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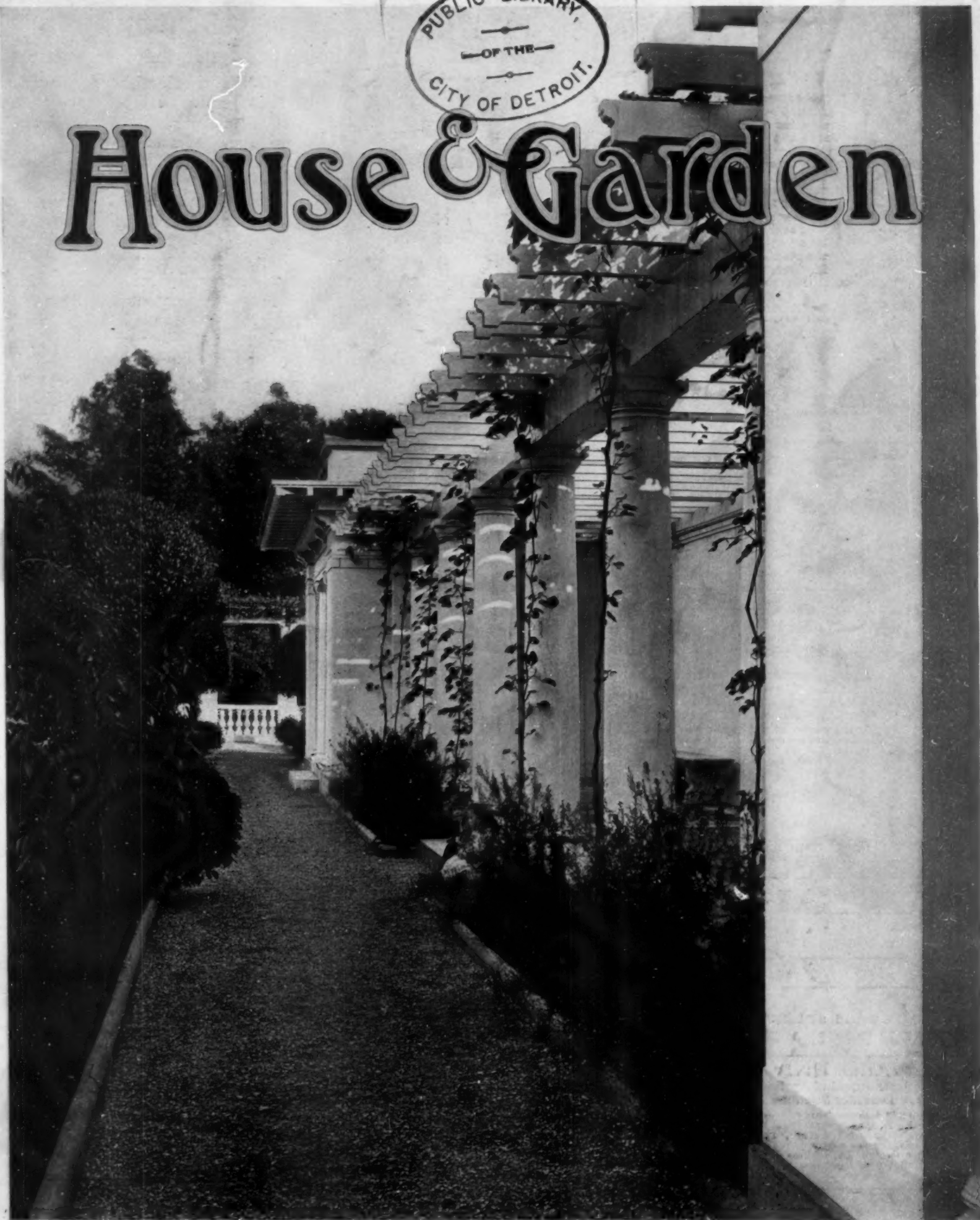
Vol. XI

JUNE, 1907

No. 6



House & Garden



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NOTES AND REVIEWS

RUSSIAN ARCHITECTURE

NOTICE the peculiarities of the architecture, the most salient features of which, aside from gilded domes, is its bigness. Indeed, the houses could not be bigger had they been designed by an American pork millionaire. For example, I saw one whole street, every house of which occupied an entire block, while a little further on the Admiralty building, extending half a mile in length, recalled the boldness of the architects of Nineveh. It is, however, a successful experiment, and the grace of its symmetry and proportion relieves it of all awkwardness. In style the Classic Renaissance is everywhere steadily adhered to, although its purity is occasionally impaired by the introduction of Gothic vegetable forms in decoration; but the true splendor and magnificence of Russian architecture must be sought for in the interiors. This I discovered a little later while dining with a young officer of the Imperial Guard, whose dining-room may be taken as a convenient standard. One end of this apartment was occupied entirely by a porphyry fish-pond, the contents having been brought from the Volga. While eating our soup we pointed out the most desirable fish, and this was immediately caught by a tall "mujik," and in a few minutes lay smoking on the table. This luxury was not peculiar to my particular Slavic Lucullus, as every one who has visited Russia well knows, but I must confess my occidental imagination received a slight shock as, glancing up from the mosaic floor, my eyes encountered the legendary history of the family in sculptured bas-relief worthy of Thorwaldsen, extending the entire length of the room, and punctuated by pilasters of malachite 20 feet high, the capitals of gold supporting a ceiling by Makowski, while the ribs enclosing the frescos and forming a groin were also of the precious metal. The rest of the

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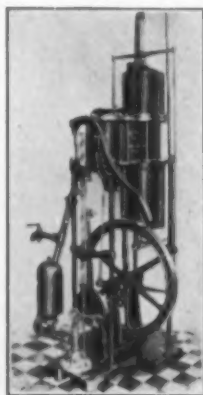
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appointments were as costly and magnificent in their way, but these would come under the head of decorative art rather than architecture. All this splendor seems less pretentious and more natural when one bears in mind the average wealth of a Russian noble, 50,000 acres of cultivated land not being considered particularly opulent; indeed my genial host, after the requisite amount of hesitation exacted by modesty and good taste, informed me that he possessed 250,000 acres. And yet private expenditure is as nothing compared to ecclesiastical, as in the case of the old Church of Kazan, where are jasper columns and an altar of solid silver, weighing seven tons.—*Boston Herald.*

A NEW HITCHING POST

A VALUABLE and useful new device for hitching horses is Butcher's Safety and Disappearing Hitching Post. This hitching post is made of two wrought iron cylinders, one sliding inside the other. The inner one, the post, is fitted with a stop near the bottom which, when pulled up, drops into a groove formed in the upper part of the outside cylinder thus holding the post securely in place. The post is about three feet six inches high.

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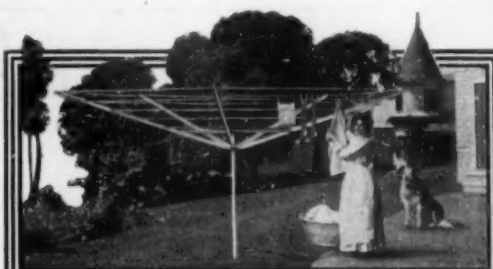
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ANNOUNCEMENT FOR JULY

THE SWISS CHALET—THE IDEAL MOUNTAIN HOUSE

THE leading article for the July number is from the pen of William Ellis Scull, and furnishes a detailed description of "THE SWISS CHALET" as it appears in its proper setting of Alpine mountains. Alpine architecture has retained its own marked characteristics through all the ages, uninfluenced by the surrounding countries. The writer says: "As we find it to-day, so it has ever been, for here there has been no Renaissance."

A BIT OF THE MAINE COAST

"ISLESBORO, A BIT OF THE MAINE COAST," is charmingly written of by Elizabeth Prescott Lawrence, the article being fully illustrated from photographs. Miss Lawrence knows her shore and sea, and fills one with a desire to look for oneself upon the original of the word-picture so fascinatingly described. Among the illustrations, are shown the homes of many well-known people who summer there.

THE HOME OF A NOTED AUTHOR IN CALIFORNIA

The rose embowered home of Charles Frederick Holder is delightfully described and pictured in an article by Seymour Coates. The real feeling of Southern California pervades the whole and one sees the man and his home in the fascinating environment of the country which claims him, and where most of his work has been done. That the *dolce far niente* of the country has not staid his busy pen is owing, we presume, to his long line of New England ancestors.

THE SMALL HOUSE WHICH IS GOOD

In the fourth number of the above series, Mr. Geo. T. Pearson describes and supplies plans and illustrations of a successful Colonial house, designed by him, and erected under his supervision at Germantown, Pa., for Mr. H. R. Gummey. It is charming in its simplicity of design and the interior detail shows refined treatment throughout.

In the same number the residence of Mr. John Williams, near Hartford, Conn., is described by Mr. E. G. W. Dietrich, the architect. This is a very attractive suburban house, having a shingled exterior, with a background of trees and flanked by an old-fashioned garden. From these two houses persons contemplating building may secure many ideas, or by consulting the architects, secure such modifications of these plans as will fit more closely their particular requirements.

THE COST INVOLVED IN BUILDING A HOUSE

In a most convincing way, Mr. Henry Atterbury Smith presents statements which should tend to bring about a more thorough understanding between the architect and his client. He makes clear many obscure points which are often raised when the summing up of a building proposition is finally reached. Intelligent study of the whole situation *before* embarking on active building operations may save in the end not only many dollars but, also, much worry and many heartaches.

HOW THEY FURNISH TOWN AND COUNTRY HOUSES IN FRANCE

In this article Marion Sanderson Nall opens for us the doors of town and country houses in France. Together with the interesting and satisfactory descriptions of the decoration of these houses, we obtain a glimpse of the life of the occupants. This paper is the second of the series. The third, treating of English house furnishings, will appear in the September number of HOUSE AND GARDEN.

AMERICAN COUNTRY CLUBS

The fourth of the series of "AMERICAN COUNTRY CLUB" articles by Mabel Tuke Priestman pictures and describes the "PHILADELPHIA COUNTRY CLUB." This is an extremely interesting club and was the home of the first of the golfing organizations in this country. The club was founded in 1890. The best amateur records for men and women made on these links are given, together with much interesting data.

QUAINT HOUSES OF THE SOUTH

The third article under the above caption is contributed by Edith Dabney, who takes for her theme the great country place on the Eastern shore of Maryland,—"*WYE HOUSE*,"—for generations the home of the Maryland Lloyds. The description of the mansion, of the miniature park, the old sun-dial, the remaining cabins in the old slave quarters, the majestic sweep of lawns fading away into the flowing river in the distance, all tell between the lines of wealth and luxury. The old family graveyard, surrounded by heavy brick walls and still well preserved, shows many well-known armorial bearings and queer epitaphs. The writer in summing up, says: "From a view-point of beauty and sentiment, of history and romance, "*Wye House*" stands proudly first and foremost among the wonderful old places left to tell the tale of what life used to be."

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THE PORCELAIN TOWER AT NANKIN

IN 1430 A. D., after nineteen years of ceaseless labor and an expenditure of about \$4,000,000, the Chinese government finished the wonderful porcelain tower at Nankin, which stood for nearly four and a quarter centuries, until 1856, the most marvelous building ever erected by human hands. It was of octagonal form, 260 feet in height, with nine stories, each having a cornice and gallery without. The name of Porcelain tower was applied to this unique structure on account of the fact that the whole of the outside work was covered with porcelain slabs of various sizes and colors, but principally of red, white, yellow and green. At every one of its nine stories the projecting roof of the gallery was covered with green tiles, each corner being provided with a bell varying in weight from 300 to 1,000 pounds. There were 152 bells in all, each so nicely balanced as to rock back and forth as they were swayed by the breezes, giving out a continuous strain of beautiful but weird music. Ranged in rows between the bells were 128 brass, bronze and silver lamps, which were lighted every night in the year. The apex of the tower starting from its base at the 250-foot level and extending upwards for a height of ten feet, was a monster gilded pineapple, surmounted by a copper ball about two feet in diameter. A spiral stairway of over 300 steps led from the base to the summit. The building was constructed as a gift to an empress, and was always kept in repair by the government. Lightning struck it in 1801 and tore down the three top stories. The injury was repaired as soon as possible. It would probably be standing to this day had not the Taiping rebels imagined its lights and bells disastrous to their cause.—*Commercial Advertiser*.

BORING THROUGH A MOUNTAIN

THE officials of the Denver, Northwestern & Pacific, the Moffatt road, say that a tunnel boring machine is being constructed in Denver, which, if it accomplishes the results promised by the inventor, will bore a tunnel through the main range at the foot of James Peak, three miles long, in eighty-eight days. No work will be done on the proposed tunnel until spring. It will cost more than \$3,000,000.—*New York Tribune*.

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House and Garden

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"ASHLAND" AS IT IS TO-DAY

House and Garden

VOL. XI

JUNE, 1907

No. 6

"ASHLAND"

By MARY HODGES

IN the blue-grass of Kentucky at the extreme eastern end of Lexington, where the old Richmond road broadens into the new Boulevard, lies "Ashland," the home of Henry Clay, and for that reason perhaps, the most interesting of the many charming homes of that well-known country.

Built in 1809, in a veritable land of ash trees, the old house possessed a charm—a savor of another century—not found in the present house, ivy-covered and charming though it be.

In 1854 such serious defects were found in the masonry of the house that rebuilding was necessary; the same materials were used, however, and the original plan of architecture adhered to. The architect, Major Lewinski, a Polish refugee, was a man of great intellect and ability.

For a time "Ashland" passed out of the hands of the Clay family, being sold to the Kentucky University, but was purchased by the late Henry C. McDowell, whose wife is a granddaughter of Henry Clay. Since coming again into their possession, it has assumed once more its former prestige. The present owner of "Ashland" uses it for the breeding of blooded stock, and the distinguished visitor of to-day may be taken out to

examine some newly imported breed or an especially fine animal as in the days of the great Commoner when utmost simplicity was the key-note of its hospitality.

Throughout Mr. Clay's correspondence with his friend Governor Brooke, is a recurring reference to his fondness for his home and agricultural pursuits, and an inventory of the stock at that time, much of which was imported from England and Spain, shows a knowledge and love of things pastoral.

To the same friend Mr. Clay writes, "I assure you most sincerely that I feel myself more and more weaned from public affairs. My attachment to rural occupation every day acquires more and more strength, and if it continues to increase another year as it has in the last, I shall be fully prepared to renounce forever the strifes of public life."

Very pretty stories are told of Henry Clay's love for home and domestic life. A neighbor upon being asked how Mr. Clay stood as a farmer, replied: "Oh! none rank higher, unless, indeed, it be Mrs. Clay."

In 1850 when Clay returned for the last time from Washington, he was met on the outskirts of the town by admiring constituents who took the horses from the carriage and



"The Old House Possessed a Charm, a Savor of Another Century"

House and Garden

with eager hands carried the statesman to the Phoenix Hotel, then Postlethwaite's Tavern. The crowd in the street clamored impatiently for a speech and the traveler appeared on the balcony to comply with their wishes. After thanking them briefly, he said, "And now, I must ask you to excuse me, for strange as it may seem to you, there is an old lady at 'Ashland' whom I would rather see than all of you."

In approaching "Ashland," with its sloping park of blue-grass, its well-kept drives and winding foot-paths of tan-bark, bordered with periwinkle and canopied by interlacing walnut and ash trees, one feels a sense of restful seclusion and well-appointed comfort, and that this was its atmosphere in olden days is plainly written in all one reads of the domestic life there.

The front door with its Doric columns and semi-circular transom of white glass opens into a square hall which has been greatly modified by the present owners.

The arrangement of the house is not an unusual one in houses of that period, and is quite convenient and attractive. To the left of the front door is a small room used by Mr. Clay as an office; this room

in rebuilding was very carefully modeled after the original. On the right is the stairway which is entirely modern, the old stairway being a narrow, awkward affair, intersecting doors and windows as it wound close to the front wall of the hallway. Directly opposite the front entrance are doors leading into the drawing-room and dining-room; these apartments open by French windows into the conservatory.

In the north wing, through which runs a narrow hall, are the library, billiard-room and sleeping apartments. The south wing is entirely devoted to domestic uses. Throughout the woodwork is of beautifully finished ash.

In the dining-room are found many interesting pieces of furniture; two serving tables, one of which shows in the photograph, were brought over the Alleghany Mountains one hundred and fifty years ago by the McDowell ancestors. The heavy claw feet show an Empire feeling in the winged effect and applied brass; the dining-table is equally interesting and is also an heirloom.

Over the safe in this room hangs the portrait (painted by Jouett) of James B. Clay, the hero of Buena Vista, and beneath it the sword he used. The



THE LIVING-ROOM

"Ashland"



THE LIBRARY—AN OCTAGONAL ROOM, PANELED IN ASH CUT ON THE ESTATE

Sheffield plate and silver at "Ashland," are charming examples of the best art.

Beyond the drawing-room—in the north wing—is the library, which is a small octagonal room, paneled with ash cut from the estate. The bookcases built in the wall are finished at the top by deep lunette embrasures, in one of which is a bust of Henry Clay. The high vaulted ceiling gives dignity and proportion to this room which might otherwise be insignificant. The table and chair—which is done in buffed leather—are heirlooms of those early days; the inkstand on the small desk is the one Mr. Clay used.

Much of the furniture which belonged to "Ashland" is now in the possession of Mrs. John M. Clay, who lives on an adjoining estate. The charming old four-post bed with a tester, done so simply in a thin figured silk, is the one Henry Clay slept in at "Ashland." The group of furniture, wearing still the black haircloth covering it wore in those early days, is strong and symmetrical—the swan arm-chair being particularly fine.

