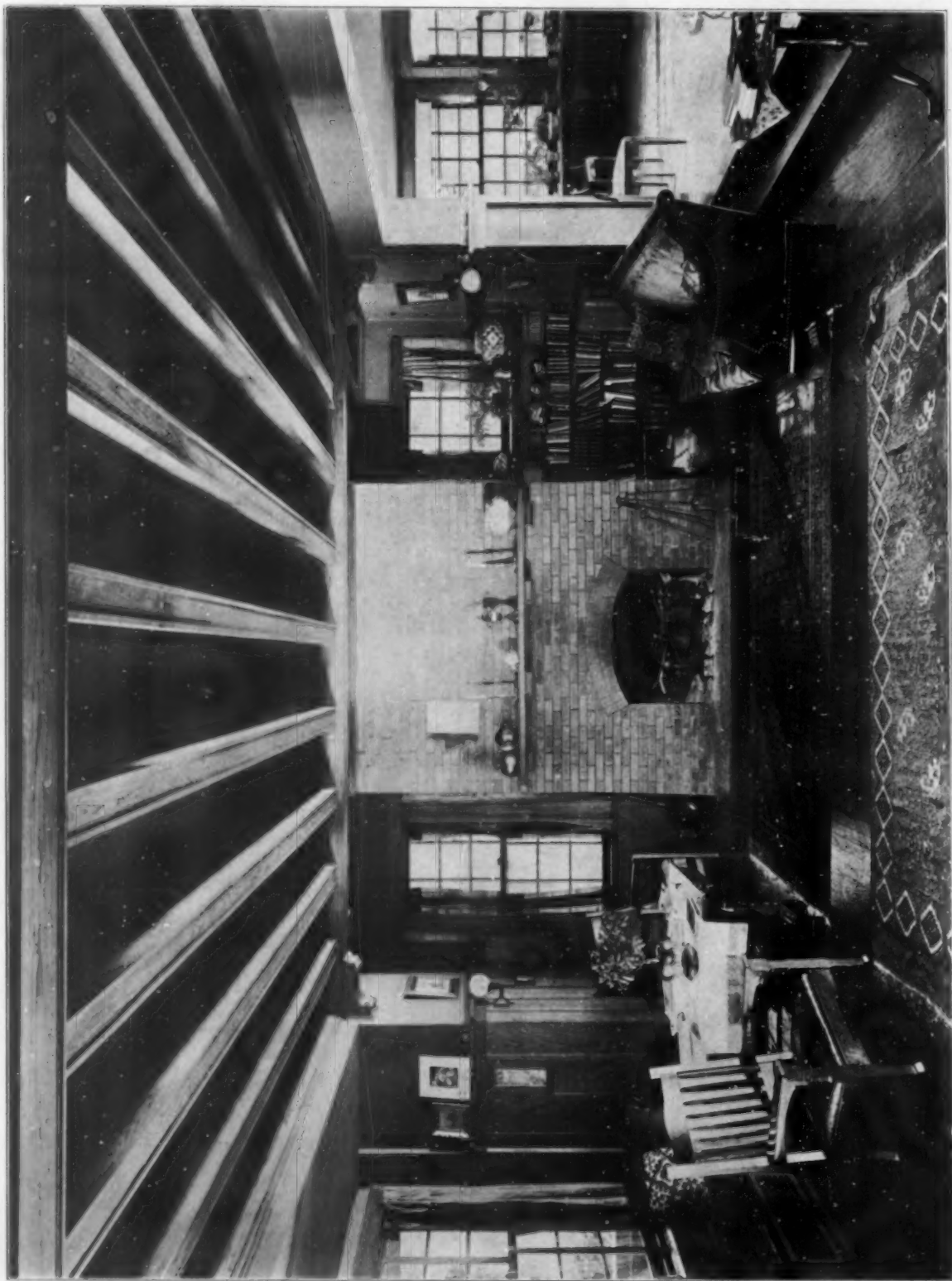
In the suburbs of our great cities and many of the smaller towns this fact is illustrated forcibly by the style of house which, during the last decade, has been gradually superseding the cottage of earlier times. In the young cities of the middle and far West this is especially noticeable, each locality

showing, even in its small houses, some distinctive characteristic in its architecture. In Southern California the bungalow has sprung up almost like a mushroom in a night; the spreading eaves, the wide shadowed veranda, the convenient and concentrated arrangement of the one floor, is well suited to the needs of that climate and country.

The family man of small means, who, until



"TO COMPLETE THE HALL A PAPER OF COLONIAL DESIGN SHOULD BE SELECTED"



A MINGLING OF MAHOGANY AND MISSION

recently, had no thought or ambition other than to secure the most desirable location and a cottage in the best repair for his \$20 a month, has now realized that for a like monthly payment the property may become his own. With this realization has awakened the ambition to make of his house, however small, a real home,—this explains the change in the architecture of the small house in recent years. When an architect plans for the individual the result is, or should be, characteristic, and therefore much more interesting than where one design serves for dozens of houses.

The wise man in building for himself a home, considers site, environment, and the proposed floor plan relatively, and designs his interior decoration and even furnishing, with these various points well in mind. Fortunately, with the passing of jig-saw work and grills from the wood trim of the interior, the brass and onyx table, the plush covered rocker, with all that these stand for in furniture, is fast disappearing.

Suitability, dignity and simplicity of line and treatment, well handled masses of color, with values carefully considered, are the points that make for success in the interior finish, decoration, and furnishing of a small house. However inexpensive the wood chosen for the standing woodwork, it is now possible to obtain beautiful effects by its treatment with stains and dull varnishes. Built-in seats, ingle-nooks, bookcases, buffets, etc., go far toward furnishing the rooms, and at small additional expense when considered in the original plan of the house. Windows also may be made most decorative.

The architectural detail of the interior of a residence should be in complete harmony with the exterior. This is, of course, the responsibility of the architect. The wall covering, drapery, and furniture, however, are not always so well selected, yet in these details harmony is quite as important.

The fan-shaped transom and leaded side lights which frame the ivory panels of a Colonial front door should light a hallway where the standing woodwork is of ivory enamel, accentuated by mahogany doors, with the hand rail and newel post of the stairs also of mahogany. So far the architect's hand is shown. But to complete this hall a

paper of Colonial design with furniture to match should be selected. This consideration of exterior, interior and furnishing together, is applicable to the small house as well as to the mansion.

In deciding the color scheme for the interior of a house the woodwork is frequently made the keynote for the whole. A stain of some soft nut-brown shade—seemingly Nature's own coloring—is given the dull finish that serves best to bring out the full beauty of the grain. Where rooms open well together the tone dominating the principal room should be repeated in the adjoining apartments.

Many householders are possessed of certain furnishings which, for reasons of economy, or from association must be retained. When this is so these should be carefully looked over and mentally adjusted to the new rooms. By having them well in mind that scheme of finish and decoration can be determined upon which will prove the best setting for them.

There is no call, and indeed, no place for period furnishing in the small and inexpensive house. If one be the fortunate possessor of some old pieces of mahogany, suggestive of Colonial days, it is well in making new purchases to select something built on Chippendale, Heppelwhite Colonial, or Georgian lines. There is an excellent chair called "Windsor" fashioned after those used by the Pilgrim fathers, and brought by them overseas. These are made in mahogany and birch, and sell for six and eight dollars each, and may be given any finish desired; not only are the lines of these chairs good, but they are also most comfortable.

In the furnishing of a house where the interior architectural detail shows the simple lines of the one here described, there is no furniture more fitting than that of the so-called Mission or Arts and Crafts. It is not, however, impossible to use a piece or two of this style furniture where other chairs and tables are of mahogany, provided the latter are not Oriental or French in style.

The house of which this article treats, was well planned and well built, and in the planning the needs of its occupants were carefully considered and met.

The low-studded front door was of Dutch design, the upper section filled with leaded bull's-eye glass, against which hung a dull

green curtain of raw silk. This wide door opened hospitably into a living-hall, in dimensions 12x18 feet; the standing woodwork, including wainscot and beams, was entirely simple in form and treatment. The wainscot showed flat panels with unmoulded stiles and rails. The wood was selected ash, the beautiful grain well brought out by the greenish-brown stain known as Bog Oak,—this was given a perfectly flat finish. The three feet of wall above the wainscot to the heavy molding at the ceiling line was covered in tapestry paper showing the soft greens of foliage, picked out with some yellow and the dull brown of tree boles melting into a smoky blue background. This paper cost but sixty cents a roll of eight yards, and made a most acceptable wall covering used above the brown green of the wainscot. The yellow tones shown in some of the foliage was repeated in the ceiling tints. This room opened into the dining-room. The wide fireplace here was flanked on either side by built-in seats or ingle-nooks, above which shelves were set. The woodwork in this room was more decidedly brown, showing no green, but harmonized perfectly with that of the hall.

The dining-room furniture had been purchased in an unfinished state, was also of ash, and stained and finished to match the brown woodwork. The rough plaster between the beams of the ceiling and showing above the wainscot, was stained a deep pumpkin-yellow,—a color which was a stronger shade of that used on the ceiling in the hall. The casement windows showed small square panes. At the western end of the room these were set high above the wainscot. The wide shelf which formed the sill, held a row of blue and white pots, in which symmetrical dwarf pine trees were planted. Run on slender brass rods, placed close against the glass, were yellow, soft linen curtains,—these had been made from old linen sheets, dyed to exactly match the tint of the plaster.

When the room was completed it was discovered that the Milwaukee brick, of which the fireplace and mantel were made, showed an irregularity of color that in some places was not in harmony with the color of side walls and curtains; it was therefore determined to stain these. The mortar was carefully scraped out and the bricks given a coat

of Pollard Oak Wood Tint; this brought them to a more even tone, and showed a tint of brown harmonizing with, though much lighter, than the color of the woodwork. The mortar was stained in mixing and showed almost black when the bricks were re-pointed. The fixtures and hardware in this room were of wrought iron, simple almost to crudeness in design and make. Over the centre of the dining-table, suspended from the beam above by iron chains, was a spreading shade of porcelain; over this was placed a flounce of fluted silk, in a much deeper, browner shade of yellow than that used on the plaster; this was trimmed about with heavy silk fringe in the same color. The effect was extremely decorative and rich in appearance, the cost, however, was but little. Clustered under this porcelain shade was a group of electric light bulbs.

Much blue and white china was used in this dining-room. Some especially good pieces selected for decorative use were set upon the plate rail, which finished the wainscot, where they showed well against the yellow background. On a small teak-wood stand on the dining-table was a wide-lipped brass basin. From the centre of this, apparently unsupported, sprung straight stalks of blue flags, the sword like leaves and conventional blossoms making a most decorative effect. This brass bowl had been picked up in Chinatown and was a barber's bowl. The joined sections of metal set in the bottom of it were also Chinese in construction and was known as a turtle, the stems of the flowers were introduced into each section and thus held firmly in place, the bowl being half filled with water.

A blue, white and gray Japanese rug was used under the table, the floor of maple having been treated to a coat of golden-yellow stain was finished with a soft polish. The same stain and finish were used on the floors throughout the house, all those on the first floor being of maple.

The living-hall, which, perhaps, by right of precedence, should have been described first, had curtains in its doorway of a domestic tapestry which repeated the color and design of the tapestry paper used above the wainscot,—this tapestry is fifty inches in width and sells for \$2.75 a yard. On the dining-room side of the door a dull blue cotton velvet



THE PASSING OF JIG-SAW WORK AND GRILL FROM THE WOOD TRIM

was used as the lining. These curtains were made, as were all door curtains throughout the house, without interlining, and the edges closely stitched in several rows as a finish. No cord or guimp was introduced, they were run by a loose casing at the top on the curtain pole. The first hanging of these curtains had been from rings; these, however, were soon discarded for the other arrangement, as the folds under this treatment were

more accurate, and there was no sagging.

Dull green raw silk, almost pastel in shade, was used for the curtains at the casement windows, these were run on a rod set close to the glass, and finished with a three inch hem. The window seats, of which there were two, were upholstered in the tapestry, as was one large winged chair, which was invitingly placed near the reading-table.

Carefully chosen and beautiful Oriental

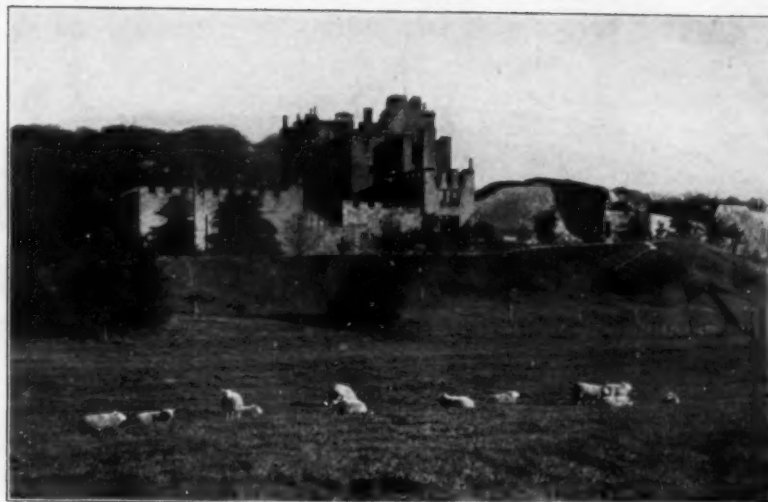
rugs were used on the floor,—these had been picked up at various auctions, and, save in time expended in seeking them, had been moderate in price. A Khiva Bokhara, showing the beautiful mulberry red one finds in them, mingled slightly with dull blues, greens and black, was the *chef-d'œuvre* among them. The fixtures in this room, as well as the hardware, were of brush brass, simple in design. The built-in book-shelves were well filled and much care was taken in the placing of books to make an attractive color arrangement of their bindings. No smallest detail of color effect was missed in the furnishing of this room. The table, Morris chair, several straight chairs, and the desk were all of Arts and Crafts design and of black oak. The mulberry red of the Khiva rug was repeated in the crinkled sheepskin with which the cushions of the Morris chair were covered. A tall green vase of Chinese ware had been converted into a lamp which wore a shade of pierced metal, lined with green silk. Few pictures were used. Some pieces of copper and brass in quaint shapes were placed decoratively; against the wainscot a fragment of plaster frieze was hung, stained brownish yellow and given a wax finish. Except the rugs in this room there was nothing which was really costly in its furnishing. The chairs and heavy table had been purchased from the same firm who made the dining-room set. This furniture can be had in all of the simple designs suggestive of the Arts and Crafts which are now so favored. They are well made and strong but simple in construction so that their cost is nominal. Opening from this living-hall on the north side was a small room fitted as a smoking-room and den. Here the walls were covered with two-toned dull blue fibre paper, the woodwork was stained black. The ceiling to the picture rail, which was set at the tops of doors and windows, was tinted in a shade of *café au lait* that was repeated in straight pongee curtains which hung at the windows, these were decorated across the lower end with a conventionalized stencil design in blue, dull old red and black.

The mistress of the house had not only done this work but made and designed the stencil. These curtains were very beautiful and Oriental in appearance. Some rich bits of

Oriental embroidery had been converted into pillow covers and were used on a long deep window seat, which served as a lounging place in this inviting room. The mattress pad which covered this seat was upholstered in dull blue velveteen, and beside the embroidered pillows referred to, there were others covered in raw silk in shades of dull green, blue and old red. Hongkong wicker chairs were used here, and they also were furnished with soft loose cushions. A collection of interesting foreign photographs framed in narrow flat black frames were well grouped on the walls, the blue paper making an excellent background. Tabourets and low stands of teak-wood and black stained oak were conveniently placed. The stands held brass and copper jardinières with growing plants.

