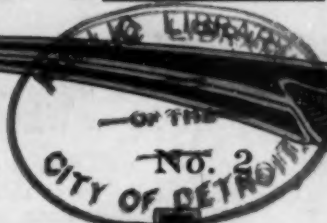


"Sunnycrest"—A Southern California Home and Its Garden
Quaint Houses of the South—Colonial Homes of Natchez
The Ellicott House—An Attractive Home near Baltimore, Md.

Talks About Hardy Perennials
Harmony in Decoration
Dunster Castle

Vol. XI

FEBRUARY, 1907



House & Garden



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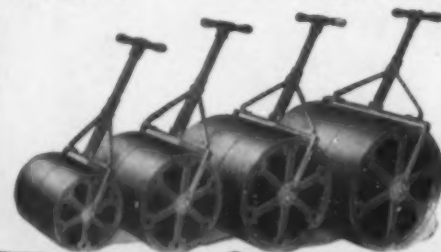
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THE LIVING-ROOM.

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THE Living-Room shown in the picture typifies much that is best in house furnishing of to-day where no particular period is represented. The standing woodwork, that is, the doors, windows, ceiling beams and mouldings are all of white birch, an inexpensive wood. It is stained a dull gray-green and finished with a soft polish which brings out the full beauty of the grain of the wood. This effective and pleasing treatment is accomplished in a most simple manner by first using one coat of STAIN No. 335, followed by one coat of WHITE SHELLAC, and one coat of EGGSHELL-LAC, the last coat to be lightly rubbed with pumice and oil.

The floor of oak has first been given a coat of ENGLISH OAK WOOD TINT No. 254 and finished with FLORSATIN, which produces an effect fully equaling the best wax finish.

Careful note should be made by the reader of the exact names of these finishes mentioned, there being many articles sold of somewhat similar names. The wall covering is hand-blocked paper, showing two tones of green in almost pastel shades, harmonizing perfectly with the woodwork. A tan-grey is used for the ceiling tint between the beams and the heavy velour over-curtains at the windows repeat these tones, while the fine net hung next to the glass shows a lighter shade of the same color.

The grate open-fireplace is faced about with black marble, showing green veining.

In combination, the woodwork, marble, wall treatment and hangings form an excellent setting for the mahogany furniture with which the room is furnished. Much of the upholstery is of tapestry, introducing dull, soft reds, tans and old blue, which colors are repeated in the particularly beautiful Oriental rugs.

Many growing plants showing vivid green contrast agreeably with the side walls. The fixtures are of dull old brass. Thus you see that the creation of even so beautiful a room as this living-room is, in reality, a simple matter.

Perhaps you do not know just how to go about it—but here we can help you. In charge of our Department of Decoration is Margaret Greenleaf, the well-known practical decorator. If you will write to Miss Greenleaf, telling in as full a way as possible what you wish to accomplish, she will lay out a plan for you, without cost to you in any way, sending samples for the treatment of the woodwork, the wall covering and draperies to be used, together with complete information about everything you might wish to know.

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NOTES AND REVIEWS

A FOREST GIANT

AMONG a boom of logs at Leamy & Kyle's mill, at False Creek, Vancouver, is a tree cut into four 24-foot logs taken from one tree, which is one of the largest specimens of the Douglas fir that has ever been cut in the province, whose record for giants of the forest is world-wide. These four logs were respectively, 84 inches, 76 inches, 70 inches and 60 inches, and in none of them was there a knot or other defect. The total number of feet of lumber that can be cut out of this tree is 28,614.—
Victoria Colonist.

PLANTS UNDER CHLOROFORM

A VERY curious announcement is reported in a recent issue of "The English American," to the effect that one of the professors of the University of Copenhagen has been making a number of experiments with plants subjected to the narcotizing influence of ether and chloroform. The professor's plan appears to be as follows: He first sends the plants into a condition which is described as being in all respects analogous to lethargic sleep, wherein they remain for a considerable period, during which time they are laid aside. When they ultimately revive from this condition of sleep they are said to begin to bud and flourish in remarkable profusion. It is further remarked that the known physiology of plants does not explain the phenomenon, but that those who have seen the results of the experiments testify to their reality. It will surprise most people to hear that the word "anæsthesia" can be applied to plants at all, and it is not easy to conjure up a vision of a plant in a lethargic sleep or to realize the nature of its awakening. The whole report is so very curious that we await with interest the arrival of further particulars. Perhaps, however, they will not come.

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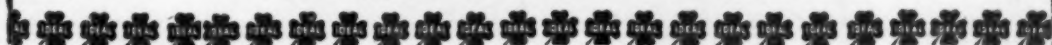
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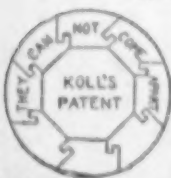
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TO REDEEM WASTE LANDS

Plans for Converting Long Island Forests Into Productive Dairy Farms

RECENT experiments on Long Island have proved that the so-called waste land is really very fertile. The Long Island Railroad Company, believing that the future welfare of the island and its people depends on the use and cultivation of these lands, established an experimental farm at Wading River, Long Island. The wild forest growth was cut away, the stumps were blasted out with dynamite, the ten acres so cleared were ploughed and sowed with winter rye; fruit trees and berry plants were set out and the farm was made ready for the winter.

The first work was done September 7, 1905. In sixty-four working days the ten acres were cleared, ploughed, harrowed and rye was planted. As soon as possible in the spring all sorts and varieties of vegetables were planted. Native wood ashes, Canada wood ashes and manure (ten tons to the acre) were the only fertilizers used. The vegetable products proved that the land was good for the purpose of market gardening.

Years ago Long Island was a milk-producing territory; to-day there is little or no milk shipped to New York dairies. This is a deplorable state of affairs, and it seems that some use should be made of the twenty thousand acres of land now lying idle sixty miles from Manhattan for raising fodder, feeding cows and shipping milk of the best quality to the near-by markets.

The success with the fodder crops has been even more marked than that with the vegetables. Alfalfa planted late—on June 1—when it began to bloom and reached a height of 26 inches and cut at the rate of 3,700 pounds to the acre. Alfalfa growers and experts who have visited Experimental Station No. 1 have said it was 'way beyond any other growth of alfalfa in the United States, both as to size of stalk, stand, color and height. The usual growth is 4 and in exceptional cases 8 inches the first year, 18 inches the second year and about 34 inches, its normal height, the third year. This crop is of the greatest value for cows. An established alfalfa field can be cut from three to four times a year, and is good for at least twenty years. It requires an alkali soil, hence if the

House and Garden

soil upon which alfalfa is to be grown is "sour" it should be sweetened by the use of lime, and to be sure that it is in an alkali condition a handful of moistened litmus paper, which can be bought at any drug store, applied to it is a sure test. This paper is blue, but turns pink or red if there is any acid present; it is cheap and absolutely reliable. Teos-tine is a very thrifty and wide-leaved grass. In appearance it is similar to corn, but having much leaf and little stalk. It has been cut on Long Island four times in the season; both cows and horses are very fond of it. Millet made splendid growth, and, while there is a difference of opinion regarding the fondness of cattle for this food, the experience of those having given it a thorough test is in favor of this crop. Although White Flint and the tall Virginia Horse Tooth corn were grown for fodder alone, there is a very large yield of ears. Sorghum also did splendidly.

Ralph Peters, president of the Long Island Railroad Company, fully realizing the importance of the success attained in the production of this wonderful alfalfa yield, determined to interest the large milk interests in the Long Island country. With this in mind, he invited officials of the companies to be his guests on a special train to visit Wading River, to see what had been accomplished and to give their opinion as to the practicability of dairy farming there.

The officials of the dairy companies marvelled at the success enjoyed with alfalfa and other fodder crops, and seemed quite favorable to the project of starting a farm on Long Island to partially serve their customers. They voted the trip a success, and it is believed that the idea is a step in the right direction.—*New York Tribune Farmer.*

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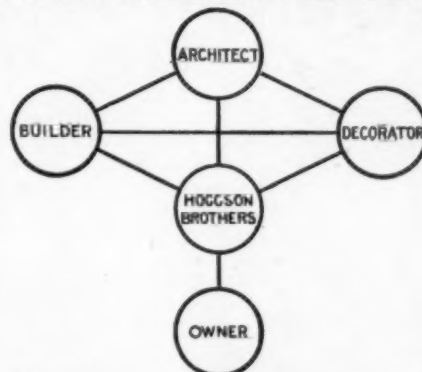
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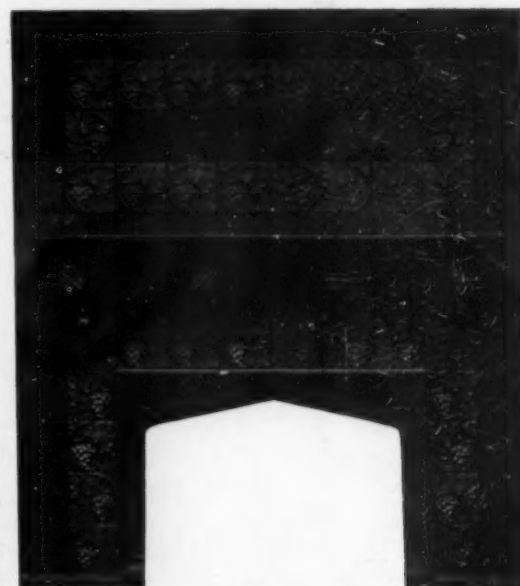
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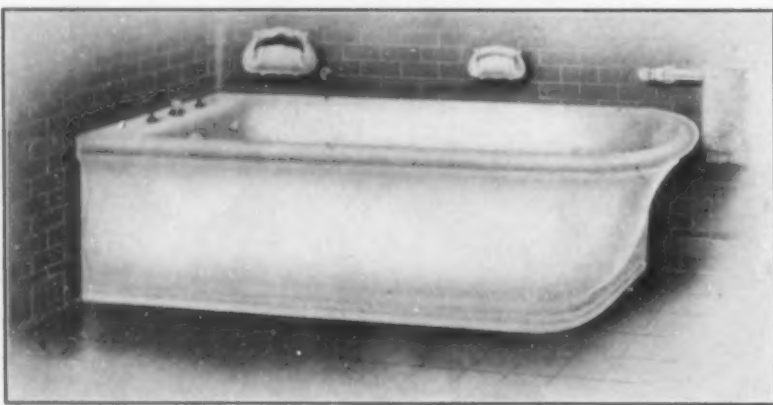
and for smoothness and solidity is thought by many to exceed anything in use. Oak is largely used for fine floors, especially those which are to be covered with rugs instead of carpets. Pacific coast fir is to become an important competitor of the other woods in the flooring line. There is another wood that is making little stir, and is not obtrusive, neither is its praises much sounded abroad. We mention gum with confidence, but fully aware that some will sneer at the name. Yet gum flooring is making headway, and a larger quantity of it is being manufactured and going into use than many are aware. Gum, or hazel as it is called in some portions of Missouri and Arkansas, is a wood eminently adapted to a smooth, solid and durable flooring. The genuine red gum of the lower Mississippi bottoms runs well to heart wood, and is less liable to warp than the white gum which abounds farther north. When sawed into narrow strips, rightly piled and dried, it is handled without much trouble from warping. George Prentiss told how it could be done in an issue of the *Lumberman*. There is apparently no reason in the world why gum should not be extensively utilized for flooring. It presents a rich color-tone, and is susceptible of high polish, if that is desired. It can be used plain or quarter-sawed. Mr. Prentiss prefers the plain sawed strips for flooring. The whole log can be converted into flooring, as it runs largely clear of knots or other defects. When plain-sawed, both heart and sap can be used for flooring. In price it can compete with any wood extant.

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F. M. CARROLL of Chicago, says the "Drovers' Journal," is showing the possibilities of city farming on a half-acre lot, corner of South Park avenue and Twenty-third street. Several rows of corn planted last June matured early. Potatoes are ready to be gathered after ninety days instead of the usual 110. Tomatoes are ready in ninety days, squashes in 110. His plants are neither cultivated nor irrigated. In the fall an 18 inch mulch of horse manure is placed on the soil and allowed to settle during the winter. This lasts for four years, and prevents evaporation of moisture. Lettuce and radishes are planted on the surface, corn, potatoes and tomatoes in the earth beneath the mulch. When a small piece of the mulched earth was scraped bare and left so, the stunting effect on the nearest vegetables was plainly visible.

The Country Gentleman.



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"Ideal" Solid Porcelain Bathtubs

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House and Garden

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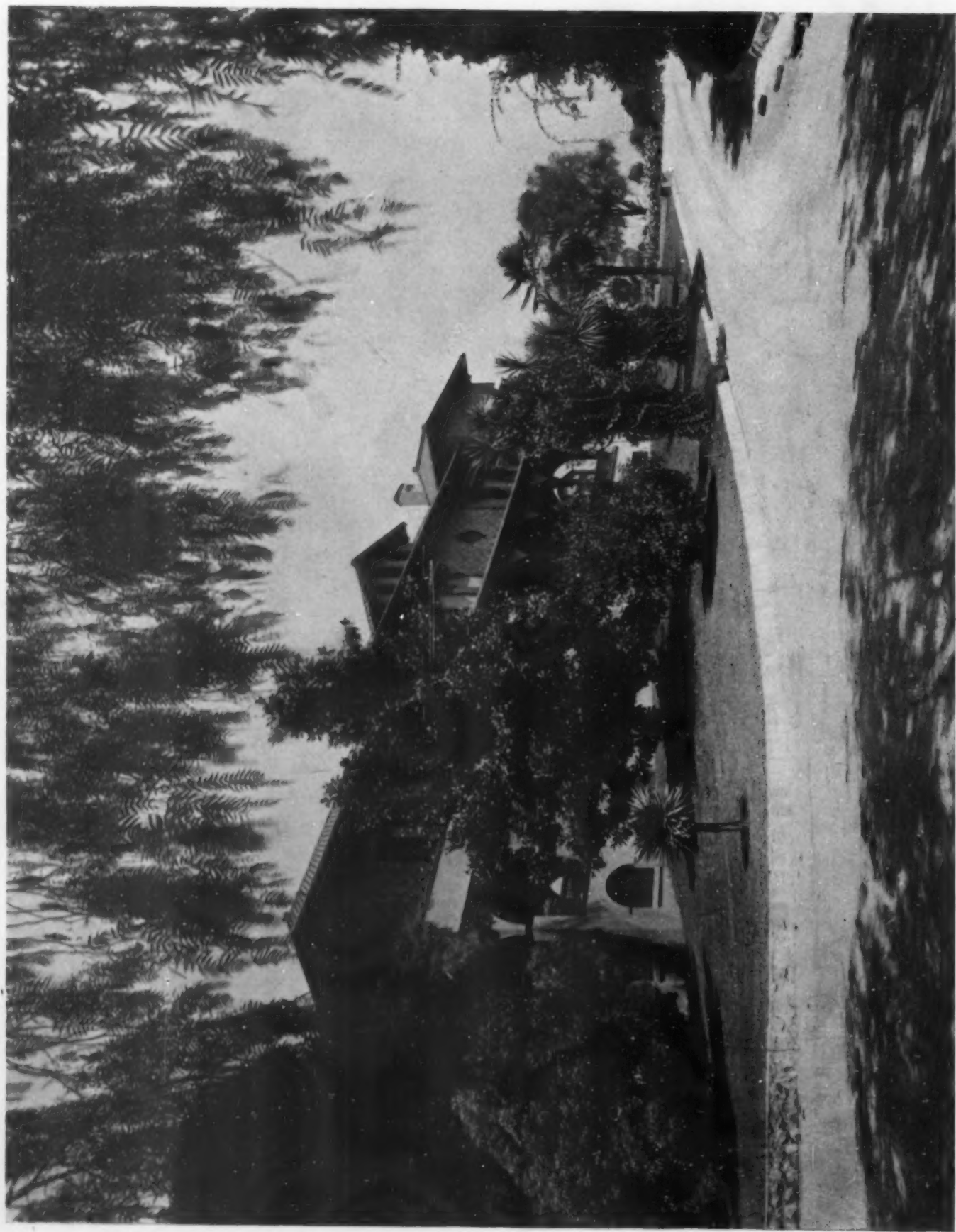
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"SUNNYCREST"
THE RESIDENCE OF ROBERT J. BURDETTE, ESQ.—PASADENA, CALIFORNIA

House and Garden

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No. 2

"SUNNYCREST"

A SOUTHERN CALIFORNIA HOME AND ITS GARDEN

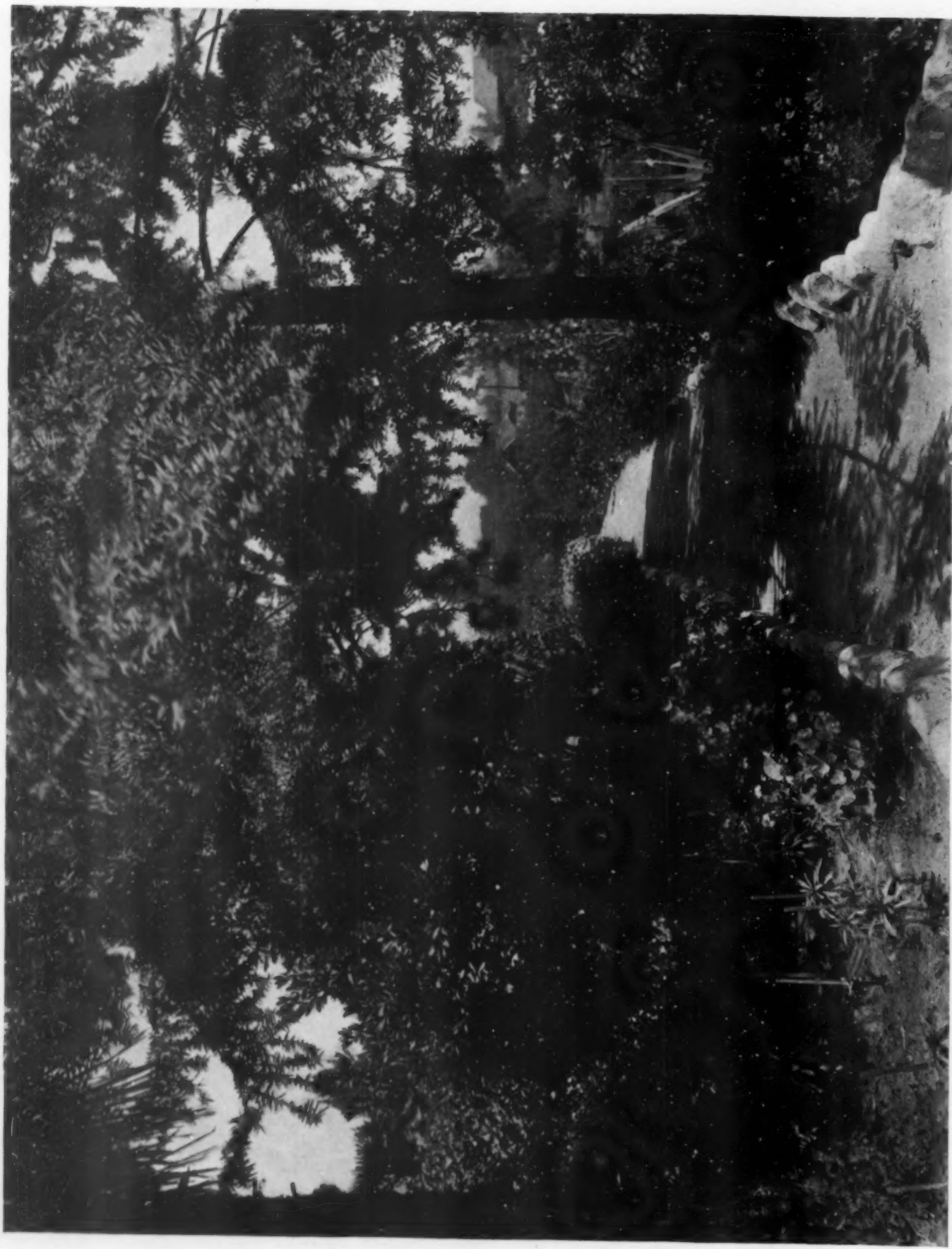
By CHARLES FREDERICK HOLDER

THE traveler in the United States, particularly in the country and in many suburban districts of the Middle West, often wonders at the lack of originality in the homes and gardens of the people. The architecture is ornate, tremendous, commonplace, and there is little in the average small town, East or West, to commend itself to the

artistic mind. The writer has wondered at this and considers it can hardly be prevented. In new towns, settled by pioneers, there is often a lack of taste and money. Every man is his own architect and crude ideas run riot. In towns of a better class the evidence of the carpenter, who imagines he is an architect, is found, and it is only when these towns



A SCREEN OF FLAME AND SKELETON TREES



ALL THE WORLD SEEMS TO HAVE BROUGHT TRIBUTE TO "SUNNYCREST"

"Sunnycrest"

grow and attain age and artistic settlers that the effect of the landscape artist and the real artist architect begins to be felt. Nature always lends herself as an aid to the artist, this being especially true in Southern California where peculiar conditions hold, particularly in the fast-growing city of Pasadena, at the head of the San Gabriel valley.

This city is hardly thirty years old. The locality was a semi-desert in summer, covered with greasewood and chaparral; to-day it is one of the most beautiful places in the country, having all the evidence of age and maturity which a remarkably rapid growth can bring. The beautiful photographs, by Hance, of the home of Mr. and Mrs. Robert J. Burdette, which illustrate this paper, emphasize this, as twenty-one years ago "Sunnycrest" was a barren, weed-grown hill, given over to gophers, tumbleweed and native grasses. Then it became an orange grove, and a fashionable and attractive avenue crept through the groves at its feet, and the hill in the course of its evolution became too valuable to raise oranges upon, and finally became the home place of Mrs. Burdette, whose taste and originality are seen in all its beautiful lines and in its many nooks and corners.