This sofa recalls one in the famous portrait of Madame Récamier by David, which hangs in the Louvre; some of its lines are distinctly those of the

chaise longue, though its counterpart almost, appears in Lockwood's "Colonial Furniture in America" as an "Empire sofa." The bust of Mr. Clay is by his famous sculptor friend, Joel T. Hart.

In the hall over the drawing-room door is a portrait of Henry Clay done when he was forty-three years old. This portrait is also the work of the Kentucky artist, Matthew H. Jouett; latterly these portraits by Jouett are much appreciated; this one, being a particularly pleasing likeness, has been often photographed.

The view from "Ashland"—commanding as it does a wide sweep of undulating blue-grass meadows and surrounded as it is by splendid forest trees—is one of great beauty.

The pathway of tan-bark, where Mr. Clay's biographers love to picture him walking with bowed head deeply engrossed in affairs of state, is left intact. It wanders off to the left of the house, an enticing avenue with the periwinkle growing saucily over the edges, and the sun peeping through the pines and cedars, with here and there a redbud or flowering dogwood.

The garden and dairy which were Mrs. Clay's especial care, ranked in those days among the best,



THE DINING-ROOM



THE HALL

"Ashland"

in a land too, where such a high standard exists in these matters.

Near the south wing of the house is the kitchen garden, where the daffodils and snowdrops, which tentatively thrust out their early blossoms to greet the first warm day of spring, are those planted by Mrs. Clay's own hands.

Now, as nearly a century ago, "Ashland" receives many distinguished visitors who are welcomed with a simplicity and elegance for which it is as conspicuous now, as it was then. Lafayette, with whom Mr. Clay maintained an unbroken correspondence for many years, was once a guest there. Daniel Webster, Captain Marryat, Harriet Martineau, His Excellency Baron de Marechal, at one time Austrian Minister at Washington, and many others were numbered among its honored guests.

One fancies, even though it be only a fancy perhaps, that there still lingers in these historic environs an influence of the extraordinary magnetism of its founder. The personality of the man who built and made "Ashland" famous is of no little interest. That the genius of success is still the genius of labor, is an observation that is always apparent in reading the lives of great men.

Born in 1777 in a place in Hanover County, Virginia, called the "Slashes"—one of seven children—Henry Clay's early life was not one of luxury. His widowed mother was a hard working woman whose high courage and energy colored his whole life.

Carl Schurz writes of Mr. Clay: "Few public characters in American history have been the subject of more heated controversy. There was no measure

of detraction and obloquy to which during his lifetime his opponents would not resort, and there seemed to be no limit to the admiration and attachment of his friends. The animosities against him have naturally long ago disappeared, but even now we may hear old men, who knew him in the days of his strength, speak of him with an enthusiasm and affection so warm and fresh as to convince us that the recollection of having followed his leadership is among the dearest treasures of their memory. The remarkable fascination he exercised seemed to have

reached even beyond his living existence."

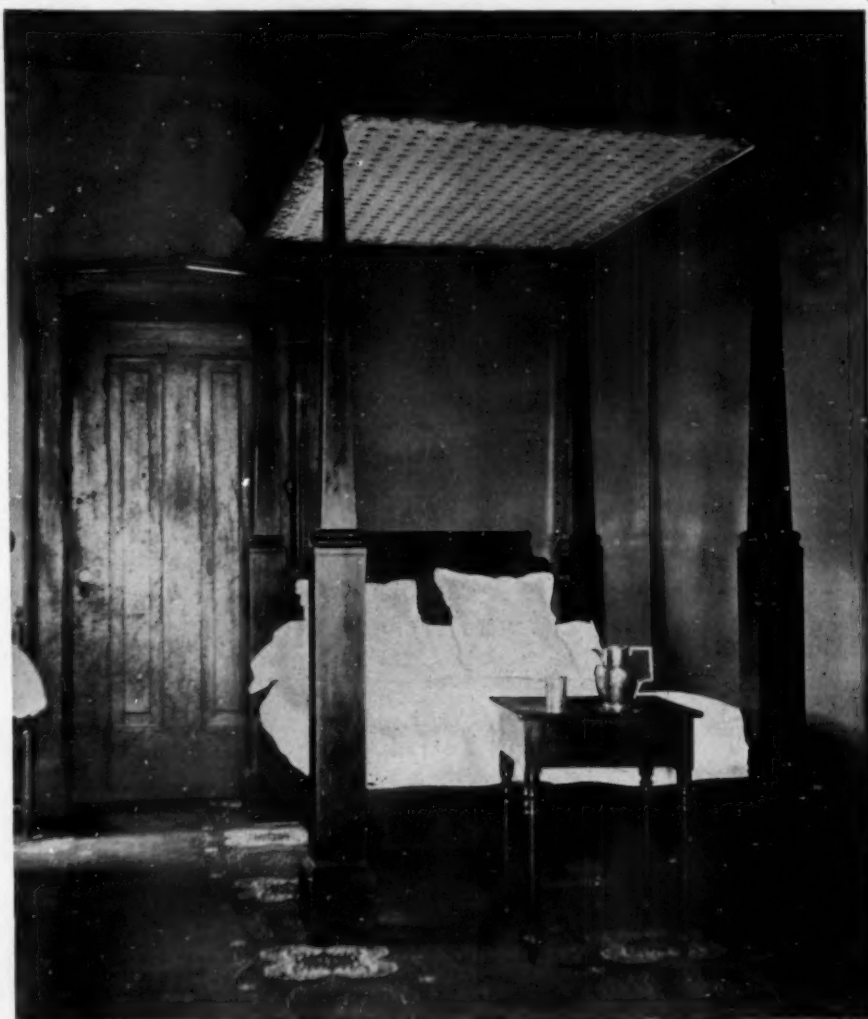
In 1828, when Mr. Clay was defeated for the Presidency, Horace Greeley wrote of him: "Men shed tears at his defeat and women went to bed sick from pure sympathy with his disappointment."

Mr. Clay then retired to private life, and of his journey from Washington to "Ashland" he wrote: "My progress has been marked by every token of attachment and heartfelt demonstrations. I never experienced more testimonies of respect and confidence, nor more enthusiasm

—dinners, suppers, balls, etc. I have had literally a free passage—taverns, stages, toll gates have been literally thrown open to me."

It has been said that in the last thirty years of his life Henry Clay could not travel, but only make progresses.

When he left his home the public seized him and bore him along over the land, the committee of one State passing him along to another, and the cheers of one town dying away as those of the next caught his ear.



HENRY CLAY'S BEDSTEAD

The Planting and Care of Roses

By JOHN W. HALL

THE gardener who has at command only limited space on which to grow roses is at once concerned as to how to get the best results in quantity and quality of blooms.

It is of primary importance that the ground where rose bushes are to be set should be well prepared, spaded and carefully pulverized to a depth of from twelve to twenty inches, and mixed with well-rotted compost, to which has been added, while in the heap, a small quantity of air-slacked lime. Roses require a rich soil and if the ground is not naturally fertile, the quality lacking must be supplied.

Rose bushes should not be set where the ground is low or the drainage bad, but if this cannot be avoided place a layer of broken brick, cinders or similar material at the bottom of the bed to act as a sub-drain.

Having the ground in good condition set the rose bushes just as near as possible to the way they stood in the nursery; i.e., spread out the roots naturally and put the bush in the ground a depth sufficient to bring a dark line which will be shown on the stem, even with the surface. Fill in around the plant with fine soil, mixed with sand if convenient, and press it down firmly with the hand or foot; keep well watered, and shade if the weather is warm or sunny. Budded and grafted bushes should be set so that the junction of stock and graft is two inches below the surface of the soil. Let the habit of growth of the rose determine the distance at which they are set. A distance of three feet is not too much for strong growers.

Equally important with the preparation of the soil and the planting of the bushes is the care and cultivation of them. At the time of planting all roses should be cut back. If the bushes are already established they should be pruned during the first spring month. Cut out weak and decayed parts and such growth as crowds the plant and prevents light and air from having free access.

A safe rule is to prune growing, delicate plants severely, and for strong plants shorten the branches but little, but thin them out well. Prune for shapeliness of plant and promotion of bloom buds. To cause hybrid perpetuals to bloom twice in summer, give them a second pruning after the first bloom in June.

Stir the soil about the roots of the roses frequently, and do not plant annuals among them. To do their best, the plants should have all the nourishment the soil can furnish. Avoid an excessive blooming during the first year of the plant; rather let them take strength into the root and stem for the second

season when results will be much more satisfactory. Vigilance is the price of healthy plants and fine blooms. In the autumn mulch heavily with manure and in the winter provide some protection by wrapping or covering; evergreen boughs make a good covering, and may be stacked about tall bushes which is better than bending them. During the summer make an application of a light straw manure. This will prevent the soil from drying out too rapidly, and at the same time the rains will wash its nutriment to the roots of the plants.

By liberal fertilization and thorough cultivation the plants may be kept healthy and in good growing condition. Such roses are not likely to be attacked by insects, or if attacked not easily injured. If insects appear apply the proper remedies promptly and vigorously and keep the ground stirred about the bushes. As a rule a strong stream of water from a hose applied once a day will keep the roses free from insects. But if this is not effective, insecticides must be resorted to.

The rose bug is at times very troublesome as well as destructive to the buds. It can be effectively disposed of by a kerosene emulsion made and applied as follows: Shave up one fourth pound of hard laundry soap and dissolve in two quarts of boiling water; add one pint of kerosene oil and stir briskly for four or five minutes, until thoroughly mixed. Dilute to twice its bulk with water and sprinkle it on the bushes with a spraying syringe or a whisk broom. Repeat as often as required to keep the plants clear of the bugs.

About the time the leaves are fairly well developed, there usually appears the rose caterpillar. It glues the leaves together to form a shelter and its presence cannot be mistaken. The only effective remedy is to go over the bushes and remove and destroy the leaves inhabited, thereby destroying the pests.

Saw-fly larva, and other insects appear at a later season than do caterpillars, unless prevented by an occasional spraying. If they should, however, make their appearance destroy and dispose of them by sprinkling the plants lavishly with powdered white hellebore. It is well to moisten the bushes before applying the hellebore as the moisture will cause it to stick to the foliage.

Mildew on the plants is best cured by an application of sulphur or soot. As with the application of hellebore, the bushes should be first sprinkled.

The observance of these suggestions will in practically every instance insure healthy plants and blooms of the greatest perfection.

Furnishing and Decorating Houses of Moderate Cost

By KATE GREENLEAF LOCKE

AS the typical American is the man of moderate means so the typical American home is the one which strikes the happy mean between that which is artificially gorgeous and showy and the one in which the limitations of embarrassed circumstances prevent an attempt at decorative effects or any distinct line of furnishing. The home which is designed for the enjoyment of living, which is created to minister to the individual tastes of its occupants, is the one which is to be described in this article; fortunately this class of building is growing in popularity and spreading far afield in its exemplifications. Its oftentimes quaint simplicity and undoubted artistic completeness attracts the rich man who is tired of living for show, and he builds a house of modest pretensions simply because it appeals to his artistic instincts and because of its "home" suggestion. On the other hand, there are also recruits from the poorer classes as very few men or women are, in these prosperous days, too poor to cherish ideals in the matter of home-building and furnishing. Thus it is that the house of this class (that is the house of moderate cost) has come to represent the typical dwelling of the majority of the American people.

Out of this concrete desire among people of culture to express themselves artistically in building, has sprung some distinct types of architecture and with the architect a style of furnishing which befits it. When we would classify the types of furnishing among those which are purely American we begin with the Colonial. Formed of a selection from the English, French and Flemish furniture of the period when the European colonists settled and became communities in this country, it represented the taste of those communities rather than of individuals. So well was the selection made that we have never improved upon it, and to-day the "Colonial" stands for the best and most refined taste in furnishing and decorating a house as well as in its architectural construction. Colonial architecture, as well as Colonial furniture, has been so thoroughly exploited since we have returned (after a lapse of threescore years) to a sincere appreciation of it, that it would be superfluous to describe it here and yet it would be impossible to enumerate the types of houses and furnishing which have grown out of the needs and tastes of America without alluding to it. There are two styles of Colonial houses in the United States—the Northern



THE EDDY BUNGALOW AT PASADENA, CALIFORNIA



THE LIVING-ROOM OF THE EDDY BUNGALOW—DINING-ROOM AT END CAN BE SEPARATED BY CURTAINS



THE LIBRARY IN THE EDDY BUNGALOW

Furnishing and Decorating

and Southern; they differ simply through the fact that the South in Colonial days was more generally settled by a wealthy class of English and French people than was New England and that they were, aside from the consideration of means, less frugal in their style of living. Hence, in the furniture as in the houses, there is less that is prim and Puritanic, more that is French and fanciful. The markets on which we draw for the richest and most elaborate Colonial furniture today are in Charleston,

Natchez and New Orleans; the ones which furnish us with the purest and most exquisite of the simpler Chippendale, Sheraton and Heppelwhite pieces are in New England. The Colonial house in the South spreads over more ground than it does in the North. As has been said of this type of house, "it may upon occasion be made to spread its wings and porticos over much ground, but it never rambles, and it should always show a front elevation of imposing height; a squat Colonial house is as monstrous as a three-storied bungalow." Also the grace and dignity



AN EXTERIOR COVERED WITH "SHAKES"

of classic simplicity should invest it, it should be cheerful and spacious, its front entrance offering welcome to a spacious hall and its porches, porticos and balconies removing effectually every touch of stiffness from an outline singularly pure and unworried with trifling details. Again, it has been said that New England offers in her typical architecture an analogy to the Puritan maiden of early days who did not wear frills upon her frock nor carry her heart upon her sleeve.

In the wall-papers which are fit for use in a Colonial house there is sufficient variety to render it an interesting matter to select that which best carries out the idea of the room itself.

Stripes are always appropriate, as are large, flowered designs. Tiny Dresden sprigs of flowers and bunches of buds are particularly effective in Colonial bedrooms where Sheraton furniture is used, while with the four-post bedstead and heavy Chippendale chairs, sprawling flowers and glazed chintzes are fascinating. A Colonial hall may be arched and pillared, or



THE DINING-ROOM IN THE EDDY BUNGALOW

House and Garden

it may be merely a wide passageway through the house, in either case it is a most important feature of a Colonial house and must in all instances show a fine stairway.

The characteristic points which mark a Colonial stairway are: the broad and easy "treads," these may be painted white and carpeted or of polished mahogany—the mahogany hand-rail with white spindles; the "goose-neck" turn of the baluster; the graceful spiral at the foot, replacing the heavy "newel" of the English stairway. In many of the oldest and handsomest houses in America spiral stairways are to be seen and for airy grace and perfection of finish it would be hard to find an analogy in the building of our modern houses.

The Colonial house which is properly furnished and decorated must in resultant effect be cool, clean and airy. In tone and quality it may be exquisitely dainty and if so desired, enormously expensive, but



AN ATTRACTIVE COTTAGE STAIRWAY

it must be an expensive simplicity. How very costly such simplicity may be is known only to the collector of antique mahogany.

Therefore we may safely say that the Colonial house while purely a product of American taste should not be classed as the characteristic style which predominates, and this is simply because it does not easily fall within the reach of all classes.

There is, however, a style of building and furnishing which fits snugly into the small purse and yet permits a scope artistically, and this is the "bungalow," so called, which has recently appeared amongst us. That it has come to stay is proved by the fact that where ten years ago one bungalow stood alone an object of curiosity and a subject of jests and much derision, hundreds, nay thousands of houses which are slight variations on this original theme, are now to be seen.

This bungalow was built in Pasadena, California, and cost eight



A COTTAGE DINING-ROOM WITH SOME COLONIAL FURNITURE

Furnishing and Decorating

hundred dollars. The bungalow which is illustrated in this article stands also in Pasadena and is said to have cost fifteen thousand dollars. As it is finished inside with costly woods, and as it is as spacious within as many an imposing mansion which has cost fifty thousand dollars, this may well be believed; on the other hand, that first little bungalow with all its modesty and lack of pretension set the fashion which has been so widely followed. True, its foundations were but redwood mudsills laid on the surface of the ground, its walls were of perpendicular boards, and its roof laid with "shakes." There was no plaster in the building, the paper being hung on muslin which was carefully stretched and tacked on the walls and ceilings. There were no open fireplaces, but a hot-air furnace in the cellar kept the entire house comfortable. Its windows and doors were quaint and nothing was lacking in artistic beauty or in one single comfort and convenience of living. Thus it will be seen that this style of architecture covers easily a wider field than any other. In the matter of furnishing, a bungalow permits more license than any other kind of house—it calls for nothing arbitrarily.

You may put everything into it in the way of rich and luxurious furnishings or you may leave nearly everything out, and if you go to either of these extremes with taste and discrimination your house remains unspoiled and still suggestive of all things artistic.

It is my belief that this adaptiveness accounts largely for its popularity. A bungalow which holds Oriental rugs, chairs richly covered with glowing brocades, whose walls are hung with priceless Chinese and Japanese embroideries, and which is filled with teak-wood, ebony or mahogany furniture may be made to appear appropriately furnished, and one which has grass mats on the floor, rustic furniture, Navajo blankets in its doorways and cheese-

cloth at the windows may be made delightfully attractive.

It would be difficult to devise a scheme for putting fifteen thousand dollars to better use than in the building of the house shown in the illustration and it is a beautiful exposition of a style of architecture and finishing which though it has come to us but recently has already fitted itself into our necessities and tastes. It appeals to a wide circle and several classes because when it is furnished luxuriously and used conventionally there is yet in its atmosphere a delightful flavor of Bohemianism and the liberty and originality that camp life and studio life permits, and yet when it is furnished with extreme simplicity it may (if sufficiently artistic in its treatment) outrank the most expensive conventional house.