The rug was a Wilton of small Persian pattern, reproducing all of the various colors used in the room.

The kitchen which was only divided from the dining-room by a butler's pantry of narrow confines, was not the least attractive feature. The standing woodwork here was of yellow pine, and had been treated with three coats of Shipoleum, a tough varnish which well withstands heat and moisture, and has so high a gloss as to render it sanitary and readily cleansed. Above the four-foot wainscot, (ceiled, tongued and grooved) the walls were covered with a washable paper, of blue and white tile design. At the windows were hung curtains of blue and white linen crash. There were wide sills to these casement windows, and on these were set red flower pots in which grew geraniums. The cooking utensils had been selected with much care, and had decorative qualities as well as utility to recommend them. The blue and white enamel ware, the long-handled copper saucepans and big-bodied brass boilers, added greatly to the attractiveness of this unusual kitchen. The floor was covered with blue and white linoleum, and above the range the chimney-breast was painted a strong brick red in oils. Above the artistic qualities one felt in looking at this room the thoroughly sanitary and washable possibilities of everything. Floor, wall covering, curtains, chimney, all were capable of being thoroughly cleansed with soap and water. A row of potted flowers adds to the quaint effect.



Bothal Castle

AN ENGLISH CASTLE AND ITS VILLAGE

BY THE HONOURABLE MISS SACKVILLE WEST

BOOTHAL CASTLE, as it now stands, is only the great gateway of a larger castle of much greater importance which was destroyed by Cromwell in revenge for a successful resistance against his troops. Its owner, at that time, was the famous Royalist General, The Marquis of Newcastle. It now is the property of the Duke

of Portland, and is the residence of his agent, whom he honours with a visit every year on the occasion of his agricultural show. It is charmingly situated in one of the many small and beautiful valleys which are formed by the rivers of Northumberland and, snugly ensconced among high banks, clothed with trees of the most varied foliage,



BOTHAL VILLAGE



THE CASTLE FROM THE SOUTHWEST



THE WEIR ON THE RIVER WAUSBECK

An English Castle and Its Village

lies hidden far from the streams of daily traffic. The gorgeous tints which October frosts bring out are said by travellers to rival the best effects of the Hudson River hillsides.

The history of the castle is lost in antiquity. All we know is that in Saxon times it was "The Mansion House," which is the Saxon meaning of the name Bothal, or Bottle—a term occurring very generally throughout Northumberland. As The Mansion House it was no doubt a place of strength. It is built on a rocky eminence, with an open space or small valley. It commanded the ford across the river which washes its base and probably filled a moat which surrounded it, the remains of which have now disappeared. The few cottages of the retainers nestled

under its protection, as also the church, of which there are still Saxon remains. One interesting feature of this church is that it has neither tower nor steeple, but only a belfry with the somewhat unusual number of three bells. A steeple would, of course, be out of place in a narrow valley, shut in by woods on all sides: a tower, such as is often found in the border county, was useful as a refuge in the case of the Scottish raids, but here, under the wing of the castle, it would not be wanted and a simple belfry supplied the musical call to the services of the church.

In the time of Richard Coeur de Lion, a license was given to fortify The Mansion

House in the style of the Norman Castle. It was probably bought, as it is well known that in order to carry out that crusade, on which Sir Walter Scott has thrown his ro-

mantic glamour, King Richard sold these licenses to every baron who would pay his price. From that time, and probably long before, the barons of Bothal took a leading part in the public life of the Border. In Edward the Third's reign there was a further strengthening of this important hold; and the great gateway as it now stands is a relic of the great work. Along the course of stones below the parapet are fourteen shields of all the neighboring barons who gave their help. In the place of honour is the shield of King Edward;

and it is interesting to note that it perpetuates an act of false heraldry, which was corrected at once after giving rise to a jest by Philip of Valois on the ignorance it displayed of the principles of that fascinating branch of learning.

Up to this time the castle and manor were held by the Bertrams, of the Norman family of Baliol, which gave a king to Scotland. The first Bertram had married the heiress of the Saxon Guysulf, according to the system generally pursued by William the Conqueror, of providing beauty and wealth for his followers at the expense of the conquered country, and at the same time



THE CASTLE FROM THE SOUTH



BOTHAL MILL

linking them together. They now passed by marriage again to the Ogles, who held other castles and manors all over the country, and remained in their possession till another heiress married Sir Charles Cavendish and was the mother of the great Royalist General referred to above.

During his exile after the defeat of Marston Moor, brought about by the characteristically false impetuosity of Prince Rupert, the castle was laid in ruins as a punishment for his loyalty. And when he returned the family settled down at Welbeck and has remained there ever since. The village of Bothal was probably built out of the ruins of the castle; and the gateway remained open to the weather till it was roofed in and made habitable about sixty years ago.

It may be interesting to note that this Sir William Cavendish, Marquis of Newcastle, was the grandson of the famous historical

Bess of Hardwick, who was famous as the builder of the most stately homes of Chatsworth, Hardwick, Oldcotes and Welbeck. It was said that a gipsy foretold that she never would die as long as she kept on building. She was ninety when she undertook to restore the great Castle of Bolsover. During the progress of the work a very hard frost set in; she had fires lighted on the walls to keep the work going, but at last the frost conquered them and her and she

died. In the adjoining church, which dates from Saxon times, there is a beautiful alabaster tomb of Cuthbert, the last Lord Ogle, and his wife, the second finest in the county. He had filled the windows with rich stained glass which, however, the Puritan spite of Cromwell's followers destroyed, leaving only relics which are the envy of modern artists. From Morpeth to Bothal the river Wausbeck passes through a well-wooded, rocky gorge of about four miles; half way are the



BOTHALHAUGH GARDENS

An English Castle and Its Village

remains of the Lady Chapel, an oratory situated on the banks of the neighbouring river Coquet, which tradition connects with the well-known romance of "The Hermit of Warkworth," of which two sons of the Bert-ram family were the heroes.

Overlooking the castle are the banks which form the grounds of Bothalhaugh, a house built in the Elizabethan style by the Rector of Bothal, the Honourable and Reverend William Ellis, whose mother should have received the title of Baroness

of the ground to produce masses of flowers, chosen for their effect and not their rarity, and such as shall supply a succession of colour. On a broad expanse of green turf about four hundred yards long and ten yards wide, in the earliest spring a brilliant mass of snowdrops and crocuses give an artificial sunshine at the time when a cloudy sky dulls the scene. This is followed by another broad border of the lovely blue Siberian squill. Following these, in other parts are daffodils by the acre. Then



STEPPING STONES ON THE RIVER

Ogle, if her father, the Duke of Portland, by an historical oversight, had not so settled his property that the more valuable but less interesting London property should go to his daughter.

The grounds at Bothalhaugh are interesting as an attempt to help instead of forcing nature. They have an extent of eighty acres. They are chiefly on a high bank overlooking the river Wausbeck. Apart from a collection of evergreen and deciduous trees seldom seen, advantage has been taken

the view is enriched by masses of the Japanese crab, Paul's double crimson and the double pink and white thorns. Then the columbines of various hues light up a whole bank. When these have faded away, fox-gloves take their turn. There is a drive of half a mile bordered on both sides with hybrid sweetbriar, and Japanese roses which fill the air with their fragrance. Later on an acre of the Japanese meadowsweet, *spiræa palmata*, entrances the eye with its soft rosy blooms. The stately giant polyg-

House and Garden

onum overhangs a brow, the great cow-parsnip, otherwise called "giant hemlock," some being over ten feet in height, forms a striking avenue, and the huge leaves of the *Gunnera* take the visitor by surprise at a bend of the walk. The prettiest of walks by the riverside, which in the sunshine looks like a sheet of blue spread under a canopy of green, engrosses the eye of the angler who watches for the signs of the fine trout which furnish him with his beloved sport, till suddenly he comes upon a dell furnished with bamboos and Japanese cedars carpeted with daffodils and forget-me-not, and one of the great masses of primroses and polyanthuses which stretch for many hundred yards, delight the

eye and fill the air with the odour of spring.

I must not forget to mention that this beautiful spot offers a home to a wonderful variety of birds; from forty to sixty different kinds can be found. Here are a few: The yellowhammer, the chaffinch, the greenfinch, the robin, the fieldfare, the corn-crake, the swift, the swallow, the water wagtail, the ousel, the sandpiper, and now and then a flash of brilliant blue fleeting across the river reveals the presence of the kingfisher; and of a summer's night when the air is laden with the perfume of the flowers mingled with the sweet notes of the birds, Bothalhaugh may well be called a perfect "Paradise."



BOTHALHAUGH

SOME USES FOR FIELD STONE

BY PHEBE WESTCOTT HUMPHREYS

A CELEBRATED builder recently gave us sound advice when we consulted him as to the best plans for chimney and fireplace for a mountain bungalow: "Practice economy in other respects if necessary," he said, "but don't give up a fireplace if you would follow the example of the early settlers in your mountain home, and make the most of the materials at hand. For the Indian's wigwam, a bare spot of earth two of three feet in diameter is the sole requisite for the family hearth. In the log cabin of the pioneer, which I hold in still higher reverence, a hollow pyramid of durable stones, roughly heaped together and pointed perhaps with clay, diffuses the warmth and comfort in which the germs of a higher civilization begin to grow. For the home of an honest man, than which no worthier object of veneration can be found on the face of the earth, a simple niche of any incombustible material with an outlet for smoke and a hearth for ashes and the household gods, is the fundamental essential of that feature without which no house is complete. And while you are about it, give the chimney and fireplace the effect of completeness and appropriateness that can be obtained in no other way, by building of the field stone in the vicinity of your bungalow."

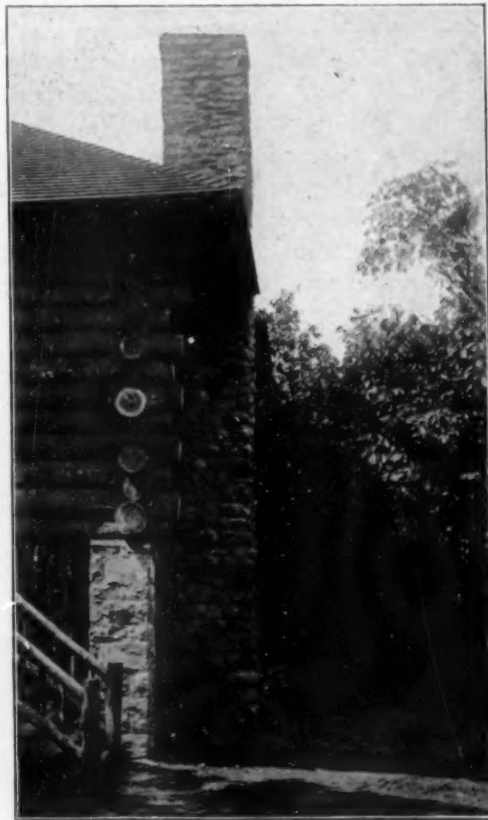
We have come to realize the soundness of this advice by studying the summer homes not only in our favorite mountain fastnesses in the Pocono regions, but also in the Adirondacks, and along the lower sec-

tions of the Blue Ridge. In the latter, sharp, rough, field stone (frequently offering many decorative features) comprises the principal building material, in connection with logs, in the bungalow building, while in the mountains above the Delaware Water Gap, especially at Buck Hill and in the Poconos, cobble stones are more plentiful than any other natural variety of building material.

It would seem at first thought that here is a field stone simply impossible for practical building material, and yet during the past two or three years wonderful results have been accomplished with the immense quantities of small, smooth, round stones commonly designated as "cobble," of which the mountain slopes in these sections are largely composed.

When cobble stones were first denounced as an impossible building material, it was because of the very feature that is now considered ornamental in wall and chimney construction,—their smallness and their smooth surfaces,—which offered little hold for the mortar or concrete in forming a firm, strong wall. Especially was this the case in outside chimney building, but this objection is overcome by the use of pure cement or the addition of concrete in cobble building.

Chimneys show their purpose, and serve as a relief to the monotony by being carried up on the exterior of the bungalow walls. They not only form an ornament by having their projections on the outside, but also save room within—an important feature



A FIELD STONE CHIMNEY FOR
A LOG CABIN



HOW NATURE HELPS

where the popular phrase "mountain bungalow" means simply an inexpensive summer home of limited dimensions.

In all cobble work, especially in chimney building, good foundations are of first importance. The cracks in the stone work that will surely result from carelessness in this respect are more unsightly and more disastrous in cobble walls than in those of rougher stone of uneven surfaces. In regard to foundations much depends on the natural bed upon which we are to build. Rock, as may be supposed, is the most substantial, and next to this gravel or hard-pan. Large, flat stones should be placed at the bottom, and when these do not get a perfect bearing, they should be imbedded in a layer of cement or concrete, the thickness depending upon the nature of the substratum.

When there is any part of a foundation resting upon a rock, it is necessary, if practicable, to run all the trenches down to this; for in case the portion resting upon the ground should yield, that upon the rock remaining solid, the walls must settle unequally, thereby materially injuring the building, and throwing it out of level.

Chimneys, owing to their height, and also to the fact that little attention is usually paid to their foundations, are very apt to settle, and where they join the walls of the building, cracks are sometimes found extending throughout their length. A cobble-work chimney of goodly dimensions will naturally be the heaviest portion of the bungalow, even when cobble walls form a decorative foundation above the soil. The chimney should accordingly be placed upon the natural foundation. If there is a shelf of rock on the building site on a mountain slope, if possible have the plan of the building so arranged that the chimney may be erected upon this firm natural foundation, with the made foundations of stone and concrete supporting the remainder of the building.

For the interior finish, and the ornamental work about the open fireplaces, cobble work is more appropriate than any other field stone that could be used. The rough stone frequently used for this purpose, owing to the coarseness of its surface, presents a very objectionable feature before it has been long in use. The inevitable collection of soot and



AN EFFECT WITH RAKED-OUT JOINTS

Some Uses for Field Stone

ashes settling about the open fireplace soon gets into the stone, producing a grimy appearance impossible to clean. In constructing an open fireplace in a Buck Hill bungalow, the owner discarded the plentiful supply of cobbles which Nature had provided on his building site, and with patience, and no little expense and delay in the building, collected a number of big, rough stones, with their surfaces covered with lichens and mosses. The effect was decidedly picturesque, and seemingly appropriate for the mossy rustic furnishings surrounding, when these mossy stones were set in place to form the face of the fireplace, but the collection of soot soon destroyed the lichens and finally blackened the rough surfaces of the stone, until all beauty and fitness were lost. In the fireplace of a neighboring bungalow, small smooth cobbles were used entirely for the outer surfaces, with a lining of fire-brick for the fireplace; and although the opening was both high and wide, with a deep throat provided to give the smoke a good, easy start, the rugged appearance of the whole was not in the least destroyed by the massing together of the many small stones, which required little cleaning to keep them in good condition.

A combination of cobbles and larger stone with comparatively smooth surfaces, is also used with good effect where the fireplace is massive, with the stone work extending far above it to support a succession of mantels. The largest stones are used at the base of the



A CHIMNEY AT POCONO

fireplace, on either side of the open grate, and also for arching the opening—although the stones for the latter purpose are somewhat smaller, and of uniform size. Then above the arch the cobbles are used; with mantels formed of slabs of stone built securely into the cobble work. A stone tablet for inscription is also set firmly in the cobble facing above the upper mantel.