Few places in America have an architecture that is *sui generis*, and throughout the land Colonial, French, Old English, Flemish and Dutch fancies are combined to make the towns and cities what they are; but in Southern California it is different. Here is a pronounced and peculiar architecture. The old Mission Fathers blazed the way into its valley from the South, and their ideas being purely Moorish, they built all the missions along these graceful and beautiful lines; arches, red and yellow splashes of color, tiles suggestive of Spain and the Moors, features restful to the eye and senses.

The architecture is not for the eye alone, but is pre-eminently practical. Southern California is a semi-tropic country, so far as its flora is concerned. Warm weather may be expected from July to October, though it can be said not so disagreeable nor intense as the humid weather of the East. In winter the nights are cool, with occasional frost, therefore it is necessary to keep both cool and warm, hence the adobe, which the early Mexicans conceived out of the exigencies of the situation. The adobe mud, found in various parts of the country, is made into bricks and houses built with walls often over two feet in thickness. The roof is of tiling, and the result is a cool house in summer and a warm one in winter; in a word, heat and cold are shut out and kept out.

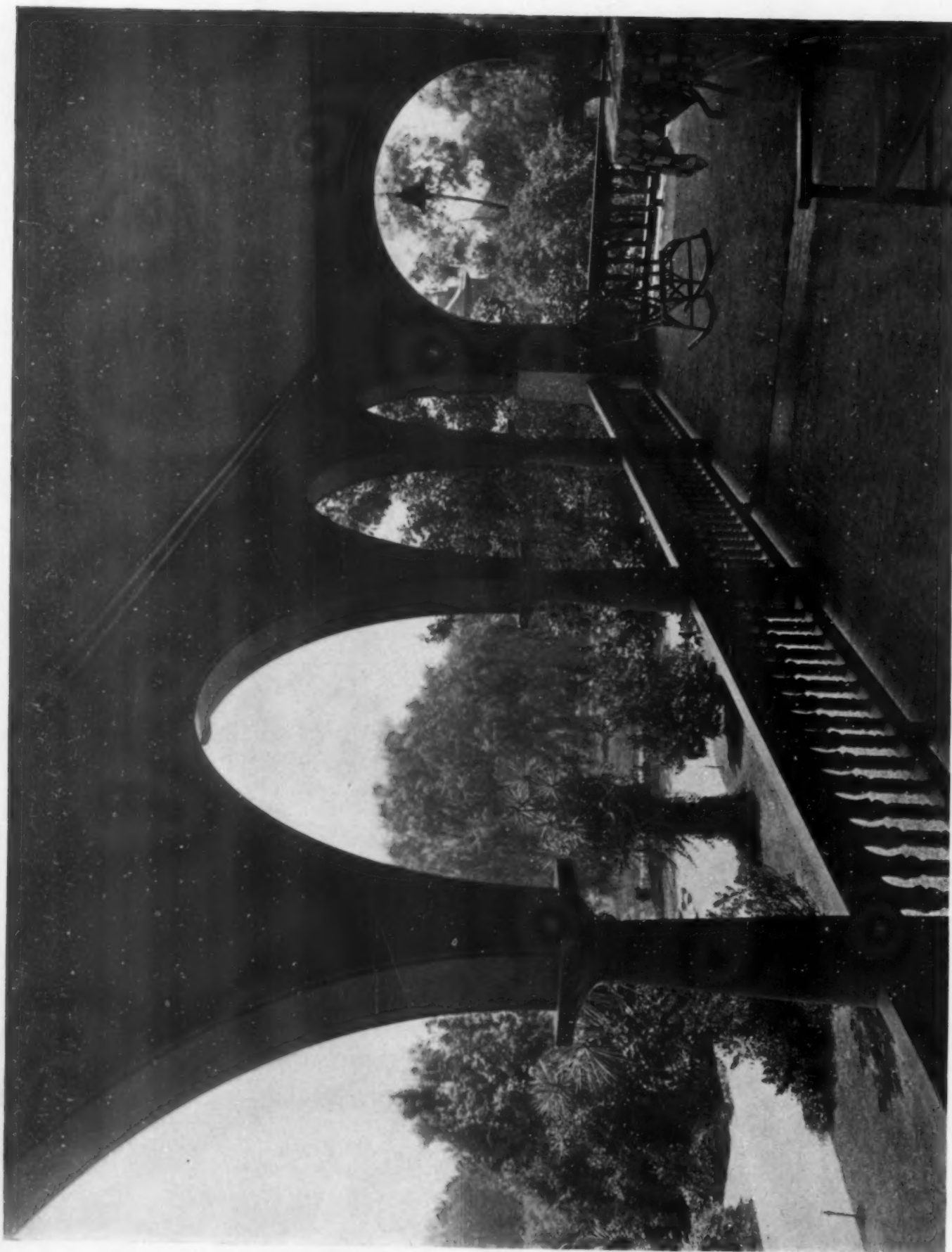
The old missions were all built of adobe, and the modern Moorish or mission house of Southern California is a practical adaptation of the idea, eminently satisfactory. Instead of adobe, stucco or plaster is used, and when painted in rich yellow,

orange or red hues it adapts itself in a remarkable way to the bright sunlight, the blaze of color that is a characteristic feature of Southern California.

"Sunnycrest" is a typical home of this kind. The house is essentially Moorish in its design, is an adaptation of the so-called mission style, the Moorish, with a very important addition, "American comforts." It stands on a slightly hill commanding the San Gabriel valley, and has an outlook, a setting which gives it scenic rank among the most beautiful spots in America. The house faces the west ridge of the San Gabriel valley, which is environed by low spurs from the main Sierras. It overlooks a deep cañon—the Arroyo Seco,—a river of fragrant verdure, which sweeps down from the mountains, bringing the breath of the forest and its trees into the very city. To the north and east rise the Sierra Madre, a grim wall of peaks and ranges, rising from six thousand feet at Pasadena in Mount Wilson to eleven thousand feet in Mount San Antonio, thirty-five miles distant. This range is thirty or forty miles wide, a marvelous jumble of ranges and peaks, cut by myriads of cañons which pour their brooks and streams down into the San Gabriel valley and across it in winter to the sea.

In summer from "Sunnycrest" the range lies in a golden haze, the peaks bare, but in winter, when the valley runs riot with flowers, when the slopes are aflame with the golden *Eschscholtzia* and countless flowers, the range is often white with snow down to the three thousand-foot level, and one of the most remarkable panoramas to be seen in any land is presented—winter and semi-tropic summer face to face. Yet the valley is redolent with the perfume of flowers and the harsh breath of winter rarely gains the ascendancy. So from "Sunnycrest" the eye rests on banks of snow, great trees bowing beneath its weight; sees it rolling up the north slope of San Antonio to the summit, then in gigantic wraiths, whirled off over the valleys with their groves of orange, lemon, grapefruit, olive and numerous other trees. The eye rises to snow banks, and drops upon flowers; it encompasses all zones. Yet in the gardens of "Sunnycrest" on this winter day it is snowing; but the snowflakes which cover the ground are orange petals, whose fragrance blends with the perfume of California violets and fills the air. Winter is there, not five miles away, and one may reach it on the mountain road in an hour and don snow-shoes and enjoy the delights of winter even to a sleigh ride up the trail to the summit. But to reach it one is forced to pass through groves of ripening oranges, strawberry patches, and a region that is the garden spot of the world in the luxuriance of its growth, the splendor of its floral offerings.

As I write, the gardens of "Sunnycrest" are before me, being but a stone's throw from my own



A GLIMPSE OF THE LAWN FROM THE VERANDA



CHARMING VISTAS THROUGH THE ARCHES



SMALL PLANTS AND ORANGE TREES OF MANY VARIETIES

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home. The house, with its red-tiled roof, its wide and extensive verandas, its picture-like windows and succession of Moorish arches, surmounts the hill, and reaching away from it in several terraces and sloping gently to the avenue on the east, and to the Arroyo to the west, is the garden, truly a modern Hesperides, and one to delight the eye of garden lovers of all degrees and tastes. Its strong feature is its variety. You may rest the eye on portions that are in strict alignment, while beyond in the opening, flowers run riot of their own will. I see nodding over the fence, formed of countless roses, the Eastern goldenrod, in tints of burnished gold, ten feet high, here a giant, and in vivid contrast clumps of South American pampas grass, cream-like and beautiful.

In the south series of terraces are flowers and plants from almost every land; splendid masses of rare cannas in tints of gold, yellow and vermilion, and all the minor plants, seen in hothouses in the East. Near the porte-cochère are beds of the large California violet and all known varieties. Here a second fence protects the drive and is made of the sweet pea, back of which is the rose garden; not the seasonal garden of the East, but a perennial one in which roses bloom the year around and where the choicest varieties can be found.

Perhaps the feature that would make the strongest impression upon the stranger who might stroll through the "Sunnycrest" garden in winter, would be the variety of plants; forms which represent almost every clime. On the lawn are two fine specimens of *Sequoia gigantea*, five hundred miles from their home in the Sierra Nevada, where the only grove of this tree in the world is to be seen. These two trees attract immediate attention. Their trunks are sturdy, pillar-like, the tree having a pyramidal shape suggestive of great age and the power to resist the elements. Near-by is the redwood, *Sequoia sempervirens*, which forms the great forests of the Coast Range, and with it are firs, pines, larches, and cedars, from many different localities.

Beautiful in its mathematical precision is the Norfolk Island Pine of the South Pacific, the whirls of branches being thrown out at certain distances, the tree ornamental in every way. Not a stone's throw away is an English holly with its bright berries; graceful trees from the Nile, the famous thorn tree from Palestine, in fact, almost every known land is represented by trees, from the eucalyptus of Australia to the Indian bamboo, and from the cork of South America to the pine of Norway. Reaching down to the avenue are orange trees of many varieties: the Washington navel, seedling, the pomelo, lemon, lime and Japanese oranges or cumquats, and the thin-skinned oranges from Tangier. Here are walnuts, pecans, chestnuts from

Italy, figs from Smyrna, loquats from Japan, Chinese nuts; trees that hail from Africa and the Nile, and everywhere palms of great beauty, ranging from the giant fan palm of the American desert to the date from Cairo, and many more famed for their grace and beauty.

The palms of "Sunnycrest" give it an essentially tropical appearance, which the big South American and Abyssinian banana trees, the dragoon palm or yuccas intensify, yet but a few feet distant are American apples, pears, cherry trees; in fact, were it possible for trees of all climes to meet in convention, the assemblage on this hill would well represent it.

Near the large trees are numerous small plants of variety and beauty, huge African lilies, the great wild tiger lilies of the Sierra Madre, wild shrubs of various kinds, century plants, some in bloom, with gigantic spikes twenty or more feet in air, rows of yuccas or Spanish bayonets, which bloom in the summer and dot the Sierra Madre with their pure white clusters which fill the air with perfume.

Leaving the front lawn, which is of *Lepia*, a new lawn plant, the stroller enters the front of the terraces, along which the pathway extends, environed by myrtle, honeysuckle, ivy, and flowering plants, which shut out the house and grounds, rare roses, scores of flowering shrubs, azaleas, masses of delicate ferns from Hawaii, China, Japan and the Orient, massed with giant brakes from the California Sierras, but from which rise graceful palms, which find congenial surroundings in Southern California.

There is a constant change with which to regale the eye and other senses, and everywhere roses, for this is, *par excellence*, the land of roses, from the huge Paul Neyron to the delicate and diminutive forms, and from these of delicate tint to the blazing splendors of the Gold of Ophir which covers trees, and forms literal bowers of color; indeed, the north line of "Sunnycrest" is a fence of red roses that alone in almost any land would create a sensation.

Climbing to the next terrace the eye rests upon masses of white and red oleanders, azaleas, clumps of brakes and rare roses, forming a maze of fragrant verdure from which rise sago and other palms, whose leaves rustle musically in the soft wind, while from the adjacent pines of Oregon comes music of another kind—the laughing of the wind through the needles, the moaning of the distant sea.

All the world seems to have brought tribute to "Sunnycrest" in fruits and flowers, and in the center at the summit, above the last floral terrace, staged between great trees—pines, eucalyptus and acacias,—stands the house with its spacious verandas on two sides, large wide out-door rooms, after the agreeable fashion of the country, suggestive of the genial hospitality of the home. From here one

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looks through Moorish arches, and obtains a new and charming vista from every point of view. Perhaps it is beneath the old Mission bell; out through the eucalyptus trees, or through the branches of the flame and skeleton trees, or over the breadfruit and Irish buckthorn. Everywhere lofty snow-capped mountains, orange groves, ridges of green hills, stretch away, completing a picture, rare in any land beneath the sun.

It can be imagined that "Sunnycrest" has interior charms as well. It is one of the purest Spanish houses in the valley, its lines attractive and to it the mistress has lent her artistic tastes. The living-

room suggests the orange, the deep yellow of the lower walls gradually paling as it ascends. In the reception room the idea of the apricot is carried out with delicate tints. The guest rooms have other schemes, while the library is perfect in its splendid Moorish finish and ornate decoration. The dining-room is modern Spanish, if the term can be used, being furnished in Santa Barbara Spanish leather work. Withal, "Sunnycrest" is essentially homelike; this charm is nowhere absent. It has the formality of a great place, yet its garden softens the lines, and as a whole, it is the embodiment of all that would seem desirable in this land of the afternoon.

Practical Features in the Development of a Country Estate

BY RICHARD SCHERMERHORN, JR.,

Civil Engineer and Landscape Architect

THE esthetics of country estate development have been treated in numerous articles, recent and long past; as also there have been exceptionally thorough accounts of the work accomplished through horticultural aids in the rendering of landscape effects and general pleasing conditions. It is, however, particularly noteworthy that there has been little space given to the practical points concerned in the building of a private estate, and it is the purpose of this article to dwell upon the subject mainly from this latter standpoint.

We have to consider a tract of say 500 acres, of rough and undeveloped land except for a portion which has been used for farming purposes. The country is hilly and fairly wooded. The owner engages a landscape specialist and arrangements are made for the immediate use of his services. We may now follow the successive steps and important points toward the object in view, i. e., to make of this wild tract of land a property which shall in the first place be habitable and with all means furnished for personal convenience; in the second place, which shall be rendered attractive and pleasing to the eye; and in the third place, which shall contain all requisites for amusement and recreation.

The boundary lines of the property are first carefully surveyed and the building of a substantial fence following these lines is commenced at the earliest practicable moment. This provides a barrier against all trespassers, many of whom, however

uninterested they may have been in the property in its former condition, are always greatly delighted to pry into matters concerning the actual work of construction. A careful topographical survey is next in progress, and if the landscape man can personally participate in this, so much to his advantage in the matter of a careful study of the property. The survey gives at the outset a chart of the land, every feature of which can be studied in detail. Plans can thus be drawn intelligently and a full economy provided for, while artistic features can be studied thoroughly instead of half-way guessed at. An economy derived from the proper planning of even a few hundred feet of roadway through the use of such a survey plan will often save in excavation the cost of the entire survey.

The first step toward the actual execution of the work will consist in establishing the correct location of the house. It is by all means wise to set the house at the highest elevation for purposes of wide range of view, but other considerations must also be observed. It is often the case that a house will be placed upon an extremely high ridge without ever considering the proper means of approach, and as a result the driveway is constructed with grades which necessitate not only an enormous expenditure for excavation, but the roadway will furnish, from an artistic standpoint, an ugly and unprepossessing appearance. Care must be taken also to locate the house with due regard to its position governed by the

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actual boundary of the estate. While it is not necessary to place it in the exact center of the property, its location should not be fixed so that it is at extremely unequal and varying distances from the main highways and the principal points of interest on the estate. Also while it is satisfactory to observe an unobstructed view of the countryside from all sides of the house, it should be remembered that a house thus situated is exposed and open to all the elements. Therefore, if the house has a southerly exposure and the view is fairly open on the east and west, it would be more satisfactory on the whole if it were set somewhat below the crest of the hill on the north, as the side being the most severely affected by the weather.

It is not an unusual practice when having selected the site for a house to cut and clear away everything around it within a very considerable radius, and then to create an entirely new condition by planting and grading to certain carefully defined lines. In many cases this idea can be carried to the extreme. As stated, a house should not be left entirely exposed to the weather, even if plans will ultimately develop means of protection. If the house is located in a forest or thick grove of trees, it is generally sufficient to clear away only a portion of the timber leaving certain portions to act as windbreaks on the sides most exposed. Then when the newly planted trees have matured, the older ones can be destroyed as may be seen fit. This matter of windbreaks is very important and can be considered on other portions of the estate as well. The success of a garden or cultivated fields may often depend upon the proper protection of the same against the elements.

Assuming that it is necessary to locate the house also with some relation to the main driveway, the latter becomes the next subject for consideration. By studying the topographical plan, the course of this road is determined and it is preferable to build this as soon as work on the house is in progress. It is unwise, however, to do more at first than to place the road in just such a condition as will serve for ordinary use as the constant heavy traffic during construction periods will necessitate a refinishing of the road at the end of the work in any case. At the same time, a spot can be selected for the establishment of a nursery, as during the road construction and the work of clearing for the house, it will probably be necessary to remove much material which would be desirable for planting purposes in different parts of the estate. It is always well to save such hardy forest trees as dogwood, oak, hickory, spruce, pine, etc., of such sizes as can be transplanted readily and are of proper proportions. This nursery can be added to considerably during the course of further construction and much use can be made out of other material which otherwise would have been destroyed.

Progress thus far, the development of the estate is now considered in a general light and the remain-

ing features are studied out carefully. A service road is planned with an entrance and course quite distinct from that of the main approach. Intersecting and branch driveways may be constructed traversing other parts of the estate. Means for a water supply are developed. A mountain brook will often furnish a satisfactory source for this latter, with hydraulic rams delivering to a tank set at an elevation sufficient to furnish adequate pressure for the requirements of the house. Under different conditions a deep pipe well, connected to a windmill or a small steam or hot air pump, will afford other means of supply. A complete pipe system can then be instituted to reach all points of the estate.

While the practical points are being considered, it will be necessary also to give attention to the drainage system. The roads will be failures unless careful drainage is provided for, while the territory in the vicinity of the house must be just as carefully treated. Lowlands or bogs in the neighborhood of the dwelling should all be drained as far as possible as the annoyance or sickness which is apt to arise from the presence of such makes an expenditure in this direction very worthy. By careful study of the plan as a whole, the drainage from all these parts may often be combined, and delivering to some particular location it is often possible to use this surface water to form a lake and thus add to the attractive features of the property. In districts where there is no drainage to brooks and streams, ravines and hollows in the woods are serviceable for collection areas if located at a sufficient distance from the roads and dwellings.

In matters of sewage disposal; a man of moderate means may be excused for not going any further than the construction of a cesspool, but in the case of those who can afford a large enough house to make the question of sewage a considerable item it is shortsighted not to arrange for a system which can be made wholly unobjectionable. There are several different methods of sewage disposal entailing varied cost, but one which is simple and very satisfactory is that generally known as the Waring system, which provides for the collection of the waste in a septic tank located at a short distance from the dwelling, the liquid matter being siphoned off automatically into a disposal field through open-jointed tile pipe, where it is allowed to filter through the soil and is also partially absorbed by the atmosphere. What material is not siphoned off in this manner is drawn off through another pipe line whenever necessary. The disposal field requires only a very small area, depending upon the size of the house and character of the soil, and a suitable location for this can generally be chosen with little difficulty. The appearance of the soil is not affected other than that a richer verdure is produced. The settling tanks can be screened from view by thick planting, thus rendering

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them unobtrusive. The cost of such a system amounts to a very small item compared to the general expenditures required on an estate of substantial character, and it obviates an objectionable feature which would otherwise be in distinct evidence.

The location and building of the stable is probably the next object of interest. It is found convenient to place this at a distance far enough from the house to do away with the undesirable features arising therefrom, but not so far as to destroy the continuity of relation which should exist between these two buildings. It may also be found necessary to remodel and improve the entire group of farm buildings and this is provided for at an early date. The lodge house and entrance gateway have been designed with their fitting relation in architectural features to the other important buildings although their location has been decided at the time of the planning of the main driveway.

Having thus disposed of the principal features requiring attention from the actual standpoint of health and comfort, plans are now made to cover the requirements for amusement and recreation. The character of these accessories will depend upon the taste and pocketbook of the owner. He may be of a domestic nature and take particular interest in a superior dairy, chicken farm, cattle raising or in a flock of sheep. He may otherwise possess sporting proclivities and keep a stable of thoroughbreds and build a private race-course on his grounds. He can also establish kennels and rear prize-winning dogs, can enclose a portion of his estate and stock it with deer and game. He can build a fish-pond and use this to his heart's content. A golf course, polo field, tennis courts and the like will appeal to the athletic side of his nature. The construction and development of these particular sources of recreation all play their part in the building of a substantial country estate. As they call for work of a very special character and as they are probably not in sufficient general use to command popular interest, they may be omitted from this discussion. The gardening and horticultural features of the estate, however, will always claim consideration second only to those of the actual needs, but these have been treated upon so frequently through other sources that there is probably little information concerning them which can be brought forth to suit the ends of this article.