The house which is built of "shakes," the elongated shingles of the West, is another outgrowth of the artistic and practical needs of California life. The effect of these long, overlapping shingles on the roof and the side walls of a house is not unlike the "thatch" of an English cottage or the palm houses of tropical countries.

It is picturesque in the extreme, and this style of cottage is also setting the fashion. For summer homes at the seashore or in the mountains these two styles are being followed and adopted throughout the United States.

As the illustrations of these two latter types of houses show, plain walls are preferred to those hung with figured papers—and when these walls have a sand-finish and are calcimined in dull tones of strong colors they are most effective. Pale, elusive tints are always to be avoided in the bungalow or rustic cottage, and wainscoting and heavily beamed ceilings are appropriate. The bedchambers are sometimes papered with flowered effects but the woodwork should always remain unpainted and looks best when stained.



THE EDDY BUNGALOW AT PASADENA, CALIFORNIA, FROM THE NORTHEAST

American Country Clubs

II. SOME COUNTRY CLUBS ABOUT BOSTON

By LIVINGSTON WRIGHT

OUT at Brookline, over toward the Dedham line, but within six miles of the State House and Beacon Hill, in a location to be reached by drives over as fine boulevards and highways as are to be found anywhere in the world, the Brookline Country Club was established in 1882. The innovation was largely due to the determination of Mr. J. Murray Forbes, a gentleman widely known for his interest in riding and driving, to create a permanent headquarters for the Boston residents who were able and disposed to back high-class out-of-doors recreation, especially those amusements in which the horse was a feature. The estate originally taken has been enlarged, until now over one hundred acres of picturesque and attractive field, woodland and dale belong to the Country Club. The old mansion that became the club house has been repeatedly altered and added to until the present convenient and tasteful structure stands as practically ideal for the purpose for which it is used. Prior to the inception of the Country Club, its elder rival, the Myopia Hunt, used to hold steeplechase meets on the grounds which are now a part of the former's property. The club house stands in a picturesque location and from its veranda the guests may look off over the broad lawns to the race course and the sporting field. The track is a

half mile and in the center is a splendid polo field. The essential arrangements and facilities for driving exhibitions, coaching meets and parades, polo, pony racing, steeplechases, drag hounds and the horsey sports generally have been added to by the laying out of golf links, and the making of tennis courts.

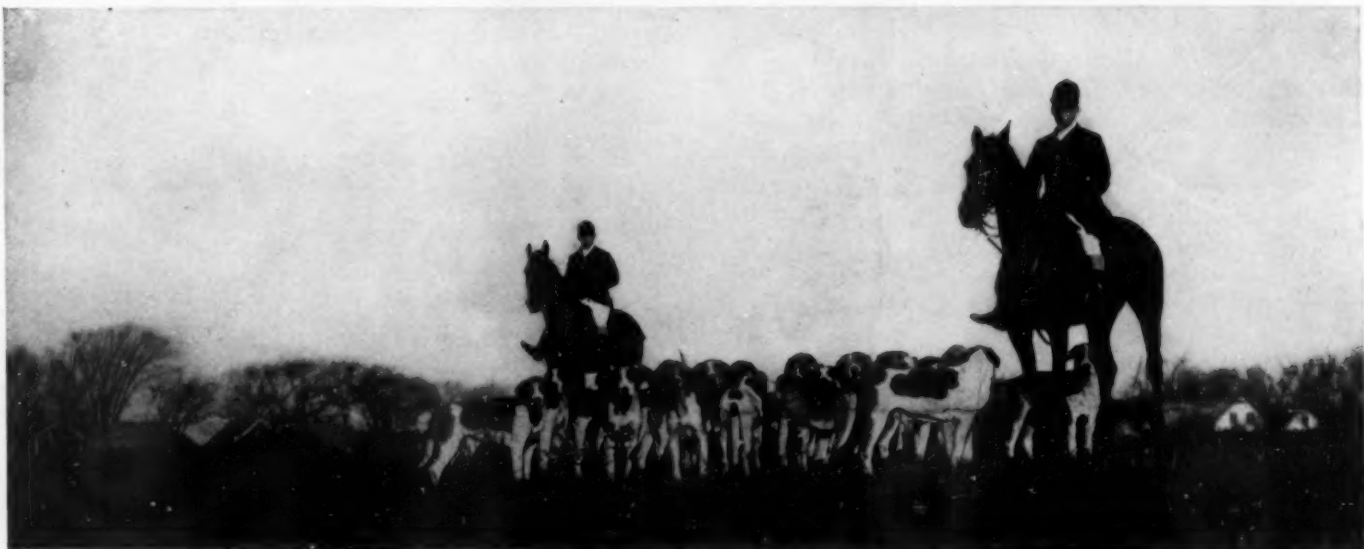
There is a shooting box where experts at trap shooting are wont to test their skill; a toboggan slide has furnished its peculiar winter delights and in the club house, aside from the rooms and conveniences for members who may wish to stop at the place for a somewhat extended length of time, there are dining-rooms, a ballroom, and in brief, all the facilities for recreation and comfort. Besides, the constant use of the club house and grounds for members who drive over for a brief rest and a luncheon, or the private parties that are given, keep the Country Club gay and well filled. The members, of whom there are now some eight hundred, arrange early each autumn a week's carnival of sport. The occasion is a great event of society, and lovers of horsemanship are over in force from New York and Philadelphia. During this festal celebration the four or five days of races, exhibitions and parades bring out thousands of spectators. The coaching parade, the exhibition of fine carriage horses and



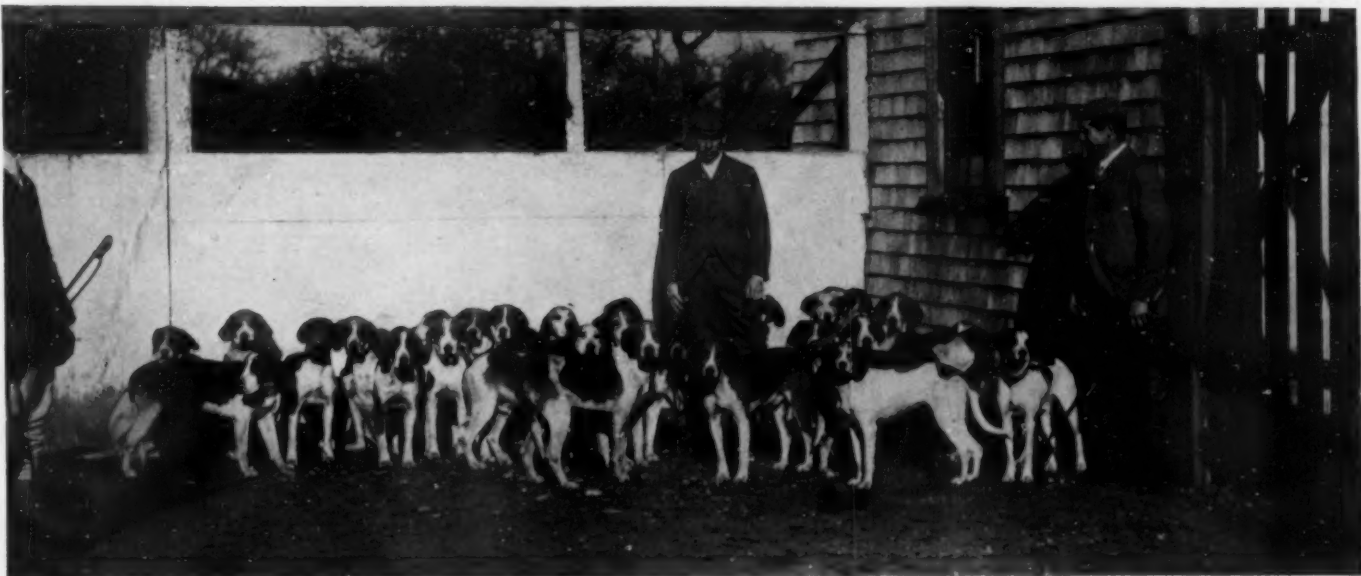
THE BROOKLINE COUNTRY CLUB—ONE OF THE FIRST COUNTRY CLUBS IN THE UNITED STATES



THE DEDHAM COUNTRY CLUB—HOUNDS GOING TO THE MEET



THE MYOPIA HUNT CLUB—HOUNDS AFIELD



THE MYOPIA HUNT CLUB—HOUNDS IN KENNEL

House and Garden

skilled driving, the steeplechase, pony racing and polo, fill the programme with interesting events. This kind of enterprise has spread the fame of the Brookline Country Club. Winter's approach does not witness any decline in the gaiety and popularity of the club house. Sleighing parties frequent it, and the Country Club's informal dances have their especial devotees.

The tremendous development of the North Shore as a place of residence, particularly summer headquarters for society people, has caused genuine enthusiasm among real estate speculators. The jagged and picturesque shore-line that skirts the coast north of Boston has attracted during the past few years throngs of fashionable settlers and as a monument to country life amid this combination of beauty and wealth, we find at Hamilton the famed Myopia Hunt Club, noted for dignity of years, as well as aristocracy of membership.

At Manchester-by-the-Sea is located the Essex County Club. Each institution has its generous estate and its spacious club house. Many of the members make their summer residence at the club headquarters and thus derive the full benefit of its advantages.

South of Boston, out Dedham way, are the noted Norfolk Hunt Club, the Dedham Country Club and the Dedham Polo Club. In fact, suburban to Boston,

turn where you will you find important hunt or country clubs. In Watertown is the Bay State Driving Club, occupying a \$90,000 mansion house on School Street, possessing a fine estate and a membership of seven hundred and fifty. One of the newest of such organizations, it is already one of the most popular. Westward toward Worcester is the Worcester County Club. Swinging into the northeast, we find the Middlesex Hunt Club, which gives successful horse shows and carnivals each year on the Middlesex meadows near Lincoln.

One of the newest, the Commonwealth Country Club, is located at Chestnut Hill and overlooks a beautiful view of the Brookline "Reservoir" region.

While the Myopia has been the pioneer in Boston Country Club life and has sought to most influentially and enthusiastically follow out the edict conveyed in its name, it must be confessed that Bostonians have actually to do most of their cross countrying in quest of the anise-seed-bag rather than that of the strategic fox. This same is true with reference to other noted hunt clubs of this country.

As many of the members are busy men, it means much for the Boston business man to be able to remain at his office until two o'clock and yet get his afternoon of cross-country riding. It is a matter of pride to the Bostonian that the first Country Club of America was established there.



THE COMMONWEALTH COUNTRY CLUB

The Small House Which is Good

I. A New Colonial House in Salem—A. C. RICHARDSON, *Architect*

II. A Cottage in a New Jersey Village—GEO. T. PEARSON, *Architect*

A New Colonial House in Salem

THE accompanying illustrations, etc., show a house recently erected at Salem, Mass., the ancient Puritanical city so well known the world over for its past history and especially for its many fine examples of Colonial architecture.

Probably no city in the country has better representative types of the Colonial period than the city in which Hawthorne was born. For its refinement of mouldings, delicacy of detail, proportions, etc., it stands distinctively apart.

Thoroughly appreciating the beauty of the old and realizing that any new work should conform to the spirit of the past and be harmonious with the surroundings, the architect has followed throughout, both outside and inside the detail, proportions, etc., abounding in the city.

The house is fortunate in being placed on a large and beautifully located lot, overlooking the harbor from which many a ship and bark has sailed in times past to the remote corners of the earth bringing back cargoes, the value of which made possible the erection of the many fine mansions.

It is set back about one hundred and seventy-five feet from the street named in honor of General Lafayette after his visit and entertainment at the home of one of the old Salem families.

The exterior is of wood and the walls are clap-boarded excepting the front, the central portion of which is of plain matched sheathing and on each side there is rusticated sheathing with a sinkage, not beveled, but at right angles.

The columns are square instead of round and the balustrades are of an exceptionally interesting design; the roof balustrade has the old time blind or fan ornament in the center.

The front entrance is enriched by the sidelights of leaded glass painted white, as is the entire house; the pilaster caps have been carefully modeled after an old example, having a partially opened rosebud in place of the common rosette, etc.

Entrance to the house is through a vestibule (at each side of which are coat closets) into the living-room, off of which opens the library with its book-cases, seat and fireplace; between living and dining-room there is a sun and flower bay, a large built-in elliptical settle opposite a fireplace of red brick with wide white mortar joints; a wooden grille fills in space between the columns at ends of settle.

A side entrance leads to hall and back stairs, cellar stairs are most accessible both from kitchen and main hall; both butler's and kitchen pantry are conveniently located between kitchen and dining-room, and the latter is provided with a buffet with glazed doors, shelves, drawers, etc.

The main staircase goes to a landing from which entrance is obtained to the loggia; the second floor has five chambers all of which have ample and roomy closets. Owners' bath has bay for sun baths as an additional feature. A sewing-room fitted up with flap shelves, drawers, etc., is also provided for. The attic has space for four bedrooms.

The interior, excepting the service portion, is finished entirely in white with mahogany doors and is simple but effective; the floors are of hardwood throughout. The landscape plan shows the scheme for beautifying the grounds about the house to the best advantage.

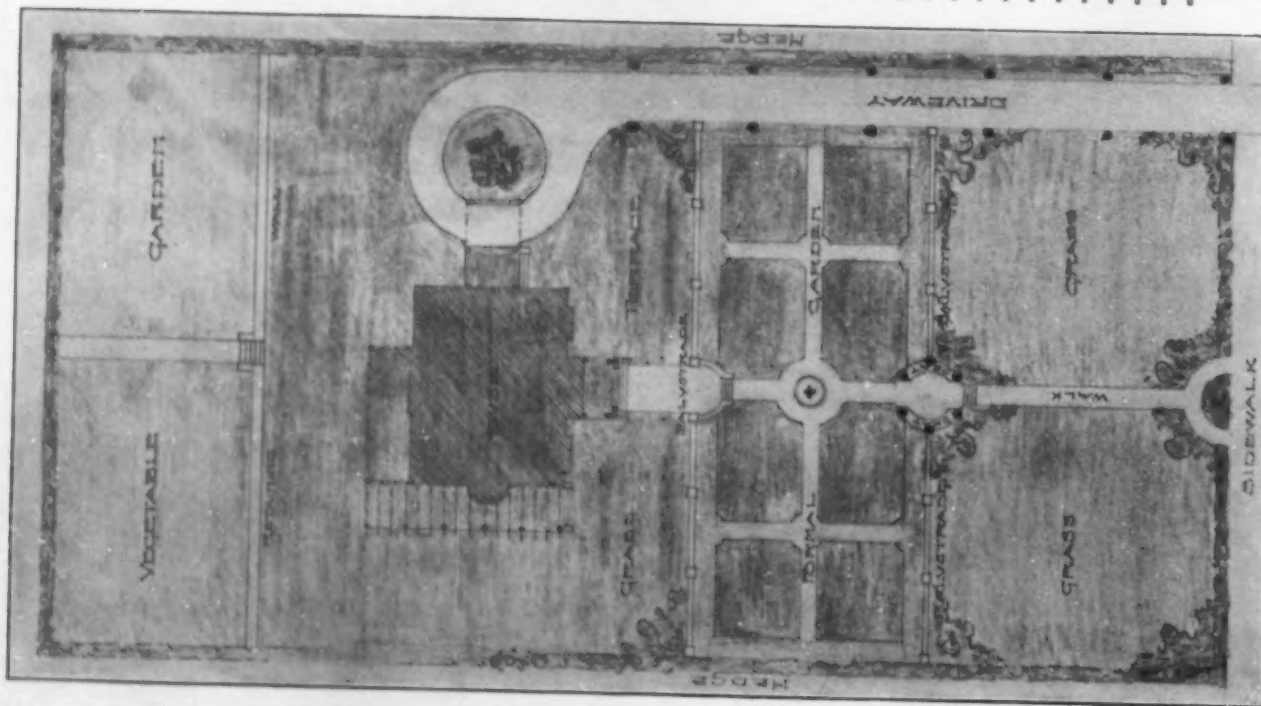
A Cottage in a New Jersey Village

THE result sought in the plan of this cottage—which has been built in a southern New Jersey village—was the arrangement, within the limits of a small rectangle, of an effect somewhat rambling, with attractive nooks, to utilize every square foot of space to advantage, and to give an interior of apparently greater scope than the size would indicate. To this end, vistas through the house are lengthened by placing windows and doors on axial lines so that the view is continuous to some point of interest from the main rooms.

The walls are of plain and header bricks first story, with second story of frame, white pebble-dashed between timbering, the roof of shingles, and a cellar is under the entire house.

The third story has two bedrooms, and trunk closets. Main hall has chestnut wood finish, in silver gray stain, and the remaining rooms painted wood finish. Simple and appropriate detail marks the designs of mantels, stairway, arch to hall alcove and china closets. The floors throughout are of narrow boards, oil finished; the construction of all portions substantial, and the utilities of the house such as plumbing, heating and cooking appliances all of the best class. When built the cost was \$5,700, but under existing conditions of labor, etc., would represent a value of about \$6,500 complete in a suburb not dominated by city prices.