The primitive effect of the cobble-faced fireplace is charmingly increased by appropriate selection of the hearth, and provision for the fire. The material used to form the hearth—in this instance big slabs of stone being most appropriate—should extend well out into the room. This will not only increase the effect of massiveness, but will insure less risk from flying sparks, and less floor covering will be required. Nothing can



A FIELD STONE FIREPLACE

House and Garden

surpass the effect of the big blazing logs, usually found in the mountain bungalow on the breezy hill slopes, on cool summer evenings and in the early autumn. Usually the burning of logs proves the least expensive, and the most convenient, in such surroundings; but when for any reason the bungalow is so situated that it becomes necessary at times to burn coal, ingenious contrivances may be arranged that will produce old-timey effects. One especially novel was recently admired in a bungalow fireplace. It resembled a sort of iron basket, very long and narrow, made to order for the owner. When this was filled with coal it was set on and-irons in the same manner that a backlog

would be adjusted; and it could easily be lifted off at any time that a wood fire was preferred. Another quaint contrivance consisted of a genial mass of blazing coals confined in a three cornered basket swinging merrily from a crane suspended above the hearth. This was found in the bungalow of a family where the ancient crane had tender associations, and one of special antiquity had been inherited. But where it is possible to indulge in an abundance of wood for the open fireplaces, nothing can ever quite fill the place of genuine, cheerful, old-time backlogs and fire-dogs—least of all the unimaginative modern substitutes of gas-log or flaming asbestos.



Photograph by Mr. Wilson Eyre.

Cuernavaca, Mexico

THE AMERICAN COUNTRY HOUSE

BY E. P. POWELL

THE American country house is hardly yet to be found. Its first principle is that it shall fit the place where it stands. I have just driven by a new country house, that, although not large, represents a Greek temple; a mediæval castle, with a tower; a Swiss chalet; and something more; and, of course, it has no possible adaptation to its surroundings. It is foreign and composite; a study in architecture, historical; and neither pretty nor convenient. Precisely why the owner built it is not easy to determine. He probably saw a picture something like this structure, and employed an architect to make it cheap enough for him to build. Unfortunately I am not naming an exception. Not far away, indeed the very next new house that I saw was unpretentious enough, but was positively square, and sitting about three rods from the road, with flower beds around it, and three or four of what we call "ornamental" trees—two of them were white cut-leaved weeping birches. You might have labeled this building "Warranted to catch the dust!" or "A good observatory for watching the highway!" There was a bit of lawn in front, two rods square or more, on which lay a lawn-mower—evidently in daily use. In sight, to right and left, and behind the house, were brush heaps, weeds galore, and in the distance potato fields and a half-trimmed orchard. Bluntly, this is not living in the country. It is a destroyed country or desert life. The house itself, and the lawn, and the trees, and the flower beds, neither alone or combined, expressed an idea. Nothing said home, or joy, or peace.

Not far away, and up a glen road, I came upon another new house; very simple in its surroundings and structure, with many native trees standing around it; and a grove of lindens to the right, under which I saw a dozen or more hives of bees. Broad, roomy verandas surrounded three sides of the house; a spirit of welcome and ease filled the whole place. The house itself sat easily among the trees, and on a knoll, with slopes to the south and east. On the side facing the sun-

rise there was a big sun-bath window, and on the opposite side there was a balcony, from which the owner could look over the hill slopes, and, swinging in his hammock, could watch the sunset. I could not drive by this house without a conviction that here was something approaching the coming American country house. It sat so far back from the street that a cloud of dust could not reach it. Its surroundings were evenly and equally beautiful, without any features of conventional art; and there were no little bits of lawns to be fussed over. The drainage was easy, down an even slope, into the orchard; where I judge it was used in a compost pile. I noted a windmill which seemed to be drawing water from a well, from which it was carried directly into the house. The drives were sufficiently broad and natural—turning around groups of trees and shrubs, and then from the house reaching the barn. To the west there was a superb natural windbreak of elms and maples. As near as I could determine the smaller trees were native wild cherries. Viewing the place as a whole, you felt the lack of conventionalism, the quiet simplicity, and the ease with which it could be worked.

Half a mile farther, and in full sight of a big, square, union schoolhouse, built directly on the roadside and in the dust, was another new country house—in proximity to the village, and pretentious in proportion. This time I had found "Old Colonial"—in shape, in porches, and in color. There were some Doric pillars—too big for the house (a good fault); and the whole affair set out in the sun, as if to dry. The yellow was disagreeably conspicuous; while it would have been cool and refreshing if seen in a grove of maples—or partly concealed and partly revealed by orchard trees. The big square house in the country is suggestive of a large pocketbook, of huge crops in storage; and is not disagreeable if well surrounded by trees; and if not surmounted by an observatory, which is never used, and the accumulated cobwebs in which can be seen from the street. A miserable

style, however, is the combination of square, solid, heavy walls with small pinched porches, and narrow verandas—in which the railings and spindles are so weak as to give way to a foot pressure. This lack of proportions is one of the most common and worst features of our newer country houses—quite like a full-grown man set on twelve-inch legs.

I have preferred to give a few of these illustrations, before asking and trying to answer the question, "What ought the country house to be, and be like." The Norwegians have a native style; so have the Swiss, and the French, and nearly every other nation but our own. An American country style cannot, of course, be as definite as those of smaller countries, with fewer variations of scenery and methods of living. Our country people range all the way from dairying districts to corn-growing prairies; from the wheat fields of Dakota to the olive orchards in the valleys of California. A New Englander can hardly build with wisdom the adobe ranch house of New Mexico, nor are his house needs exactly those of the resident of Georgia or Florida. Still there are enough needs in common, throughout the whole country, to create an American style. In my illustrations I have suggested some things that certainly must be omitted. As a rule we may lay down the following points as essential. In the first place the American country house must not be a city house, or an imitation of it. Its needs are entirely different. But of this I enlarged sufficiently in my former article. Next to this the country house should "possess the country"—that is, have a good degree of retirement. I place emphasis on this point, because so many of our country homes line the roadside. They do not possess that quiet and peaceful atmosphere, which should be a characteristic in contrast with city life. Any one possessed of five or ten acres can have his house, advantageously, at quite a distance from the street; if not in the centre of his property. This will give him an advantage in reaching his orchards and gardens as easily as he reaches the street. He will not be much farther from the people; and the cost of building a good driveway will not be serious. I find that I can sustain, in fine order, a half mile of drives, with hedges, at very little annual expense.

A well-made road or drive needs only watchfulness during driving showers, to keep it in excellent condition for many years.

This rule of retirement should be modified very decidedly, where farms are large and population scarce. In such a case I believe it is wise for owners to build on adjacent corners of their property, so that two or three, or even four farmers, may have their houses within call of each other. This makes a co-operative group, of great value in case of illness or danger. But in these days, when we have the rural telephone, our houses are very closely linked, even when not in sight of each other. Country life now has nearly all the advantages which twenty-five years ago were confined to urban life. Rural free mail delivery is a fine illustration of the new order. Instead of crowding together to secure conveniences, they are brought to our doors, wherever we are.

In the third place, the American country house should be specifically endowed with a good outlook. While in the country we forego the pleasure of seeing people, we all the more should be able to see trees, valleys and hills. What we go out to find is communion with Nature. Nearly every homestead in the Eastern States can afford a knoll, or slope, giving a delicious bit of scenery, or an outlook over broad valleys, full of villages. The countryman should take care to secure these landscapes, as a part of his daily intellectual and moral life. It is not easy to estimate how largely such things go into the make-up of children. Asa Gray used to call the trees that filled the valley before him, his college professors. Emerson insisted:

"One harvest from your field,
Homeward brought your oxen strong;
Another crop your acres yield,—
Which I gather in a song."

I should place next in order the securing of good drainage. In fact, sanitation is so important that you may not rank this as a requisite any less important than those already mentioned. If a high point has been selected for the house, it matters very little what system you adopt for carrying off waste—only carry it where it can be used; best of all into a compost pile, several rods from the house. Such a pile grown over with squashes or melons during the summer is

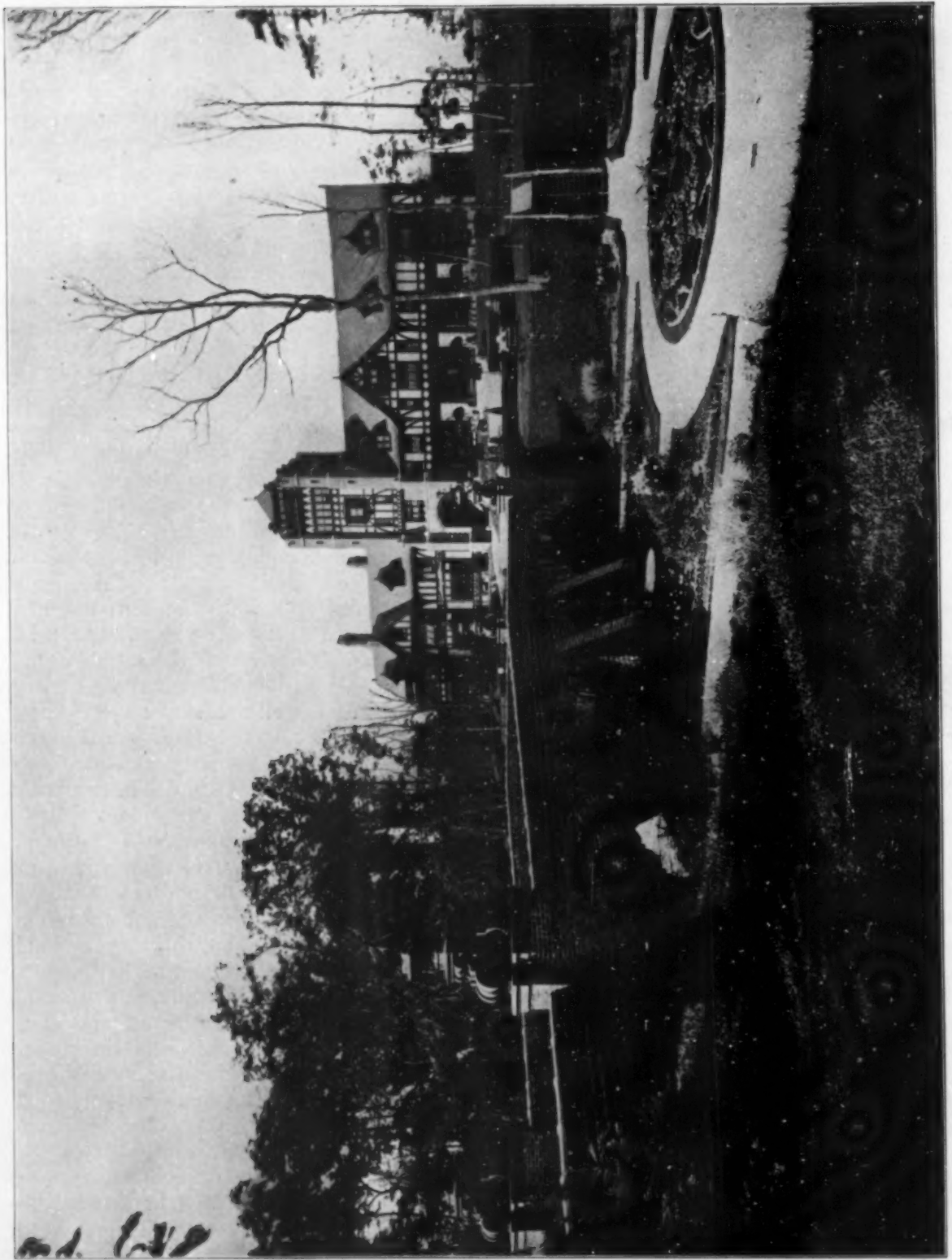
never offensive or unsightly. I put with this point an abundance of shade, because it is a fact that trees do a great share of our drainage work. They take up the poisonous water, use the carbon gases it contains, and send out wholesome oxygen or ozone for us to breathe. It is hardly possible for a home to be healthy without abundance of shade trees—not only for the shade they afford, but for the work they perform in drying and purifying the soil. I am sorry so few people in our villages and on our farms comprehend this. I have seen noble shade trees cut down for the purpose of letting "the sun dry up the puddles quicker." The sun will do it, but it leaves the poison behind.

A country house and home should have, after all the rest of its privileges are counted, above all, a sort of unity, and unified expression. I can explain this best by saying that a man, with diverse features, has an expression which combines them all. Yet there are hundreds of country homes, many of them costly and elaborate, that give no expression whatever. They are simply a composite of notions, built and planted. Brush away all thought of imitating somebody else. Let your house express yourself. Do not be afraid of oddity, but do not seek it—for then it becomes freakishness.

Now for the inside of the house. I do not propose an essay on architecture, or upon furnishing. There are, however, a few points about which builders and owners are very perverse. I shall sum them up very briefly: (1) Invariably begin with a good cellar. Let it be thoroughly ventilated, eight or nine feet to the ceiling, and grouted so as to be as dry as an upper room. It should be light, and contain windows that admit sunshine. (2) A country house requires a good old-fashioned kitchen; large, well ventilated, and furnished with every possible convenience. It should be such a room as one can sit down in with a homeful feeling. We are rapidly getting away from our servitude to servants. Electricity will soon do most of our work. Some of the trolley lines are already offering to sell power to farmers, at a low rate. The kitchen will soon be the power room of the house. (3) Each member of the country family should have a private room; a room not easily invaded by any other person, where

his or her individuality can be worked out. Sleeping together should not be thought of; and it is almost as important that two minds shall not be brought into constant collusion. (4) Social life should be provided for in a large family room, with music and games. This room may or may not serve as a reception-room for visitors. (5) The dining-room should be cheerful, and cool, and associated with the conservatory or greenroom—if there be one. In other words, it should not suggest dining, and nothing else. (6) A country house, even of quite moderate cost, may have a bath room as easily as a kitchen. Such conveniences abolish the monstrous sight of outdoor closets. (7) Big verandas, broad and hearty, cost very little, and should be invariably a distinctive feature of the country house.

I asked a friend to give me half a dozen rules, growing out of her own life, as to the furnishing and management of a country home. I quote from her reply: "My Dear Sir: The chief trouble is either too much fussing, or too little fussing. We either are working ourselves to death, or we are slovenly. My rules are: (1) Take down nearly all the curtains, and dispose of them; they are mostly terrible dust catchers, and not needed where a house is well shaded. I prefer vines growing on the outside. (2) Dispense with lath and plaster, and ceil your rooms with some pretty native wood. (3) Throw nearly all the bric-a-brac out of the window. It is most of it worthless from every standpoint, and it makes lots of work. (4) Have just as many fireplaces as you can work in. There is more comfort and pleasure and rest from a fireplace than from any other household appurtenance. (5) Have tight, hard floors oiled, but not varnished—with no carpets and few rugs. (6) Have your closets and cupboards and bookcases set into the walls; this plan saves an immense amount of work, beside expense. (7) Have a thoroughly good well, drilled into the rock, and at least two large cisterns—all of them piped into the house. I have given you one of my notions for each day in the week. I hope they will do you good, and that you will agree with them, as you think them over." Every word of which is most excellent advice that should be taken to heart.



THE BRICK BRIDGE

"KILDYSART"

A SUMMER HOME AT DEAL, N. J.