There are a few points, however, which are particularly important in connection with landscape effects, which should not be omitted. Probably the most important is the development of the grounds in the immediate neighborhood of the house. It is safe to say that this treatment should depend almost entirely upon the character or design of the house. Some houses are so executed architecturally that a formal garden is actually a part of the design rather than an accessory, at least in some cases it should be.

Other houses are so planned that a garden with straight lines and clipped hedges in close connection with it, is entirely out of place, and a broad rolling lawn with well-judged plantings of trees and shrubbery in commanding places, furnishes the most satisfactory solution.

The successful architect or landscape architect is one who can merge the house into its natural surroundings in such a manner that one may practically seem to "grow into" the other. Most estates are deemed incomplete however without this formal garden, and if the character of the house does not justify the building of one in connection with it, there are certainly other parts of the estate which may be suitably adapted for the purpose.

In the case of driveways, there are numerous points to consider from the landscape point of view in the construction of these. The standard methods of highway construction should only be observed in connection with the durability of these roads. It is preferable that the general course of the road be curved and irregular and it is better to avoid geometric lines. The lines of the most successful of these driveways have probably been laid out by means of the eye alone, although this is apt to cause some embarrassment if it is necessary that the work be executed by contract. Attention should also be given to the banks and side slopes of these roads. While it is an expensive method to grade these slopes so that they may appear to coincide as nearly as possible with the adjoining contours, the effect obtained by attending to this is well worth the extra cost. Sometimes this can be accomplished in too harsh a manner and the sides of the road will present too strong a contrast in regard to their smoothness and lack of forest vegetation as compared with the territory beyond.

This can be overcome to some extent by means of judicious planting. There is another point to consider in developing the profiles of the roads. Standard highways are generally built with little attention given to abrupt changes of grade at any one point; as, for instance, the condition which may be encountered when a grade of 1% intersects a grade of 6%. These grades may be merged and the abrupt angular deflection obviated by planning an easy connecting vertical curve at the proper points of tangency. The appearance of the road is improved greatly by careful attention to these features.

It is frequently found necessary to build retaining walls along the course of roads where steep side hills are encountered. It is probably best to avoid the construction of these retaining walls where possible, and to cut and fill to an even slope, but this cannot always be regarded on account of cost of same. Masonry walls are apt to assume a harsh appearance against a generally quiet landscape, but this appearance may be softened considerably by planting

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trailing vines and creepers at their base so that in time they will be entirely covered. It is often very desirable to build a bridge over some stream or intervening gully. It is particularly necessary in designing this bridge to pay close attention to its appearance as well as its rigidity. If the country is rocky, it is very effective to construct the bridge out of this local stone. If none of this is to be obtained, a bridge of rough-dressed timber will serve the purpose as well, if it is designed in a most informal manner. As the road nears the main dwelling, it is particularly important that the approach shall conform in character to the surroundings of the house. If the house is formal and stately, a straight avenue leading in a rectangular direction to the main axis and planted on both sides with symmetrical trees and shrubs will lead to the best results. On a great many estates an attractive effect is obtained by planning an abrupt curve in the road at the beginning of this straight avenue so that the house shall appear in the distance, only after this turn is made. In the case of a less pretentious mansion, the road should follow the contours of the land as nearly as possible and be constructed with the greatest tendency to natural effect. Take also in consideration a road which is built through a continuous stretch of woodland. Such a drive will often become monotonous, but if it is possible without unreasonable expense to clear away portions of the forest at varied intervals so that occasional open spaces or meadows may be produced, a much pleasanter drive is afforded. At least it should be possible to cut through certain portions of the woodland so that vistas are obtained leading to the open or to objects of particular interest. Similar principles may be followed in developing the estate in general. Scenery can be planned technically so that well-defined attractive results can be realized.

Some owners enter in upon the project of building their estate with the idea of hastening its completion so that they may have it to enjoy in full without long intermediate delays and interruptions. Others prefer to render it, in the first place, merely habitable and then to work out the details at their leisure for their amusement. Considerable embarrassment is often encountered from the elaborate orders given by the owners for accomplishing a certain piece of work within a certain time and toward a certain result

without considering the actual cost. Further embarrassment is also caused by the frequent haphazard mixing of the labor accounts so that the owner is unable to ascertain whether his expenses for a certain period cover, for instance, the construction of a road or the shearing of his sheep. This can only be remedied by utilizing a complete bookkeeping system in which every man's time is allotted to the actual class of work he is employed upon and all materials are charged against their actual account. When the labor and materials are supplied by the owner direct, this arrangement is distinctly to his advantage; when the work is let on percentage basis it is absolutely necessary and even when the work is contracted out in bulk it will pay the owner to keep in touch with the work in this manner. In the first case, he is enabled to ascertain just how much the individual portions of the work are costing and where to apply his attention if any of the costs are running to excess. In the second case, it is necessary as a check on the preliminary estimates and as a safeguard against careless handling of the work or presumption on the part of the contractor. In the third case, work of this character generally requires a considerable amount of per diem labor whether the work is contracted out as a whole or not. Unless the owner is prepared to follow this up closely, his accounts are not apt to be economically managed. In short, let the owner be advised that he know exactly what the different branches of the work are costing him, no matter what system of payments is employed. Otherwise, it is likely he will eventually realize how much of trouble and dispute might have been avoided.

It has been the writer's object to describe as briefly as possible the most important of actual conditions encountered in the development of the average country estate, and the way to treat them. Many of these are so well known, at least to those of actual experience in the work, that it has seemed almost unnecessary to mention them, but at the same time it is surprising to note in actual work how many of these conditions are totally ignored. Therefore, it is hoped that the general reader of this article will find at least a few suggestions which may be of value to him, and it is to this end that the article has been written.



Houses with a History

DUNSTER CASTLE

By F. ACLAND HOOD

DUNSTER Castle is one of the most interesting, as it is certainly one of the most beautifully and romantically situated places in England. It stands on a wooded, isolated hill or tor, about 200 feet high, rising from the level plain, which extends between it and the Bristol Channel and it is backed by higher hills, some wild and heather-covered, others beautifully wooded. At its foot lies the picturesque little town, with its whitewashed and timbered houses, and projecting tiled roofs and dormer windows, with the old Luttrell Arms Inn, now somewhat modernized outside but still preserving its fine oak room and gabled porch, and with the very quaint octagonal market place, built as a yarn market by George Luttrell about 1590 and still bearing the

marks of a cannonball, fired from the castle during the siege of 1646.

The castle was one of the most important fortresses in the West of England. It consisted of two parts, the upper and the lower ward, due to the two natural platforms into which the hill was divided. On the flat, oval summit of the hill stood the Keep; the naturally steep sides were made so smooth that a direct attack by an enemy was almost impossible. The lower platform, about 50 feet beneath, on which was built the lower ward, is semicircular in form, the ground on the east side falling suddenly in a low cliff supported by a retaining wall, below which the slope, now terraced by paths and clothed with trees, descends to the foot of the hill. A cleverly engineered drive,



DUNSTER CASTLE FROM THE TOWN

House and Garden



THE GATE HOUSE—DUNSTER CASTLE

cut out of the side of the hill in later years, winds round it under a high yew hedge and wall up to the principal entrance, while on the left hand a frail iron railing seems to the nervous visitor, with a shying horse, a somewhat inadequate protection from the deep fall to the river below. The pedestrian generally chooses a shorter way, in old days the only approach and only intended for horsemen, not for vehicles; a very steep road which leads past the stables under the archway of a grey stone, ivy covered gatehouse of the time of Richard II. It is 65 feet broad, 23 deep and 45 high, with four corner turrets and connected with the main building by an ancient wall, pierced by the gateway of the lower Ward between two flanking towers, the old door of massive oak beams four and one half inches thick and held together with iron bands, still remaining.

Following this wall and passing under the castle windows, one arrives at an irregularly shaped terrace, about twenty yards wide, facing southeast, and protected from cold winds by the castle and hill of the Keep behind. This limited space has been made the most of and is laid out as a charming little garden. Here on a sunny day one can fancy oneself in a Southern climate, so sweet is the scent of verberna, myrtle, roses and mimosa, so brilliant and jewel-like the beds of geranium and begonia of every hue set in the emer-

ald turf, so luxuriant the vegetation on the slope below, where every sort of flowering shrub is planted and where some young olives are flourishing, while a lemon tree one hundred years old planted against the wall still bears.

The charm of this sheltered corner is enhanced by the sense of elevation above the world, as one looks down over the battlemented terrace wall into the rooks' nests on the treetops below and across the green flat plain, called the Lawn, to the wooded deer park beyond and to the purple Quantocks and the silver sea and the blue mountains of Wales in the far distance, while the river, hidden from sight, reminds one by its music of the charming mill walk and the old mill and arched bridge far beneath us, and of the trout waiting for the sportsman to try his skill. Though from want of space the garden is small, there are endless walks cut among the trees on

the side of the hill and seats where one can bask in the sun at any season of the year. A steep path with steps leads up to the summit of the hill, formerly the Keep, but since the early part of the eighteenth century the smooth well-kept bowling-green, with an octagonal summer-house, a border of flowers, and shady trees through which can be seen distant glimpses of Dunkery Beacon and the sea.

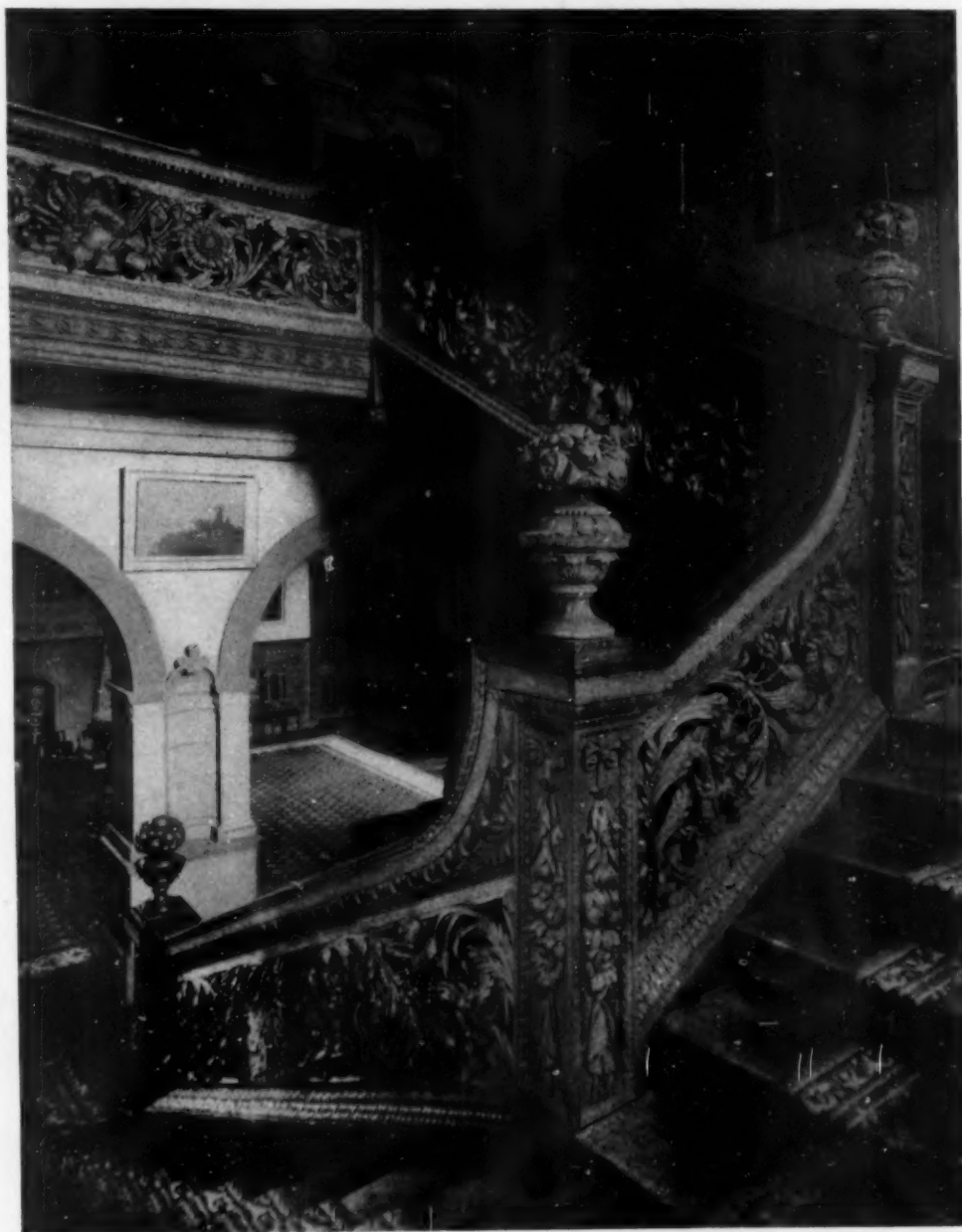
The first mention of Dunster is in Domesday Book, where it is recorded as the Castle of William de Mohun. It was held by that family till 1376 when, on the death of Sir John de Mohun without male heirs, his widow sold the property to the Lady Elizabeth Luttrell of East Quantoxhead for 500 marks (£3333-6-8), in whose family it has remained ever since, the present owner being able to trace his lineal descent through the said Lady Elizabeth from Ralph Paganel of Quantoxhead in the time of William the Conqueror. There is no trace of Norman work in any part of the building; it seems to have been rebuilt on the same lines as the Norman fortress in the time of Edward I., and the inhabited part of the house, in the foundations of which are traces of an older building, was transformed by George Luttrell between 1590 and 1620. He built the hall with its fine plaster ceiling and the beautiful and unique staircase with its richly carved balusters.

Dunster Castle

He also added to the outer wall a wing and a porch tower. The chief room of interest inside the castle is the gallery with its polished oak floor and cornice of the date of 1620, its fine Chippendale settees and chairs and its walls hung with very curious Italian, probably Venetian, painted leather of the seventeenth century, the skins being covered with silver leaf and in some parts glazed over with transparent color giving the effect of gold and representing the history of Cleopatra. She appears as a golden haired, fair complexioned Venetian beauty in the rich dress of the seventeenth century and we see her marriage with Antony, their riding together at the head of their troops, the death of Antony, Cleopatra's interview with Octavius Cæsar and the death of the Queen surrounded by her maidens and holding the asp to her breast. Tradition says that

the ship which was bringing these hangings to England was wrecked off the coast, opposite Dunster, and the Lord of Dunster having a right to all that was cast on the fore-shore, these panels became his property. On the right hand side of the gallery a door leads into a bedroom, known as King Charles's room, from its having been occupied by Charles II. when, as Prince of Wales, he resided for some time at Dunster after the battle of Naseby "to encourage the new levies." He was probably given this room as it contains a secret cupboard in the thickness of the wall with a stone seat at the further end, in which he could conceal himself should occasion arise. The last royal personage who stayed at Dunster was the present King, Edward VII., who, when Prince of Wales, came there for some stag hunting with the Devon and Somerset hounds. It must not be forgotten that Dunster Castle underwent a siege in the days of Charles I. The then owner, George Luttrell, sympathized with the Parliamentary party and held the castle for them, but when the Royalist successes seemed to promise that party ultimate victory, he thought it wiser to deliver up the castle to Colonel Windham

for the King. When the tide turned and all the surrounding country submitted to the Parliament, Colonel Blake was sent with a large force to retake Dunster. For one hundred and sixty days, in spite of lack of provisions and water, did Colonel Windham gallantly hold out. A mine was sprung and a breach made in the wall but the subsequent attack failed. It was only when reduced by privation and weakness and finding that all hopes of relief by the King's troops was at an end that he surrendered and marched out with full honors of war. After that the Parliamentary garrison held the castle for five years, and during that time Thomas Prynne was imprisoned there for eight months for seditious writings, by Cromwell's orders. Eventually it was decided to dismantle the castle as a fortress, the Keep was pulled down and only the domestic buildings



THE STAIRCASE—DUNSTER CASTLE

House and Garden



THE GALLERY—DUNSTER CASTLE

and the gatehouse and a ruined tower remain. The castle was largely added to in 1869, when the present owner, George L. Luttrell, Esq., succeeded, the architect he employed being Mr. Salvin, a man of great experience in such work. He added the large tower on the right hand side of the entrance, which contains offices and bedrooms, and also the central tower on the southeast terrace, but it is all so carefully and judiciously done that it is difficult to say where the old work ends and the new begins and a

few more years' exposure to the weather will make it still less apparent.

While preserving the ancient character and irregular outline of the building he has not neglected the modern requirements of comfort, light and air. There are few places in England which combine so much of antiquarian interest with so much natural beauty of situation and scenery and where the old and new are so harmoniously brought together.





"Melrose"

Quaint Houses of the South—I

COLONIAL HOMES OF NATCHEZ

By E. E. RONIM

SURROUNDING the town of Natchez, set high above the "Great River," in the wooded hills of Mississippi, are many Colonial houses, most beautiful in situation and architectural detail, which are attractive alike in picturesque beauty and in historic interest, woven in romance and "tradition, the elder sister of history."

Settled in 1700 the Chevalier Du Pont founded this "City of the Bluffs." There ensued years of conflict with the Indians of the Natchez tribe, sun-worshipers, vigorous and well equipped. The ruins of old Fort Rosalie, in the peace of to-day, crumble and fall to the "Father of Waters," gurgling and eddying at its base, giving no sign of the fearful massacre from which so few of the white settlers escaped. As time passed the country was occupied by the French and Spanish governments alternately, and this locality began to develop and to assume a social and ethical character that distinguished it in early days and left its imprint upon the homes that followed and still exist.

In 1789 the

Spanish governor, Grand Pré, built the first mansion of the locality as the post of government, signifying by its name, "Concord," the kindly feeling existing between the citizens and the officials; but showing by its feudal plan that the possibilities of attack had been considered, all possessions being placed under one roof to make them invulnerable to the enemy, the stables being on the ground floor, while the government and domestic apartments were above. As necessity for such a stronghold passed, the succeeding governors made additions to the massive structure. Circular flights of stone steps were erected leading to the second floor, colonnades supported the addition of a wide overhanging roof and gallery—the new style

of architecture introduced from the colonies and well adapted to this climate.

A few years later the house known as "The Forest" was built and following in rapid succession there grew in the now prosperous country a circlet of beautiful homes immediately outside the township of Natchez,



"CONCORD"



"STANTON HALL"



DRAWING-ROOM—"STANTON HALL"



"ROSALIE "



"MONTEBELLO "

House and Garden



"MONMOUTH"



"STANTON HALL"

situated in extensive parks, each owner trying in good-natured rivalry to have more of the beauties of nature and cultivation than his neighbor, resulting in grounds laid out in formal groves, hedges and gardens rioting in azaleas, camellias and cape jessamine for outdoor luxuriance and in hothouses for less hardy flowers and fruits under glass.

The most notable features of the stately Colonial mansions are great brick columns of Doric, Ionic and Corinthian mould, and as no two of the buildings are on exactly the same plan, Concord, Arlington, Auburn, Melrose, Montebello, Rosalie, Monmouth, Devereux, Dunleith, Homewood, Gloster, Richmond, Stanton Hall, etc., have the distinctive charm of individuality, only the general effect being somewhat similar, like people of the same generation.

"Arlington," of brick, with stone facings, that were imported, having been brought to Virginia and then here, is one of the earliest, the spacious entrance hall is used as art gallery

and ballroom, the beautifully carved doorways and fantail transoms, giving quaint effect, the walls hung with old-world paintings, bronzes and brass armor plates, making a picture-setting for a ball. At the right is a drawing-room in sunlight brocade, lit with myriad candles in brackets on the side walls,

that shed a soft light on the objects of art in marble and bric-a-brac. Beyond the drawing-room is the library of eight thousand volumes, the book shelves running from floor to ceiling in this spacious room, lighted by windows set between the book shelves. Across the hall is the dining-room, a morning-room and side hall, where the stairway runs to the floor above, planned on the same broad lines in hallway and off-lying bedrooms.

At "Auburn" the spiral stairway is a unique feature of that period of architecture, as are the cross halls at "Homewood." Only the brick pillars of "Montebello" are left to give outline of the vast dwelling that burned several years



DETAIL—"STANTON HALL" PORCH



"DUNLEITH "



"DEVEREUX "

House and Garden

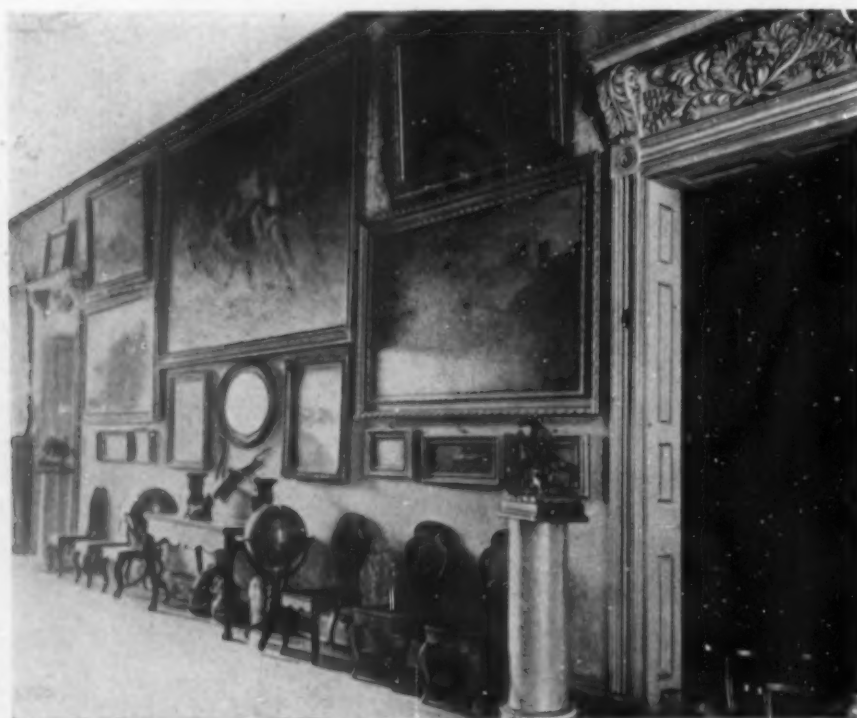
ago, three rooms deep, with immense galleries running on the four sides of the building, supported by the usual white columns. Filled with art treasures as it was, it is now in ruins.