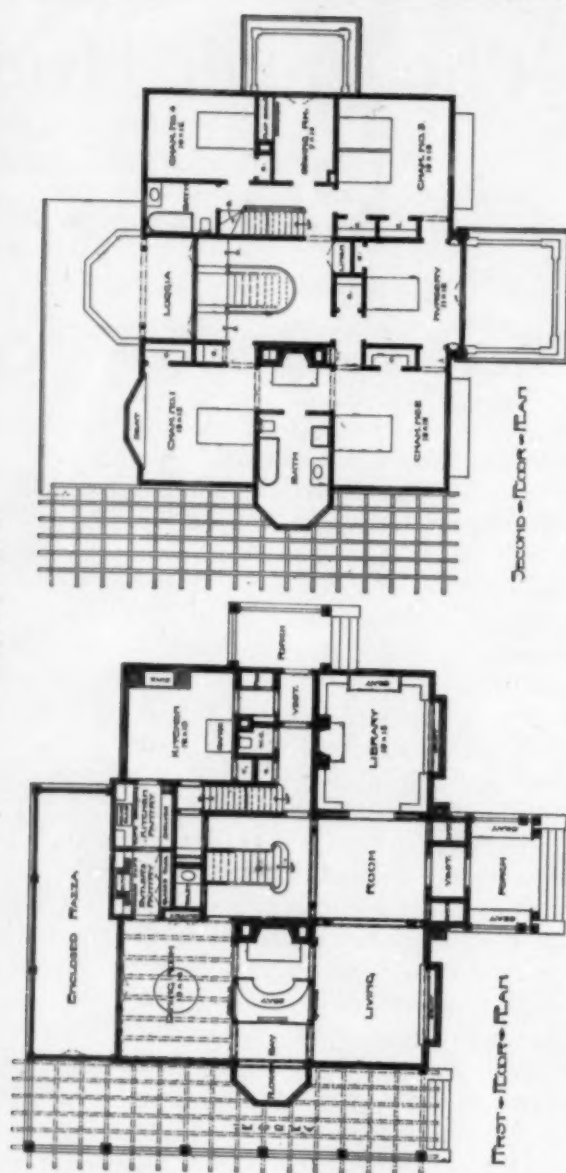
House and Garden



Plan of House Lot

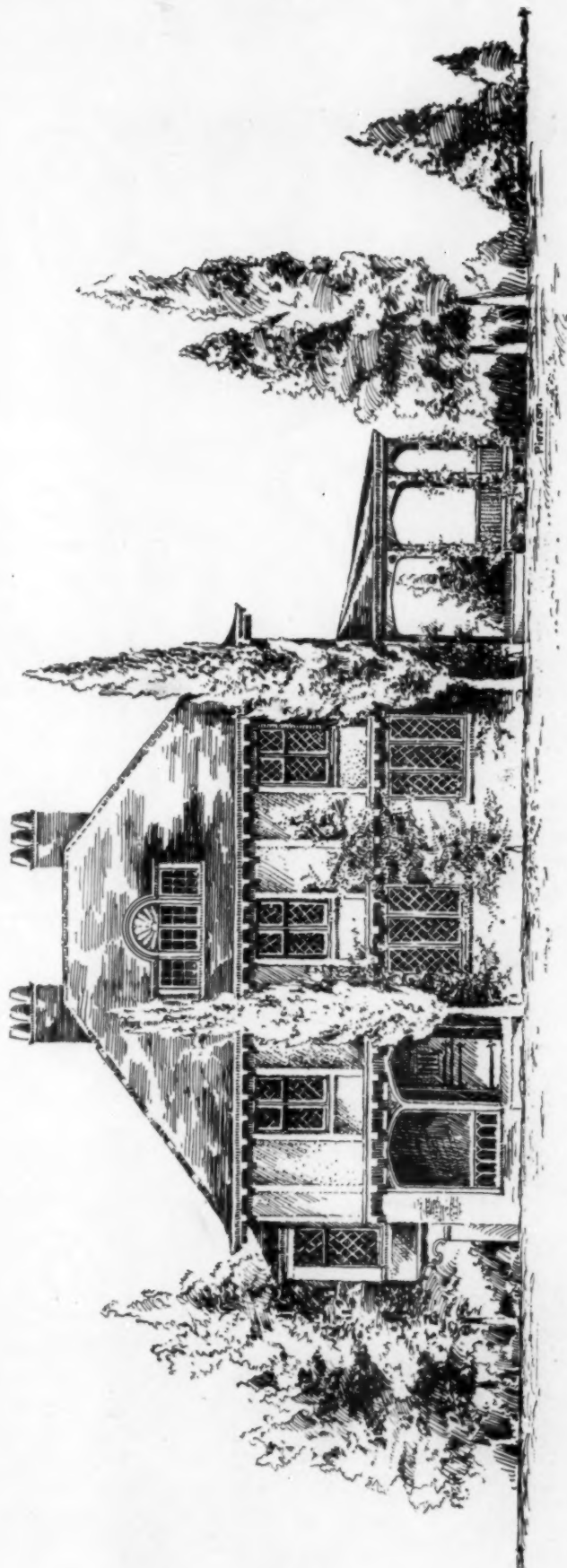


THE HOUSE

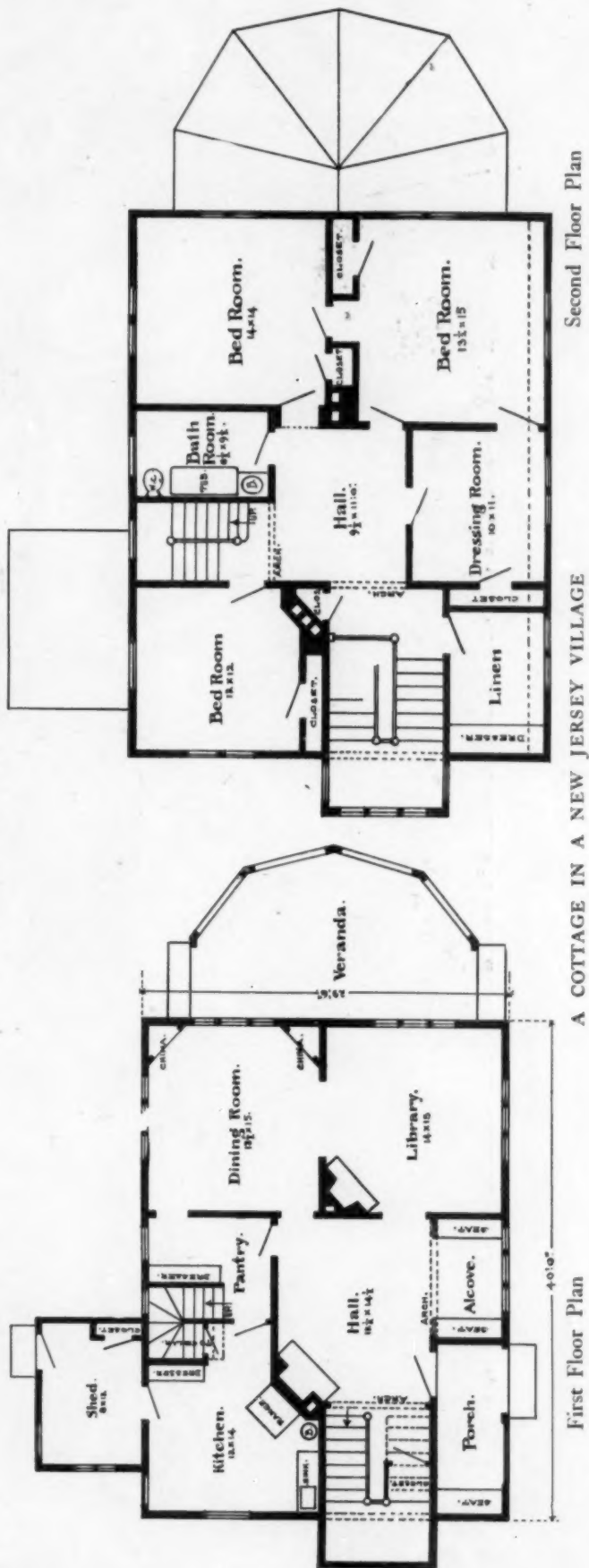


A NEW COLONIAL HOUSE IN OLD SALEM, MASSACHUSETTS

The Small House Which is Good



A FRONT VIEW OF THE COTTAGE



Second Floor Plan

A COTTAGE IN A NEW JERSEY VILLAGE

First Floor Plan



THE DOORWAY OF "WESTOVER," ON THE JAMES RIVER

Quaint Houses of the South

"WESTOVER"

An Historic Virginia Mansion

By DAY ALLEN WILLEY

WHEN we think of Virginia we associate this State with the many homes of Colonial days which fortunately are still preserved to such an extent that the architecture of the houses and to a certain degree the original arrangement of the gardens and lawns surrounding, can be studied. Of the interesting manor-houses, however, "Westover" house is perhaps the most interesting because it is not only so well preserved to-day but because of its great historic interest and the fact that it was owned by a man who not only had the wealth but the ability to make it a center of culture.

Upon the shores of the James river still stand a number of mansions which were built in the eighteenth century. Among them all, however, "Westover" is conspicuous both for its size and design. A mere glance at the exterior of the house impresses the visitor with its generous proportions—generous for the times when it was built, as the bricks and so much of the material composing it were brought from the Old World. The main building, three stories in height, is surmounted by one of the familiar steep hipped roofs which is relieved by a row of dormer windows. This portion of the building seems modern in contrast with the lower portion with its picturesque entrance reached by a series of three-sided stone steps. The remarkably broad façade of red brick is especially noticeable as well as the excellent condition of the exterior of the main building. The same may be said, however, of the wings which are connected by colonnades with the house proper.

Stepping inside the main entrance, attention is first attracted to the spacious

hallway which was elaborately carved and paneled by the builder even for the Colonial period when this form of decoration was so popular. The hall is about ten feet in width and is further adorned with very wide and ornamental cornices. At the left of the hall are the library and dining-room, each of which still contains the decorations of walls and ceiling with which they were originally ornamented. It may be said here that the Library at "Westover" originally contained the finest and largest private collection of books owned in America, at the time aggregating nearly four thousand volumes. Some of the furniture of the last century also remains in these rooms as well as excellent examples of Colonial chairs and tables in the parlor which is, of course, located opposite.

The elaborate stairway, reaching from the front hall to the upper portion of the house, is also worthy of mention. It can truly be called artistic in its design and finish. Divided into two sections these are joined at nearly right angles. While the staircase is of remarkable width, considering the period when it was constructed, its twisted balusters carved out of solid mahogany arouse the admiration of the visitor who appreciates the quality of its material and workmanship. The chambers above are finished and decorated with the same elegance and refinement which marks the interior of the lower rooms.

Possibly the most notable feature of the interior of the building is the mantel in the drawing-room. The owner secured this in Italy, paying an equivalent of twenty-five hundred dollars in American money for it, a very large



"WESTOVER" FROM THE NORTH

House and Garden

sum for the time when it was carved. The pediment and borders of the mantel are of very fine white marble, of exquisitely wrought design. The background of the mantel is of black veined marble, which forms a striking contrast to the white framework in which it is set.

A very conspicuous object on the grounds surrounding the building is the splendid oak which stands in front of the main entrance near enough to afford shade to the building, but the tulip poplars about the lawn are also Nature's contribution to the

century ago, are in such condition that they have needed little or no repair. The statuary with which the grounds were adorned was supported by strong capped buttresses some of which are still to be seen. The estate, however, passed through several wars, the Civil War being waged in this part of Virginia with great destruction to its property. On several occasions soldiers camped at "Westover" and the left corridor and wing were destroyed during the sixties. Fortunately, the balance of the buildings was left intact. But the history of "Westover" dates away



THE MAIN HALL

landscape which should not be omitted in such a description. Even when merely in leaf they are beautiful, but when in flower their beauty is almost indescribable. The extensive lawn in front of the house is of proportions in keeping with the size of the building itself. Fortunately, the estate has fallen into hands that have carefully preserved, as far as possible, its natural surroundings and the lawn is kept in as good condition as when it was the pride of its owner. Sloping down to the water's edge, it is protected from the encroachment of the river by massive walls of masonry which, although they were built over a

back to the time when hostile Indians descended upon it in the seventeenth century and massacred no less than thirty-three of the white people who were upon the estate.

Running here and there beneath the even sod of the lawn are underground passages, all of them large enough to admit a man and some are lined with masonry. When and why these were built has been a subject for discussion among investigators, but a passage in the history of Virginia refers to places made for concealment from enemies. It is believed that some of these passages were built for a refuge

"Westover"

after the massacre referred to and that they date back to the early days of "Westover." The house grounds are entered through a pair of gates which are among the best examples of hammered iron work of this kind to be found in the United States. An excellent view of this gateway is to be seen from the main hallway of the house as it has been placed directly in front of it. The gates, which were made in England, are supported by two massive stone pillars still in good condition. These pillars have been surmounted by eagles made out of lead. The

"Westover," it remained for his second son to make of it what was at that time probably the most noted home of the Colonies, since it was not only a *salon* where gathered the gentry and beauty of the South, but was a model for the agriculturist while it was a resort of the gentleman and sportsman as well as the patron of art and literature and had among its guests the most noted statesmen of the day. Spacious as was the house and ample as were its grounds, "Westover" was not too large for the brilliant company which so frequently gathered beneath its roof.



THE DINING-ROOM

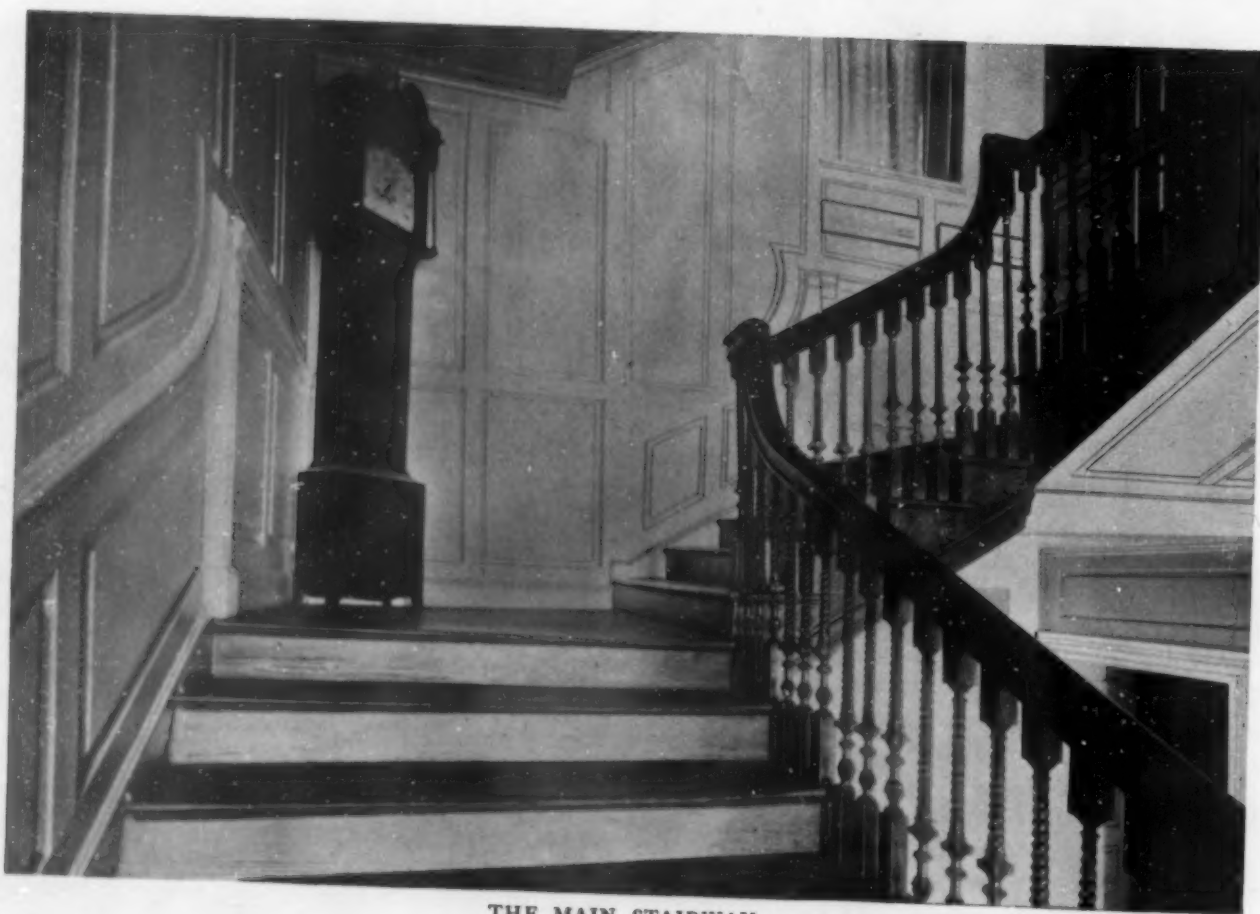
gates themselves are ornamented with the crest of the Byrd family which represents the martlet.

It may be needless to say that the deeply interesting history of "Westover" is brought to mind wherever the visitor treads, either in-doors or out-of-doors, the massive walls of the house bringing to mind the home of the founder of the Byrd family who at "Belvidere" resided in a literal stronghold with his wife and children, guarded by a garrison of fifty men from the attacks of the savages. "Belvidere" was located in what is now the suburbs of the city of Richmond. While he built the original house at

While the younger Byrd spent his childhood in Virginia, his education was completed in England and on the Continent both in school and by travel. When the death of his father in 1704 placed him in possession of "Westover," Colonel Byrd, though but thirty years old, had that education and refinement which justly gained for him the title of "William Byrd, Gentleman," which clung to him until his death in 1744. During the forty years which he was the master of "Westover," he gratified his tastes by collecting objects of art, not only for the decoration of his home but for beautifying the grounds.



THE DRAWING-ROOM



THE MAIN STAIRWAY

"Westover"

It was one of the first estates in America to be adorned with statuary. Having a fondness for flowers and the means to gratify it, the owner of "Westover" had elaborate conservatories, traces of which are still to be seen. He built drives and walks both from the interior highways and from the river, marking the entrance to the grounds with ornamental gates such as we have mentioned. His ideas were far broader than those of the usual country gentleman, but that he was very practical in his views was shown by his success in the various branches of agriculture, since his fields formed an object-lesson to the settlers of the country round about.