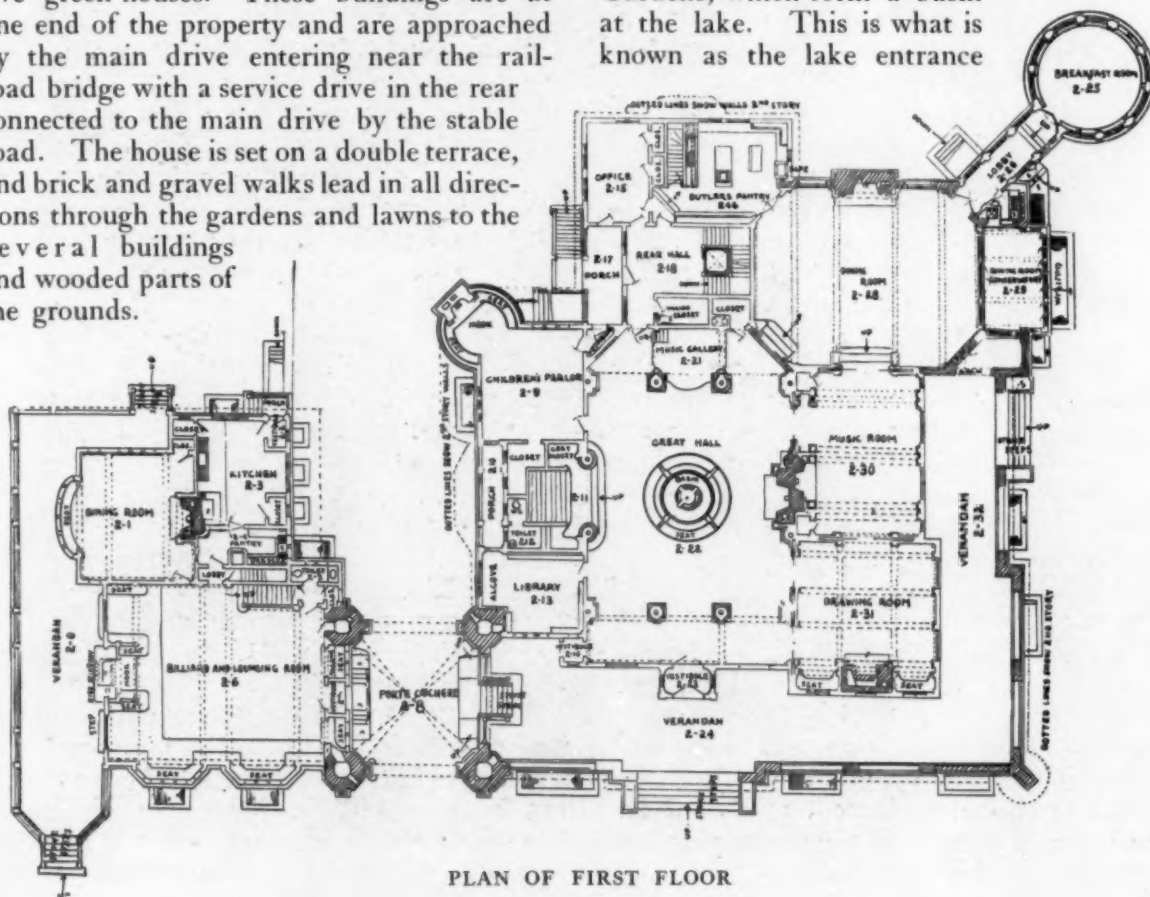
DESIGNED BY MR. G. K. THOMPSON, ARCHITECT

"KILDYSART", the country premises of Mr. Daniel O'Day, of New York, is a private park at Deal, New Jersey, with a summer home which, in completeness and extent, surpasses any other on the Jersey coast. The work was begun last year on 30 acres of land, triangular in shape and bounded by Deal Lake, the Deal Golf Club links and the Long Branch Railroad property. The property was developed and the house designed by Mr. G. K. Thompson, Architect, of New York.

The house, the stable, the hot-house, the boat-houses, the summer-houses, the log-cabin and rustic shelters, have already been built, and plans have been prepared for a gate lodge, a gardener's cottage and extensive green-houses. These buildings are at one end of the property and are approached by the main drive entering near the railroad bridge with a service drive in the rear connected to the main drive by the stable road. The house is set on a double terrace, and brick and gravel walks lead in all directions through the gardens and lawns to the several buildings and wooded parts of the grounds.

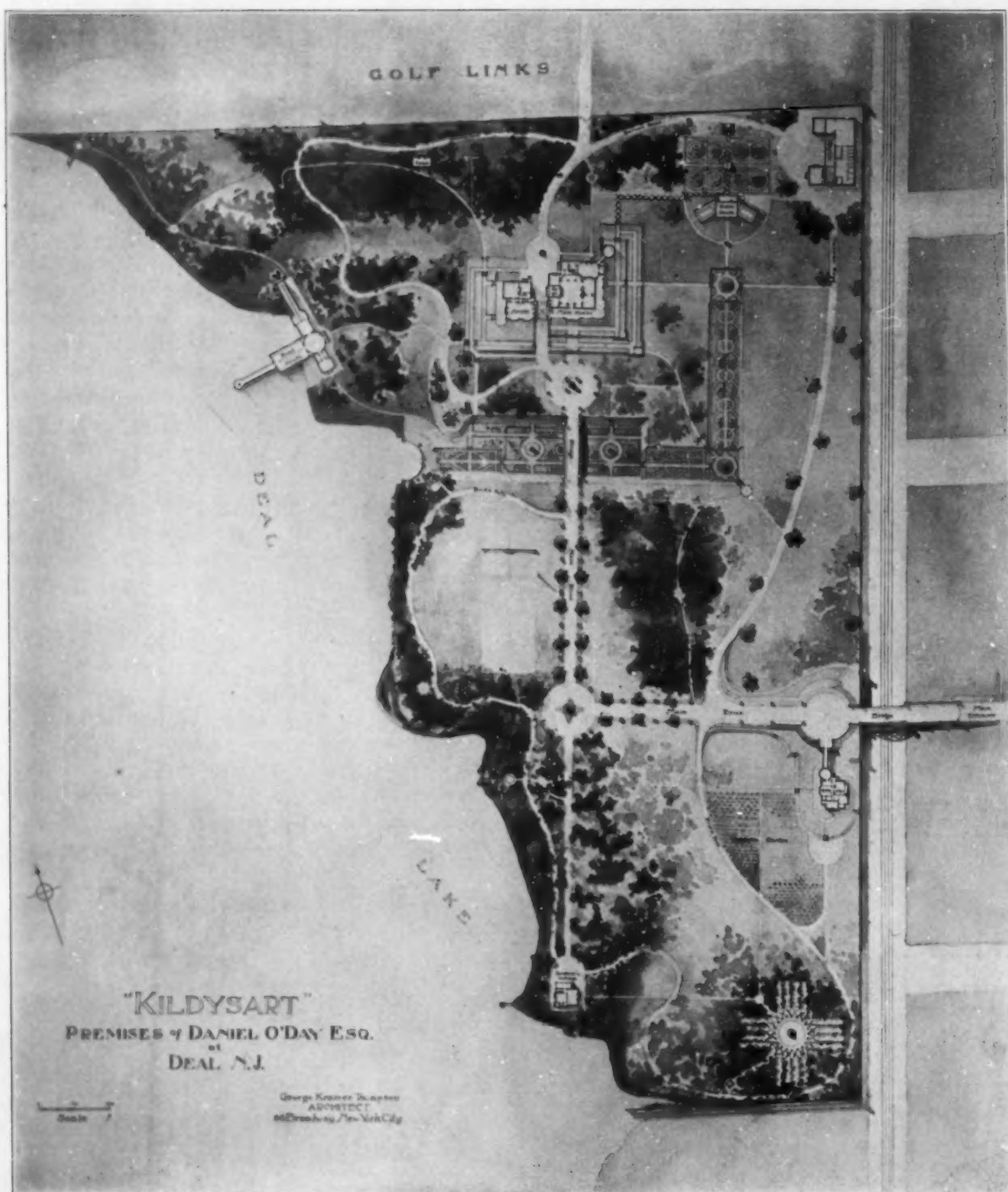
A high brick wall, capped with terracotta, encloses the two sides of the property not bounded by Deal Lake with low poplars just behind. Throughout the grounds, touching all important points, is a bridle path and work road more than 1½ miles long running through an avenue of regularly planted maple and oak trees. Near the green-houses and graperies are located large vegetable gardens and an orchard.

An old ravine near the centre of the property was levelled and terraced and is now the principal feature of the ground plan, forming the sunken gardens which extend in an L-shaped plan from the green-houses, and are about 50 feet wide and 800 feet long, stepped up by a series of levels to the Aquatic Gardens, which form a basin at the lake. This is what is known as the lake entrance



PLAN OF FIRST FLOOR

House and Garden



PLAN OF THE ESTATE

to the house. The garden is 12 feet below grade at the lake and is laid out in flower and shrub beds divided by gravel walks. The gravel was specially selected, and is of an ivory white tint, with a view to a pleasing color contrast with the shrubbery.

At the sunken gardens, the main drive from the entrance in Deal to the house crosses on a beautiful brick and terra-cotta bridge about 125 feet long, built in two spans of red brick laid with wide white mortar joints in projecting courses. Evergreen shrubbery is planted

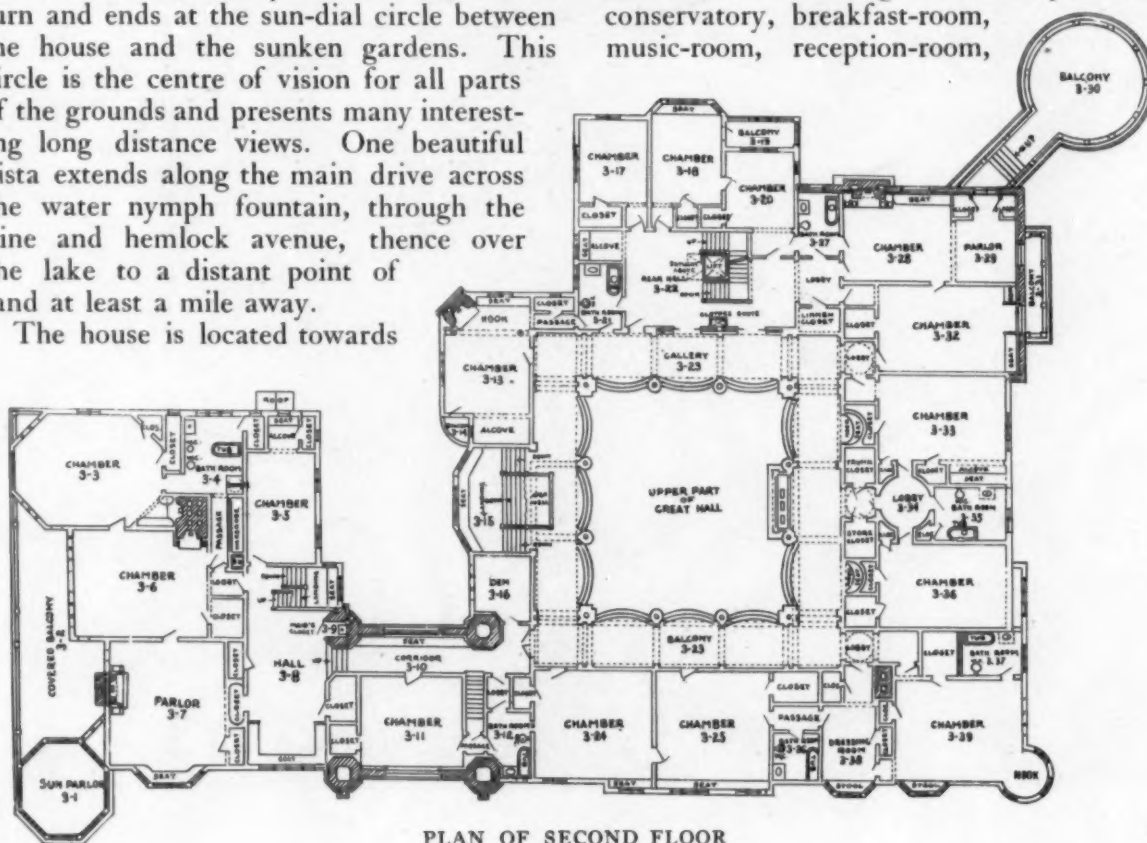
at the approaches to this bridge and is continued along the main drive by an avenue of linden trees and privet balls. Between the latter are placed the road lights every 50 feet; these lights are one of the most distinctive features of the premises, being set very low in the shrubbery yet lighting the road perfectly. They are placed in large milky white ball globes on brick and terra-cotta bases below the level of the eye and on a dark night the illumination is very much like fairy-land. All the roads about the place have these lights operated from the house, and when the buildings with their many windows and verandas are illuminated, together with the roads, it gives very unusual effect.

The main entrance, with massive gates, is at a terraced approach on Sydney Avenue, leading across the railroad tracks by a 70-foot span highway bridge of heavy timber ornamented with wrought iron. From this bridge the road extends to the circle at the centre of the grounds where there is to be a water nymph statue fountain and basin. The road leads directly to the house at this turn and ends at the sun-dial circle between the house and the sunken gardens. This circle is the centre of vision for all parts of the grounds and presents many interesting long distance views. One beautiful vista extends along the main drive across the water nymph fountain, through the pine and hemlock avenue, thence over the lake to a distant point of land at least a mile away.

The house is located towards

one end of the park in the midst of the more extensive gardens and buildings. It is about 160 feet long and 100 feet wide at the largest part and is three storeys high; divided into three parts; the main house for summer use, the tower and the annex for winter use. The tower is about 100 feet high. The house itself is built in the Elizabethan style of stone, brick, terra-cotta tiles, cement and chestnut wood. Its most attractive feature is its color scheme of red brick and roof tile, Indiana limestone, natural cement, and wood stained black with the natural grain. These colors were selected to harmonize with the shrubs and gravel roads.