"Monmouth" has a square effect of columns in striking contrast to the round pillars of this vicinity; these and the façade of the west front and slate floored porticos are uncommon here and suggest Spanish origin and may have been adapted by the hero general, who owned Monmouth, from the buildings of Mexico where he won distinction in the war. Here the well-filled library is of interest. Situated in a separate wing, uninterrupted quiet is secured the student.

"Stanton Hall" is a splendid specimen of the more modern of these homes, the immense space of the halls, music-room, and living-rooms, the high ceiling and great doorways with carved facing, the carved marble mantels and bronze chandeliers give perfect finishing and impressive dignity to this great edifice, situated, unlike the other homes described, in the heart of the town and together with its surrounding park of live-oaks and shrubberies, occupies a "city block," the approach through enormous iron gateways making an appropriate setting.

No less interesting are the furnishings of these homes, lavish and beautiful, though differing more in periods than in the architectural designs. The

straight lines and plain surfaces of Colonial mahogany giving place to carved mahogany, Sheraton and Hoppelwhite, followed by modern French carved and gilded settings of the late fifties. Blended with these in some instances were tables of inlaid Italian marbles, Doge's chairs, paintings, marbles, old brocades, Turkish carpets, mirrors and Venetian glass collected in the old-world of art, in travels abroad, by these home makers. Family portraits by Gilbert Stuart, Pope, Bush and West hang upon the walls. Silver services wrought in a fashion that is passed, massive race cups in the form of epergnes, tankards and bowls attest the love of sports that existed, and paintings of their thoroughbred horses and foxhounds hang beside the family portraits. Driveways between the estates and overlooking the winding river were a noticeable part of this favored spot, shaded with magnolias, catalpas and oaks and edged with hedges of Cherokee roses that bloom in garlands along the way. The drives extend for miles, going now through deep cuts formed by the rolling hills and sandy soil, and now through shady lanes. The most striking of these overlooks the river, where the soft loam has been worn into gigantic chasms, breaking away almost from the pathway hundreds of feet of soil to the water's edge, and known as the Devil's punch bowls.



"ARLINGTON"

"The Spacious Entrance Hall is used as Art Gallery and Ballroom"

Harmony in Decoration

By MARGARET GREENLEAF

The following article is published in response to many requests. This address was delivered before the Conference on Home Economics, held at Lake Placid during the latter part of September. The illustrations used are made from photographs showing wall coverings and combinations advised for the various rooms of the small house, a floor plan of which is also reproduced. The color effect of these rooms, singly and relatively, has been carefully considered. The selection of the wall coverings has been almost entirely confined to those of English make.—EDITOR.

NOT very many years ago the careful housewife held the all-too-prevalent idea that beauty was of necessity, extravagance. In the furnishing and fitting up of her house, this seemed especially true. She turned her eyes reluctantly from the pretty light papers which attracted her and which would bring sunshine into a northern room and selected paper of snuff brown and stone gray picked out with flecks of gilt and lines of red, which from the day of putting in place would give the room a more somber and unlovely aspect than the lighter one would have done after years of use.

When William Morris advised his followers to "have nothing in their houses which they did not know to be useful and believe to be beautiful," he opened the door to an entirely new thought and found many followers, to whom this idea that the useful could be beautiful as well, was acceptable. To the man or woman with a true sense of beauty, this maxim is a safe guide. Where this sense is lacking, the last state of decoration of his house may be worse than the first.

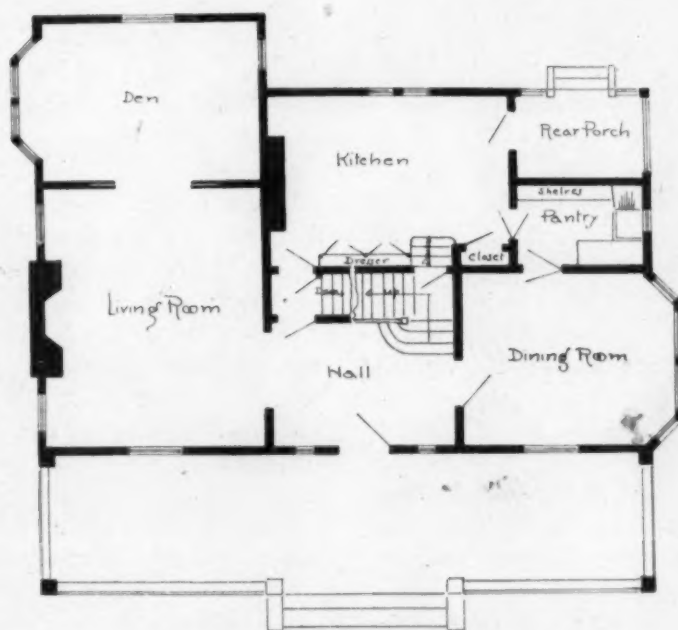
In the last decade there has been so strong and decided a movement along the lines of good interior decoration that the veriest amateur, who desires to learn, may read and consult authorities upon these matters, and is sure to find sufficiently clear and helpful suggestions to guide him from the shoals.

Suitability is the great fundamental principle to recognize in the decoration and furnishing of a house. In the earliest consideration of a properly designed house, it must be planned to suit the plot of ground on which it stands. The house that suits the city lot would seem highly inappropriate, surrounded with great trees and set upon a

sloping lawn. This, of course, is the architect's care. Several years ago I was engaged upon syndicate newspaper work, which presented articles on practical house furnishing, together with a correspondence department, in Sunday newspapers. As these articles appeared simultaneously in thirty-seven cities of the United States, you may readily imagine that my mail was large. I received letters from women in cities, towns and villages, from the country and from far Western ranches. The scope of these inquiries was great. There was the woman who had turned her house over to some upholsterer firm, allowing them carte blanche for the whole. There was the Eastern woman who had gone West to live and found it difficult to adjust her artistic ideas to the crude environments of the Western town. There was the woman, suffering from the large figured wall-paper and the carpet in glowing colors and pronounced design, who realized that something was wrong in her best room, but did not know what; and there was the woman who went in for period furnishing, who, when she found her *l'art nouveau* dining-room did not satisfy her when seen from her Louis XV. drawing-room, plaintively asked, why? She had had the best talent of the

Western city in which she lived to furnish this house, and the result was chaos. To the solving of each problem, the single word "suitability" could be brought. That was what was lacking.

The wood finish and treatment of the walls of a room must be considered of first importance to its completed beauty. These form the background of the picture. It is essential that these colors be entirely in accord, not only one with the other, but they must be carefully considered in



PLAN OF A SMALL HOUSE

House and Garden

conjunction with the coloring of each adjoining room, thus insuring a harmonious whole. While very many people lean toward a plain color for their walls, this treatment, when used throughout the house, is less pleasing than where the monotony of such treatment is varied by the introduction of figured upper thirds of wall paper, or of friezes.

Where it is deemed advisable to use sand-finish plaster, this may be either treated with water-color wash of the desired tone, or it may be finished in oil. This latter is a thoroughly durable and hygienic treatment, and one which does not require renewal in many years. The priming, or first coat, on a sand-finish wall is of the highest importance. This is especially so when the subsequent finish is to be of enamel, such as is used in bathrooms and kitchen.

What is termed "oil sizing," is accepted as practically the best, with the argument that the plaster absorbs the oil and drying it becomes a perfect binder for the plaster as well, and forms an impervious surface for the subsequent treatment. This oil sizing is made of two-thirds raw linseed oil and one-sixth each spirits of turpentine and a good Japan drier. To this add bolted gilder's whiting to prevent the oil from running, and also, help in smoothing the surface. Ample time must be given this coating for drying before the final finish is put on. Three coats of oil paint should then be given the wall. To insure the last coat drying evenly and smoothly to a dead eggshel gloss, a small quantity of pure beeswax, melted in turpentine, should be added to the paint, the quantity of wax necessary to be determined by the luster desired. This simplifies the application tremendously as any workman could manage this perfectly and there is no danger of the demottled effect that often results where one workman only is employed in finishing a large wall space.

Before mixing the color for water-color tints supply your workman with a sample showing the exact

shade you desire. The best plan is to have the color mixed and applied to a piece of sandpaper and dried out thoroughly. You can then get the effect of the color as it will appear on the finished wall. Whiting is the base of all water-color tinting and the dry colors are procurable in very beautiful tones. The proper mixing of these with the whiting will enable you to obtain any shade you desire. It is best to have the ground color mixed with the whiting before the glue is added.

For the walls of the summer cottage, bungalow,

or mountain camp, a three-inch tongue-and-groove sheathing may be used throughout, continuing this same effect in the ceiling showing between exposed joists or rafters. A variety in color may be given to the walls by the selection of the stain used upon them. Where yellow pine forms this woodwork, the ceiling between the rafters could be finished in the natural color, giving it two coats of a clear varnish. For the side walls a slightly darker stain which harmonizes may be used, this darker stain also to be used on the rafters. In rooms of this style I have successfully used friezes of figured cotton material; something of East India design, or Japanese crape, or Chinese calico may be selected. These materials run from eighteen to twenty inches

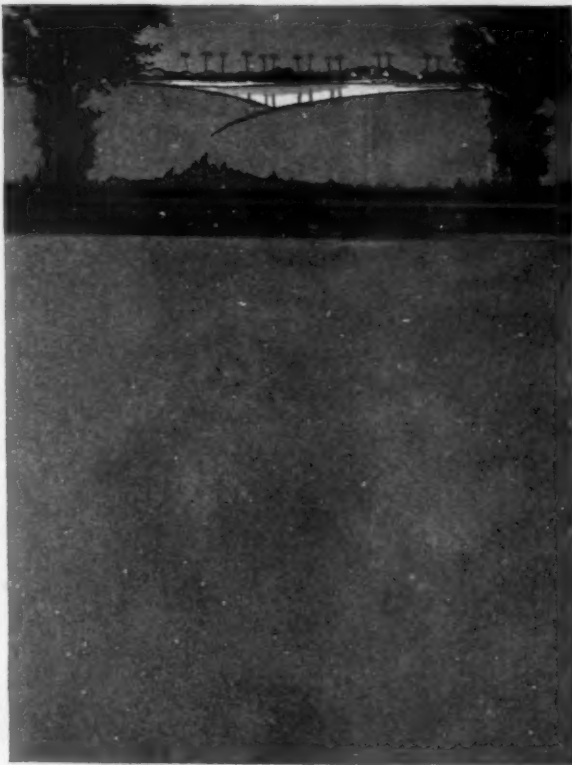


DEN.—Upper third of wall conventional design paper in mahogany, copper and olive green, lower edge cut out and applied to Japanese grass-cloth of olive green used for covering lower wall.

in width. They should be set at the ceiling angle, stretched tautly, and held in place also at the lower edge by a picture molding.

A paneled effect is also good. At regular spaces upright pieces of half round molding may be set, extending from the picture mold to the ceiling line. The same cotton fabrics should be used for window draperies in a room where this treatment is brought out. By carefully selecting the stains a delightful variety of color effect may be obtained and one that is entirely harmonious. This is a very inexpensive treatment, but artistic and practical.

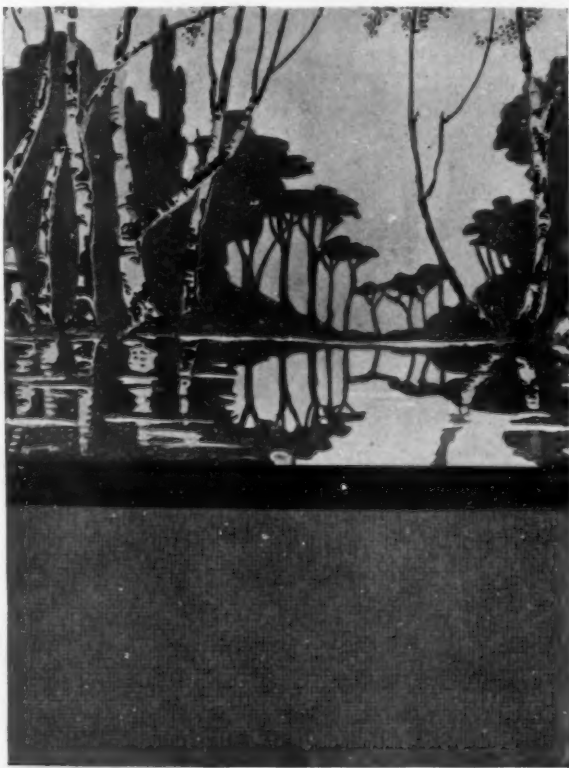
Too great care cannot be exercised in the selection of the materials for the interior finish of a house.



HALL.—Side wall, rich light golden brown felt paper; narrow hand-blocked frieze showing shades of olive and lighter green with bits of red in poster effect. Woodwork, golden brown.



LIVING-ROOM.—Side wall covering two-tone cold green felt paper with poplar frieze of hand-blocked design, poster effect, trees against yellowish sky line. Woodwork, dark oak stain.



NORTHERN BEDROOM.—Lower wall covered with soft old rose fabric paper, capped by frieze, of English make hand-blocked design, designated "the birches," showing varying tones of old rose, pastel green and bits of almost black green. Woodwork, ash treated with special stain showing faint suggestion of old rose color.



DINING-ROOM.—Upper wall covered with paper in shades of green, yellow, ivory and brown, the lower edge cut out and applied over clear, strong yellow fiber paper used for the lower wall covering. Woodwork, green stain on ash, showing yellow graining of wood.

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The best quality should always be bought as it is much the cheaper in the end. This applies to wall covering, wood stain and finish, and floor finishes. Also, in choosing the exterior stain, or paint, for the house, the best in the market should be purchased. I believe all reliable firms making these products send with them a careful specification of application, thus insuring in the most out-of-the-way place, a satisfactory job, provided the workman is faithful and honest and carefully follows the directions. There are many wall stains and tints on the market ready mixed. Some of these I know to be satisfactory from the point of smoothness of surface and good wearing qualities; the great trouble lies in the selection of colors offered. These are nearly always of an unpleasant tone. Why this should be so I have never been able to understand, as it would seem quite as easy to obtain a soft and attractive color as the ugly ones shown on the color cards.

From the variety of wall treatments to which I have referred, you will see that the selection of the appropriate finish will be easily made for the walls of the simplest cottage or the most expensive residence. The proportion and architectural detail of the room will naturally strike the key-note for the selection.

My own method in deciding upon the color scheme for the interior of a house is, (after carefully studying the plans, which give me exposure and the dimensions of the rooms and their relative positions,) to decide upon the finish (stain or enamel) for the woodwork. I then take sample panels of the wood, finished exactly as they will be in the completed house, and with these try various colors and designs in wall-paper, grass-cloth, fabric, or whatever I have determined to use as wall covering. Japanese grass-cloth, burlap and the decorative cloths are much used for plain wall covering. Both the burlap and decorative cloth are susceptible to restaining or painting, and when painted with oil,

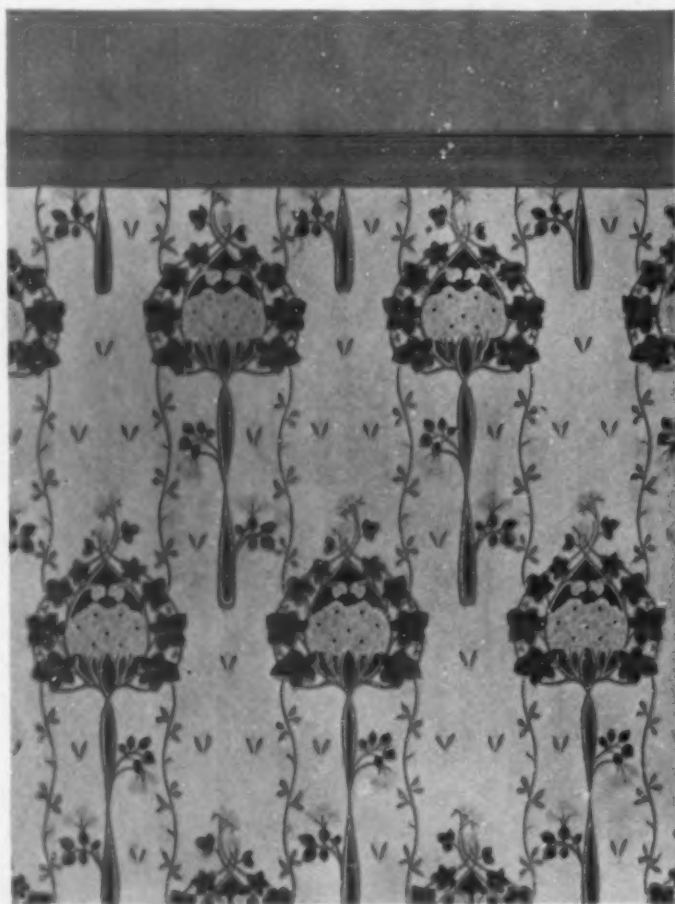
the last coat well flatted with turpentine, they present a very good wall surface. I would never advise a water-color wash as being desirable for either of these.

I have brought with me to show you some color schemes which will serve to illustrate what I have said. One set of these shows a complete scheme for a small modern house of thoroughly artistic design. The architecture of this house is pronouncedly of the twentieth century. The wall-paper and wood finish selected for use throughout, show a slight suggestion of the modified *l'art nouveau*, so modified indeed, as to have eliminated all that is

objectionable in that much over-done style. The woodwork throughout the first floor is of oak and ash. This latter wood is one which is becoming more and more used in houses of this character, and even in more expensive residences, as it lends itself beautifully to the wood stains which are now favored. The German exhibit at the St. Louis Exposition which showed special effects in the fitting and furnishing of rooms, aroused a wonderful interest and admiration in this special treatment of wood, most of the tones being neutral.

It is possible to obtain furniture of ash, chestnut, and oak in an unfinished state, and have this stained to match the woodwork of your room. Where this effect can be carried out in detail, it is, of course, most

attractive. In the scheme suggested for walls and woodwork in this house, however, it would be possible to use furniture of any wood and finish, provided it is built on simple, substantial lines, as only that style would be suitable to this setting. Where the woodwork and walls are in complete harmony the woodwork becomes practically a part of the wall treatment, as for instance, in a yellow dining-room with the yellow and green upper third, the woodwork is stained to show a combination of both colors. In this room, ash furniture would be best stained a darker shade of green, or a



GUEST CHAMBER.—Side wall covering of paper showing dull soft blue, green and yellow on clear ivory ground. Ceiling to picture rail tinted in shade of ivory. Woodwork, ivory eggshel-white enamel.

Harmony in Decoration

rich brown. If, however, one must use mahogany-birch, or even golden oak, the effect would not be inharmonious.

The walls of a nursery may be painted in oil, or covered with paper, fabric, or grass-cloth, as in the scheme I show. Should it seem desirable to paint the walls, the color should be taken from the paper, upper third, or frieze, which should be used in any case. There are very many charming friezes now gotten out for nurseries, and this treatment gives a much more cheerful aspect to the room.

If you will refer again to the scheme for the small house, you will notice the carefully considered sequence of color. I have a rough draft of the floor plan of this house, to show you that you may realize how the rooms open one from the other. The almost neutral yellow-brown tone selected for the hall is entirely harmonious with the adjoining rooms of both the upper and lower floor and serves to bring them together.

The floor in a house of this kind should be stained or left in the natural color, as desired, and finished with a dull, soft polish, if I may be allowed the apparent paradox. Too high a polish for the floor in the living-rooms of a house is objectionable. Where an unbroken effect in floor color can be preserved throughout, it is best. Rugs of very soft colors, preferably in two-tone effects, should be used here.