It is also interesting to recall that he really founded the cities of Richmond and Petersburg, selecting these sites in the belief that they were the proper locations for important communities.

The pathetic romance of "Westover" through the life and death of the beautiful Evelyn Byrd, one of the owner's daughters, is familiar to readers of

history. But her father's plans for making the old mansion an ideal home from the standpoint of art and beauty as well as in other respects, undoubtedly had her cordial assistance. Educated also in England, where she acquired all of the accomplishments of the polished gentlewoman, her taste and ideas were displayed in various ways both in and out of the house.

Consequently, the tombs of the master of "Westover" and his favorite daughter, which are located but a short distance from the house, form objects of melancholy interest to the visitor. It may be added that five years after Colonel Byrd's death the house was partly destroyed by fire, but was at once rebuilt according to the original design and of the same proportions, so that the "Westover" house of to-day is but little changed in appearance since the eighteenth century. Until 1814 it was held by descendants of Colonel Byrd, but after that date passed out of the family.



THE NORTH GATE

My July Garden

By MAY ELLIS NICHOLS

WE did not go to the country last year till almost the middle of July—the tenth, to be definite—and every one said it was entirely too late to plant a garden. So, indeed, it seemed to me, but the difficulty of catering for a family table with the nearest green grocer more than a mile away tempted me to give the doubt the benefit.

There was plenty of land,—sod—with such a luxuriant growth of clover that there could be no doubt of its fertility. A plot thirty by forty feet was plowed and harrowed, three loads of barn-yard fertilizer were added and all was ready for the seed.

I repaired to a local seed store, but here discouragement awaited me. The stock of seed was depleted, indeed some kinds quite exhausted. After much opening of drawers, emptying of envelopes, discussion and delay, I departed with five cents worth each of the following seeds:

Spinach, improved, thick leaves; radishes, early long scarlet; parsley, fine triple curled; beets, Crosby's Egyptian; lettuce, Ferry's early prize head; cucumbers, white spine; beans, golden wax; corn, country gentleman. To these I afterward added ten anemic tomato plants, derelicts of the stock raised for the spring planting. I tried to get onion "sets," also, but these were not to be found at all.

On the advice of the farmer, who plowed the land for me, the garden was planted in rows three feet apart so that it could be tilled by a horse cultivator; this was never done, however. On the twelfth of July, 1906, at noon, the last seed was covered, the last tomato plant set, and the period of waiting began.

It was hot and dry, and I so feared that my seeds would not germinate that for three nights I carried water and thoroughly moistened them. On the fifth day, however, my fears were set at rest. A filmy green line penciled the whole length of the lettuce row, and the radishes were also above the ground; while in less than a week the tiny red stems of the beets were visible. In the meantime the tomato plants were feasting on the rich soil and holding themselves straight and strong. The parsley was the last thing to come up and the only thing—to anticipate a little—that we had no use of in any way.

Four or five days after the garden was planted there was abundant rain and after that there were almost daily showers, so that the goddess who helps the brave this time seemed to include the presumptuous in her favors. The conditions were ideal, and such as could not, of course, be counted on, but the results were ideal too. How that garden grew!

What a thing of beauty it was! Three weeks from the day it was planted the lettuce, crisp, juicy, perfect was on our table; and from that time till we reluctantly left it on the eighth of September, we picked all we could use beside distributing it generously to our friends. On the same day that we began to use the lettuce, August 2d, I pulled a radish five inches long and as large around as my thumb, a pearl of its kind. The radishes, too, lasted for several weeks, providing a relish, not only for our own table, but for the lunch of the workmen who were building a near-by summer cottage.

The third vegetable ready for use was the beet, in the form of greens. These were picked August 14th and the spinach was ready August 21st. The cucumbers were tasted first August 23d, though they might have been used some time before; and August 24th we ate delicious butter beans from our own garden. None of the tomatoes ripened till the first week in September, but we had fried the green ones and made chow-chow and pickles for a week or two previous. From about the 20th of August we were independent of the green grocer, except for potatoes and things we bought to make a variety. We did not stay late enough in September to get the benefit of the corn. Beside the vegetables we used on the table, I put up my winter supply of pickles, both tomato and cucumber, extravagantly using the tiny little cucumbers, 200 of which I once picked in three days.

As some one is likely to insist that I "count the cost," the items of my garden are as follows:

Work with team—plowing, etc.....	\$3 15
Three loads of fertilizer at 25 cents per load...	75
Seven and one-half hours raking and planting	1 11
Seeds.....	40
Tomato Plants.....	20
Total.....	\$5 61

So much for the debit side. In return we had all the vegetables we could use for more than three weeks and might have had for six, could we have stayed to enjoy them. I was relieved of the anxiety of making sure of our supply from the grocer, and had, in addition, my winter's store of pickles. If the debit side still seems to weigh up the credit, put in the other side of the balance all the delight of really owning a garden and seeing it grow; the satisfaction of viewing the discomfiture of the skeptics; the summer's experience; add this and who will not agree with me that the experiment was a success—that my garden really paid.

The Picture Quality of English Village Cottages

By MILLICENT OLMSTED

(Photographs by Martha Olmsted Winsor.)

THE picture quality of the English village is not equaled by anything in our own country. There is nothing that clings more persistently and pleasantly to the memory after a trip through England, no matter how hurried, than this incontrovertible charm of the English villages. One needs not the artistic bias to perceive, to recognize and to love their quaint loveliness. They are so homely, so domestic, so peaceful, so holy-seeming, the culminating point ever being the Gothic tower or modern spire of God's house brooding gently over the blessed acre of the dead.

To analyze the component parts of this acknowledged charm is like pulling to pieces the sweet scented blossom. We may see its color and shape and count its petals and stamens, but its perfume we cannot find, and it perishes on the air as we investigate.

Naturally, their most conspicuous quality has been and will be yet for decades, age. Time has rubbed off the angles and hard lines of youth and crudity, and left the soft tones, the delicate shadows, the tempered strength of deep experience, so that the merest passer-by is impressed by the romance and history manifolded upon the ancient, ivy grown walls.

Does ever ivy grow so luxuriantly as up their old stone or brick faces? Do moss and lichen ever cling



A TYPICAL VILLAGE POST OFFICE

more tenaciously than to their thick gray tiles or their brown straw thatches?

No Americans attempt to deny the picturesque charm for them in the thatch. However plain a house, a thatch lends to it a physiognomy, a character. Whether it be straggly and thin, or smooth and thick, patched and weather stained or adorned with splotches of green and yellow moss, it always pleases. Find the little windows pushed up under its overhanging fringe! See the roses wandering over its springy surface!

The thatches are rapidly disappearing, modern building methods and hygienic laws having read their death sentence. Thank fortune, that we who have seen them have that joy to remember, even if when we go again square, hard-edged tiles are set where the thick thatch used to cast its shadow!

Then there is the whimsicality of arrangement that excites the imagination of the stranger. Why, why, why, we wonder. Up on a knoll, down in the dell stand the cottages, immutable, while straight on, diagonally, round the corner skirmish the roads, and little lanes and by-paths



"A THATCH LENDS A PHYSIOGNOMY"

House and Garden



CHARMING SPECIMENS OF TIMBER AND PLASTER

smile invitingly and unexpectedly at us when we are least looking for them. We can trace every small impetus or growth by these queer, cranky little arrangements that have no relation apparently to one another and yet make up a whole more fascinating in its degree than is the great metropolis.

And the roads! Saw we ever such smooth, clean kept parkways? Wouldn't their yellow or gray ribbons of crushed stone, bordered with grass and shrubs, hedges or stone walls, make even a little treeless, frame cottage town fairly paradisiacal?

After all, it is the cottages themselves that make the village. There are those of the gray sandstone that on exposure to the air turn a soft ochre yellow. There are also the red brick ones that have little rustic archways, overrun with roses over the doors and bits of gables over the windows. They all beam with love. Love for you or me or for themselves? Well, perhaps reflexively for us all, but chiefly love for flowers.

The small patch of front garden as big as a counterpane or less, throws out color and blossoms that would shame the tropics. The procession of flowers starts before apple blossom time with the snow-drops, tulips, narcissi and hyacinths and never halts through the brave detachments of iris, peonies, alyssum, phlox, dahlias and gladioli until the arrival of the asters and the Michaelmas daisies. And all this time over the doorway and up the walls clamber the roses, huge yellow-gold balls, or pink puffs of blossoms or those of mad crimson.

The poorest cottagers have their gardens. If

their street door opens on the sidewalk, behold, close to our noses, as we pass the tiny window with its Nottingham lace sash curtains, eight or ten inches deep, are gay red geraniums and pot plants rare and luxuriant. Can we manage to steal a peep into the back garden as well? Through this dim, brick-paved passage, at the far end, in a square of sunlight lies the garden where tall spikes of hollyhocks, poppies and vetches mingle with the gray-green pomp of the lordly cabbage.

The perennials live all winter in the ground untouched by frosts, and when spring comes and summer, with their bountiful soft rains, what can the plants do but make haste and bloom in their utmost profusion for all the blessings so abundantly bestowed upon them?

According to most of the prevailing building laws in England, dwellings, barns and stables are chiefly constructed of non-combustible materials, stone, brick or cement. Thanks to these laws, the buildings do not go up in smoke every quarter century or so and the plain little stone or brick houses are much prettier than similar plain little frame houses such as we build over here.

The old row of cottages in Warwick at the foot of Mill Street, now dedicated to tourists' teas and artists' studios, is a good example of what is left of the past. Even the modern cottages in the villages are blessed with a certain dignified grace of conception unlike our ugly little barn-like homes. The double cottage shown here with its inset porch, latticed windows and group chimneys is a sightly and



"THE POOREST COTTAGERS HAVE THEIR GARDENS"



"MOLLY'S LODGE"



A PICTURESQUE TURN IN THE ROAD



COTTAGES AT THE FOOT OF MILL STREET, WARWICK

House and Garden

pretty pair of modest residences. Their gardens are found at the back.

A characteristic example of the lodges of large estates that add to the beauty of rural England is "Molly's Lodge," with its stately sentinel larch and hawthorn trees in pink and white bloom about it.

Dividing honors with the stone and thatch cottages are the enchanting specimens of timber and plaster still existing. We are adapting it ourselves for somewhat pretentious dwellings, but who thinks of using it for the poor? Hard as architects endeavor to obtain the real old English look in these half-timbered structures, no modern combination can yet equal the dark bands of timber filled in with cream-

white plaster that still remain in many parts of England for the artistic rapture of the traveler.

Many ideas might practically be adopted from the English village architecture for village buildings here at home, if to substantial and simple effects were sacrificed some speed and many gimcracks, and expense put into material rather than size. When we read 1571, 1626, 1750 on tablets over the

doors of these well-built English cottages, we realize that a solid sense of economy always has been an especially underlying feature of this picturesque beauty. Oak beams, stone, brick and slate are exceedingly slow to deteriorate when compared with pine, lath, plaster and shingles.



A SIGHTLY PAIR OF HOMES



"ROUND THE CORNER SKIRMISH THE ROADS"



THE SPRING AND PILLAR BOX

Three Garden Plans

Suggestions for Selecting Flowers, Shrubs, and Trees, and the Laying Out of Small Suburban Lots

By ELIZABETH H. FAIRLEY

PLAN NO. I

THIS lot of moderate dimensions does not permit of a wide or varied landscape effect, but by careful grouping and selection, a variety of color effects can be obtained throughout the year.

The trees are chosen for their handsome foliage, flowers and brilliant autumn coloring. Shrubs and hardy plants in the boundaries will give flowers during the spring, summer and autumn months, and the various colored evergreens will enliven the garden in winter.

The flower beds at the back of the house are for annuals which will supply cut flowers and give a cheerful aspect to the back of the house.

Plant along the fence between the two shrubberies crimson rambler roses and the small flowering *Clematis paniculata*. They will transform the picket or iron fence into a thing of beauty.

The fruit and kitchen gardens will supply an ordinary family if the most is made of the allotted space by planting successive crops throughout the season.

The fruits I have mentioned are only a guide to selection. They embrace early, mid-season, and late varieties. Individual taste will no doubt suggest other varieties. The prices quoted for stock will be found the ruling ones at the leading nurseries.

PLAN NO. II

Plan the grounds of the suburban or country home, with the object of having pleasure from them at all seasons of the year. In substituting small evergreens, borders of flowering shrubs and hardy plants, for the flower beds of geraniums and coleus so often seen, you will have something permanently beautiful which will increase in value with age. In the border gardens sow seeds of the annuals named, or others equally good which will not destroy the harmony of color, to fill in during the first season, until the hardy plants get established. The prices given are for large plants; one large clump of phlox will make a

much better display than several small ones. When possible, plant in the autumn, September or October; which gives the plants a chance to get established before winter, and they will come up in the spring more vigorously than if they had just been planted.

Have the posts for the rose arches made of red cedar with bark left on. They will look more artistic than a wire trellis, or iron posts. In the country they can be bought from some farmer who generally has a quantity of cedars growing on his land. The laundry yard has been placed where it will be least conspicuous and screened with the privet hedge and bush honeysuckles.

Instead of giving up part of the kitchen garden to small fruits it may all be devoted to growing vegetables.

PLAN NO. III

This small plot has been planned to give as much lawn as possible surrounding the house.

The shrubs are grouped at the end of the lawn and so form a screen for the vegetable garden—as well as being ornamental to the lawn.

The fence is to be covered with the small flowering white clematis, and the Virginia creeper which grows rapidly and its brilliant autumn coloring makes it very welcome during the days when the flowers are becoming few and far between.

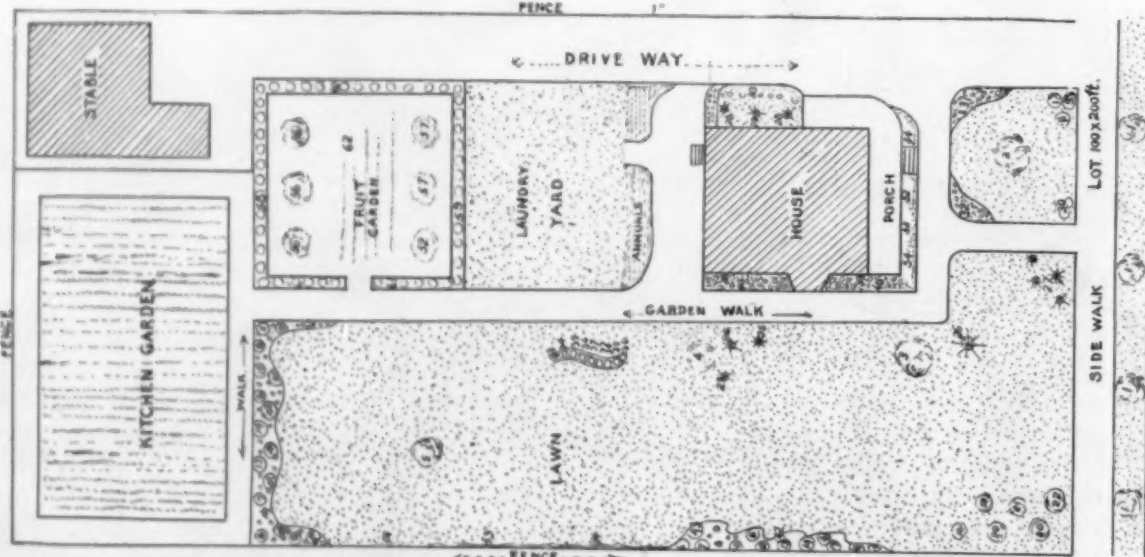
Hardy plants are to occupy the border at the side of the house. Sow seeds of mignonette and sweet alyssum between the plants to fill in during the first season, until the permanent plants have become stocky.

The above mentioned annuals will not destroy the harmony of color.

The grape arbor, after the vines have covered it with their leaves, will afford a cool retreat on hot summer days.

The kitchen garden, and laundry yard, are necessities to all suburban homes. In the vegetable garden have the walks wide enough to allow a man with a wheelbarrow to pass freely around.

Planting List of Plan I.



PLAN I.