The main feature of the interior of the house is the Great Hall in the centre of the main house; about 40 feet wide by 60 feet long by 40 feet high. In this room, on opposite sides, are the grand stairway and the stone mantel with figure groups by Ferdinand Miranda. In the coved ceiling over each column are life-size caryatides by the same sculptor, all symbolic of the union of the lake and the ocean. About the Hall, on the first floor, are arranged the banquet-room, conservatory, breakfast-room, music-room, reception-room,

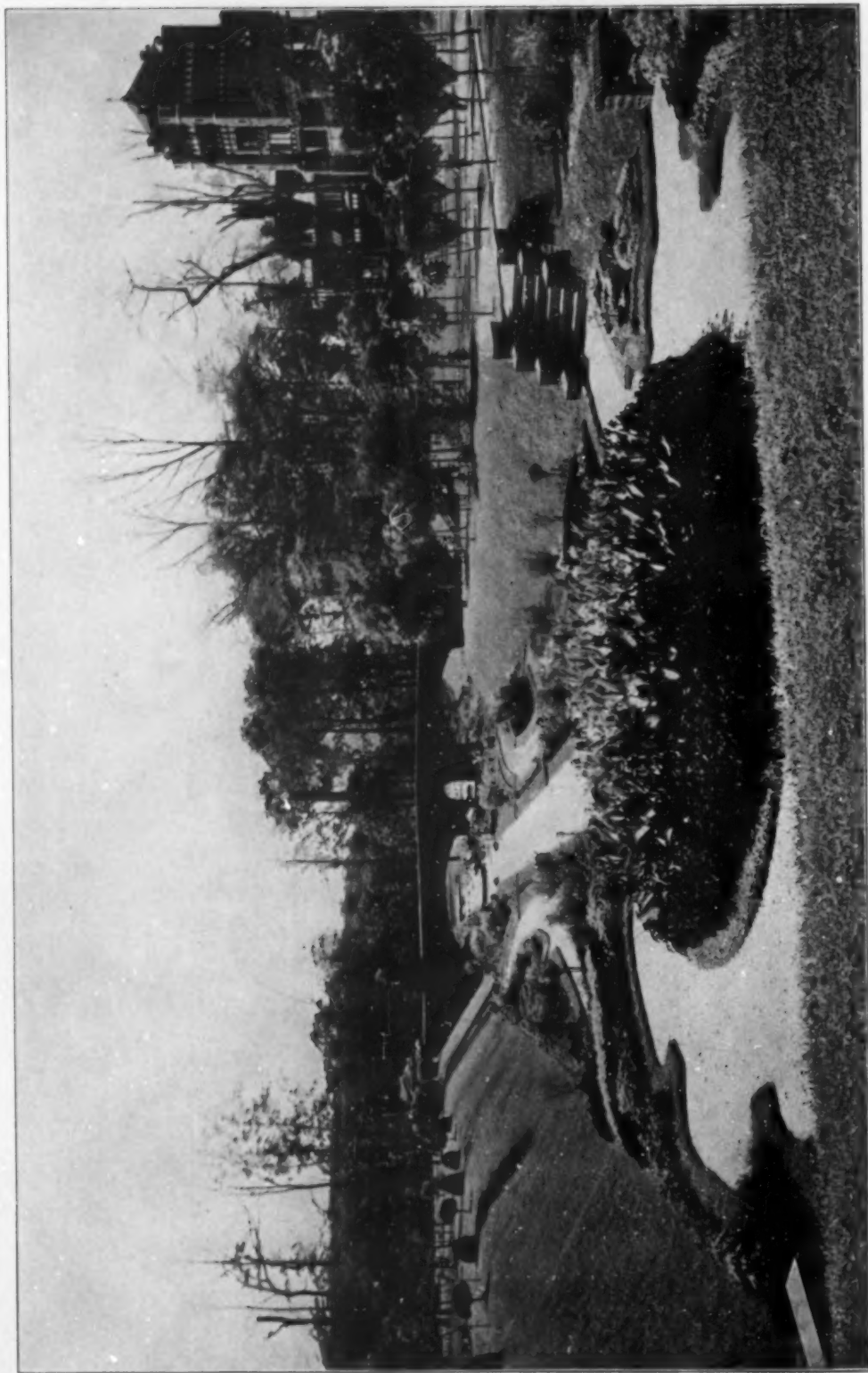




THE MAIN DINING-ROOM



THE BILLIARD ROOM



THE SUNKEN GARDEN

parlor, children's parlor, office, pantries and halls; on the second floor are the bedrooms, twelve in number, together with dressing-room and baths, all approached from a balcony around the Great Hall, and most of them provided with exterior reading balconies. The third floor contains the servants' sitting-rooms, bedrooms and baths, reached by a special stairway from the basement. In the basement are the main kitchen, pantries, store-rooms, servants' dining-room, etc., and the heater, store and wine cellars.

The veranda about two sides of the main house is 20 feet wide with a stone pavement.

In the tower, which serves the two-fold purpose of water-tower and observatory, there are bedrooms, a completely equipped gymnasium and a large and airy play-room for the children. The tower forms the portecochère where the main drive passes through it.

In the annex on the ground floor is the billiard-room, lounging-room, private dining-room and auxiliary kitchen with pantries, besides a wide private veranda. On the second floor is the owner's private bedroom suite with parlors, library, baths, balconies, sun-parlors and maids'-rooms, while above on the third floor are more bedrooms and baths; the laundry is in the basement. In all there are about fifty rooms and ten bath rooms in the house.

The principal rooms are finished in hardwood with elaborate carvings, wainscots, cornices and ornamental plaster ceilings. There are open fireplaces in all important rooms with mantels of stone, marble, brick and wood. The bath rooms are all finished

in marble and tile. The bedrooms are decorated in bright colors in several styles with some especially elaborate Empire designs. The principal first storey rooms are in the late English styles or are of pure classic design; the walls are frescoed or in solid colors with tapestry hangings. Special furniture is provided in many of the important rooms and a feature of the house are the many nooks and window-seats.

The electric work is elaborate, and new lighting features and color schemes have been freely introduced. A complete system of fire apparatus and hose lines has also been placed in the house.

The stable is situated at one corner of the grounds, heavily screened from the house by plants; it is about 100 feet by 125 feet "U" shaped, with the stable yard and shed at centre and the coachman's house in one wing; it is of the same material and style of architecture as the house. Ten stalls are provided, large carriage-rooms, harness-rooms, wash-rooms, tool-rooms, automobile-room and owner's office with bedrooms for the men and special dining-room and kitchen; the hay loft is extensive.

The distinct features of the design are: the tower of the house; the Great Hall in the main house with its sculpture; the sunken gardens, and the lighting schemes. In all ways the house is larger and more complete than has heretofore been found along the Jersey shore. Men of means have here an example of what can be done along the sandy coast which has been considered barren of possibilities for the perfect development of extensive landscape work.

WHERE CHRYSANTHEMUM POWDER IS MADE

BY FELIX J. KOCH

WHILE pater familias is repairing, at home, to his favorite currant bush with the atomizer and the insecticide in a vain endeavor to combat the spring armies of insects, it may be interesting to sojourn in the little Dalmatian town of Sebenico, the one place in the world, probably, where the flowers get even with the "bugs" that are constantly stealing their honey. The flowers are here by the thousands and the armies of bugs by the tens of thousands, but in the last resort the flowers win out against overwhelming numbers, for from them is made an insect-powder, curious and unique, that is famous the world around. There are other things of interest in Sebenico, but none so much so as this and none that repay the peasants so well.

A sail down the Dalmatian coast of Austria in May is a memory for a lifetime. After leaving Zara, the city of maraschino, one enters little lakelets of green sea, hemmed in by low grey or yellow hills, much the shade of the rock of Gibraltar, that soon give way to the islands of the famous Dalmatian archipelago. These islands are a sight in themselves—here and there they are terraced and green, but for the most part they are cones or series of cones of the purest, most beautiful white rock, and rock alone, that shimmers and scintillates in the sunlight, until with the glistening of the islets and the dancing motes on the sea and the deep blue sky behind, the eyes are fairly dazzled. What these islands can produce it is difficult for the voyageur to see, but if one steer in close to shore he finds unsuspected ledges bearing the

vine or hidden pockets that will grow some little hay, and from these things the peasants live, in the magnificent deserts of Dalmatia. Nor is their wine at all of poor quality, as one samples it on the steamer, but like the people it is opposed to violence, and one may drink a liter without feeling the effects.

There are villages, too, on these islands, hamlets, coated externally with plaster of various hues, and olive groves 'long shore, that are ever tempting the kodak as they stand in relief against the hills of gravel and rock, and stone walls about the half-acre of crop. Like the Kentucky hills in the spring-time, when the snow is half melted and the patches of gray and green and white commingled, seem the islands from the deck. Sea-urchins abound in their waters, and the youngsters reach down and catch them for you for a kreuzer, or sell them already dried.

Then suddenly the scene changes. After a dinner spoiled by foreknowledge that cook and stoker are one and the same, one comes on deck in a wilderness of deserted island hills. Man's hand is nowhere visible, nor does there seem chance of his coming, for everywhere there are only the white, barren, uncompromising chains of rock. One is in the Georgian

Bay again, or among the Thousand Islands, only here there is no tender covering of verdure, no cottages or summer life,—and yet the scene is equally beautiful because of its exquisite simplicity of color and shape. And this is the land of the death-dealing flowers, the source of the chrysanthemum powder of commerce, *alias* "Persian" powder.



THE POWDER MILL

Where Chrysanthemum Powder is Made

Down in the hidden valleys of the islands and over on the mainland grow the chrysanthemums. Not the chrysanthemums of our flower-shows, for their gorgeous fanfare would mar the white of the picture, but a simple Marguerite daisy, here called by its Latin name. In May the country is a snow bank of flowers and then comes the harvest of death. Scattered over the fields, about June 1st, one sees the peasants, the men arrayed in blue vest and trousers, with neat white shirt and flat red cap, and the women even more picturesque in heavily fluted black skirts made gaudy by wide red hems, white, broad-sleeved waists, and a neat black vest trimmed in embroideries of scarlet and traversed down the front by a scarf of shrimp pink,—gathering the flowers. The whole of the women's heads are bound in a 'kerchief, that is wound to form a broad "V" on the back, and that, also, is white.

The peasants are singing at the work, for it is easy labor, plucking the odorous flowers, that will net them more than the forty-eight cents a day on which the best of these people live. Noonning time, too, is a merry time, with the bread and the flour stuffs, the cooked lentils and potatoes and spinach, and possibly a



SOME CHRYSANTHEMUM PICKERS

trifle of beef or lamb, spread out on the parterre of daisies. Only in this section of Dalmatia can one witness the sight, and a lively one it is.

Brought to town, the flowers, about the size of our American five-cent piece, are dried in the sun for four or five days, since artificial heating is too expensive hereabouts, save in seasons of inclement weather. Taken to the mill, then, the daisies are thrown into circular iron mortars, where two broad, erect millstones revolve and champ until, at the end of perhaps two hours, the flowers have become one pale yellow mass of meal. Five pounds of fresh daisies, it is estimated, will reduce to one pound of the powder. After grinding, the meal is carried by elevators to an upper floor, whence it passes through fine silk sieves that the coarser grains may be reground. The remainder is then stored in broad bins, ready for packing in firkins and sale.

The metric system is exclusively used in the chrysanthemum business, and 120 kilograms of the meal are set down as the output every second hour. As the finished product brings 80 cents the kilo here, and raw material is extremely cheap, the profits are



A GROUP OF NATIVES



ANOTHER CRAFT

enormous. It only takes eight men, all told, to operate one of the largest mills. Electricity is coming more and more into use, and soon even this small force will be reduced. As it is, the mills are working night and day the year around, and the odor of chamomile coming off the roofs when the flowers are drying is enough, of itself, to convince the visitor of the magnitude of the industry. Why some enterprising American could not do much the same by organizing children into pickers of the chamomile now going to waste along the turnpikes in our Middle West it is difficult to see.

Chrysanthemum powder is used at present not only as an ordinary insecticide, but for the preservation of leather and of rabbit skins, in the manufacture of certain anilines, and also as a rival of camphor for the preserving of furs over the summer. Needless to say, and also sad to relate, charity does not begin at

home, in Sebenico, and the rare tourist at the hotel longs, frequently, in the wee small hours of the night, for some of its famous insecticide for instantaneous application. The people hereabouts are Dalmatian Croats, speaking Italian and Croatian almost exclusively, and do not possess the virtues of cleanliness that the genuine Dalmatian and Croatian has.

Much of the powder that is exported to the United States from here is worthless, being made of the stems of the Hungarian flowers, and selling at Trieste at five to ten dollars the hundredweight, whereas the closed flowers' produce sells at twenty-eight dollars and a fraction, and the half-opened at a little over twenty. According to our consul at Trieste the total receipt of powder at that port in 1900, the last date of definite report, amounted to 11,300 quintals.

Sebenico, in addition, has a carbide industry of some size; but more interesting to the stranger is the macaroni plant, operated after Dalmatian custom, and affording the people the largest part of their food. From the forcing of the dough through the long, narrow tubelets of a steel "log" to its drying on heavy blue paper on the shelves of revolving turnstiles and the packing of the rattling, dried macaroni in the deep circular hampers, the process is an interesting one.

Some twenty-eight varieties of "milk doughs" and four of macaroni, each of the thirty-two articles sub-divided into three



STREET LIFE IN SEBENICO

Where Chrysanthemum Powder is Made

grades or qualities, are manufactured in this town. To see the long, thin noodles,—white, yellow or almost golden,—hanging by the thousands from over bamboo poles in one long attic room, or to look over the wide shelves of other varieties, drying, on the floor beneath, is one of the most tempting sights that all Dalmatia affords.

The macaroni ranges in price from \$8.80 per hundred kilo down to thirteen cents. The finer varieties are made with egg and of one part of flour to two of lard. Before they are dry they take on a charming yellow-green that dazzles the eye in the drying room, where, ten tiers high, they are gathered. In size, the macaroni ranges from the thinness of a straw to the diameter of an American gas pipe.

In addition to the Hungarian wheat, much of the flour consumed in this industry is imported from the United States.

Here in Sebenico one sees, probably at its minimum, the evolution of the cap, for the cap has reached its limit among the peasantry. It is, in fact, nothing more or less than a pancake of red material, thin, perfectly round and of diameter not over twice that of our dollar. It needs to be held on the head by a string around the neck, and is absolutely useless save for decorative effect. Out on the highways, a-straddle their donkeys, with faggots for the market, the people receive as little protection from the beating sun by reason of their caps as if they went forth bareheaded.

Still they cling to them, in preference to the straw hats in the stores, notwithstanding that they cost them a crown or twenty cents.

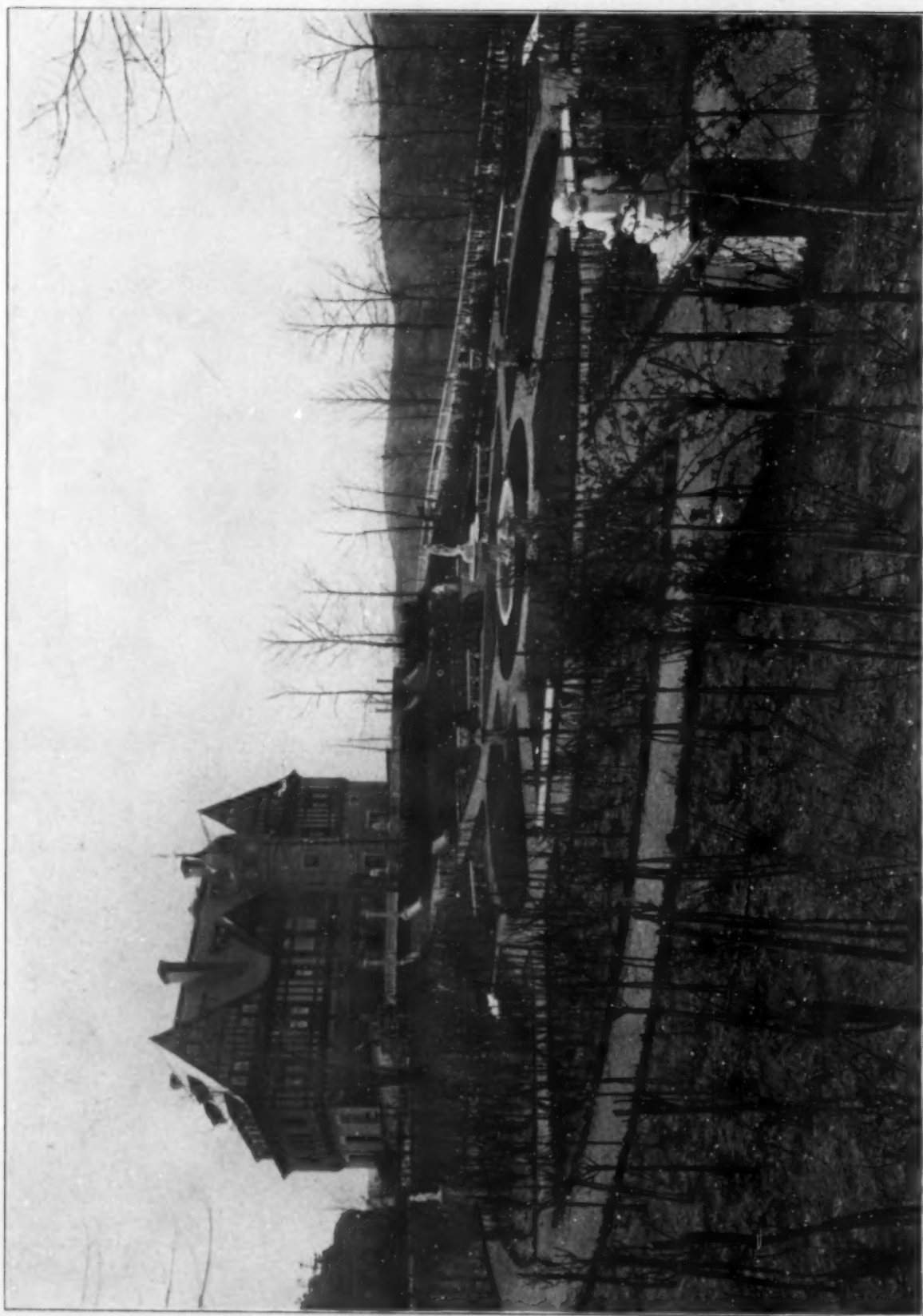
Some of the better class homes here in Sebenico are quite roomy, and the high garden walls are made picturesque by the oleanders and fig trees that overhang. The dwellings of the poor take on all imaginable shapes and are usually of rock, roughly hewn and plastered together to form a flat wall. On saints' days a fir branch at the corner of the dwelling is frequent at homes where two streets meet.