In a room having a fireplace, properly treated, this becomes a most important decorative feature. The selection of tile, brick or stone for the facing and hearth should be carefully made. The color should harmonize with the wall color and woodwork. So much that is truly dreadful is put out as artistic tiling, that many rooms are spoiled by this discordant feature. Where a too ornate mantel is chosen, or the hideous mantel tile is used (which looks like nothing so much as imitation castile soap) an otherwise perfect room would be ruined. One of the, to my mind, unsolved mys-

teries of to-day, is why these fearful color combinations of green and yellow, salmon pink and olive green, crude blue and yellow brown are foisted upon the unknowing but ambitious homemaker as the most artistic thing in tiles, when it would be quite as easy and bring quite as good financial returns to the maker to offer only those which are good. Lovely soft glazed tile in pastel shades or deep rich colors may be obtained at the same cost as these others, and carefully chosen they strike the note of color in the room, which can often be made the dominant one with excellent result. Pressed brick in a soft shade of *café-au-lait*,

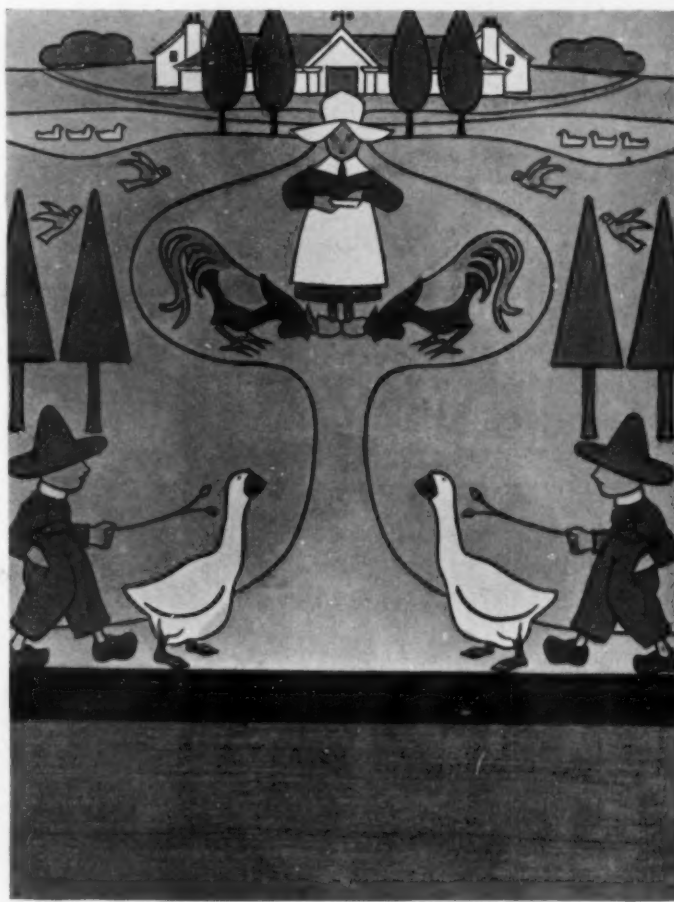
or yellow, or chrome makes an effective mantel facing, or the rough red brick, the culls from a brickyard carefully selected with a view to their roughness, may be used with a cement hearth stained to match their color.

In a room of simple dignified lines, suggestive of Arts and Crafts furnishing, this treatment would accord well. The mantel shelf should be a single heavy plank like the standing woodwork of the room, stained and finished in the same way, supported by wrought iron brackets, the plain heavy andirons also of iron. This would seem entirely suitable and therefore good.

The fixtures and hardware in a room are also most important considerations. In such a room as we have just considered these should,

of course, be of the wrought iron, or the simulated wrought iron, which is much less expensive and an excellent substitute, that is, the brass fixtures may be treated with dull black paint and obtain the same effect. The general style of the room must be carefully considered in selecting fixtures and hardware, as for instance, the simple Colonial designs would not be at all suitable, used in a room where rococo period furnishing was even mildly suggested. Again, you will see that it is the suitable thing which is the correct thing.

The treatment of bath-room walls is necessarily



NURSERY.—Upper third of wall covered with "Farmstead" frieze. This is poster in effect, showing pastel coloring, lower wall covered with Japanese grass-cloth of neutral tan color, matching one of the predominating shades in upper wall covering. Woodwork stained to harmonize.

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limited. Either tiles, or tiling effect is desirable for use in a bath-room to the height of five to seven feet. Above this the wall may be painted in oil, the ceiling to be given a lighter tint. Many careful housewives prefer the simulated tile in bath-room and kitchen, to the real article. Where adamantine plaster is used, it may be marked off into tiles of any size desired; these to be given three coats of flat lead and followed by some good enamel.

This treatment can also be used on kitchen walls to any desired height. It is not at all expensive and gives not only an attractive effect, but one which is practical and absolutely sanitary.

I have in mind a kitchen which is altogether charming, where this treatment has been used.

The tile effect extends five feet from the baseboard and is finished by a plate rail of yellow pine like the standing woodwork of the room. This wood is left in the natural color and given three coats of high gloss varnish which is impervious to heat and moisture. The wall above the simulated tile is painted in oil as I have described, in a shade of soft yellow. At the casement windows are hung curtains of blue and white linen toweling, simply outlining the windows. On the wide sills of each window are placed three little red flower pots of exactly the same size and shape, holding blossoming red geraniums growing in them. The blue-and-white linoleum used on the floor completes the color scheme.

Talks About Hardy Perennials

I. PLANTAIN-LEAVED DAY LILY

By W. C. EGAN

THERE is an increasing interest being taken in herbaceous perennials. Flower-lovers are awakening to the fact that a well-selected group of perennials will give a longer succession of bloom than one of annuals, are less expensive in the end, and become more appreciated as the years roll on. Many, like the gas plant, last through several generations, and one may care for, and enjoy the identical plants their grandmothers cherished and admired.

It is like greeting an old friend to find each spring the reappearance of a favorite plant, starting up to take its place in the summer gaiety. Some are so strong and vigorous that they outgrow the bounds afforded them and may be divided, and the surplus exchanged with those of kindred tastes, and those thus received are constant mementoes of many dear friends.

The list of perennials worth growing is long and varied and is constantly increasing in number, furnishing plants that bloom with the coming of the bluebirds, and those that welcome even the belated frosts of fall.

I propose to call attention in the columns of this magazine to some of the most reliable and attractive forms, many of them already friends to the brotherhood of flower-lovers.

One of the earliest importations from Japan, 1830, was the plantain-leaved day lily, *Funkia subcordata*.

It belongs to the lily family and often bears the simple name of day lily, but that is a dangerous one

to order by, as it is more often applied to the lemon-scented day lily, *Hemerocallis flava*.

I had a friend, not over-posted in floral nomenclature, who upon admiring a group of these Funkia, asked its name and was told "day lily." The following spring he ordered twenty-five "day lilies" and received *Hemerocallis flava* of which he was over-stocked already. The flowers of the Funkia and Hemerocallis last but one day—hence their common names. The term plantain-leaved day lily fully describes it, as the foliage somewhat resembles that of the plantain—being six to nine inches long, and five broad, over-lapping each other, giving the appearance of a shingled dome eighteen to twenty inches high and sometimes, in old plants, three to four feet wide. Out of this light green foliage appears, in August, the flowering stalks each bearing nine to fifteen tubular, white, orange scented flowers only one or two to a stem open at a time.

This plant loves deep, moist, rich soil, and it deserves it, and prefers a somewhat shaded situation. In grouping them they should be planted four feet apart, and in time their foliage will meet. This foliage dies back in winter and as each crown occupies but a foot or so of surface space, there is, in early spring, quite a vacant area. This is an ideal situation for spring flowering bulbs—snowdrops, crocuses, squills, chionodoxas and narcissus, all of which will bloom and be out of the way before the Funkia wants the space. The foliage of these spring bulbs dies back after the blooming period is

Talks About Hardy Perennials

over and the extending leaves of the *Funkia* hide their ragged appearance. By making this combination you are economizing space and making two gardens out of one.

There are several species of the genus *Funkia*, all hardy and all liking the same method of cultivation. *Funkia grandiflora* has fragrant white flowers, blooming in July, and is somewhat like *Funkia subcordata*. *Funkia ovata* has smaller flowers of a bluish-lilac tint and is the species most commonly grown and its variety, marginately is sometimes used as a bedding plant, its foliage being margined by a white band.

Funkia Sieboldii has white flowers with pale lilac tinge.

These plants look well and do well in angles caused by bay windows or side wings, and will stand the shade of the house even on the north side. Often a roadway runs moderately close to a house, leaving but a small margin between the two for planting purposes. Perhaps the surroundings are such that a plain run of grass would look monotonous, and the requirement of light for cellar windows precludes the planting of shrubs. Here this



THE PLANTAIN-LEAVED DAY LILY

plant offers itself as a proper subject for the situation. However, one should remember that this plant requires good soil, and good soil is seldom found near the cellar wall. It is generally composed of the excavations from within, together with donations of brick and mortar from the mason and chips and shavings from the carpenter. A hole two or three feet deep and of the same width should be made for each plant and filled with good soil.

Where *Funkias* are grown in groups, set four feet apart, lilies may be used in between them, either alone or in addition to any spring-blooming bulbs. The shade at their roots, afforded by the *Funkias*' foliage, reproduces the same conditions surrounding them in their habitat, where the natural grasses protect their roots from the direct rays of the sun.

Some lilies seem to like to grow amidst a tangled mass of roots. I have an old plant of the *Inula glandulosa* out of which grows a single plant of *Lilium elegans*, a strong, vigorous specimen. It has been there several years, but how it got there is a mystery. The dwarfier forms should not be used but those like *Lilium bulbiferum*, *Canadense*, etc.



A PERENNIAL BORDER—GERMAN IRIS AT THE RIGHT



FRONT OF THE ELLICOTT HOUSE TOWARD THE PARK DRIVE

The Ellicott House

AN ATTRACTIVE HOME NEAR BALTIMORE, MD.

By ELIZABETH KING ELLICOTT

THE house is one of a group of buildings by Ellicott & Emmart carried out in white cement in Italian and in Colonial styles. It faces the north on a pentagonal lot with its short side, about 112 feet, toward the road. The house has a frontage of 90 feet and the kitchen wing on the east is balanced by the loggia on the west. Across the south end is an open cement terrace, 60 feet long by 17 feet wide.

The hall is 12 x 35 feet, opening through under the stair landing to the south terrace. It is furnished in old mahogany and the woodwork is painted green to accord with the forest paper on the walls. To the right is the French drawing-room, paneled and painted in Trianon grey and furnished in antique French and Italian furniture. It opens into the library, 17 x 24 feet. This room is furnished in

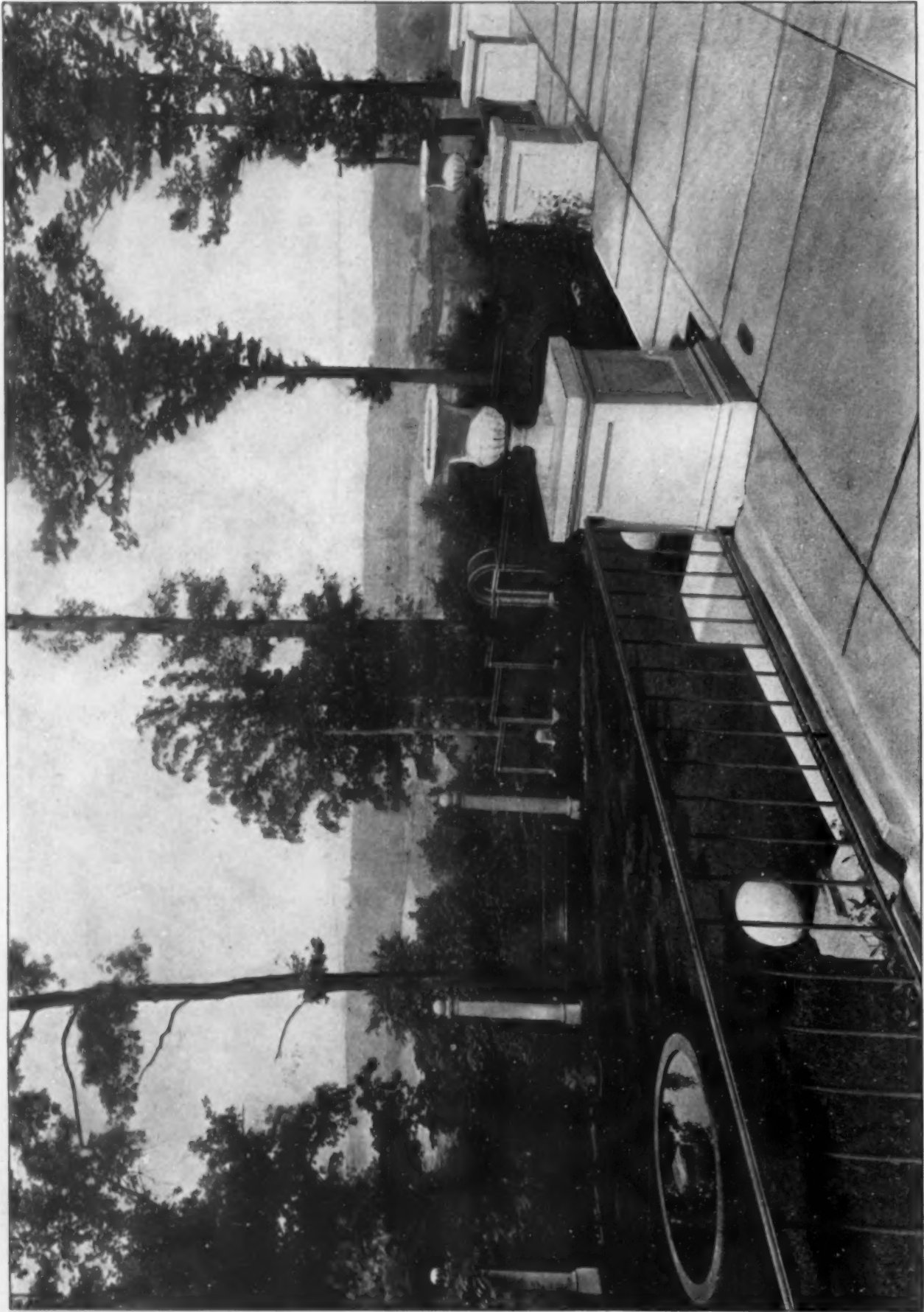
dark oak and has a leather paper which carries the green of the hall while introducing a note of red. The French windows to the south and west open out on the loggia and terrace and overlook a distant view.

Across the hall are the den and dining-room. The latter is a Colonial room, furnished in old mahogany, repeating the green of the hall modified into peacock tints, and it has a mass of flowers and plants in the windows looking east and south.

The pantries, kitchen and servants' dining-room are grouped in the eastern wing. The second story contains four family bedrooms and two baths; the hall extends through the house and is used as a sitting-room instead of a fifth bedroom, which otherwise might be had. The servants' bedrooms and bath-room are located in the third story.



THE STAIR HALL IN THE ELLICOTT HOUSE



VIEW FROM THE GARDEN TERRACE OF THE ELLICOTT HOUSE



THE ELLICOTT GARDEN

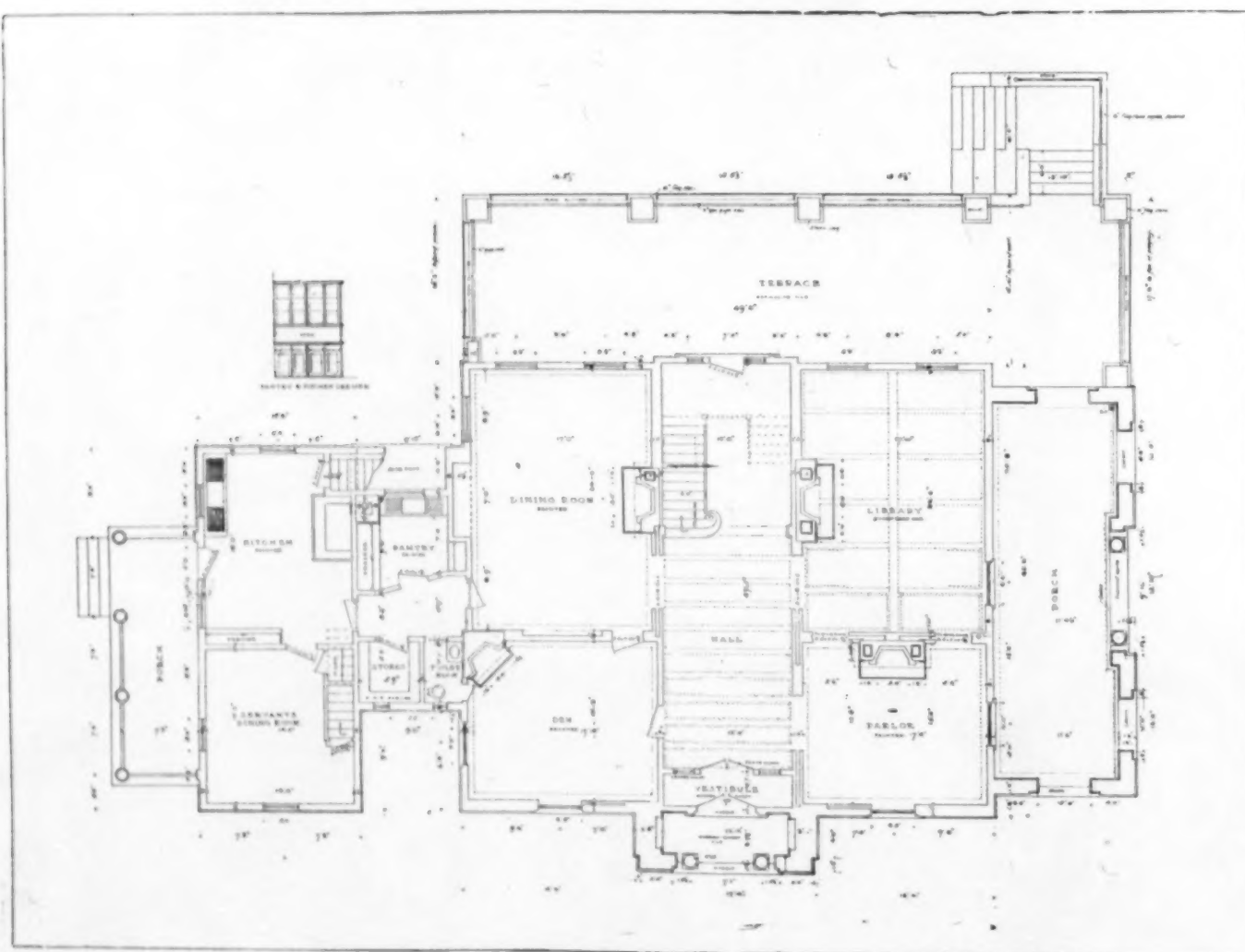


THE DINING-ROOM IN THE ELLICOTT HOUSE

House and Garden

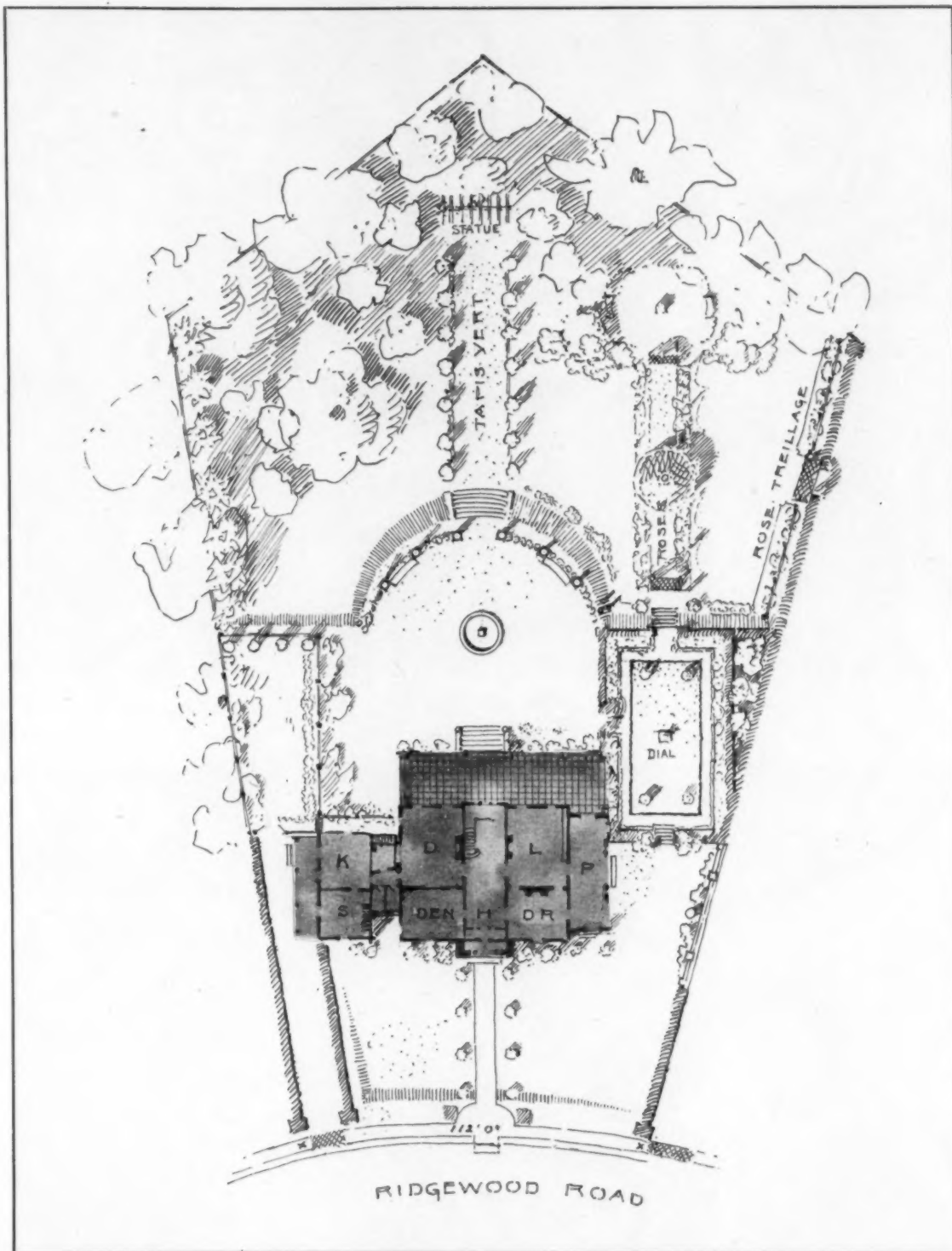
Although only an acre in extent, the lot, by its southern slope and bit of forest land, has made it possible to develop an unusual garden scheme. Descending the flight of steps in the middle of the southern terrace a semicircular grass terrace is reached which is bordered by an arbor vitæ hedge and a simple arrangement of columns, connected by chains, which are festooned by wistaria, and show masses of purple in the spring against the white dogwood below. In the center is a pool of water, the resort of all the birds in the neighborhood who fearlessly drink and bathe. To the left is the kitchen yard behind a privet hedge. On the west side, the loggia is protected by a concrete wall across the strip of green and the side steps lead to the grass terrace level and into a perennial garden enclosed partly by the wall and partly by a privet hedge, in which some successful topiary work with arch and columns has been begun. In the central grass plot of this little enclosure is a sun-dial wreathed in coral honeysuckle where small birds love to nest. Again, descending steps from this garden on the extreme right the rose

garden is reached, flanked on the right by a high treillage covered with roses and serving as a wind-break and a screen. A grass walk runs through the middle, lined with cedar posts wreathed with climbing roses to a rose arch and a *Rosa rugosa* hedge, through which the lower part of the place is approached. This lower southern and eastern part has been kept in all its primitive wildness with one exception. Centering from the pool on the upper terrace, and reached by a second middle flight of steps, a vista has been cut through to the lowest end and lined by junipers, which, though still young, give promise of a green wall, and at the end of this diminutive *tapis vert*, stands the Diana of Labia on a high pedestal, flanked by evergreens. For the rest, the lower place is a primitive copse. Tall chestnut and oak trees still shelter birds and rabbits; wild violets and roses, windflowers, native azaleas and hardy ferns are left to flourish at their own sweet will and are only helped by being fertilized and protected from the gardener. Dogwood, wild hawthorn, wild grape vines, and blackberry bushes are coaxed



FIRST FLOOR PLAN OF THE ELLICOTT HOUSE

The Ellicott House



PLAN OF THE GROUNDS

to yield their fullest beauty in tangles formed by Nature.