NO.	QUAN.	BOTANICAL NAME.	COMMON NAME.	COLOR OF FLOWERS OR FOLIAGE.	HEIGHT.	PRICE.
1	4	<i>Acer platanoides</i>	Norway Maple	White flowers, leaves brilliant, Fall	12-14 ft.	\$9.00
2	4	<i>Cornus florida</i>	Dogwood	White flowers, leaves brilliant, Fall	10-12 ft.	2.00
3	4	<i>Aesculus hippocastanum alba plena</i>	Horse-Chestnut	Purple foliage	8 ft.	2.50
4	4	<i>Acer platanoides Schwedleri</i>	Schwedler's Norway Maple	Brilliant in Autumn	8-10 ft.	1.75
5	4	<i>Quercus coccinea</i>	Scarlet Oak	Brilliant in Autumn	9-10 ft.	2.00
6	4	<i>Kerria japonica</i>	Cerchonia	Yellow flowers	11-12 ft.	3.00
7	4	<i>Spirea prunifolia</i>	Bridal Wreath	White flowers, leaves brilliant, Fall	24-3 ft.	1.50
8	4	<i>Hydrangea paniculata grandiflora</i>	Hydrangea	White flowers	3 ft.	1.00
9	4	<i>Tamarix africana</i>	Tamarisk	Pink flowers	2-3 ft.	1.00
10	4	<i>Forsythia fortunei</i>	Golden Bell	Yellow flowers	2-3 ft.	1.00
11	4	<i>Spirea arguta</i>	Spirea	White flowers	2-3 ft.	1.00
12	4	<i>Weigelia Eva Rabele</i>	Weigelia	White flowers	2-3 ft.	1.00
13	4	<i>Rosa rugosa alba</i>	Japanese Rose	White flowers	2-3 ft.	1.00
14	4	<i>Deutzia crenata</i>	Deutzia	White flowers	2-3 ft.	1.00
15	4	<i>Cytisus japonica</i>	Japan Quince	White flowers	2-3 ft.	1.00
16	4	<i>Philadelphus coronaria</i>	Mock Orange	White flowers	2-3 ft.	1.00
17	4	<i>Clatara alnifolia</i>	Sweet Pepper Bush	White flowers	2-3 ft.	1.00
18	4	<i>Rhus typhina var. laciniata</i>	Cut-leaved Staghorn Sumach	Leaves brilliant, Autumn	2-3 ft.	1.00
19	4	<i>Lonicera tatarica</i>	Bush Honeysuckle	White flowers	2-3 ft.	1.00
20	4	<i>Philadelphus grandiflorus</i>	Mock Orange	White flowers	2-3 ft.	1.00
21	4	<i>Weigelia florida rosea</i>	Weigelia	Pink flowers	2-3 ft.	1.00
22	4	<i>Juniperus virginiana densa</i>	Golden Arbor-Vite	Yellow foliage	2-3 ft.	1.00
23	4	<i>Thuja occidentalis globosa</i>	Blue Virginia Cedar	Foliage blue and green	2-3 ft.	1.00
24	4	<i>Picea alba</i>	Globe Arbor-Vite	Light green foliage	2-3 ft.	1.00
25	4	<i>Kalmia latifolia</i>	Mountain Laurel	Pink flowers	2-3 ft.	1.00
26	4	<i>Thunbergia occidentalis</i>	Siberian Arbor-Vite	Green foliage	2-3 ft.	1.00
27	4	<i>Yucca filamentosa</i>	Spanish Bayonet	White foliage	2-3 ft.	1.00
28	4	<i>Philox decussata var. pink beauty</i>	Hardy Philox	Pink	2-3 ft.	1.00
29	4	<i>Prunella var. latifolia maxima</i>	Peony	White, yellow, scarlet	2-3 ft.	1.00
30	4	<i>Lilium speciosum album</i>	Lily	White	2-3 ft.	1.00
31	4	<i>Panacea, var. Mme M. ugaret</i>	Japanese golden-banded Lily	White, yellow stripe	2-3 ft.	1.00
32	4	<i>Lilium speciosum rubrum</i>	Pink	Pink	2-3 ft.	1.00
33	4	<i>Calliandra grandiflora</i>	Blanket Flower	White, crimson spots	2-3 ft.	1.00
34	4	<i>Chrysanthemum pomponis</i>	Hardy Chrysanthemums	Yellow and reddish brown	2-3 ft.	1.00
35	4	<i>Scilla splendens</i>	Scarlet Sage	Assorted	2-3 ft.	1.00
36	4	<i>Prunella vulgaris</i>	English Primrose	Scarlet	2-3 ft.	1.00
37	4	<i>Iris germanica</i>	Japanese Iris	Yellow	2-3 ft.	1.00
38	4	<i>Delphinium formosum</i>	German Iris	Assorted	2-3 ft.	1.00
39	4	<i>Boltonia asteroides</i>	Larkspur	Blue	2-3 ft.	1.00
40	4	<i>Alchemilla japonica var. Queen Charlotte</i>	Wind Flower	White	2-3 ft.	1.00
41	4	<i>Dianthus plumarius delicata</i>	Scotch Pink	Pink	2-3 ft.	1.00
42	4	<i>Dianthus barbatus</i>	Sweet William	White	2-3 ft.	1.00
43	4	<i>Digitaria grandiflora</i>	Foxglove	White	2-3 ft.	1.00
44	4	<i>Campanula medium</i>	Canterbury Bells	White	2-3 ft.	1.00
45	4	<i>Philox decussata var. Latham</i>	Hardy Philox	Salmon-pink	2-3 ft.	1.00
46	4	<i>Philox decussata var. Marie Stuart</i>	Hardy Philox	White	2-3 ft.	1.00

VINES FOR PORCH AND FENCE.

53	2	<i>Rosa, var. Crimson Rambler</i>	Rose, Crimson Rambler	Crimson	3 years old	70
54	4	<i>Clematis paniculata</i>	Virgin's Bower	White	3 years old	1.40
55	1	<i>Bignonia grandiflora</i>	Trumpet Vine	Scarlet	3 years old	35

FRUITS

56	3	Apples	Varieties, Red Astrachan, Fall Pippin, Baldwin	6-7 ft.	1.50
57	3	Pears	Bartlett, Howell, Kieffer	6-7 ft.	2.25
58	12	Blackberries	Eldorado, Agawam, Snyder	6-7 ft.	60
59	12	Raspberries	Miller's Red, Cuthbert, Shaffer's Colossal	6-7 ft.	60
60	12	Gooseberries	Chautauque, Industry	6-7 ft.	1.75
61	12	Currants	Versailles, Fay's Prolific, White Grape	6-7 ft.	1.30
62	150	Strawberries	Excelsior, Bubach, Gandy	6-7 ft.	1.50
					\$72.60

LOT 100 x 200 ft.

STABLE

SMALL

FRUITS

GRAPE ARBOR

GARDEN

LAUNDRY YARD

LAWN

HOUSE

PORCH

DRIVE WAY

GARDEN WALK

ROSE ARBES

ANNUALS

LAWN

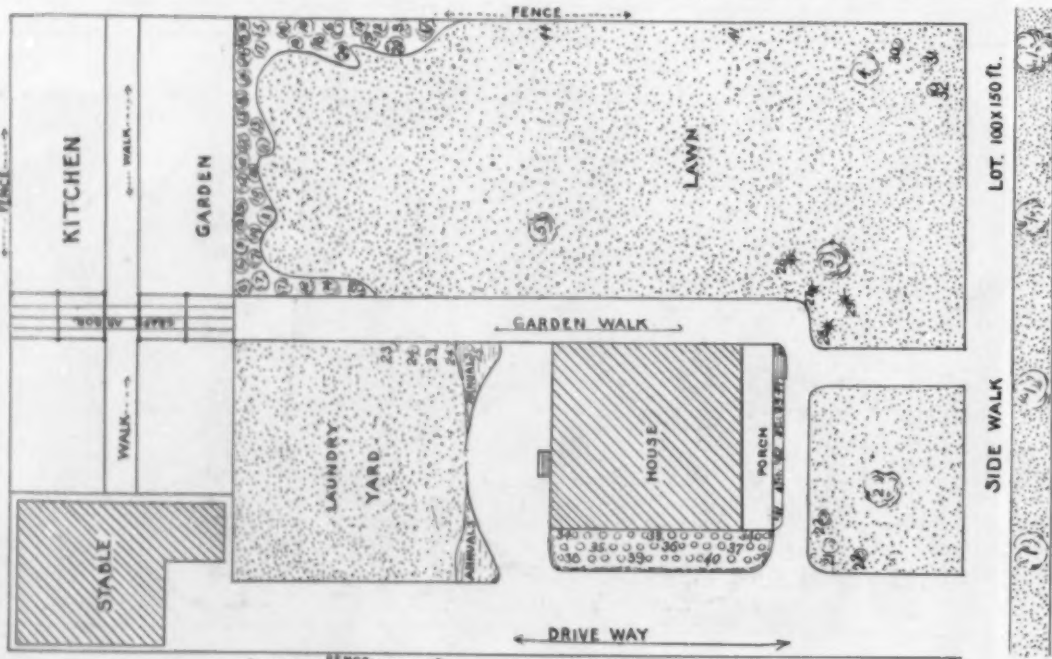
LAWN

SIDE WALK

PLAN II.

Planting List of Plan III

NO.	QUAN.	BOTANICAL NAME.	COMMON NAME.	COLOR OF FOLIAGE OR FLOWERS.	HEIGHT.	PRICE.
1	2	<i>Acer platanoides</i>	Norway Maple	Foliage colors well in Fall	12-14 ft.	\$8.00
2	2	<i>Tilia argentea</i>	Silver, or White Linden	Foliage green	10 ft.	1.50
3	1	<i>Salix alba</i>	Ginkgo or Maiden Hair	Brilliant Fall coloring	10-12 ft.	1.75
4	1	<i>Quercus coccinea</i>	Scarlet Oak	Brilliant Fall coloring	8 ft.	1.50
5	1	<i>Cornus florida</i>	Dogwood	White flowers, leaves crimson, Fall	10-12 ft.	2.00
6	1	<i>Philadelphus grandiflorus</i>	Mock Orange	White flowers	3-4 ft.	75
7	3	<i>Spiraea arguta</i>	Spiraea	White flowers	2-3 ft.	1.05
8	3	<i>Hydrangea paniculata grandiflora</i>	Hydrangea	White flowers	3 ft.	75
9	3	<i>Forsthia Fortunei</i>	Golden Bell	Yellow flowers	3 ft.	50
10	3	<i>Deutzia gracilis rosea</i>	Deutzia	White flowers	3 ft.	75
11	1	<i>Wrightia Eua Rafale</i>	Wrightia	White flowers	3 ft.	25
12	3	<i>Spirea Van Houttei</i>	Spirea	White flowers	3 ft.	70
13	3	<i>Lonicera Morrowi</i>	Japanese Bush Honeysuckle	Carmine flowers	3 ft.	1.40
14	3	<i>Cydonia Japonica</i>	Japanese Quince	White flowers	3 ft.	70
15	3	<i>Claytonia virginica</i>	Bridal Wreath	White flowers	2-3 ft.	50
16	3	<i>Spirea praeifolia</i>	Sweet Pepper Bush	White flowers	2-3 ft.	20
17	3	<i>Alnula Vaseyi</i> (Rhododendron)	Southern Azalea	Pink flowers	1-4 ft.	70
18	3	<i>Berberis Thunbergii</i>	Japanese Barberry	Foliage brilliant, Autumn	1-4 ft.	20
19	3	<i>Kalmia latifolia</i>	Mountain Laurel	White and Pink flowers	3 ft.	1.00
20	3	<i>Magnolia Soulangiana</i>	Soulang's Magnolia	Pink	3 ft.	1.00
21	3	<i>Daphne genkwa</i>	Daphne (evergreen)	Pink flowers	3 ft.	1.00
22	3	<i>Viburnum Opulus sterile</i>	Gelder Rose, Snowball	White flowers	3 ft.	70
23	3	<i>Syringa vulgaris var. alba</i>	Lilac	White flowers	3 ft.	35
24	3	<i>Viburnum Lantana</i>	Snowball	White flowers, red fruits	3 ft.	50
25	3	<i>Juniperus communis Hibernica</i>	Irish Juniper (evergreen)	Glaucous green foliage	3 ft.	75
26	3	<i>Thuja occidentalis clobosa</i>	Globe Arbor-Vitae	Green foliage	11-2 ft.	50
27	3	<i>Juniperus Canadensis aurea</i>	Golden prostrate Juniper	Blue green foliage	3 ft.	1.00
28	3	<i>Juniperus Virginiana glauca</i>	Virginia Blue Cedar	Yellow foliage	1-2 ft.	1.00
29	3	<i>Mahonia Aquifolium</i>	Mountain Laurel	Pink and White flowers	1 ft.	50
30	3	<i>Kalmia latifolia</i>	Native Rhododendron	Pink and White flowers	2 ft.	75
31	3	<i>Rhododendron maximum</i>				
32	3					
HERBACEOUS PLANTS.						
33	10	<i>Chrysanthemum Tompkins</i>	Hardy Chrysanthemum	Various	2-3 ft.	1.50
34	10	<i>Gypsophila paniculata</i>	Baby's Breath	White	2-3 ft.	1.25
35	5	<i>Gaillardia grandiflora</i>	Blanket Flower	Yellow and reddish brown	2 ft.	75
36	5	<i>Dianthus barbatus</i>	Sweet William	Various	1-2 ft.	75
37	5	<i>Iris Aempelei</i>	Japanese Iris	Various	2 ft.	1.25
38	5	<i>Platycodon Marietii</i>	Bellflower	Blue and white	1-2 ft.	75
39	5	<i>Funkia subcordata</i>	Day Lily	White	1-2 ft.	1.00
40	5	<i>Papaver nudicaule</i>	Iceland Poppy	White, yellow and scarlet	1 ft.	1.25
VINES FOR PORCH AND FENCE.						
41	3	<i>Clematis paniculata</i>	Virgin's Bower	White	70	
42	1	<i>Lonicera Halleana</i>	Hall's Honeysuckle	White and yellow	25	
43	1	<i>Wistaria Chinensis</i>	Chinese Wistaria	Lilac	35	
44	1	<i>Ampelopsis quinquefolia</i>	Virginia Creeper	Brilliant, Autumn	25	
HARDY FERNS FOR OPEN BORDER.						
45	2	<i>Dicksonia punctilobula</i>	Gossamer Fern	Fronds pale green	1-2 ft.	20
46	2	<i>Asplenium Filix-foemina</i>	Lady Fern	Fronds evergreen	2-3 ft.	30
47	4	<i>Bolophium ternatum</i>	Moonwort	Fronds evergreen	6 in. 1 ft.	60
GRAPE VINES.						
48	12	Grapes	Varieties, Niagara, Worden, Concord, Agawam		2 yrs. old	\$49.70



PLAN III.

The Possibility of the Plaster Cast as a Decorative Factor

By GEORGE B. MITCHELL

WHILE the beauty of the plaster cast when considered alone appeals to every one as a decorative feature, it is found difficult to reconcile it to its surroundings when placed in a room, because it is so glaringly white and lifeless.

In visiting art stores and plaster shops one often finds remarkable reproductions from famous sculpture in European museums and bits of architectural detail, the originals of which adorn the façades and portals of various cathedrals and palaces. It is interesting, however, to the amateur decorator to realize that any of these pieces which he may fancy for beauty of line or detail, may be treated in a way to harmonize perfectly with any setting, as they are as easily stained and waxed as a wood-carving. For instance, the head of the "Unknown Woman," that beautiful example of Italian sculpture whose subtle charm has ever baffled the crayon of the "antique class" student, can be stained a soft ivory that is almost yellow, or a delicate gray green. This treatment, however, would unquestionably be bad taste

for the bust of Wagner or of Mozart. Discretion, therefore, must be used in the selection of tint and finish. A preparation of oil and paraffin applied with a cloth will transform the cold white of the cast to the soft mellow tone of ivory and greatly enhance its beauty. The well known reproduction of the Venus de Milo when treated in this way, allowing the oil to settle well into the folds of drapery and inden-

tations of the figure, has all the quality of an antique marble. Raised semi-modeled figures, such as the "Three Cherub Heads," lend themselves charmingly to this treatment. Bas-reliefs may be used most effectively for wall panels or to fill a frame space over a wood or marble mantel. Also an exceedingly pleasing effect may be obtained by framing such casts as the St. Cecilia and the Madonna by Donatello, or the "Choir Boys" by della Robbia. For the frames, natural wood should be used stained a rich dark brown, or mahogany.

In order to meet the increasing demand for bas-reliefs, a New York firm has recently produced in plaster the Triumphal Entry



Cast of a Florentine frame treated with gold bronze and green and rich enough for the daintiest sketch

House and Garden

of Alexander into Babylon. This famous masterpiece, executed by Thorwaldsen and originally intended for Napoleon's summer residence in the Quirinal, Rome, was placed in the villa of the Count of Sommariva, on the Lake of Como. In 1829 the sculptor repeated the frieze in marble for the royal palace at Copenhagen.

There are twenty-two slabs in the new reproduction, twenty-four inches in height, and they vary from twenty-seven inches to sixty-three and a half inches in length. Many of these slabs are admirably adapted for wall decoration.

The beautiful pastoral scene, including two of the slabs in this series, would form a panel twenty-four inches by ninety-six inches for the space over a mantel. The composition is a shepherd and flock of sheep. In the background are the walls of Babylon, overshadowed by palms and cypress trees. At the right is a group of women and a warrior that balances the figure of the shepherd on the extreme left. The last group of warriors and horses in the reproduction is a superb composition, five feet, three and a half inches in length, and well adapted for an ivory tone or an effect in bronze.

There are two reliefs, one a band of youthful musicians, the other a group of Babylonian maidens strewing flowers and wreaths on the path of the *triumphator*, that are suitable for a music room or space over a piano.