All in all, there is not much sightseeing to be done in the city. The entire population of the place is not much over 8,000. The old Venetian fort of San Niccolo, at the entrance to the landlocked harbor, an admirable point of defense in time of siege, for "bottling up" an Austrian fleet by some Dalmatian Hobson, can be seen in entering the city. The marketplace is small, and while the peasants from the country 'round are of splendid physique, they are too dirty, and their costumes not sufficiently different from those to be seen in the town itself, to warrant an excursion. The Cathedral, dating back to 1431, has a dome a hundred feet in height, that is interesting in a way, and the Loggia or old Town Hall attracts the visitor for Ximanes' marble statue of Nicolo Tomaseo, the author, erected nine years since.

Most strangers make the excursion to the Falls of the Kerka, twelve miles out in the solitudes of Dalmatia, a cascade 160 feet in height, plunging down in six great leaps amid scenery that reminds an American of the Muskoka district of Ontario. Beyond, at Knin, a region of brown-coal deposits is reached.



Fountain—Castello di Poggio



THE GARDEN FRONT—A TUXEDO HOUSE

A TUXEDO HOUSE

HUNT & HUNT, Architects

THE regulations governing community life at Tuxedo Park, New York, and the physical characteristics of the place, were fully described and illustrated in the August issue of *HOUSE AND GARDEN*.

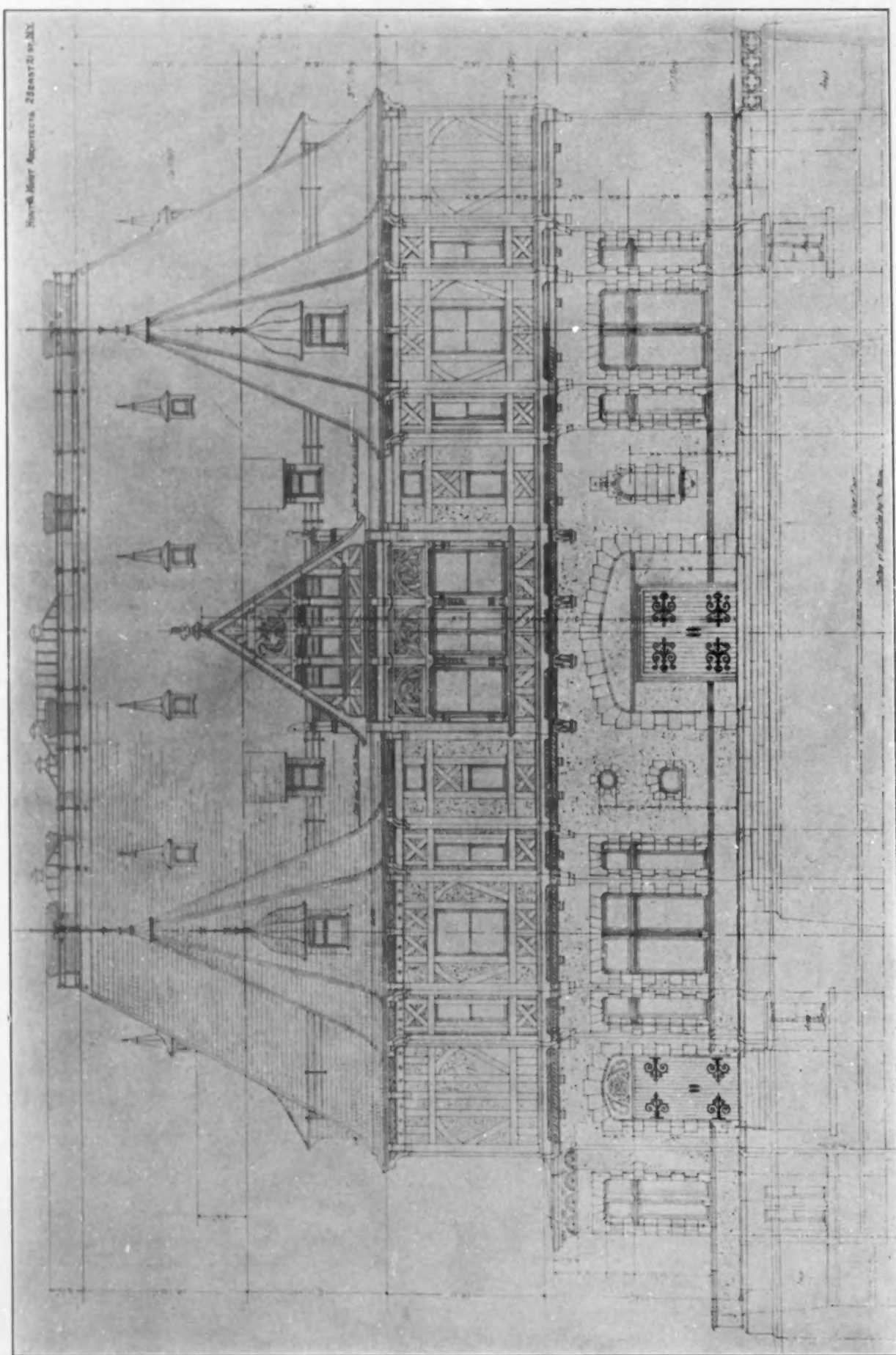
One of the more recent houses, not included in our former article, is shown in the accompanying illustrations. This is the residence of Mr. Mortimer, erected not long since on the high hill to the eastward of the lake. The architects were Messrs. Hunt & Hunt, of New York, and the somewhat Teutonic manner in which the exterior design has been carried out is due to the wishes of the owner. This style has not, however, been consistently adhered to in the interior of the house, which presents a somewhat more conventional aspect. The plan is interesting, both

for its general arrangement and its elaboration of detail in accordance with the tendency of the social usages of the day. The plan of the American house of the best class shows a much higher degree of sub-division than does that of any other nationality—just as our domestic habits of living have become in recent years far more refined in the true sense, relegating to their proper place in the plan those minor divisions which are strangely in evidence in the best European residences.

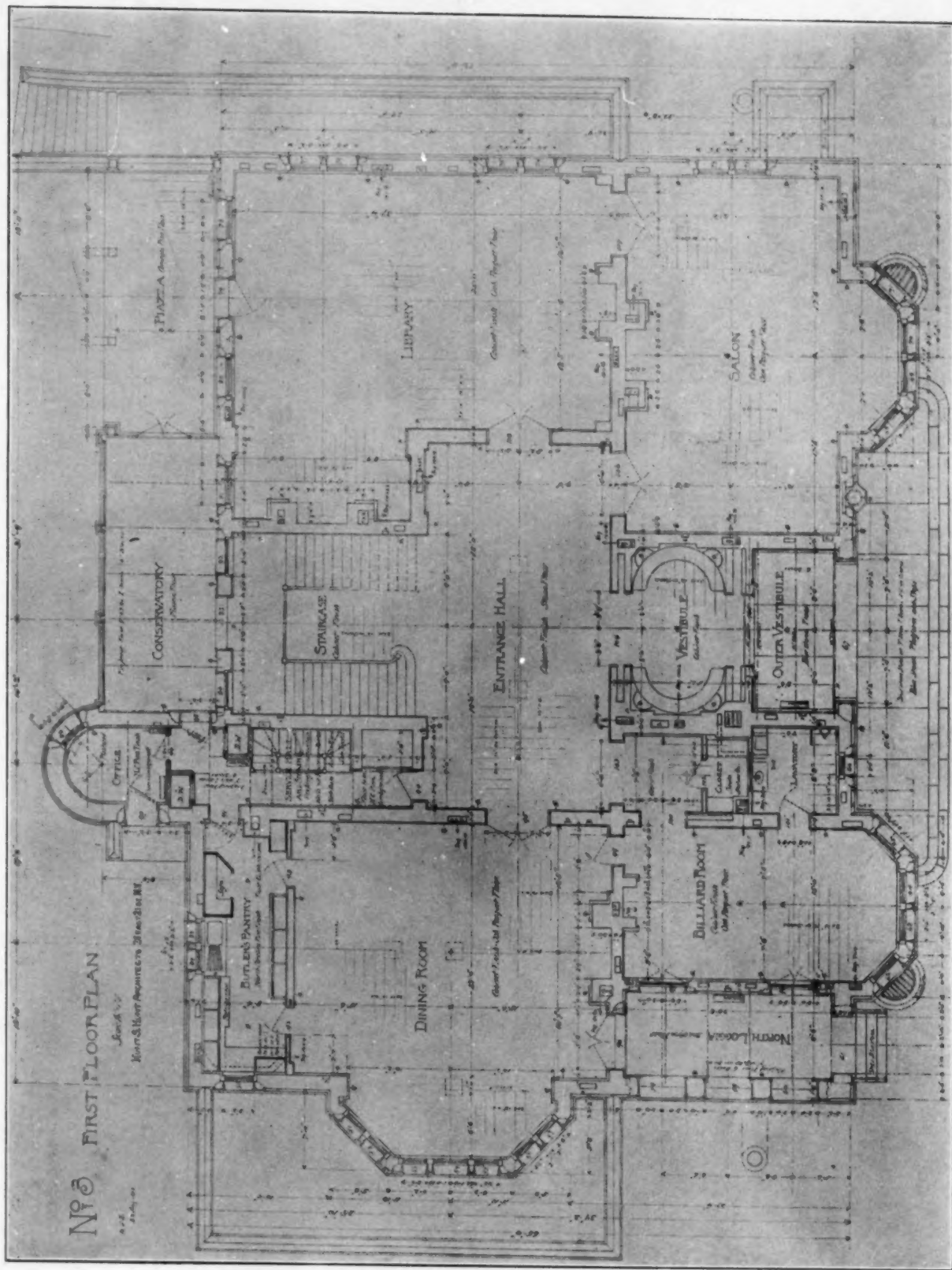
An interesting feature of this house is the terrace upon which it stands. The hill sloped so steeply on the site that a high retaining wall was built, and partly by excavation against the bank and partly by an equivalent fill behind the retaining wall a level place for the house was secured.



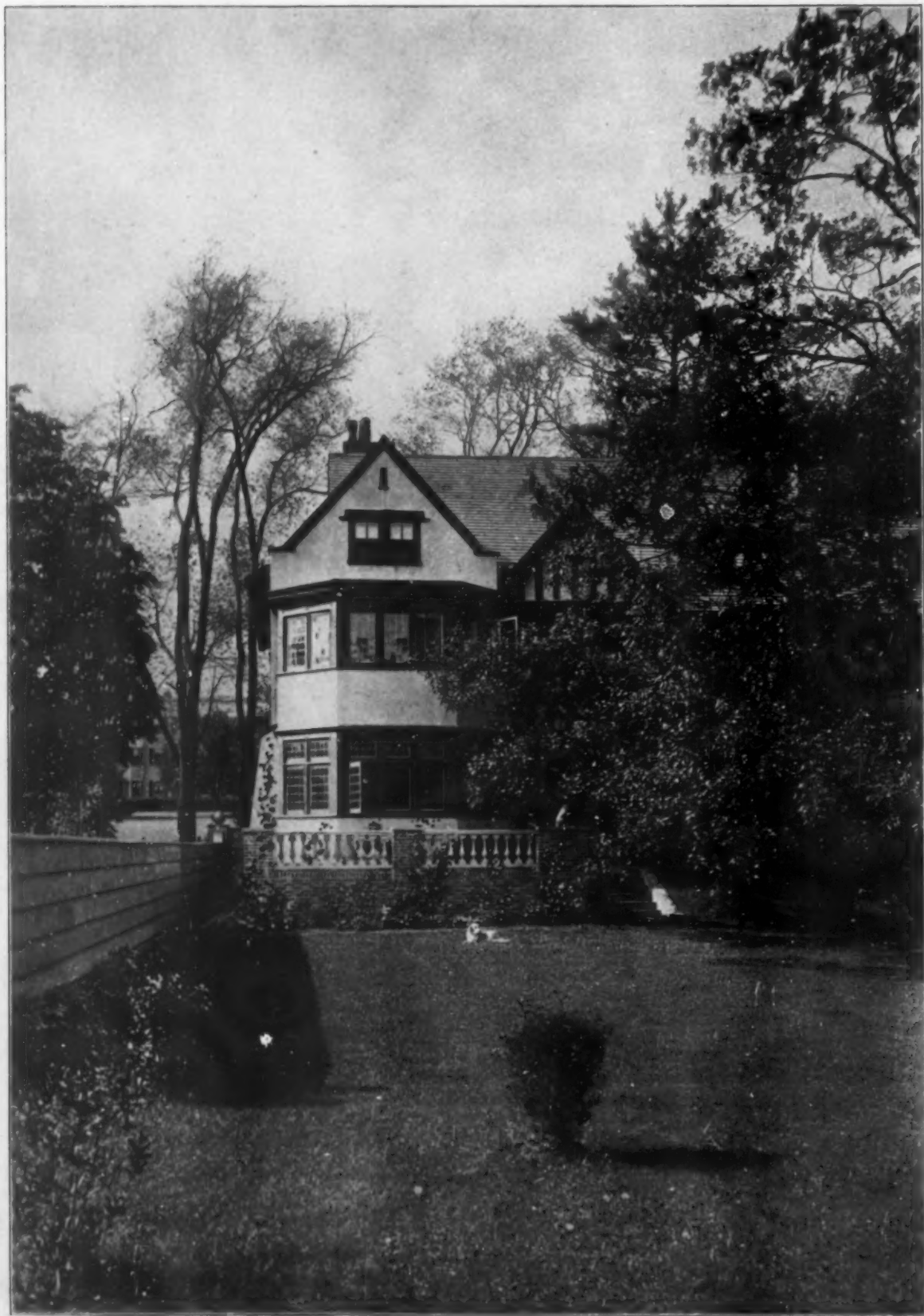
THE ENTRANCE FRONT



SCALE DRAWING OF THE PRINCIPAL FAÇADE



PLAN OF THE GROUND FLOOR



THE LIVING-ROOM BAY

A HOUSE IN CAMBRIDGE, MASSACHUSETTS

ALLEN W. JACKSON, Architect

NOT since the earliest Colonial times has it been the custom in this country to plan a house and place it on its land, without considering that its appearance from the street was one important consideration. We are all familiar with the early type of farmhouse, with its long stretch of roof, without dormers, sloping until it nearly reaches the ground towards the cold winds from the north, and with the plan inside arranged so that the living-rooms have been put along the southern side, with their windows opening towards the warm southern sun and breezes. That they should have presented their best side to the road, seems to have been the last thing to be thought of when so many other things had to be considered to make the house one to be lived in and enjoyed.