Every pains has been taken to leave a bit of wild woodland to tell its own story and to contrast with the formal gardens on the upper levels and the results have been a never-ceasing delight to its owners and an apparently constant surprise and pleasure to visitors.

The only innovation has been to plant irregular but

close groups of white pines and hemlocks along the boundaries of the lot in order to secure seclusion; these evergreens are flourishing under the tall forest trees and are rapidly becoming an attractive screen and a background for the dogwood.

At the risk of prolixity, its designers would say, save your wild bits, fertilize them and give them every encouragement and let Nature and art contrast harmoniously.



"EDGEWOOD FARM"



**THE LIVING-ROOM, LARGE AND CHEERFUL, FURNISHED IN THE SIMPLEST MANNER
A FARMHOUSE ECONOMICALLY FURNISHED**

A Farmhouse Economically Furnished

By MABEL TUKE PRIESTMAN

IN Montgomery County, Pennsylvania, many quaint little farmhouses may be seen nestling amongst clumps of trees, or situated on rising ground. These farms have descended from father to son for over two centuries. One of these, "Edgewood Farm," formerly belonged to the Kirk family, who owned all the land to the Delaware.

The charm and simplicity of the old rambling structure have been retained, and the stone house, with its whitewashed walls, green shingle roof, and green painted shutters, stands sentinel on the roadside, where it is within easy distance of the stock-farm of thoroughbred Jersey cattle, which also bears the name of "Edgewood," and was sold with the old farmhouse. The present owner lives at the farmhouse during the summer months, and stays there at odd times in the spring and fall, and many a pleasant week end is enjoyed under its hospitable roof.

Simplicity is the key-note of "Edgewood Farm," and all is in keeping with the surroundings. The rooms are of good proportion and are well lighted, as there are windows on two sides, the house being the width of each room. As you enter, the sitting-room is on the right, and is furnished with inexpensive, white painted furniture and comfortable wicker chairs, cushioned with gay chintz. A roomy sofa, piled high with pillows, invites you to rest a while. A look of uniformity is given, by all the floors being covered with green and white matting, while white skin rugs give here and there an added touch. The windows are all recessed, and are curtained alike with dainty ruffled swiss curtains, giving a fresh, cool appearance to each room. The woodwork is well designed and painted white. Open fireplaces with wooden mantelpieces are in all the rooms, as well as chair rails which also match the rest of the woodwork, except in the hall, where mahogany is used, corresponding to the hand-rail of the balusters.

Crossing the hall, you enter a charming little dining-room papered with a delft paper, costing only

fifteen cents a roll. The motif is an orange tree in a tub, and is a particularly happy choice for this quaint little room. Kitchen chairs painted white, and a serving table, also white with brass knobs, are the only furniture necessary, combined with a good-sized extension table. Closets may be found opening out of the chimneypiece and serve in place of glass closets.

Folding doors lead into what was once the old farmhouse kitchen, where master and servants ate together. It contains one of the old-time fireplaces, with a crane. A delightful old dresser suggests willow ware and pewter; as there is another kitchen beyond, what is now used as a kitchen will eventually be turned into a dining-room, making another sitting-room out of the present dining-room. The fireplace reaching almost to the ceiling terminates in a corner, giving a fine opportunity for an old-time high-back settle against the wall.

Upstairs we find the same white woodwork, furniture, and mantelpieces. Discarded chairs from the winter home were pressed into service, and willing hands tacked new chintz covers on the seats, converting them into things of beauty. Old kitchen tables were made to do duty alike for washstands and dressing tables; white dimitz with ball trimmings was utilized for one of these tables, and transformed it into a useful and beautiful washstand, which, with its old-time pitcher and basin, left nothing to be desired. A petticoat of gay chintz disguised another table, while above it hung an old mirror in a mahogany frame.

If I remember rightly, there were six bedrooms, not including those in the servants' quarters in the extension to the house at the back, yet each possessed some clever, economical contrivance, that added to its charm, and cost almost nothing to supply. A small outlay on furniture, matting, curtains and skin rugs, many visits to the garret at home, cans of paint, chintz, nails, a hammer and a few willing hands, and the result, a quaint old-world farmhouse.



THE FARM BUILDINGS



THE REAR OF THE FARMHOUSE

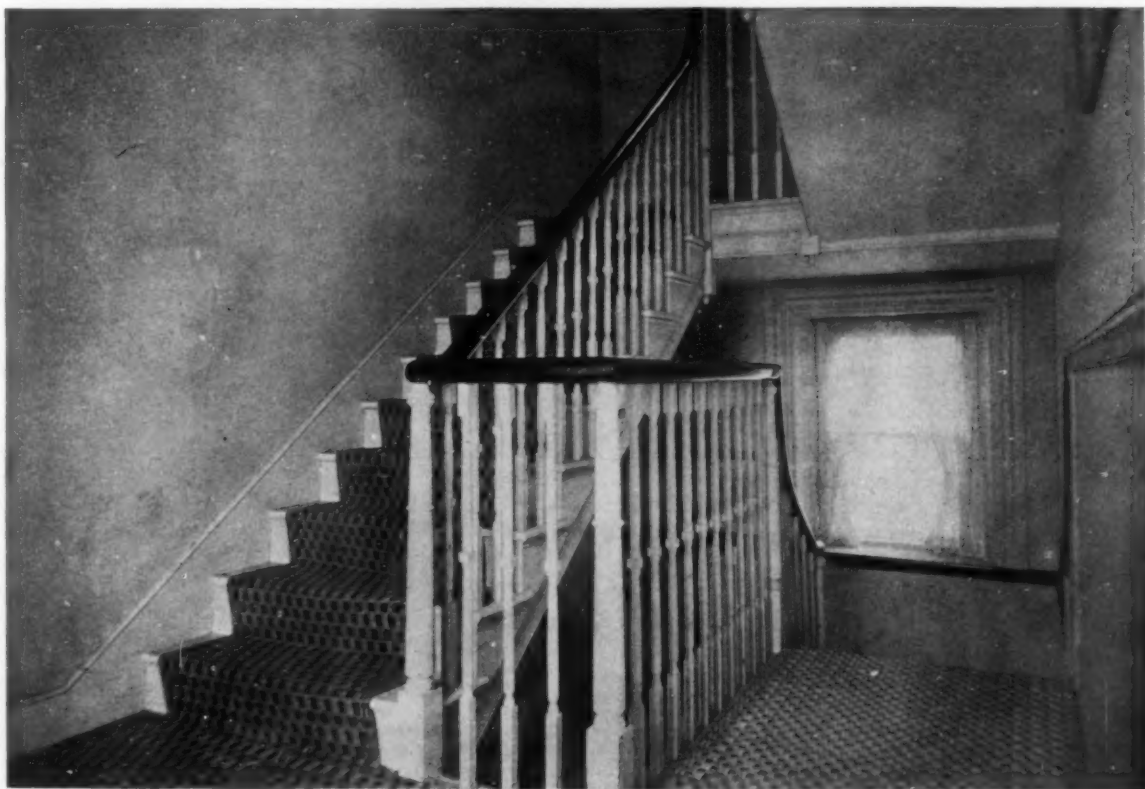


THE BEDROOM OVER THE LIVING-ROOM

A FARMHOUSE ECONOMICALLY FURNISHED

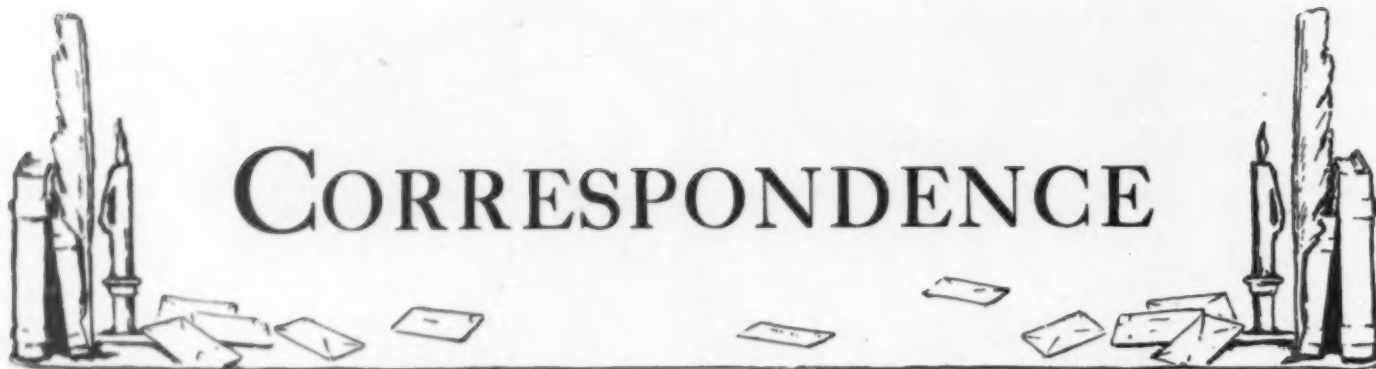


A DELFT DINING-ROOM IN WHITE AND BLUE



SIMPLICITY THE KEY-NOTE OF THE FARM

A FARMHOUSE ECONOMICALLY FURNISHED



TREATMENT OF ROUGH PLASTER WALLS

Mrs. A. B., of Kansas City, writes:

What do you advise as the best treatment for walls where the side walls are of rough plaster and the ceiling to picture rail is of plain hard plaster? I have tried certain mixed tints, which are largely advertised, in one small room, but thought it most unsatisfactory as the color is not clear.

Answer:

I would suggest that you tint your lower wall with a color mixed under your own supervision—you can have the color added to the whiting and obtain the exact shade you desire; your workman, if efficient, should be able to do this successfully. Have him try out the mixed color on a piece of sandpaper and dry thoroughly, you can then get the effect that the finished wall would show. Vary the monotony of your wall by introducing friezes in some of the rooms from picture rail to ceiling line; there are many most attractive ones now of conventionalized design showing wind-blown trees against a sky line and many other equally decorative effects. The ceiling should be tinted a lighter shade than your side walls show, or in some instances, an ivory white.

FINISH FOR WOODWORK AND WALLS

Mrs. M. B. L., of Pittsburgh, writes:

Could you tell me how to best treat the woodwork of a room in which I must use the much despised golden oak furniture. I have a dining-room set of this of excellent design, a table, chairs, sideboard, glass closet, all heavily carved. I have used it in my town house, where the woodwork is also golden oak, and the walls are covered with crimson fabric, but even used in that way I did not care for it. Please suggest some finish for woodwork and walls in my country house dining-room that will look well with this furniture. The standing woodwork is of chestnut, the floor maple; there are three French windows and two small high windows over the sideboard. The room is of southeastern exposure, and there is an alcove which I should like to use as a small conservatory; it opens off of the hall where the standing woodwork—including five foot wainscot—is of oak. I would like to use yellow as a wall covering in the hall. Kindly tell me what to do with the woodwork.

Answer:

I would suggest that you stain the woodwork of your dining-room with Mission oak wood tint; this stain on chestnut gives a beautiful soft brown shade showing much darker in the open grain of the wood. This makes an excellent setting for the golden oak. Cover your walls with Japanese grass-cloth in a shade of yellow brown, which will combine perfectly with the furniture and standing woodwork. Tint the ceiling to picture rail a harmonious shade of *café-au-lait*. For door curtains use raw silk draperies of the same tone as at your windows. Upholster the seats of your chairs with a figured tapestry, showing shades of tan, dark brown, golden yellow, dull blue and red, in fruit and flower design. By this treatment you will compose a setting for your furniture which

will render it entirely unobjectionable, in fact, its color will be an important part of the decorative scheme.

On your French windows you should set small brass rods at the top and bottom, running the silk on these rods by a narrow casing at the top and drawing it tautly in place. At the small upper windows this same silk should be used, run on a single rod at the top and finished with hem at the sill. These curtains should be well pushed back on either side of the window, simply framing and outlining it.

For the oak of your hall I would suggest English oak wood tint as being most desirable; this will show several shades darker than the Mission oak, but will harmonize. Select a yellow, two-toned striped flock paper for use above the wainscot to ceiling line, tint your ceiling a much lighter shade. Draperies of the same tapestry as you use in your dining-room might prove acceptable in the doorways of this hall and serve as a medium to bring these rooms together.

If this department can be of further service to you, it is hoped that you will not hesitate to write again.

FURNISHING A LIVING-ROOM

A Western woman writes:

I have determined to refurnish the living-room of my house in a way that is correct and artistic as well as durable, therefore I appeal to *HOUSE AND GARDEN* for advice. I have thrown two rooms into one and am changing the woodwork, putting in ash and using beams on the ceiling. The room is 18 x 26. The detail of the wood trim is heavy and simple. The height of the ceiling is ten feet. The exposure southern and western with a square bay at the southern end, with leaded glass in the upper part of the window and the lower part single panes. One large center window and two small ones on each side, over the window seat, and two single windows on the western side, light the room fully. The floor is of oak and I wish to keep it in the natural color. I have a number of good Oriental rugs in rich, rather dark shades. In the large one, purplish crimson predominates. It is called a Khiva, I think. The hardware and fixtures are in dull brass. The mantel is heavy, plain and rather low. The tiles a dull finish, ecru in color. I wish to use some over mantel decoration that will be appropriate to the room and yet not too costly. I do not wish a mirror. I would appreciate full description and price of furniture you would recommend, and other suggestions for wall decoration, etc.

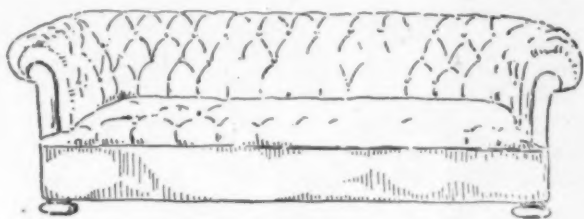
Answer:

Your letter has stated so clearly the requirements of your room that I think I shall be able to help you practically. To begin with the woodwork, I would suggest a medium brown stain for this, finished with dead-lac, which presents a quite dull surface. Over your mantel I advise you to set a portion of a plaster frieze, something showing figures in action in bas-relief. The plaster can be treated with wax and some brownish stain, so that it is softened in color. It should be framed heavily in the ash and treated as the woodwork of the room, taking the top of the frame

Correspondence

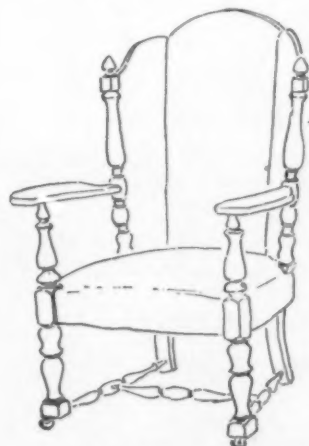
as a line for your wall treatment. I would suggest that you cover the lower wall with a dull purplish red Japanese grass-cloth. The wall from the top of the mantel frame to the cornice at ceiling angle to be covered with a paper, showing but little of ivory background, and against this a large conventionalized crimson blossom and dull green leaves. The lower edge of this paper can be cut out and applied over the grass-cloth or the joining of the two may be covered with the plate rail. The ceiling tint should be the shade of the background of paper which is so dark a cream as to be almost ecru. This will harmonize with your tiling.

I am glad to be able to reproduce for you some cuts of furniture such as I would advise you to use in this room. The Chesterfield sofa, price \$125.00, can be used in duplicate, one placed on either side of the fireplace and extending into the room. The army club chair, price \$40.00, is also a good model for use in this room.



CHESTERFIELD SOFA

These pieces should be covered with dull green, cut velour and tufted as shown in the cuts. Wicker Hong Kong chairs will look well here with these. Use loose cushions, covered in any of the soft pastel shades shown in your rugs. Raw silk should be used for these coverings. For your window draperies I would suggest ecru net next the glass with over-draperies of raw silk brocade, in the shade of mulberry, matching the lower wall. The price of this silk is \$3.25 a yard, and it is fifty inches wide, is firmly woven and holds the color well. The material suggested for covering the furniture also wears well and sells for \$2.15 a yard. It is also fifty inches wide. The Pickwick arm chair, price \$20.00, can be used singly or in duplicate in this room and should be covered with a tapestry of soft colors. The frame of the chair is of oak, and in color a trifle lighter than your woodwork will show.



PICKWICK ARM CHAIR



ARMY CLUB CHAIR

There is a floor finish on the market which is entirely satisfactory and which closely resembles wax. It is more lasting, however, and easier to take care of. It is clear and shows the beautiful grain of the wood very clearly.

SELECTING RUGS

Rugs asks:

Can you tell me how to select Oriental rugs? I wish to purchase several for a large living-room and I am afraid to rely entirely on my own taste in the matter as I have never studied the question. The walls of the room in which I wish to use these are rich mulberry red in color.

Answer:

There are some entirely reliable houses which specialize on rugs and where you will receive the most careful consideration and advice when you are dealing with them. There is a firm who makes purchases of rugs for clients. This firm is well recommended, and charges a very small commission for its services. There are many reliable books which have recently appeared on this subject which it might be well for you to look into. If you desire it I will be pleased to send you the addresses of the firms to which I have referred, and the names of these books. Send me a self-addressed envelope for this purpose.

REDECORATING AN OLD HOUSE

Redecorating states:

I have purchased an old house, and wish to make it livable by the expenditure of but little money. The problem which is confronting me now is what to do with the walls. These are somewhat cracked, but otherwise in fairly good condition. I like a plain wall surface and would prefer to paint or tint these, but I know that any filling I may use in cracks will show through the paint or tint. What would you advise me to do?

Answer:

There are excellent strong materials to be purchased which will meet your requirements exactly. I particularly favor a heavy cloth like the material used for the binding of books. This comes in good colors, and sells for fifty cents per square yard. It has a surface like crash and can at any time be recolored should you desire to change the decoration of your house, and it is not difficult to hang properly. This particular material does not hold dust as some other fabrics for walls are said to do.

ENGLISH WALL-PAPERS

Boston writes:

Can you recommend to me a shop where I can obtain the best selection of English papers. I am particularly well disposed toward the hand-block, large conventional designs. I enclose a self-addressed envelope.

Also, please suggest best wall color for room 18 x 20 of north-eastern exposure. This room is to be treated as a half formal living-room. Would it be practical to use a deep frieze of rich, dark effect and a lighter lower wall?

Answer:

The address requested has been forwarded to you; that is the address of the wholesale house located in New York. They will doubtless supply you with the names of firms carrying their goods in your own city.

I would recommend that you use a wall-paper showing conventional design in shades of yellows and browns, running from rich brown to greenish brown. This can be used for the wall covering of the upper third of your room. This paper shows a design which it is possible to cut out and apply to the lower wall, obtaining a very unusual and striking effect with very little additional effort. The grass-cloth which is recommended for the wall covering with this will afford you a fairly light wall and one which will make an excellent setting for your furniture. The number of this paper is 93150. Should you desire to see it I would suggest your writing to the address I have furnished you. The Japanese grass-cloth is a most satisfactory wall covering; the price of it is seventy-five cents a square yard. This is carried by most wall-paper houses in large cities, as it has come to be an important factor in house decoration.

CURTAINS FOR WINDOWS AND DOORS

There have been several unsigned letters sent to this department asking advice in regard to making and hanging curtains for windows and doors. There will, in the early spring be published an article treating these questions fully and specifically.

Garden Correspondence

CONDUCTED BY W. C. EGAN

A HARDY PERENNIAL HEDGE

I have just finished a house, Colonial in style, having a low terrace at one side, some forty feet long and twenty wide, divided in the center by a brick walk leading from the house. The situation is too bleak and exposed for box, but I am anxious for a rather low hedge effect. It is a summer home and only summer effect is desired. Is there some hardy perennial that might be used?