The complete series is eighty feet in length and if used as a frieze, they would require a room of large proportions, but the effect obtained would be exceedingly rich and would cost about one hundred dollars. Mr. William Dodge, a successful mural decorator, made use several years ago of the reproduction of the Parthenon groups for a panel effect on the gallery leading

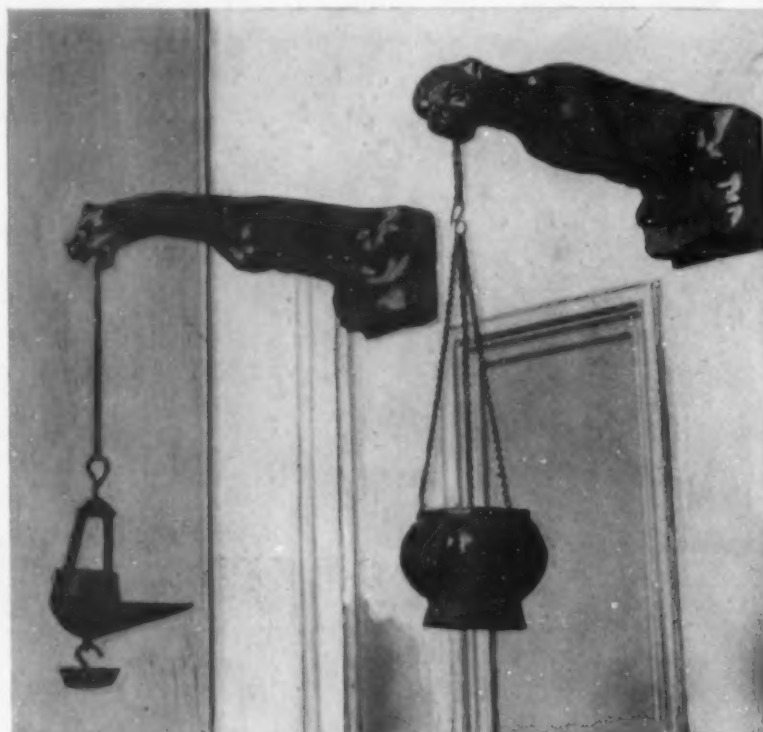
into his study located in the rue Vaugirard, Paris. These famous groups are reproduced on small slabs and so arranged that they form a long line of Grecian warriors, horses, chariots, vestal virgins, priests, and musicians extending completely around the room. Set just above the wainscot, they

were held in place by a molding covering the upper edge. When stained with a preparation made from permanent green or other tube color mixed with turpentine, these little plaster figures become the most fascinating antique bronzes. A bit of gold bronze applied with a brush and allowed to show here and there after the color was partly wiped from the figures, completed the effect of metal.

A reproduction is presented here of a Florentine frame, an imitation plaster from some beautiful wood-carving. Twenty-five

cents purchased the cast, a coat of gold paint was applied with a brush and a little green brushed into the recesses of the scrolls. The result was delightfully effective. Among the most charming reproductions

of architectural detail are the casts in miniature of Gothic niches with the enclosed figure of some saint or holy personage. These may be stained with artists' colors (using burnt umber, Vandyke brown, a little white to make the stain opaque, and mixed with turpentine) so as to closely resemble old worm-eaten wood. After the surface coat is applied and wiped to get the weathered wood tone, the grain of the wood is easily indicated by drawing faint uneven lines in a slightly darker color with a small sable-hair brush. The lines must run up and down with the length of the Gothic ornament and figure. White mixed with ivory black and a little yellow ochre will give the effect of stone.



Gargoyles give a certain dignity and accent to the architectural lines of a room



A miniature plaster bas-relief treated so as to resemble old ivory

The Plaster Cast as a Decorative Factor



A reproduction of an old Gothic ornament stained to resemble weathered wood

But the most curious casts are those of the gargoyles from the Notre Dame de Paris. These quaint waterspouts which project from the eaves of Gothic churches and whose name originated from the gurgling sound of the water that issued from their ungainly throats, assumed, to quote a writer in the "Bulletin of the Metropolitan Museum of Art," "strange grotesque shapes reflecting as it were some of the dark and terrible beliefs of the time in demons half-animal, half-human, forever hovering about ready to assault the unwary soul." These uncouth conceptions first originated in the minds of pious monks and were depicted by them on the illuminated margins of missals and hour books.

As an example a pair of gargoyles is shown used as a decorative feature over a mantel and hanging suspended from their open mouths by chains small lamps and incense burners.

These casts were toned to represent stone, but may be successfully stained any color to correspond with the woodwork. It is claimed that much of the vigor of Gothic buildings is concentrated in these hideous beasts. Gargoyles used as a part of the decoration of a fireplace or suspended close to the ceiling on a plain wall, give a certain dignity and accent to the architectural lines of a room.

A droll little figure reproduced commonly in this country from the celebrated Lincoln cathedral, England, makes a decorative acquisition in a library or study, though bizarre and diabolical as is this little "Lincoln Imp" in appearance.

The story goes that through the misadventure of one of the workmen, the original block of stone which was to have been carved into a good little angel, like the host of other little angels that decorate the cathedral, became a wicked imp.

Frequently in the construction of an inexpensive house, false beams or rafters are introduced, and these should be carefully made and finished to obtain the excellent and decorative effect which is to be expected of them. In a certain house, however, just outside of New York, through the carelessness or avarice of the contractor, these beams were not properly finished but had been carried across the ceiling and the ends had been cut too short to reach the plaster. The effect was incomplete; the room seemed unfinished and the beams apparently lacked support. The owner, an artist by profession, not caring to go to the expense of having woodwork fitted in almost at the ends of the rafters, selected a plaster bracket of scroll design in one of the little Italian plaster shops. He ordered at fifteen cents apiece the number of brackets necessary; then he stained them a dark oak color to match the woodwork and nailed them to the wall directly under the awkward rafters' ends. As he stepped away to view the result, the transformation astonished him. Immediately the room had assumed the stately appearance of an English manor-hall. The brackets were to all appearance the work of a skilful wood-carver, and had they been actually carved in wood would have represented an outlay of several hundred dollars.



Talks About Hardy Perennials

V. THE WHITE GIANT TOBACCO PLANT

By W. C. EGAN

IN the early part of the sixteenth century John Nicot, French Ambassador to Portugal, introduced the tobacco plant into his native country and also widely declaimed its virtues as a narcotic. For these services the plant received his name and was called *Nicotiana*.

The species cultivated for commercial purposes is *Nicotiana tabacum*, a native.

The species most grown for ornamental purposes is *N. glauca* better known as *N. affinis*, bearing a long tubular shaped white flower, sweet scented towards evening. A few years ago an allied form, but bearing red flowers, came much heralded under the name of *N. Sanderae*, which caused much dissatisfaction on account of not understanding its requirements.

When grown in full sun the colors of the flowers were weak and on hot sunshiny days they closed and wilted and looked unhappy, but where planted in open, semi-shady situations they stood up well and were quite attractive. Since this introduction hybrids of it have appeared but in all I have seen, the colors are weak and unattractive.

The more robust species *N. glauca*, *N. tomentosa*, and *N. tabacum*, are often grown for sub-tropical effect. *N. mirabilis alba*, here illustrated, is certainly a very handsome plant, easily raised from seed, in fact self-sown plants often bloom the same season, but are comparatively small in stature. They should be started in a hotbed and transplanted when danger of frost is passed. In good soil (wood-ashes is a good stimulant) they will attain a height of six to seven feet with large light green leaves occupying a

diameter of three or more feet. The illustration shows them in a situation that does not do them justice, they being used temporarily to fill up some gaps in a peony bed. It may be interesting to intending planters if I state how I intend growing them next season.

I have chosen a bay of the lawn bounded on the closed in sides by a wooded ravine. The ravine trees will form the background and the bed will receive full sun up to noon. The bay is much broader than deep, and is flanked on both sides, on the border of the ravine, with plantings of spring flowering bulbs and the early blooming wood phlox, *P. divaricata*. I shall use a dozen plants of *Mirabilis alba*, planted three feet apart and border them on the lawn side with *Rudbeckia triloba*, also placed three feet apart. At the back of the bed, but coming out also in between the tobacco plants I have planted sixty Virginian cowslips, *Mertensia Virginica*, that handsome, early blooming, blue-flowered beauty. A space one foot in diameter is left for each tobacco plant and the *Mertensia* is then planted in between them and about one foot apart. Then in front of them and running in between the spaces left and between the *Rudbeckias* are planted eight hundred *chionodoxas*. About on the same line with the *chionodoxas*, to the right, and near the ravine edge is a group of some thirty plants of the handsome dwarf blue columbine, *Aquilegia Helenæ*. On the corresponding side, at the left is a group of the wood phlox above mentioned. All of these are planted in irregular groups, as informal as possible, but continuous so as to form mass effect. The *Rudbeckias*



THE WHITE GIANT TOBACCO PLANT

Talks About Hardy Perennials

are planted, but the tobacco plants will not be set out until June.

Now here is what I expect to obtain. Early in the spring, just as the blue-birds come, over eight hundred sprays of the lovely blue chionodoxas will herald the coming spring and remain in bloom until the Mertensias take up the refrain, and about the time they commence to fade the exquisite blue of the columbines will appear and before they are gone the wood phlox sends out its lilac blue flowers. This carries the bloom well into July and for the last month the ripening, disappearing foliage of the chionodoxas and the Mertensias present rather a

ragged appearance, but by this time the foliage of a bed of peonies, situated some fifteen feet in front of the group, hides from the general view all of this short period of untidiness.

Before the growth of the peonies and when the bulbs were in their prime, the view was unobstructed. About the middle of June the tobacco plants will be set out and by the time the peonies have done flowering, both the Rudbeckias and tobaccos will be in bloom and remain in flower until frost cuts them down. This group makes a garden in itself, flowering from early spring almost uninterruptedly until frost.



"GERANIUM SANGUINEUM, VAR. ALBA"

THE WHITE CRANE'S BILL

GERANIUMS are represented by over one hundred species distributed over the temperate regions of the whole world, but few of them being worthy of cultivation. The name is an old one used by Dioscorides, derived from *geranos*, a crane, referring to the long beak which terminates the carpels. This same feature suggested the only common name the plant seems to possess, viz., crane's bill.

The geraniums used by florists for bedding out and for porch boxes, etc., are not geraniums, but properly speaking, Pelargoniums, and are not included in this article. One of the best known is *Geranium sanguineum*, a native of Europe, growing some eighteen inches high but rather spreading and decumbent in its habit, bearing single crimson-purple flowers about an inch in diameter, flowering for a long period. Its white form, here illustrated, is one of the most charming of our garden friends,

especially when planted on a slight elevation and allowed to spread over and drop down from a rock.

The only variety I grow in addition to the above is our native *G. maculatum*, that grows so freely in slightly moist open places in the woods. When collected, brought into one's grounds and massed it produces a much admired effect.

A splendid companion to the white geranium above mentioned, for rock work or dry banks, is *Stellaria Holostea*, reveling in a host of common names, among them being all bone, bird's tongue, break-bones, Easter bell, great star-wort, and snap-stalk.

It is a British hedge plant belonging to the chickweed family, blooming early and profusely. Flowers white, star-shaped, three quarters of an inch in diameter. The foliage is light and airy and decumbent in habit, a hardy perennial well able to take care of itself, even in dry banks.

THE EDITOR'S TALKS AND CORRESPONDENCE



The editor wishes to extend a personal invitation to all readers of *House and Garden* to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice given.

MANY of the letters received by the Editor of *HOUSE AND GARDEN* are made up of inquiries as to the best way to obtain satisfactory results in building a house at comparatively small cost. Many others refer to houses already erected which have proven disappointments to their owners, the exterior color is not what they expected it would be, the finish of standing woodwork and floors is not wearing well, or does not harmonize with the furniture; the tiles, the hardware, the fixtures, the heating and the plumbing of the house are one or all unsatisfactory. In these latter cases either the owner must make up his mind to do his work over again at great expense and trouble, or live with incongruous and unpleasing effects about him. It is intended that in these papers which will appear from month to month, the question of harmonious color for the exterior and interior of the houses be fully treated, and full and practical advice given on the choice of the various materials which go to make the interior complete and livable. The suggestive help offered will be applicable to houses of all styles and prices.

Suggestive is a word advisedly chosen, as there are probably few who will wish to follow in its entirety, the interior finishing and decorating of the houses as described. We hold, and have practical experience to back the statement, that it is not essential to spend a great deal of money to obtain attractive as well as comfortable results in house building. The house chosen to describe in this first talk cost but \$3,000 and while this particular house has been built for summer occupancy, it could readily be adapted to the needs of a small family for all-the-year-round uses. The plans are from the boards of a young architect to whom each success however small, counts for much. The woman who planned it says she gives her architect full credit for carrying out her ideas exactly, and also, with the generosity which is somewhat unusual with the woman who "plans" her home, admitted that many of his ideas were good, in truth there was no bed space in any of the bedrooms as her drawing showed it, so anxious was she for windows and closets. The little drawing-room could only be reached through the dining-room, and the kitchen had no place for a stove! These, however, were mere details which the patient architect set right. The square house was shingled and clapboarded and held a central living-room which answered for a hall and drawing-room as well, a dining-room, two chambers, and a bath, good pantries and kitchen. The space above was lighted from an eyebrow window and was utilized for trunks and general storage,—the stairway leading up from the kitchen. Back of the kitchen was the maid's room with a door opening on the side porch. Simple indeed, but wholly practical, compact and livable. The exterior of the house in color showed two shades of soft brown, a difference in tone produced by the stain on rough shingles, and the smooth paint of the clapboarding. The trim, including the railing and

columns (the latter supporting the extending eaves of the roof), was deep ivory in tone.

In selecting the exterior color, the site and surroundings are of extreme importance; whether these be houses, trees or arid plains, they must point the decision. To make the best of unpromising settings, to have complete color harmony with the neighboring houses, and fit easily into the picture are the requisites for success. I have seen on the desert of Arizona a little four room cottage near the railroad track, made to appear inviting and cool. The house was built of adobe, the sun-baked bricks of the country; the exterior walls had been treated to a wash of soft green and in the deep recesses of the windows were set window-boxes in which were green things growing. Over each window an awning was stretched protecting the plants from the fierce rays of the sun.

The awnings were made of split bamboo and painted a darker shade of green than the house. The gray tiles of the roof completed the exquisitely restful color scheme of this little home in the desert. Some distance in the rear of the house stood a row of tall gray-green cacti like great sentinels against the line of sand-red foot-hills which were sharply outlined, and over all the wonderful blue sky.

A more perfect object lesson could scarcely be found than by comparing this little house with others to be seen along the same road, the rough frame structures which house the section hands and also the yellow-brown houses of the native Indian, which latter, while picturesque, are most uninviting to live in.

Where the cottage to be built is one of several in the shady street, the colors of the neighboring buildings must be considered. The brown stain previously referred to is always good, as are shades of moss and dark green picked out by the deep cream used for the trim. A soft yellow is often found effective, particularly when the simple lines of the house suggest the Colonial even in a very modified degree. There are conditions and surroundings in the real country which make a white painted house attractive and inviting, particularly where green shutters and much lattice work is part of the scheme.

Every detail of the color of the exterior must be given careful consideration. If the foundation is of stone or brick or concrete, its color must be entirely harmonious, not only with the walls which rise from it, but also with the roof and trim. The choice of color for the paint of the porch floor and the finish of the ceiled roof are equally important. The hardware used on the front door, and the style and finish of the door itself are factors in the completed beauty of the house.

All of the colors to be used should be tried together to insure the absence of any jarring note. There are excellent shingle stains now on the market and a request to the manufacturer will bring a

The Editor's Talks and Correspondence

supply of sample shingles. A reliable paint house will send samples from which to select a harmonious shade for clapboarding and porch as well as trim. Extremely effective doors can be purchased ready to be used if one so desires and hardware may be selected from cuts if one is unable to find something suitable in their own town. Even before the foundation is started, the entire color scheme for the exterior of the house may be settled and all who have noted the jarring and unpleasant color effects one so often finds in the small house, will realize the advantage of settling these points for themselves in the beginning.

FURNITURE MATCHING WOODWORK

R. D. writes: Where can I have furniture made to match the wood trim in the rooms of my house? I want something unique in design and also absolutely simple. Do you approve of the long narrow dining-tables, which one sees occasionally with benches instead of chairs?

Answer: If you will send me a self-addressed envelope I will send you the addresses of firms from whom you can obtain the desired furniture. In regard to the long dining-table and benches for seats, these can only be successfully used in rooms where the architectural detail is entirely in keeping with this. Sometime in the near future *HOUSE AND GARDEN* will contain an article on the refectories of some old-world monasteries. In the illustrations, these tables will be seen in their proper settings.

REMODELING A LIBRARY AND DINING-ROOM

W. A. R., writes: We are thinking of doing over the library and dining-room of our old-fashioned square house, the hall running through and dividing the drawing-rooms from the library and dining-room, and we are looking for pretty and suitable designs. My idea of an effective dining-room is one with a very high wainscot and beamed or coffered ceiling, the three feet of the side-walls covered with imitation of leather or tapestry. The room is quite large. My idea of a library is one that is severely plain but rich, with low bookcases, hardwood floor, rugs, etc. Woodwork of oak except in drawing-rooms.

Answer: Your ideas in regard to effective treatment for dining-room and library are very good, and the suggestions I offer you will be on these lines. I note that your hall divides the drawing-rooms from library and dining-room; also that the woodwork, except in drawing-rooms, is of oak. In these latter rooms I imagine you will use an ivory enamel, as this will give you the most elegant effect. The hall should have the oak woodwork stained with weathered oak, which is rather gray in tone. Cover the side walls with Japanese grass-cloth in a shade of gray-green, which will harmonize perfectly with the weathered oak. Use tapestries against this as wall decoration, and door curtains of rich velour in dull Gobelin blue. The drawing-rooms should have the walls covered in a brocaded silk, showing French Colonial design of baskets of flowers in two tones, a pale shade of yellow would be effective. Drape your windows with Brussels lace curtains with over-drapes of brocade, the ground work to be the same as the wall covering, but the garlands and bow-knots to be in pastel colors of the natural flowers. The rugs should be Oriental in this room, the furniture, Italian walnut, the seats and backs of chairs of gilded wicker, some with loose cushions. For your dining-room with the high wainscot, a rich brown stain, like old English oak, is suggested. The side wall from wainscot to ceiling line to be covered in a tapestry fabric, showing a suggestion of foliage against a blue gray ground. The tint of the rough plaster between the heavy beams in this room should be taken from the background of this tapestry. Door curtains and over-drapes should be of this same tapestry. Next the glass, curtains of Arabian net and lace should hang. The furniture should match the wood finish and be heavily carved. The upholstered

chairs should have high backs, the seats and backs covered with the tapestry. A Wilton velvet rug in shades of dull blue, brown and gray, should be used on the floor. For the library a gilded burlap is suggested for the wall covering, this to be finished by a frieze, showing a stag hunt, with dogs and stags, and trees against a gold sky line. This is hand-blocked and very beautiful, its price being one dollar per yard. The draperies should match the green of the foliage in the frieze, the same color to be carried out in rugs, lamp shades, cushions, etc.