In this special house we are illustrating, its designer, who is also its owner, had to decide at the start whether he should follow the usual custom of putting the living side of his house towards the street, and setting it well back on the lot, with porches at the front and a lawn sloping to the sidewalk, or do the obviously sensible thing, and place the house with its back to the street and to the north, and build it as near the street as the laws of the city would allow, thus giving him

the advantage of having the larger part of his land at the rear. The lot of land to be built on, and on which entirely depended the plan of the house, is on Brattle Street, the famous old Cambridge turnpike, and has a width on the street of 95 feet and a depth of 115 feet back from the street. In the centre of the lot was a most beautiful great black oak, which was one of the important considerations in planning the house, as it suggested such charming possibilities.

On the western side of the land stretches the rolling country of a beautiful park with its stately trees, which at evening are silhouetted against the sunset.

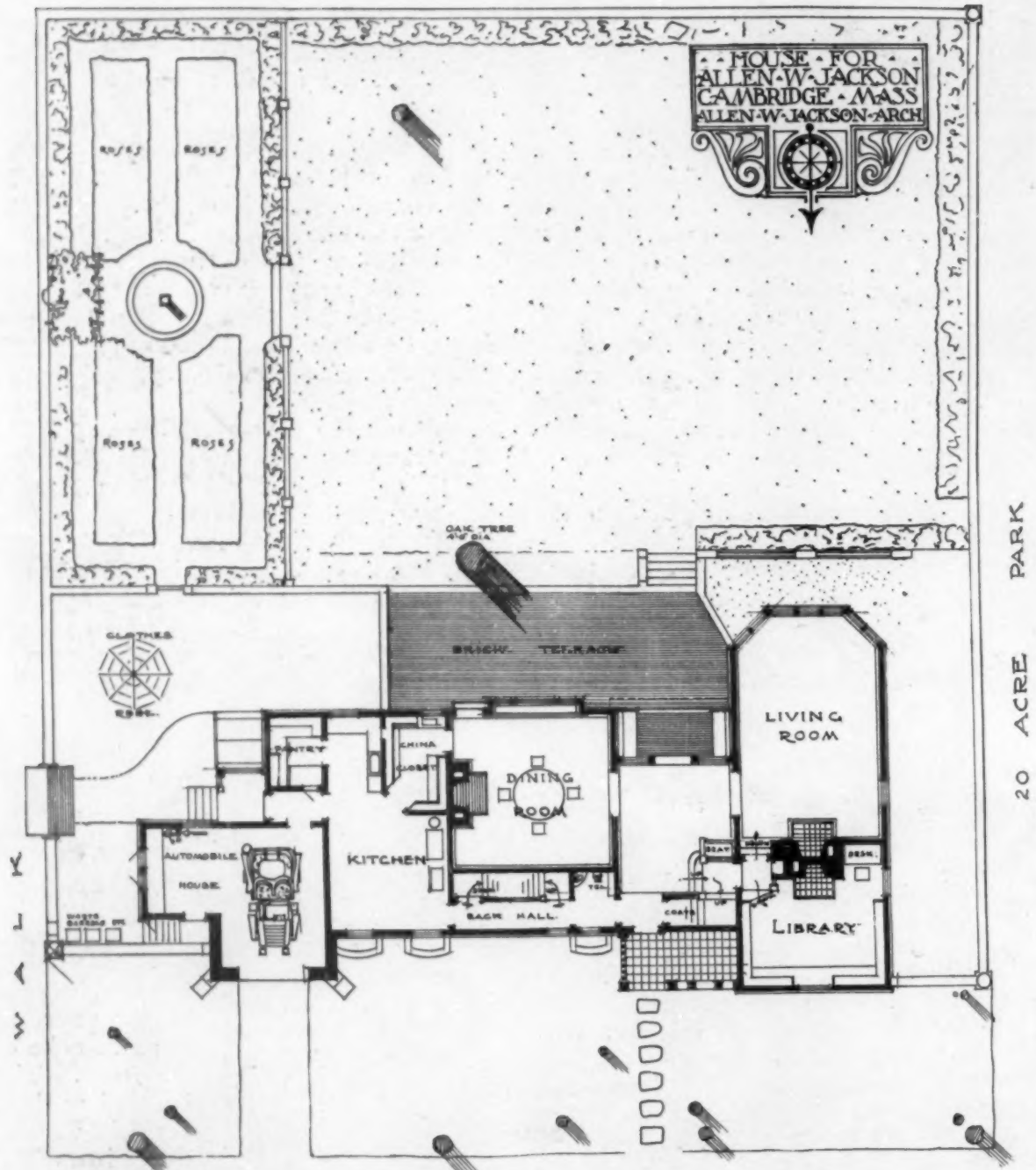
As is seen by the plans, the halls and less important rooms are located on the north

side of the house next to the street, which gives the principal living-rooms both on the first and second floors the advantage of the sun, and the additional advantage of opening on the quiet privacy of lawn and garden, and of being entirely protected from the noise of the street. The illustrations show how wise was the decision of the architect in making the great oak tree the keynote of the whole problem, and how valuable it is in summer in casting its great shadow over the whole southern side of the house and



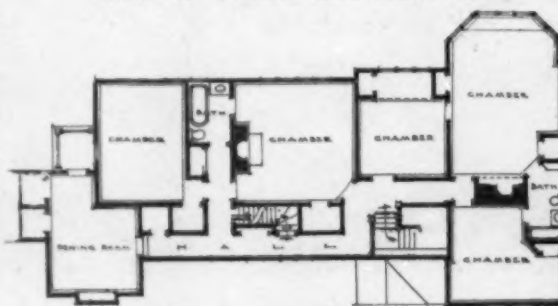
THE ENTRANCE PORCH

House and Garden



PLAN OF HOUSE AND GROUNDS

terrace. In winter, when the leaves are gone, its mere skeleton shadows hardly interrupt the warm sunshine which pours into the living-rooms all day. Thus the street is ignored, and every-



SECOND FLOOR PLAN

thing opens on the garden and the south. The dining-room is placed so that a glazed door next the butler's pantry opens on to the terrace, making it into an outdoor dining-room, where, from



THE TERRACE FROM THE GARDEN



THE BRATTLE STREET FRONT

early spring till late in the fall, it is the custom of the family to have all their meals served. A most charming arrangement.

The terrace is 15 feet wide and 30 feet long and the floor is of bricks laid flat, herring-bone pattern, with occasional Moravian tile laid in to give color and interest to it. The brick is not laid in cement, but dry in sand, and when they were first laid they were sprinkled over with loam, which has washed down and filled the joints, and now they are grown over with the delicate green moss which gives so much charm to old brick terraces, and which usually takes years to attain.

A rather unusual feature about the house is the automobile room at the kitchen end. This is a room large enough to take a touring car, with pit and other conveniences.

The whole outside of the house is done in white rough-cast plaster, warmed with a little ochre. The half-timber work and all outside finish is stained brown and oiled, no paint or varnish being used anywhere. The bricks where they occur are very rough and uneven in color, several kinds being used all together. The chimney pots are not placed over every flue and, to add to the informality, are not alike. The kitchen windows looking on to the street are high, open out from

the bottom, and are glazed with bull's-eye glass so they cannot be seen through either way. The fence or wall is made of rough pine planks, nailed to cedar posts both sides and overlap each other one inch. The long horizontal lines of shadow thus obtained are

very effective, and help accentuate the feeling of the long horizontal lines which everywhere throughout the design have been insisted upon.

The timber work about the porch is solid unplanned stuff, which has been given one coat of brown oil staining. The floor of this porch is of red English quarry tiles, the porch being approached from the street over stepping-stones sunk in the grass.

The success of the house is in no

small measure due to the acceptance of the conditions as they were found, following the lines of least resistance, so that in the completed whole everything seems inevitable, and as if it could not have been otherwise. It is an especially convincing example of the importance of this principle, and it has already been absorbed by its surroundings, and become as much a part of the landscape, and as harmonious with it, as the pines and oaks themselves. Higher praise than this, for a house that is as yet only a little over a year old, it is indeed hard to bestow. I. H. J.



THE AUTOMOBILE ENTRANCE

OLD CHARLESTON GATEWAYS

BY CORINNE HORTON

THE Palladian dictum that "the entrance to a house should signify the importance of the owner" might easily have been translated to refer to the gateway as well, and probably was. At any rate, no branch of architecture has come in for more careful treatment at the hands of designers. None, too, has been found to afford more agreeable expressions to personality, and that indefinable something—charm, perhaps—that makes an object of stone and mortar, bricks or what-not, agreeable to the eye or the reverse. Still, notwithstanding their picturesque qualities, which no one will deny, (and when was picturesqueness not worth its price?) the day of the gateway is largely over in America except in connection with country places more or less extensive.

Time was, however, when every dwelling that boasted a garden boasted also a gateway, or several of them. This was when life here was reproduced more or less from

European models, and old world exclusiveness had not given place to new world publicity. To-day, students of American gateways must make their way to the oldest cities and villages—Salem, Massachusetts; Charleston, South Carolina; and to such out-of-the-way villages and localities as have been heretofore slighted by progress.

In the French quarter of New Orleans, for instance, one occasionally comes upon remarkable old gateways, usually of panelled oak, occasionally of wrought iron, opening from the sidewalks into flagged passageways that, in turn, lead into the courtyards, which are the inevitable feature of all the really antique Franco-Hispano houses of that quaintly foreign region. Through the Louisiana Parishes, up and down the Teche, as well as through the length and breadth of the Acadian country generally with its sugar plantations on all sides, gateways of all kinds are to be seen, most of them designed from



GATEWAYS OF HAYWARD HOUSE



DOORWAY OF EDMONDSON HOUSE

French models as might be expected in a country populated by Gallic emigration, and contrasting in much with the decidedly

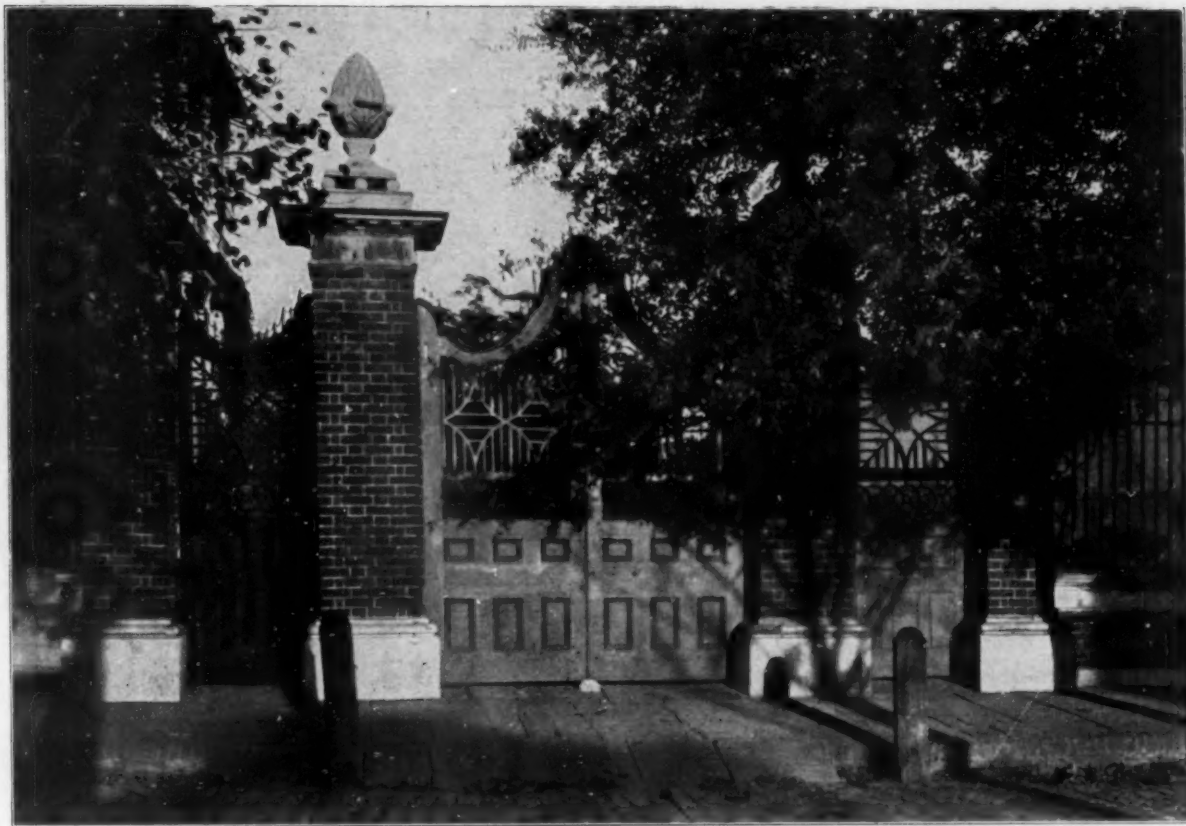
Angloesque gateways of old Charleston.

Take the Edmondson gateway, of which we give two illustrations,—Lagare Street, on which it is located, being too narrow to afford a detailed view of the entire design on one plate. This gateway, easily one of the most notable in America, is English in design. It was built about 1789, when fashionable life was at its height in Charleston and unrivalled elsewhere in America (according to Josiah Quincy). Edmondson was a man of taste with the means to gratify it. On the wrought iron grille work flanking either side of the door are his initials, C. E. The doorway shown in the illustration, by the way, does not enter the house proper, but being opened the visitor is confronted by a flight of four steps which rise to the first



ST. MICHAEL'S GATE

Old Charleston Gateways



GATEWAY OF EDMONDSON HOUSE

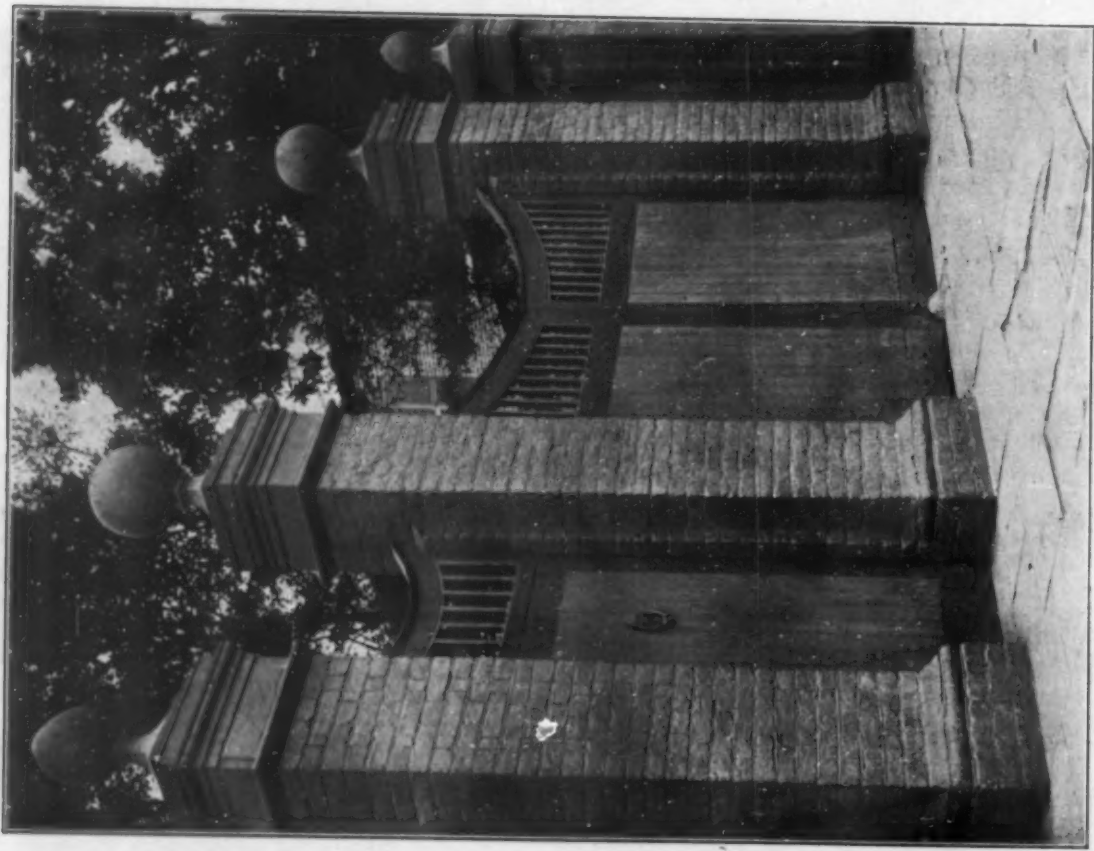
veranda in the centre of which is an excellently designed Georgian doorway with fanlights. Edmondson house, like many other Charleston houses of the same period, is placed endwise to the street; an arrangement which affords a perfect view of the sequestered garden from the verandas, and at the same time allows the turning to the street of a suitable town front.