J. B. B.

The nearest approach to a hedge-like effect, without artificial training and unusual cultivation, to be found among the hardy perennials is in the gas plant or burning bush, *Dictamnus albus*, sometimes called *Fraxinella*, an Asiatic plant of unquestioned hardiness and very long-lived. The flowers are white in showy racemes held well above the foliage. It is slow to increase in size but finally attains a height of three feet and nearly as broad. The plant is densely covered to the base with dark green leathery leaves, holding their color until severe frosts, and standing up against storms, without staking. Unless the soil on your terrace is good, you should dig out and refit with good soil a trench two feet deep and wide. Buy both the white and rosy purple form and plant together indiscriminately. Cut back in the fall and cover the crowns with manure and the plants will outlive your generation and the next.

MAKING BEDS FOR PERENNIALS

I want to make a bed for some perennials. How shall I go to work about it? The natural soil is a clay loam. I can get quite a quantity of manure chips from a neighboring cow pasture if necessary.

J. C. H.

The chances are that your soil is rich in plant food, but this plant food is not immediately available, for want of the action of air and frost upon it—and it also probably lacks humus.

A thorough trenching, with the addition of manure, will put the soil in proper condition.

The cow chips you speak of have but little manurial value, its substance having been washed out by the rains. When pulverized it may be used to lighten up the soil. Were you making the bed in the fall, and planting in the spring, we would advise the use of fresh strawy manure all through the bed, as you thus retain all its original strength, and by the time the plants reached it, it would be decayed enough not to injure them.

We presume you intend planting as soon as the bed is made, in which case you had better use well-rotted manure in the first foot of depth. Horse manure is better where the soil is of a clayey nature and cow manure—which is a cold manure—where sand predominates.

Stake out your bed, then dig out to the depth of one foot a space clear across the bed and four to six feet wide, and carry it to the other end. Call this pile No. 1.

Then dig out at the bottom of this space, one foot deep and two to three wide. Take this also to the other end and put it in another pile, called No. 2. You now have a space four to six feet wide of the top soil removed and two to three of the bottom.

Now place some strawy fresh manure in the bottom, close to the

end where you commenced to dig, then add some soil from the bottom layer that has been uncovered, then more manure, trying to lay the manure in a slanting position so as to reach from the bottom to the top of this one foot layer, the object being to allow the air to pass down through this spongy layer and act upon the mineral elements in the soil. Continue making alternate layers, say six inches thick, until you have exhausted the uncovered lower foot of soil. You now commence again upon the surface soil, digging it again one foot deep, throwing it upon the mixture of soil and manure, but incorporating with it well-rotted manure. You need not use so much manure here and may lay it in horizontal layers; you are thus keeping the original top soil at the top, which is better than that below, only because of the presence of some humus from decaying vegetable matter and the action of frost and air.

Continue until you come to the end, when pile number two is placed at the bottom and number one at the top.

Your bed will be much higher than its surroundings, but will settle in time.

If you have reason to believe that the lower foot of soil is very poor and you can obtain good soil at a reasonable figure—corn field soil is good—cart all or part of the lower foot away, and replace with new soil; but in this case use the original top soil for the bottom. If you are making the bed in the lawn and have no use for the sod removed, chop it up and put it in the bottom. This makes a rich bed, but perennials remain in one place a long time and opportunities of remanuring do not often occur. However, when any space of a perennial bed is empty through death of the plants or removal for division, it is best to add more manure, and if the plants have been in place several years and especially if the same kind is growing back again, it is advisable to remove some of the soil entirely and replace with fresh.

A HARDY CLEMATIS

What vine is it that has small, sweet scented white flowers exactly like the *Clematis paniculata*, but blooms much earlier. Is it a variety?

Mrs. S. E.

No it is *Clematis flammula*, from Southern Europe, perfectly hardy but not as strong a grower as the Japanese *Clematis paniculata*.

MAN-OF-THE-EARTH—A HARDY VINE

A neighbor has a moon-vine that is a hardy perennial, bearing white flowers. I want to get one but don't know what to order as she does not know its name. Can you help me?

R. R. B.

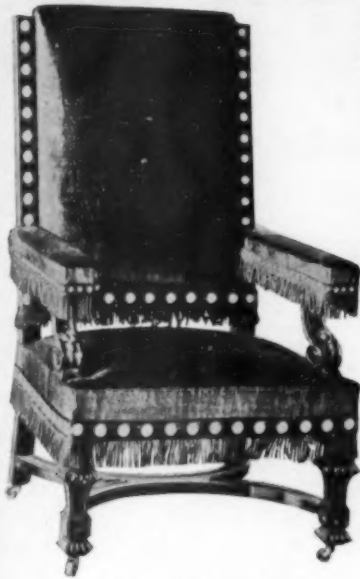
It is probably *Ipomoea panduratus*, often called Man-of-the-earth, on account of the shape of its roots. It is a native of the United States.

A SCREEN FOR A CATCH-BASIN COVER

What can I do to hide an ugly-looking catch-basin cover on my lawn?

K. A.

Plant *Spiraea Van Houttei* around it, setting the plants four feet apart, except at one side when you allow five. When cleaning the catch-basin, tie back the shrubs.



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NOTES AND REVIEWS

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The author says: "The designing of gardens and the selection of their accessories is as much an art as painting. One uses paint and canvas as its medium; the other uses Nature's own materials and composes them to make a picture with the very landscape itself."

A GLOSSARY OF TERMS USED IN ENGLISH ARCHITECTURE

A VALUABLE reference book for the student or the professional man. No better explanation of its scope can be made than to quote from the author's preface, viz. — "This little book is limited to the historical aspect of architecture, and only deals incidentally with words used in art and art criticism and in building. But at the same time many technical terms are to be found, and construction terms in particular; for construction lies at the very root of the matter."

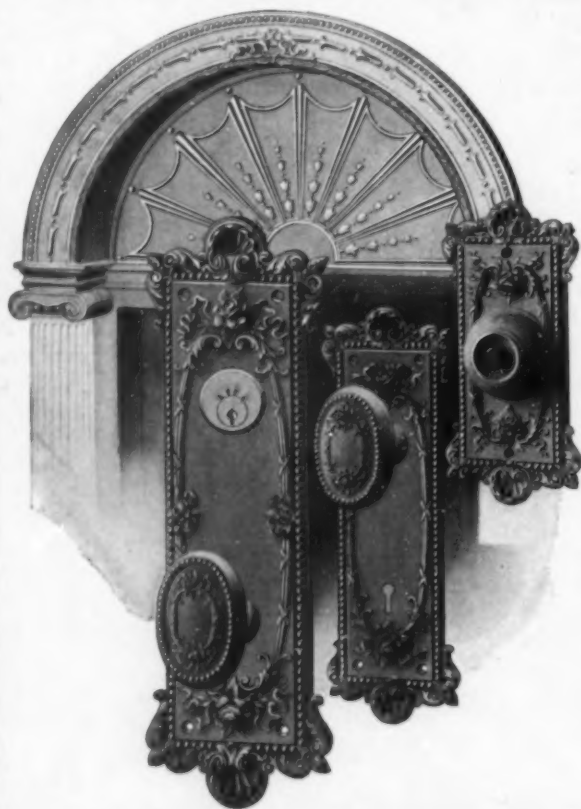
More attention than is usual in books of this kind is devoted to that part of the subject which bears on social and religious life. Thus more space is given to houses and churches and proportionately less to purely architectural terms.

Definitions are given where necessary. Derivations are given where they are curious or illuminating. Where there has been a choice, the most familiar word or form of word has generally been adopted without much regard to philology on the one hand or to mediæval use on the other.

"The Garden and Its Accessories," by Loring Underwood. Little, Brown & Co., Publishers, Boston. Price \$2.00, net.

"A Glossary of Terms Used in English Architecture," by Thomas Denham Atkinson, Architect. Published by William F. Comstock, New York; Methuen & Co., London.

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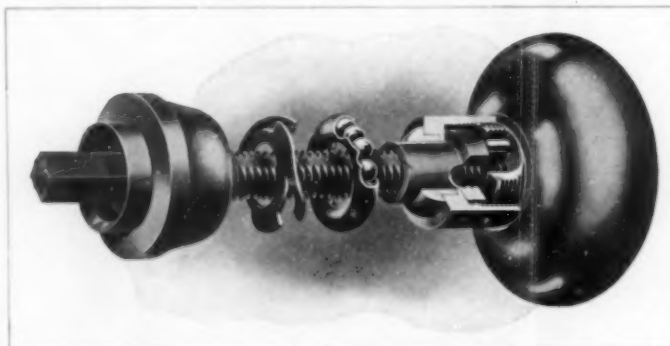
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DISCOVERY OF THE ANCIENT TEMPLE OF DIONYSOS

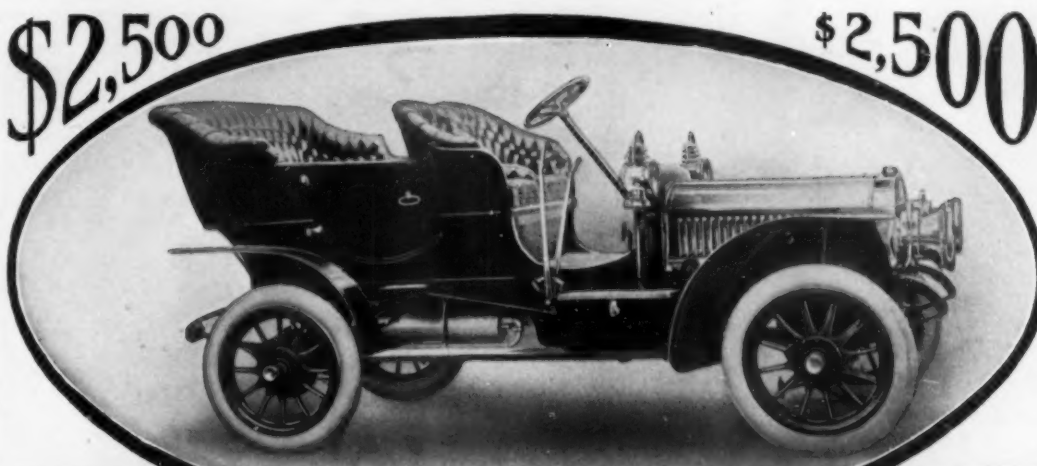
THE *British Architect* gives an interesting account of the discovery at Athens of the ancient Temple of Dionysos. It will be remembered that Dr. Dörpfeld, basing his opinion on the actual present topography of the ground, rather than on the interpretations given by the learned to certain Greek texts, recently traced a line for the Sacred Way very different from that ordinarily laid down by the archæologists, and, on excavating, found it where he expected; and he seems to have met with even greater success in divining the position of the Dionysos Temple. Nearly all archæologists suppose that this must have been situated near the great Theatre of Dionysos, which still exists at the southeast of the Acropolis; but Dr. Dörpfeld, again, apparently relying on the actual topography, predicted that the temple, which was known to the ancients as the Temple in the Marshes, would be found on the west slope of the Acropolis hill. Excavations made under his direction have placed the correctness of his surmise beyond a doubt. On exploring the ground indicated by him, traces were found of a three-aisled hall, of Roman date. Such a building might be for any purpose, but an inscription was soon uncovered, containing the rules and by-laws of the Iobacchoi, evidently a religious association under the patronage of the god. Besides this, altars and votive reliefs were found, all showing their connection with the worship of Bacchus, or Dionysos. All these things indicated that the spot, although far from the great theatre, was sacred to Dionysos. Dr. Dörpfeld dug farther, and, more than twenty feet below the Roman hall, came to a triangular enclosure, walled-in by polygonal masonry, of the sort known to our youth as Pelagic, or Cyclopean. At the corner of this enclosure was the foundation of a small temple, of very archaic type; and in the middle was the base of an altar, by the side of which were two deep slits, or mortises, evidently intended to hold an upright slab. What this was used for is indicated by a passage of Demosthenes, who says that, in his time, a slab was set up beside the altar of Dionysos, on which could be distinctly seen, inscribed in archaic letters, the sacred oath of the Gerairai, or maiden priestesses of Dionysos. He

says, further, that the sacred enclosure was only opened once a year, on the twelfth day of the month Anthesterion, when the festival of the marriage of Dionysos was celebrated. As Dr. Dörpfeld predicted before the excavation was begun, no votive offerings were found in or about the ancient temple, it being obvious that a temple opened only once a year would not attract the ordinary crowd of worshippers. Within the enclosure was, however, found something of far greater interest, in the shape of the sacred wine-press of the god, consisting, so far as it remained perfect, of a raised floor, covered with hard cement, and laid with a considerable inclination toward a spout, under the outlet of which was placed a large earthen vessel. To this day wine-presses of exactly the same form and construction are in use in many a Greek village, so that there can be no doubt as to the identity of the consecrated spot around which was celebrated, from the very earliest time, the annual Flower and Wine festival of the Anthesteria, and in front of which, on the marshy ground where Aristophanes heard the frogs croak their witty chorus, were played the first Greek dramas, ages before the theatre was built on the other side of the Acropolis.

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IF one asked "the man in the street" what paper was made of, he would almost certainly say "rags," and for the fair white sheet upon which I write this would be true, but for paper in general the answer would be absurdly inadequate, for there exists not one-thousandth part of "rags" that would be necessary. Our civilization exists largely on a paper basis, and in England alone it requires 650 mills, producing some 30,000 tons a week, to fulfil our needs. To feed these mills Science laid her hand on cellulose, which we cannot make, but can only take from plants. In the plant the cellulose of the cell walls, with the exception of cotton, which is unique, does not stand up pure and free and uncombined, but exists always encrusted chemically with some other substance. The substance of woody fibre is thus always cellulose X, and the problem for science was either to manufacture paper directly out of cellulose X (lingo cellulose or

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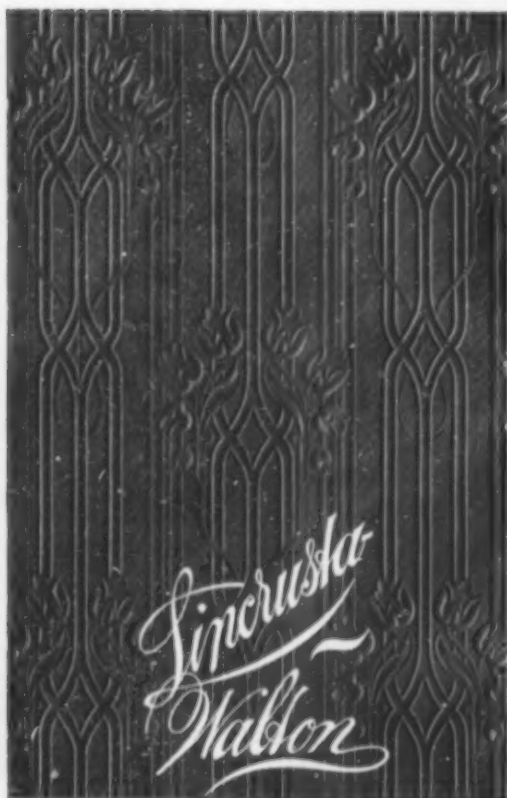
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wood fibre) or to devise some practical method of extracting the X substance from the cellulose, and thus obtain it pure and free for paper. Both methods are practised to-day. Paper boxes, wrapping paper and almost all the newspapers of the land are made, not of rags, but simply of disintegrated deal boards pounded and mashed and amalgamated into paper. Any one of the large London or American daily papers consumes each day fully ten acres of an average forest. Such paper does not last. The wood fibre out of which it is made is, unlike pure cellulose, acted upon by light and air and water and the organisms of decay. This is bad, but not wholly bad, for most of the literature appearing on this paper is made as mechanically as the paper itself, and it is fitting that it should be as ephemeral in fact as it is in nature. But sometimes Literature (with a capital L) appears on this wooden foundation—and that is a tragedy. Had Mr. Pepys written his admirable diary upon what we call "scribbling paper" we would to-day have no Mr. Pepys. England alone every year imports some 350,000 tons of this mechanical wood pulp to turn it into paper. She imports also some 200,000 tons of what is called "chemical wood pulp," i. e., wood from which the encrusting impurities have been chemically removed, and which consists of cellulose almost pure.

Professor R. K. Duncan, in Harper's Magazine.

BATTLE OF THE TREES

Their Seemingly Peaceful Lives One Constant Struggle for Existence Against Destructive Forces

HOW many of us think of trees almost as we do of rocks, as all but inanimate objects, standing in the same relation to the earth as the furry coat of an animal to its owner; but Darwin has taught us that a relentless battle for existence is ever going on around us, and though this is most evident to our eyes in a death struggle between two beasts of prey yet it is no less real and intense in the case of trees. A monarch of the forest has only gained his supremacy by a life-long battle with his own kind and a horde of enemies, watching night and day, year after year, for the slightest sign of weakness.

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Far to the North we sometimes find groves of young balsam, of fir, or of spruce—hundreds of brother and sister saplings growing so close together that a rabbit may scarcely pass between. The slender trunks, almost touching each other, are bare of branches. Only at the top is there light and air, and the race is ever upward. One year some slight advantage may come to a certain young tree, and that fortunate individual instantly responds, reaching several slender side branches over the heads of his brethren. They as quickly show the effects of lessened light, and forthwith the race is virtually won. The victor shoots up tall and straight, stamping and choking out the lives at his side as surely as if his weapons were teeth and claws, instead of delicate root fibres and soughing foliage.

The contest with its fellows is but one of many. The same elements which help to give it life and being are ever ready to catch it unawares and rend it limb from limb, or by patient, long continued attack bring it crashing to the very dust, whence it sprang from the seed.

We see a mighty spruce, whose black foliage has for a century or more waved above its fellows paying for its supremacy by the distortion of every branch. Such are to be seen clinging to the rocky shores of Fundy, every branch and twig curved toward the land, showing the result of years of battling with constant gales and blizzards. Like giant weather vanes they stand, and although in their limbs there is no elasticity, and although they are gnarled and scarred, yet one's heart warms in admiration of their decades of patient watching over the troubled waters. For years to come they will defy every blast the storm god



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House and Garden

can hurl against them, until some wild day, when the soil has grown scanty around its roots, the weakest of them will shiver and tremble at some terrific onslaught of wind and sleet, and, folding its branches closer about it, the conquered tree will bow its head for the last time to the storm.

Further inland, sheltered in a narrow valley, stands a sister tree, seeded from the same cone as the storm-conquered spruce. The wind shrieks and howls above the little valley which it cannot enter, but the law of compensation brings to bear another element, silent, gentle, but as deadly as the howling blast of the gale. All through the long winter the snow sifts softly down, finding easy lodgment on the dense foliated branches. From the surrounding heights the white crystals pour down until the tree groans with the massive weight. Her sister above is battling with the storm and hardly a feather's weight of snow clings to her waving limbs.

The distorted branches of the valley spruce soon become permanently bent, and great is the strain on the trunk fibres. At last, with a despairing crash, one huge limb gives way and is torn bodily from its place of growth. The very vitals of the tree are exposed, and immediately every splintered cell is filled with the sifting snow. Helpless the tree stands, and early in the spring, at the first quickening of summer's growth, a salve of curative rosin is poured upon the wound. But it is too late. The invading water has done its work and the elements have begun to rot the heart of the tree. How much more to be desired is the life and death of the first spruce, battling to the very last!

A beech seedling which takes root close to the bank of a stream has a good chance of surviving, since on the water side there will be no competitors, and moisture and air will never fail. But look at some ancient beeches growing thus, whose smooth, whitened bole incloses a century of growth rings. To offset its advantages, little by little the stream has undermined its maze of roots, and the force of annual freshets has turned them all in a down-stream direction. It is an inverted reminder of the wind-moulded spruce. Although the stout beech props itself by great roots thrown landward, yet sooner or later the ripples will filter in beyond the center of gravity, and the mighty tree will topple and



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minge with its shadow-double which for so many years the stream has reflected.

Thus we find that, while without moisture no tree could exist, yet the same element often brings death. In the mysterious depths of our Southern swamps we find the strangely picturesque cypresses, which defy the waters about them. One cannot say where trunk ends and root begins, but up from the stagnant slime rise great arched buttresses, so that the tree seems to be supported on giant six or eight legged stools, between the arches of which the water flows and finds no chance to use its power. Here in these lonely solitudes, heron haunted, snake infested, the hanging moss and orchids search out every dead limb and cover it with an unnatural greenness. Here great lichens grow, and myriad tropical insects bore and tunnel their way from bark to heart of the tree and back again. Here, in the blackness of night, when the air is heavy with hot, swampy odors, and only the occasional cry of a heron is heard, a rending, grinding crash breaks suddenly upon the stillness, a distant boom and splash, awakening every living creature. Then silence again closes down, and we know that a cypress, linking perhaps a trio of centuries, has yielded up its life.

Leaving the hundred other mysteries which the trees of the tropics might unfold let us consider for a moment the danger which the tall, successful tree invites, the penalty which it pays for having surpassed all its brethren. It alone attracts the lightning, and with a blinding flash, a rending of heart wood, the tree, before perfect in trunk, limbs and foliage, is now only a heap of charred splinters.

Many a great willow overhanging the banks of a wide river could tell interesting tales of the scars on its trunk. That lower wound was a deep gash cut by some Indian, perhaps, to direct a war party making its way through the untrodden wilderness; that bare, unsightly patch was burned out by the signal fire of one of our forefather pioneers. And so on and on the story would unfold, until the topmost freshly sawed off limb had for its purpose only the desire of the present owner for a clearer view of the water beyond.