The gateway of the Edmondson house which, beginning at the grille work, stretches across the entire garden front, is a masterly piece of construction, and although composed of wood (with the exception of the posts which are of brick, laid in white mortar) they have proven durable to a remarkable degree, for though built over a quarter of a century ago they are intact to-day through all the vicissitudes of time and war. The

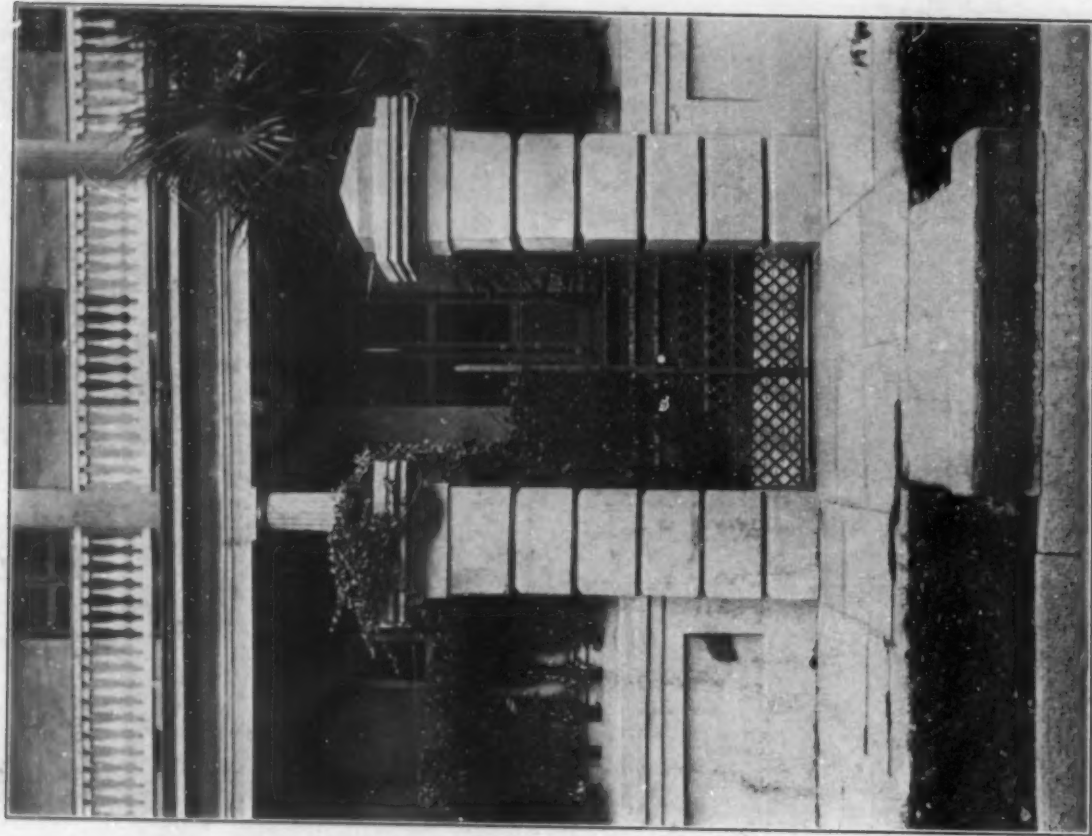
Edmondson gates had a wide influence in shaping the style of the gates of Charleston. So much so that modified and simplified,



A GARDEN WALL OF PLASTERED BRICK



A GATEWAY OF BRICK AND WOOD



OLD CHARLESTON GATEWAYS

VISITORS' GATE, DESSESSURE HOUSE

Old Charleston Gateways



A GARDEN WALL OF PLASTERED BRICK AND WROUGHT IRON

they have been reproduced in all parts of the city. Take the gateways of the old Hayward house—which, by the way, are later than the residence itself. Here we have the same conception and the same treatment with, of course, considerable difference in detail. Again, we have the same conception expressed in much ruder form in the old gateway of wood and brick. These examples, and many others that might be shown, go to prove that the designer of the Edmondson gate was able in a superlative degree to adapt his ideas to the tastes and social conditions of Charleston which demanded several gateways in one—a wide central carriage gate, a gate for the family and a gate for slaves. In the centre we see the carriage gate, to the left is the

family gate, and to the right the gate intended exclusively for the use of servants. Sometimes, when the carriage gate was, for obvious reasons, placed in front of the stable, it was found necessary to add a fourth, or visitors'



CARRIAGE AND SERVANTS' GATE, DESSESSURE HOUSE

gate, which was usually placed immediately in front of the house steps. In the gates of the Dessessure house we find this different treatment and the carriage gate, as usual, is flanked by a smaller gate on each side, one for the family and the other for servants.

The most splendid visitors' gate in Charleston (and there is always a bell at the visitors' gate, remember) belongs to the Simonton house on Lagare Street, a quaint narrow thoroughfare leading from the heart of the city to the sea, which rivals the Battery as a fashionable residence section.

The Simonton gardens are enclosed by a brick wall, ten feet high, which is broken immediately in front of the house by a wrought iron gate which swings between two noble columns of white sandstone. Charleston abounds in interesting wrought iron work, much of which rivals the best things of Queen Anne's reign. Some of the simpler work, too, such as is found through the East Bay Street section, is of the highest value in that it is original. The best iron work in Charleston, notably the gate of St.

Michael's Churchyard, is said to be the work of a certain German by the name of Werner, who lived the simple, unpretending life of the true artist there and left no fame behind him but an enduring monument of good works. A simpler example of an iron gateway is found on Church Street, overgrown with Virginia creeper.

Wherever gateways flourish, of course, walls abound. Those of Charleston are not surpassed in America in style or variety. The panelled brick wall, rough cast, is most often seen, topped with wooden



SIMONTON GATEWAY

balustrades or iron fencing either wrought or cast. The skill and ingenuity with which columns of brick are made to resemble columns of stone is interesting—but, then, the whole of Charleston is interesting. Its Georgian houses, its second storey drawing-rooms, with their panelled walls and high mantels, and the social life that obtains there which, to this day, reflects the domestic ideals which have never passed away—and probably never will—in England.

HOUSE AND GARDEN CORRESPONDENCE

ARRANGEMENT FOR A SUN-ROOM

I am writing to ask your advice in the arrangement of a sun-room. I am very anxious to make this an exceedingly attractive part of my house. The woodwork is of pine. The floor is hard wood, and the entire south end of the room is set in glass. I feel at a loss to know just what style of furniture to use here. Would you treat it as a room in a country house and keep to the light effect, or should it be something after a living-room or a smoking-room? I have had many suggestions; but none which please me.

O. B. J.

You will find wicker the most attractive furniture to use in the room which you describe; this to be upholstered in glazed chintz, or should you prefer it, any plain color in upholsterers' velveteen; chairs and divans to have the cushions fastened in back of seats, these to be box in effect, and caught in with buttons. There is a very attractive glazed chintz now on the market which shows branches of trees with birds of paradise and red blossoms. As you will realize, this will give you a fair array of color. The design is so arranged that a single bird is used for the centre of the cushion for back and seat in chairs. This could be used for the over-draperies at the windows also. Next the glass hang very sheer muslin curtains, these to be run on a rod by casing at the top and set close to the glass; the muslin curtains finish at the sill; the chintz curtains extend to the window seat. This window seat should be covered in plain color, either the linen taffeta in soft foliage green, in the chintz, or in upholsterers' velveteen,—preferably the former. Several long steamer chairs or *chaise-longue* should be used here; the mattress pad to be of wool and covered with the plain color like the window seat. The various pillows in this room should be covered with dull shades of raw silk, the golden yellow, green, blue and old red which show in the chintz being reproduced. For the hard wood of floors, the Florsatin finish is recommended for the natural wood. Three coats of the Florsatin will give you an excellent finish. The standing woodwork should be treated with leaf-green Enamelacq. This is a shade which exactly matches the reverse side of the foliage leaf of La France rose. It is a delightfully cool and attractive color and the Enamelacq is a hard enamel with soft gloss. The ceiling of this room should be in the clear ivory white of the background of the chintz, and the side walls covered with two-toned green paper a few shades darker than the Enamelacq. Small tables, tabourets holding ferns, and palms in brass and copper jardinières would add greatly to the attractive effect. There are some new rugs intended chiefly for country houses now specially imported by a well-known firm. These have not the pile of Turkish or Wilton rugs, but in color and design are rich and beautiful. The price of these rugs is extremely reasonable. The one selected for use here should show a greenish background, introducing in its pattern some of the various colors seen in the room.

MARGARET GREENLEAF.

FURNISHING A LIVING-ROOM

I have furnished my living-room after careful study of harmonious colors and suitable furniture. The walls are covered in pewter gray Japanese Grass Cloth. The woodwork is dark oak with a greenish suggestion in its brown. The rug is a large Wilton in two tones of green. The furniture is of Mission and particularly well made. The windows are draped with curtains of Arabian net. The cushions of chairs and Davenport are of dark green crinkled leather. The fixtures are brass. There is a rough grey stone fireplace with a wide shelf supported by stone brackets. The library table has a green leather centre piece and the lamp has a green shade. I have only black and white pictures on the walls in flat brown wood frames. The ceiling is white. Now that all the furniture is in I am much disappointed in the effect. The room is the most uninviting one I ever saw! I have matched every repeated color and there is nothing which is not really good of its kind in the room, yet one has no desire to linger in it. The feeling of it is cold. The window seat, I forgot to say, is covered in dark green velvet with pillows covered with raw green silk in the two shades of green in the carpet. Kindly tell me what I can do to improve it. My husband advises red paper.

L. B. C.

I am much interested in the living-room you describe in your letter. As far as you have gone, the room is, as you say, unquestionably good; the trouble is you have been afraid to touch in your colors strongly and broadly enough. Paradoxical as it may sound, too accurate a match of shades and colors is a mistake, as a contrast is desirable. It is, however, unwise to err on the other side and have your colors clash. To begin and practically demonstrate: I would advise your having two of the pillows on the window seat in the green raw silk and adding at least three others covered respectively in dull soft blue, strong pumpkin yellow and rich crimson. If possible replace your green rug with a Khiva, supplemented by a smaller Oriental one used directly in front of the fireplace. The rich soft crimson ground of the Khiva will give warmth and tone to your room. Have open book-shelves set in one end of the room stained and finished like the woodwork. Arrange the books with the colors of bindings well considered. Use over draperies at your windows to hang straight at either side outlining the Arabian net curtains. There is a very beautiful tapestry brocade I would suggest for use here. This material is fifty inches wide and \$5.00 per yard. The silk ground is a few shades darker grey than your side walls; the design is a rich floral one in old reds, purples and greens interwoven with gold threads. This is a reproduction of an old Florentine design. For your table use a piece of rich crimson and gold brocade. This square should be edged about with gold galoon. You will find that the warmth of color shown in the carpet and these scattered bits will add much to the livableness of your room. Growing plants in brass and copper jardinières set on low teak-wood stands are also decorative.

MARGARET GREENLEAF.

NOTES AND REVIEWS

THE EXHIBITION OF THE T SQUARE CLUB

THE T Square Club is to be congratulated upon its decision to extend the scope of the forthcoming exhibition so far as to include the allied arts and crafts. The management of the club may be relied upon to carry out this idea in an effective manner and the doing so, together with the return to the galleries of the Academy of the Fine Arts, will ensure a marked extension of public interest in the exhibition and a greatly increased attendance. The exhibition opens to the public on December 2d, and closes December 23d, 1905.

ITALIAN GARDENS

THE gardens of Italy have been so diligently exploited to meet the increasing demands of recent years for information relating to the design of the formal garden, that it might seem as if sufficient data had already been collected and published. The two handsome volumes recently issued under the editorship of Mr. Latham,* however, have not only collected into one work many of the gardens of Italy, but include some important views not otherwise readily accessible; indeed the chief interest attaches to the photographic reproductions, most of which are full page. Mr. Phillips' historical account which precedes the illustrations of each garden have a distinct value and are, on the whole, carefully and accurately done. The work is, apparently, addressed to the owner rather than the maker of gardens, and the absence of any measured plans, which would have added so greatly to its value for the professional student is much to be regretted. In spite of this, however, the two volumes present a valuable collection, often in much detail, of many of the best typical Italian examples, although the absence of the interesting Genoese and some other important types leaves an important hiatus. The work is presented in the manner

*The Gardens of Italy by Charles Latham, with descriptions by E. March Phillips: Dedicated by special permission to His Majesty the King of Italy. Published at the offices of Country Life, Ltd., and George Newnes, Ltd., London; and imported by Charles Scribner's Sons, New York. Two volumes, folio, 159 + 144 pp., illustrated. Price, \$18.00, net.

which has characterized the past publications of Country Life, and is a worthy successor of "Gardens Old and New." Most of the photographs have been specially made for this work, and in the sympathetic selection of his points of view, Mr. Latham has been unusually successful in reproducing the spirit and pictorial effect of his subjects.

THE COLUMBIA YEAR BOOK

THE Year Book of the Columbia University School of Architecture is published by the Architectural Society of the School and presents in a dignified, pleasing and entirely adequate manner, the excellent work accomplished under the direction of Professor Hamlin.

CARNATIONS AND PINKS

GARDEN lovers will find in this latest addition to "The Country Life Library"* much interesting and valuable instruction. Although written for English climatic conditions, no lover of these hardy flowers will feel its pages to be either superfluous or irrelevant, and the photographic illustrations of individual flowers and plantings are both lifelike and suggestive.

THE Yale and Towne Manufacturing Company have just issued Catalogue No. 18 of their series on hardware.

In addition to cataloguing padlocks, night latches, builders' hardware, door checks, etc., it contains a comprehensive glossary of technical terms and articles of interest on the mechanism and care of locks, lock picking, master-keyed locks, hand and bevel of doors, etc.

The volume is intended for general distribution and will be sent on request to hardware dealers, purchasing agents, architects, contractors, building superintendents and others who have to do with building.

*Carnations, Picotees, and the Wild and Garden Pinks. Written by several authorities and edited by E. T. Cook. London: Country Life, Ltd., and George Newnes, Ltd. Imported by Charles Scribner's Sons, New York. 162 pages, illustrated. Price, \$1.25, net.



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The Arena Magazine

Edited by B. O. Flower

AN ORIGINAL, illustrated review of the best thoughts of master minds; always bold, fearless, just and progressive. It now contains more than twice the amount of reading matter it formerly gave its readers. The staff of contributors was never stronger or more representative of the best progressive, earnest and conscience-guided thought than at the present time. Among the topics discussed are:

Ethics
Economics

Politics
Science

Religion
Education

Art
Literature

Music
The Drama

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