Let us then give more thought to the trees about us, straighten the bent

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New York Tribune Farmer.

AMERICAN AND EUROPEAN PARKS

NEW YORK may claim possession of one great masterpiece which has scarcely a rival in the world—Central Park. In the beauty of its general design and the simplicity and naturalness of its effects it has no superior, if, indeed, it has any serious rivals. This assurance is brought to us by Mr. Samuel Parsons, the famous landscape architect, now in charge of the city's parks, who bases his judgment upon a careful study of the parks of Europe. Mr. Parsons has just returned from an extended trip made for the express purpose of comparison. While finding much to admire in the parks of the Old World, he believes that the general style of landscape gardening followed in New York is superior to the more formal gardening of European countries and is, also a style which is exerting a strong modifying influence throughout Europe.

"My main idea in going to Europe," said Mr. Parsons, in recalling his trip, "was to visit the park and gardens of Prince Puckler, especially at Muskau, his estate in Silesia. The Prince was a man of genius who created a distinct style in landscape gardening which has had a remarkable influence throughout Europe, and which will become more marked as time goes on. The German park, though far out of the line of travel, is doubtless the finest in Europe. Imagine my surprise to find it in many respects a counterpart of Central Park—the same harmony, the same natural appearance, no crowding of flowers as in the formal parks, only splendid big trees, a few attractive flowers and everywhere plenty of green grass.

"Prince Puckler designed his park about 1830. It is a work of genius which has never since been approached in Europe. In designing Central Park there was no possibility of imitation, for the German park was unknown in America at the time. It is a curious instance of two artists working unconsciously along the same lines toward practically identical standards. I must acknowledge with reluctance that the German park has the advantage over our own in point of maintenance. The



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ARTHUR STRINGER'S article on John Keats, entitled "A Day in Rome"; "The Love Affairs of Thomas Carlyle," by MYRTLE REED; The First Great Art Exhibition of the season at the Pennsylvania Academy of Fine Arts, by DR. TALCOTT WILLIAMS, with a full-color reproduction of JOSEPH DE CAMP'S Portrait of Dr. Horace Howard Furness; along with the up-to-the-minute book reviews and the two new departments—Our Contemporary Dramatists, and The Clergyman's Study Table—make the February issue of extraordinary worth.

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various methods employed have become a tradition over there and the responsibility has been handed down from one generation to another like an inheritance. There are no changes in political administrations over there to upset their plans.

"The park comprises some five thousand acres, divided by a river of good size, with low hills rising on either side. There are several hundred old oaks, dating back perhaps over a thousand years—invaluable material. The Prince spent thirty years in manipulating this material in accordance with his ideas of landscape gardening or park making. He made in addition many plans for buildings, bridges and summer-houses, which fortunately were never carried out, since they bore the marks of a bad period of architectural art. His ideas in landscape gardening, however, were always in their final working-out true and fine.

"In describing the park effects in this German masterpiece you will recognize doubtless many similar scenes much nearer home. A stream of water artificially brought from the river some distance away has been made to flow past the old castle. Great elms and beeches and a large variety of trees grow on its banks, and groups of shrubs are disposed of so simply as to make the whole scene perfectly natural, as if it had just happened there, or had always been there; nor is it overcrowded with foliage or the surface of the water covered with lilies, according to the usual practice. I was strongly reminded of the shores of our lakes in Central Park.

"In almost every direction beautiful pictures present themselves. The trees are big and old to a remarkable degree. One comes across broad lawns planted with beeches, elms, maples and lindens, which have been so grouped as to make a charming landscape picture, such as any painter might well long to study, and every way he looked he would find pictures if possible still more charming. The stream is lined with groups of shrubs, drooping over its banks in so natural a manner that you would never suspect it was accidental. In the garden territory, shut in by masses of great trees and with beds of flowers, especially roses, are broad expanses of turf. It was a garden with plenty of flowers and decorative effects of many kinds, but its designs are simple and expansive, not made for mere show, as most formal gardens are, but for enjoyment in abso-



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lute seclusion, for one could find his way only if you were shown. One comes upon it suddenly, like some enchanted nook that had been lost to mankind.

"There are other instances of good landscape gardening in Germany, notably in Berlin. Perhaps the best of these is the Berlin park named Trepton, designed by Meyer, a contemporary of Prince Puckler, of whom he was a disciple, although later he came directly under the influence of an older landscape gardener, Linne. Trepton is a park for the poor on the outskirts of Berlin. In the middle of this park is a thoroughly formal arrangement for a children's playground. On each side of this great playground extends malls, with double rows of European elms. The space between these rows of elm trees is too exclusively given over to gravel to suit my taste, but probably it is necessary for the benefit of the people. Berlin was suffering from a drought when I visited it and groups of men were busily engaged watering the old elms by stripping the earth from the roots and watering and restoring them. It is noteworthy that in all the parks of Europe they use water in larger quantities and more systematically than in America, and this although our need for water is usually greater than in Europe.

"Extending away in every direction from the central mall and playgrounds there are lawns arranged in the most picturesque and artistic manner. The great spaces of grass are enclosed with borders of trees and shrubs, showing promontories and bays and long vistas in the best manner of the natural styles of architecture.

"The general maintenance of the park is excellent as to roads, walks and lawns, far better, I must confess, than that of the American parks and even of the Paris parks. It is a good model in many ways. I believe the police are able to enforce the laws better there, and it must be admitted that the European public, taken as a whole, is more careful than the average American public and works much less harm to the parks. Our own Central Park suffers from the carelessness, to use no more severe term, of the public.

"There is, however, wonderful skill displayed in the contrivance and multiplication of landscape pictures on every side as one wanders from height to height. Probably real nature does not

appeal to a certain exalted personage in Germany as do his stiff, formal and daring scarlet geranium beds drawn up in line in front of his palace. The small parks, the flowered borders, the stiff walks of the Tiergarten are kept in apple pie order, indeed as no other parks in Europe are kept. It is to be hoped that some time some members of the Emperor's household may come to realize the preciousness of this possession and restore it to its former glory. There is much to say to the advantage of the great city of Berlin in the great improvement of all the parks and their maintenance, which is on the whole as good as, if not better, than anything in Europe, certainly better than anything I have seen.

"The parks of Vienna as compared with those of New York are fine, but not great. They are conventionally treated and there are many fine trees and beautiful pieces of lawn, but everywhere is the shrub group of evergreen, everything is crowded, and the glaring flower beds of geraniums are everywhere in evidence. It is Paris over again, and more or less every city of the Continent, of course excepting Moscow. One thing I noticed here as in every park and tree bordered place in Europe, and that is the presence at the choicest point of a beer hall, with hundreds of chairs scattered about. This may be all right in the eyes of those who patronize it, but how about the others? A charming rural effect it makes. In America we do things better than that. Remember, one must buy beer if one wishes to sit down and enjoy the scenery, otherwise you must depart, and this although the situation is probably the best to be found. We may spend money less economically on our parks, and the maintenance may be more nearly perfect in Europe, but our administration of parks is better adjusted to the needs of the public than in Europe.

"In Paris my impressions were that she is not maintaining her parks as she should. The trees on the boulevards were well maintained, but Versailles is in an almost ruinous condition, especially the famous Trianon gardens. The art of this place is so artificial that unless it be kept up perfectly it looks particularly bad. I was impressed as never before by the beauty of the piece of water visible from the windows of the château of Fontainebleau called the Carp Park.

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MOTOR-BOATING: A good deal of space in the March Issue will also be devoted to the growth and development of the Motor-Boat Industry. The article, written by Mr. W. S. Dudley, will be of interest to all readers and especially so to the owner or prospective purchaser of one of these handy little craft. Some of the pictures to accompany the article are full of action and unique.

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Its treatment is simple and fine, with a good vista of trees well designed. Most of this is probably very old. There are no flower beds here, though in other parks of the grounds of Fontainebleau they abound. Fontainebleau is a fine old place, with many stately avenues of trees. The public places and avenues of Paris are excellent in design, but its parks are not satisfying. The high value of their designs is doubtful, and the French, for all their cleverness, have not emancipated themselves from the artificial notion of the past."—*New York Herald*.

AN AFRICAN OASIS

AN oasis is usually about a mile and a quarter in length and about five-eighths of a mile in breadth. In nearly every case it occupies the bottom of some ravine, which shelters it in every direction. It is enclosed in a mud or stone wall about eight feet in height and about a foot in thickness. At regular intervals about this wall are found stone towers; these are sentry-boxes, on the flat roofs of which are stationed nightly guards to protect the place from pillage. The gardens of the oasis lie against this outer wall, and are divided into small inclosures, each of which is the property of one person. Next to the gardens, towards the center are fields of corn, barley and onions, divided into parts as in the gardens, which are watered and tended like our favorite flower-beds; in the center is a little rivulet, which runs from springs near one of the extreme ends. The inhabitants of this oasis do not live each family in a separate dwelling, but in one large house called a ksar, which is usually built of stone, giving it the appearance of a solid mass, perforated here and there with a small window, and diversified with jutting angles. The halls are narrow, dark, ill-smelling, uneven passages, winding about the building. The apartments are low-ceiled, filthy places, lighted by a single aperture in the wall. The whole place reminds one more of a dog-kennel than a human habitation. In some of the ksars about 300 or 400 men, women and children, a sickly, scrofulous generation, are huddled together in a building which would seem to an European hardly able to contain more than a hundred. The only interesting thing about the whole oasis is the marabet or sepulchral chapel, which stands outside



THE SPRING NUMBERS OF HOUSE AND GARDEN

THE coming Spring Numbers of HOUSE AND GARDEN will teem with suggestive articles along the lines our title indicates. In going over the manuscripts in the editorial drawer, we feel with Stevenson, "The world is so full of a number of things, I am sure we should all be as happy as kings." There is so much that is good to choose from in our particular field that it is not a matter of finding the right thing to include in our pages, but the real difficulty is to decide among so many suitable and available articles which appeal to us and which we feel would appeal to our readers also. Even under these conditions, however, we are continually looking for more and better things and a careful reading and consideration is assured all manuscripts sent to us.

In the March number we offer you a magazine filled from cover to cover with readable, practical and beautifully illustrated articles covering a field of wide interest.

AMERICAN COUNTRY CLUBS

The leading article in the March number will also be the initial one of a series on "American Country Clubs." Well-known clubs throughout the country will be considered in turn during the year. This first article deals with the Germantown Cricket or Manheim Country Club, and is written in a delightful vein by Mabel Tuke Priestman; its growth and success is followed not only in the text, but by the many beautiful photographs with which it is illustrated. The Germantown Cricket Club, of which the present club is the outgrowth, was originally founded in 1852.

ORCHID CULTURE FOR AMATEURS

Orchid Culture for Amateurs, by Wm. S. Rice, is an article eminently practical and also sufficiently free from technicalities to enable the amateur to profit by it. A careful reading of this and following of the lines laid down will enable the veriest tyro in flower growing to produce for himself these exquisite aristocrats of the flower world, as it lays fully before the reader Mr. Rice's own efforts and successes in bringing to perfection the growing of these wonderful plants. The illustrations are made from photographs taken from the flowers in his own greenhouse.

He says: "One feels instinctively their noble birth when ushered into their presence from the crude, fresh, invigorating air of out-of-doors to the soft, humid, perfumed atmosphere of the greenhouse, where are gathered these titled foreigners from every tropic land."

Also he contends that it is an erroneous idea, that owing to the rarity and high cost of some varieties of orchids, people of moderate means cannot engage in the culture. There are many varieties, and in a family so extensive there is no difficulty in obtaining and growing many beautiful specimens.

TWO RARE PIECES OF OLD SEVRES

Two rare pieces of old Sévres are daintily written of in a manner entirely befitting the subject. In this little article, illustrated by photographs of these exquisite pieces, are woven some fascinating and interesting bits of history and of romance.

THE USE OF ELECTRICITY IN THE HOUSE

Under the above caption C. D. Wood, Heating Engineer of the New York Edison Company, presents in a clear and convincing manner a brief enumeration and description of the many conveniences possible in the modern house through the agency of electricity.

Whatever tends to better our home surroundings, and render less arduous the labors of those upon whose shoulders fall the cares of the household, becomes at once a matter of interest to the world at large, and a positive factor in the progress of our domestic economies.

Under the new conditions as he outlines them, housework ceases to be a drudgery and almost every branch of it becomes a genuine pleasure. Surely a partial solution of the servant question has been made.

Mr. Wood has avoided all technical terms and his suggestions will undoubtedly convince many women that a servant so willing to serve her, and one so easily controlled, must be installed without further delay in her establishment.

A COLONIAL RESIDENCE AT CHESTNUT HILL

A type of Colonial house with walls of stone, an unusual departure in this day, as it is the first of its kind erected for seventy-five years. The architect, George T. Pearson, says of it: "The style was chosen with a view of expressing quiet dignity and substantiality of structure to which an ample site contributes. The interior finish is white enamel and the high panellings, doorways, chimney pieces and stairway follow closely in detail a style suggested by the stateliness of woodwork in the provincial mansions of the South." The house is beautifully illustrated in half-tones, showing both exterior and interior, together with the floor plans.

GARDEN NOTES

Mr. Eben E. Rexford gives some timely advice on garden practice and tells of ferns, geraniums, chrysanthemums, begonias, etc., and of how to grow and care for them to obtain the most satisfactory results.

This is the time when preparation for the spring planting is being made. Upon the careful selection of varieties largely depends the artistic success of the year's work. The suggestions given are sure to be useful.

GARDENING IN A CITY LOT

Frank Glover Heaton successfully demonstrates the proposition that a kitchen garden can be profitably made in a back yard, such as is available in the residence district of almost any city, and that a supply of crisp, fresh vegetables, sufficient in quantity for the needs of a family of four, with some to spare for less fortunate neighbors, can be grown on the available space left in such a yard after deducting the requirements for walks, driveway and a tool and coal shed.

All this work can be done, and most gratifying results obtained by one professional man in his spare time in the morning and evening. Mr. Heaton calls this "intensive farming" or "vest pocket gardening." The results he obtained and describes seem almost marvelous.

TWO HOUSES AT WYOMING, NEW JERSEY

Two English cottages in New Jersey. These two cottages, built by J. W. Dow, Architect, in Wyoming, New Jersey, are distinctly of the English type. They are as substantially built, as those of our forefathers. They present also extremely well arranged floor plans and charmingly artistic exteriors. Mr. Dow has written interestingly of these. Half-tones show the exteriors, and some interior views are provided which are full of suggestive hints to the prospective builder of the small house.

PERENNIALS AND GARDEN CORRESPONDENCE

W. C. Egan's "Talks on Hardy Perennials," together with the Garden Correspondence, will be found timely and interesting.

CORRESPONDENCE DEPARTMENT

The Correspondence Department on Interior Decoration will solve the puzzling problems of many women and incidentally furnish entertaining and instructive matter to all who are interested in the art of decoration as applied by the amateur.

An Interesting Announcement!

The Proprietors of the

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Begin to announce that they have arranged for a **SERIES** of **FINE ART REPRODUCTIONS** in colors of famous paintings, which will appear in each issue.

Seven

BEAUTIFUL REPRODUCTIONS IN COLORS

Of the following pictures by notable artists will be found in the
February Number

A SILENT GREETING	By Sir Alma Tadema, R. A.
THE NORTH WEST PASSAGE	By Sir J. E. Millais, P. R. A.
AMY ROBSART	By W. F. Yeames, R. A.
HER MOTHER'S VOICE	By W. Q. Orchardson, R. A.
LOVE LOCKED OUT	By Anna Lea Merritt
THE SUMMER MOON	By Lord Leighton, P. R. A.
A BLOCKADE RUNNER	By Briton Riviere, R. A.

These are all popular favorites and will be found to be gems valuable for mounting, framing and decorative purposes.

Following these the **MARCH** number of the **STRAND MAGAZINE** will contain

EIGHT TYPES OF FEMALE BEAUTY

Exquisite pictures selected to show the Ideals of Female Beauty held by the most eminent English Artists.

DO NOT FORGET Other subjects of equal interest will be dealt with month by month, reproducing some of the most striking, dramatic, and charming paintings which exist in the world of Art.

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OTHER POINTS OF INTEREST.

C. N. & A. M. Williamson Automobile Stories!

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the walls. It is generally square, surmounted by a cupola, the whole being built of stone or brick, executed by artisans brought from Morocco for that express purpose. Occasionally the principal cupola is flanked by four smaller ones, the interior presenting a court, surrounded by a gallery, supported on Moorish arcades. In most cases the ostrich egg crowns the summit of the cupola, but occasionally a stone or metal ball may be found occupying the exalted position. The inhabitants of the oasis choose to reserve all the luxury and magnificence of their architecture to adorn the little temple around which they excavate their resting places. They are not, like the habitations of the living, subject to the ravages of foes, but are universally held sacred, and the conqueror, covered with blood, approaches here with reverence and prostrates himself in a lowly worship. Life is so uncertain, when the arms of the enemy combine with the elements of nature to threaten its existence, that it is no wonder the inhabitant of the oasis cares to lavish all his wealth, not on the dwelling which will probably shelter him but a day, but on the place which will shelter him forever from the storms of life.—*Boston Commonwealth.*

NERO AS A BUILDER

THE architects employed by Nero, after the great conflagration of Rome, in the construction of his Golden House, which surpassed all that was stupendous and beautiful in Italy, and proclaims the extravagance of the emperor as much as anything else he undertook, were Celer and Severus. Nero's statue, 120 feet high, stood in a court ornamented with porticos of three files of lofty columns, each file a mile long; the gardens were of vast extent, with vineyards, meadows and woods, filled with every sort of domestic and wild animals; a pond was converted into a sea surrounded by a sufficient number of edifices to form a city; pearls, gems and the most precious materials were used everywhere, and especially gold, the great profusion of which within and without, and even on the roofs, caused it to be called the Golden House; the essences and perfumes continually shed around showed the extreme extravagance of this inhuman monster, who for the purpose of gratifying his pleasures seized

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House and Garden

on the wealth of others. Among other curiosities was an eating-room, in which was represented the firmament constantly revolving, imitative of the motion of the heavenly bodies; from it was showered down every sort of odoriferous water. Nero did not complete this palace, as the first order of Otho was the sum of ninety millions of sesterces for the finishing it. The ground not occupied by it was left to the inhabitants of Rome to build their houses on, which were not rebuilt in the same manner as after the conflagration by the Gauls; the streets were made more spacious, the squares widened and surrounded by porticos. The emperor published many wise regulations to prevent the repetition of a misfortune which some imputed to him. At a certain height wood was not permitted to be used, but stone from Alba or Galba, as the most likely to resist fire; reservoirs were provided, and persons constantly ready to render the most prompt assistance in case of accident; the houses were to be a certain distance from each other, and they were to have no wall in common. These regulations rendered the city more beautiful, more commodious and more secure; nevertheless, the wide streets were objected to as not affording sufficient shelter from the sun.

But it is usual to condemn all that is new, particularly if the projector is disliked, as if the vicious could not do anything that was good. Suetonius assures us that Nero intended to extend the walls of Rome to Ostia, and afterwards by means of a canal, conduct the sea to the Seven Hills, an idea very likely suggested by these two architects, who were great projectors, and who undertook to make a canal from Lake Avernus to the Tiber. This canal was to be 160 miles long and sufficiently wide to admit of two vessels abreast; all the prisoners were collected, immense treasures were exhausted in cutting through mountains, but the obstacles they met with dispirited them, and the work was relinquished; the motive was ridiculous, being only to prevent vessels from doubling Cape Misenus. His great palace was but of short duration.

The Emperor Vespasian restored to the people the lands which Nero had taken from them, and thus the Golden House disappeared like one of the enchanted

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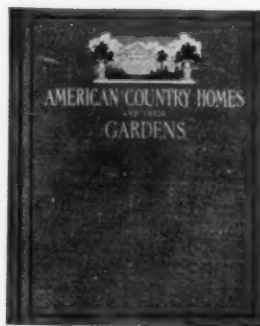
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palaces of Tasso and Ariosto, and in its place arose the mighty Colosseum and the magnificent Temple of Peace.—*The Architect.*

A WREN ANECDOTE

WHEN Sir Christopher Wren was building the town-hall of Windsor, a fidgety member of the corporation—so the story goes—insisted that the roof required further support, and desired the architect to add more pillars. In vain did Sir Christopher assure him that the danger was imaginary; he knew better, says the *Youth's Companion*. The alarm spread, and the great architect was worried into adding the desired columns. Years passed, and in later times, when architect and patrons were dead, cleaning operations in the roof revealed the fact that the supposed additional support did not touch the roof by two inches, though this was not perceptible to the gazers below. By this ingenious expedient did Wren pacify his critics, while vindicating his own architectural skill to future generations.

MOUNTAIN MAHOGANY

ONE of the most remarkable products of Nevada is a species of wood known as "mountain mahogany," which, when dry, is as hard as boxwood, very fine grained, of a rich red color, and in weight very heavy. It has been used for boxes for shafting, and in some instances for slides and dies in quartz batteries. It burns with a blaze as long lasting as ordinary wood, and it is then found, almost unchanged in form, converted to a charcoal that lasts twice as long as ordinary wood, giving an intense heat, greater than coal gives. Another notable species of wood, having extraordinary durability is said to be the quebarcho wood of Argentina. Posts that have been in the ground for one hundred and fifty years in soil alternately sodden by tropical rains or parched by intense heat, are found to be in sound condition. It is also free from attacks of insects, does not decay and is not compressible, and weighs nearly eighty pounds per cubic foot.—*The Churchman.*