SAMPLES OF MATERIALS

R. L. asks: Is it out of order for me to ask the favor of some samples of material. I am refurnishing my library and wish to retain my portières. I need new window draperies to go with these. The portières are red and dull green in color and of cut velour.

Answer: If you will send me a sample of your door curtain and a self-addressed envelope, I will forward you samples of fabric suitable for window curtains. It is quite in order to ask this service of this department.

REDECORATING A SITTING-ROOM

Mrs. J. L. writes: Being a subscriber to your paper I feel very much interested in the correspondence on remodeling a residence. I enclose a plan of my room and a self-addressed envelope; kindly help me to make a pretty room. The room at present has a paper of delft blue ground with large white embossed figures on it; the carpet is a white ground with large blue designs; the woodwork, which is very handsome, is cherry; the room is extremely sunny, having the sun all day and on account of the bay window it is a very handsome, light room, but all the above things are faded and I would like to ask what you would advise me. The house is three story and basement and this is the second floor front room which I would like to use as a sitting-room. I don't want a hard wood floor, I have several already, and would get a carpet and draperies to match the decoration.

In the rear of this room is my bedroom, at present in two-tone yellow with cherry wood. The sun never shines in this room; what would you advise for the wall covering. I have a very handsome red velvet carpet in here and would want to use it again.

Also, could you tell me in what manner to decorate a room for a boy of seven, a hall room; what color would look best; the room is very sunny. If I have asked too much kindly pardon me, but the answers in the April number are so fascinating that I thought I would ask you before I consulted any one else.

I like blue very much and if you think you could use it in the front room, you can let me know. The present blue is very deep, but everything fades in that room; perhaps we could try something else.

Answer: If you desire a decided change in your sitting-room, I would advise a dull, silvery green lower wall of Japanese grass-cloth which sells for eighty-five cents a square yard; or of fibre paper in similar color, which costs \$1.00 a roll of eight yards. The upper third of wall to ceiling line to be covered with a figured paper showing dull and light mahogany colored conventionalized poppies on a dull green ground formed of the leaves in tapestry effect. This will look well with your cherry woodwork. The carpet could be in several tones of green, or show a very small pattern in dull reds and black on a green ground. Use ecru net at your windows with over draperies of green raw silk, the latter costs \$1.50 per yard, thirty-six inches wide. Door curtains, if required, should be of cut velour, matching the wall covering in color; this material costs \$2.35 a yard and is fifty inches wide.

For your own room of northern exposure, the yellow walls should give you an effect of brightness. With cherry woodwork and crimson carpet it would be impossible to achieve a satisfactory

(Continued on page 8, Advertising Section)



Garden Correspondence

A TREE ARBOR

I want a tree arbor or something of its character, on a point of land that commands a fair view. I do not want a formally constructed summer-house as I do not think it would look well there, but I want something that will cast a shade under which I can place a rustic seat.
I. C. H.

The Camperdown elm, grafted six to eight feet high would do, provided the situation is favorable to its growth. In a dry, hilly location it would not grow luxuriously enough unless it received unusual care and cultivation.

The weeping ash also makes a good arbor but it does not do well in all sections.

The Norway maple would in time form a broad spreading head, giving a dense shade.

If you could secure from the woods a selected specimen of a quite common native thorn, *Crataegus punctata*, you would probably get just what you want. This species is easily recognized by its fruit, which is either a dull red or a yellow, each apple being minutely dotted or specked, hence its specific name, *punctata*. This small tree forms a low, flat-topped head, its branches arranged in a stratified manner standing out at almost right angles from the main trunk. It makes an ideal arbor and is very effective standing on a point or knoll where its striated foliage may be silhouetted against the sky or water. It would be necessary to obtain a tree of considerable age, but one yet vigorous in growth to allow considerable thinning out among the branches. In cutting back of the branches of most all trees, to compensate for loss of roots by removal, the extremities are cut back and new growth soon obliterates the disfigurement, but the thorns that are of any age are permanently disfigured by cutting the extremities of their branches to any great length, especially this species.

The proper way is first to cut out all interfering branches; those that cut and rub against each other—all those that run up straight through the head—endeavoring all the time to maintain a well balanced head and to preserve the striated character of growth. The amount to be removed depends somewhat upon how much the roots have been mutilated or disturbed. If you think more should come out, see if you can't spare some of the main branches where they may be too thick, cutting them back to the main trunk. The tree should be moved with a frozen ball. I know of several treated in this way that were five to six inches in diameter, a foot from the ground, which did not seem to feel the shock of removal.

SCALE ON PALMS

There seems to be a scaly insect or something on the stems and leaves of some palms in my window. Will they injure them? How can I get rid of them?
L. B. W.

Your plants are infected with scale, which will injure them in time if allowed to remain.

The only way to eradicate them is a mechanical one. Use a strong soapy water and a stiff tooth brush and scrub stems and

foliage. Also have a small pointed stick which will dislodge any that stick tight to the ribs of the leaves. Repeated washings will eventually get rid of them. Kerosene emulsion, fire-tree oil, and other decoctions are all right but liable to do damage.

GROWING ROSES AGAINST THE HOUSE

I want to grow some roses against the wooden wall at the rear end of my house. Heretofore I have used wooden trellises, but they rot in a few years. What is the best method to employ, not expensive, yet lasting in its structure?
W. A. M.

If there is a brick basement causing a wooden water table to project at some distance above the ground, drive staples into water table six inches apart. Then at the top of the wall, under the eaves, if a single story, spike into the wall a piece of 2 x 4 edgewise, painting it the color of the house; put staples into it, as below, and run galvanized wire—the grade used for clotheslines—from staple to staple. Don't run any cross wires unless one or two to stiffen them, because when taking the rose down for winter protection or painting the house, the long vines get caught in the cross wires and are hard to untangle. Tie the vine to the upright wires.

LARGE BLOOMS ON CHRYSANTHEMUMS

How do the florists get such large blooms of chrysanthemums that one sees in their windows?
E. O.

It is the result of cultivation. The plants are propagated from cuttings in the spring, planted in rich soil and only one stem to each plant allowed to develop. When the bloom buds show themselves all but one, generally, but not always, the terminal one, are pinched off. Thus the whole strength of one plant is concentrated in one bloom instead of a dozen or more if allowed to grow naturally.

BLACK BLISTER-BEETLE ON CLEMATIS VINES

Can you tell me how to destroy the long black beetle that is such a deadly enemy to my clematis vines? I have three kinds, the common wild clematis, always a lovely vine, the kind that produces fringed seed pods that are ornamental, and the beautiful *Clematis paniculata*. Just at the time when they are covered with beautiful starry blooms and long sprays of buds, this abominable pest comes and eats every flower, bud, and leaf. I have a wire trellis about one hundred feet long, and they eat all but stems. I will indeed be obliged if you can tell me how to kill them.
Mrs. N. A. S.

The insect you mention is most probably the black blister-beetle, *Epicauta pennsylvanica* (De Geer) which, with its allied form, the striped blister-beetle, will defoliate a clematis vine in short order. In some sections they are very destructive to the China aster. Hand picking or "dropping" is the most effective remedy. This should be done when first noticed, so as to prevent, as far as possible, the laying of eggs and hatching of a second crop. Early in the morning when they are apt to be sluggish, take a pan eight

(Continued on page 9, Advertising Section)

NOTES AND REVIEWS

ORIGIN OF GARGOYLES

Stone Effigy Used as Roof Spout on Cathedral of Rouen

ONE of the earliest of the more elaborate attempts to transform roof spouts seems to have been at the Cathedral of Rouen, where the figure of a great dragon was adopted for one of them, though whether it was intended as an object of terror to the hobgoblin fraternity of the seventh century or a symbol of the Church's triumph over a public foe can only be conjectured.

This fearsome wild fowl terrorized both banks of the Seine and terribly ravaged the city of Rouen until he was gallantly slain by St. Rominus, Bishop of the Cathedral there. Probably in sheer jubilation of spirits and in compliment to the valorous Bishop the carcass of the mischievous beast was embodied in stone and set up aloft as a warning to all depredators and any evil spirits by which they might be actuated, says the "London Globe." The name given to this unlucky animal is said to have been *gargouille*, and hence the name given to his effigy, according to some authorities,

Others, however, derived the appellation from *gargouille* the weazand of the throat, or from *gargale* a disease to which swine are liable, and which causes a gurgling sound in the throat, like that which water makes in passing through a pipe. We are all at liberty to choose a derivation, since nobody can speak with authority.

If *gargouille* really was the name given to some more or less fabulous beast whose carcass was imitated by some fanciful sculptor in the making of an ornamental spout, then the probability is that we have here the origin not only of "gargoyle" but of the French word for the weazand, as well as of the English words "guggle" and "gargle."

One ugly creature having been adopted for a stone effigy on so famous a church as that at Rouen in the seventh century, may easily be conceived to have set the fashion for other churches, and the superfluous hideousness of so many of these objects certainly supports the notion that in part their sculptors were actuated by the idea of frightening the uncanny folk from the sacred edifices and the worshippers.

Thus on many of the finest churches in Christendom we find not only almost every kind of bird and beast real and legendary, but everything uncanny and diabolical, in human form. It must be allowed that it showed an exceptional originality and an uncommon power of good nature in the nineteenth century sculptor who, in the course of the restoration of Chester Cathedral about the time of the disestablishment of the Irish Church, capped this long series of ecclesiastical embellishment with a caricature headpiece of Mr. Gladstone.

APPLE growers in the Wenatchee valley, west of Spokane, have adopted a plan which probably could be followed with a profit by orchardists all over the United States. It is to raise apples for the Australian market, where the top prices in the world are paid for red fruit.

One grower, who recently disposed of a shipment of 3,100 forty-pound boxes of Central Washington apples in the land of the Kangaroo, where he discovered the market, declares the following varieties are good shippers and command high prices on the Australian market: Spitzenburg, Winesap, Rome Beauties and Missouri Pippins. The Jonathan apple is not wanted, he declared recently on his return from Sydney, adding: "The people want red apples and they are ready and willing to pay top prices."

I did not have the least trouble in selling the red varieties, but they would not take the white ones as gifts. That is a 'tip' to growers all over the United States."

THE United States department of agriculture has sent a new variety of oranges to Kennewick, southwest of Spokane, Washington, for experiment purposes.

The trees are cold-resisting citranges recently developed by the department, and it is believed by experienced orchardists that they will thrive in the Kennewick country which has a mild winter climate and early spring. Growers all over the State are watching the outcome with interest and if the tests are successful more trees will be planted next year.

The Front Door

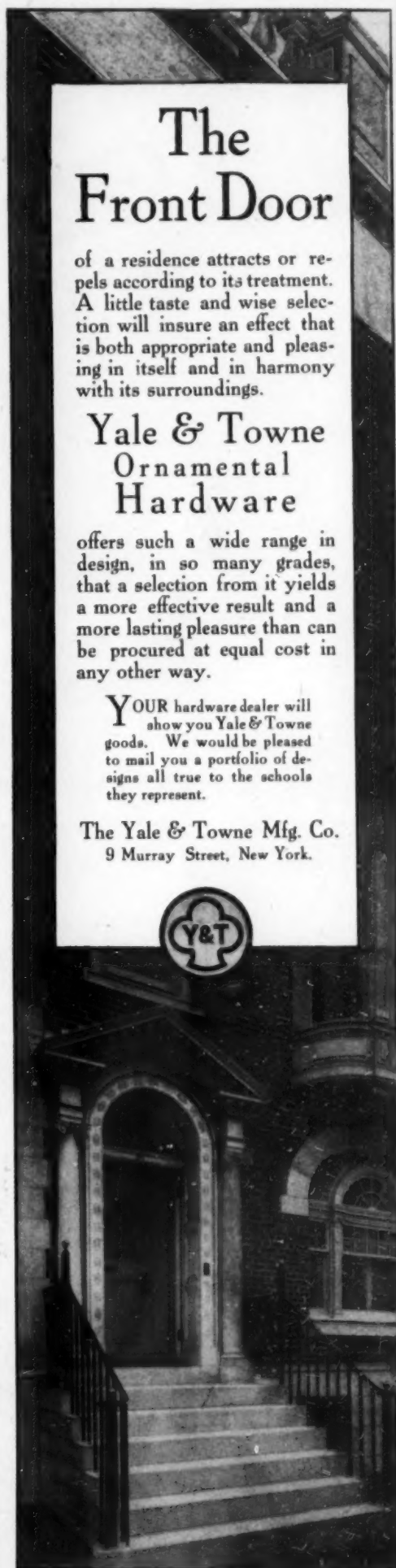
of a residence attracts or repels according to its treatment. A little taste and wise selection will insure an effect that is both appropriate and pleasing in itself and in harmony with its surroundings.

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THE FIFTEENTH NATIONAL IRRIGATION CONGRESS

THE Fifteenth National Irrigation Congress which will be held in Sacramento, California, September 2-7 next, will be a very important and valuable session.

The plans for the event include an Interstate Exposition of irrigated-land products and forestry in which all States having irrigation and forestry interests have been invited to participate. It is announced that handsome trophies and prizes will be offered for State and individual exhibits of all kinds of irrigated products, also for exhibits of forest products and minerals.

The purpose of the Irrigation Congress is to promote the development of wise and beneficial national irrigation and forestry policies, as well as to provide for discussions of practical details of irrigation and forestry. Great and valuable results have followed the work of the Congress in the past, and with the growing importance of, and increasing interest in, national irrigation and national forestry still greater importance attaches to each succeeding session.

CORRESPONDENCE

(Continued from Page 251)

REDECORATING A SITTING-ROOM

room. Remove the varnish from the standing woodwork and treat with a good ivory enamel, of which I will send you the name. Use a paper showing crimson roses against a deep cream ground to cover the side walls, the ceiling to be tinted the same shade of background and extend to the picture rail. Muslin curtains of ecru with rose silk over-draperies should complete an attractive room, always provided the shade of rose harmonizes with the color of your carpet. I send you samples of all goods hoping this will be of service to you.

In the small boy's room, you might carry out the blue and white idea. I send you a sample of paper showing Japanese trees in blue on a white ground. Cover the upper third of wall with this, and use the blue fabric paper for lower wall. White muslin curtains with blue dots are advised for window drapery.

A HOUSE OF MODERATE COST

A man writing: I am about to build a house of ten rooms. I wish it practical, comfortable and if possible, pleasing in its exterior and interior. It must not exceed in cost \$7,000. I am still undetermined as to style, whether brick, concrete, or frame. I want a square house with nice large rooms, nothing fancy. Could you recommend a book on the subject of such houses to me. I note you are kind in giving full answers to questions and offer help in all directions. Now I wish to ask if when, with your kind assistance, I have selected

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my plans, you will fill in the specifications for interior finish for me. This seems to be a large favor but with your knowledge of the best to recommend in the way of materials, (this to include wood finish, tiles, plumbing, fixtures,) you could help me greatly. I enclose self-addressed envelope. You see, I live in Iowa and am somewhat out of touch with what is best. Don't hesitate to tell me if I have overstepped in asking this.

Answer. This department is entirely at the service of its correspondents and takes pleasure in giving practical help. We are sending you the address of a firm who have gotten out a book on concrete houses, showing plans, and fully illustrated. You may find this exactly what you want. Also we send the address of firms from whom you can obtain several architectural books which may help you. When you are ready for the specifications we will take pleasure in having these properly filled in for you, and will serve you in any other way you may desire.

LIGHTING FIXTURES

Kansas City says: I am most desirous of your kind assistance in the selection of proper lighting fixtures for my new home. The house is well under way and will cost, exclusive of fixtures and mantels, \$12,000. Also would you help me on deciding the kind of mantels I should use. I will need four styles,—one for large hall; one for drawing-room; one for dining-room; one for bedrooms. I enclose addressed and stamped envelope for reply.

Answer: We will be glad to assist you in selecting the fixtures and mantels for your house, and if you will send the plans of same with detail of interior, we can help you practically, as of course, the selections made must be in perfect harmony with the architectural styles of the rooms for which they are chosen.

GARDEN CORRESPONDENCE

(Continued from Page 252)

BLACK BLISTER-BEETLE ON CLEMATIS VINES

or ten inches in diameter partially filled with water, having kerosene oil added, and which will float on top. Hold this under portions of the vine containing beetles and shake the vine, or touch it with your hand, and the beetles will drop into the oil. Try this several times a day and for several days, as fresh numbers may arrive. I employ this method with success. If, in your vicinity they are so numerous as to defoliate a hundred feet of vine, this method would not do, but you can save your vines by first spraying them thoroughly with water using so fine a spray and force as not to wash off the insects, the object being to get them wet—then with a "powder gun" dust them well with fresh Dalmatian insect powder. When spraying with water, also wet the ground underneath and powder it also.

FERNS INFESTED WITH SCALE

I am enclosing you two leaves of my ferns. There is some kind of a bug on them. It seems only to infest the leaves where the seed is. I have kept them down though I just found these on two of my large ferns. I work with them always, and

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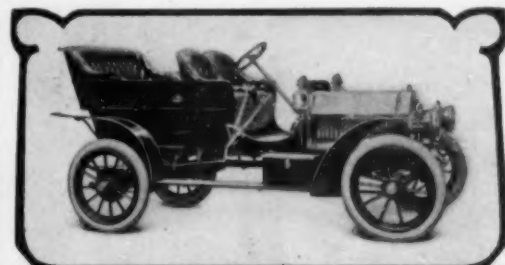
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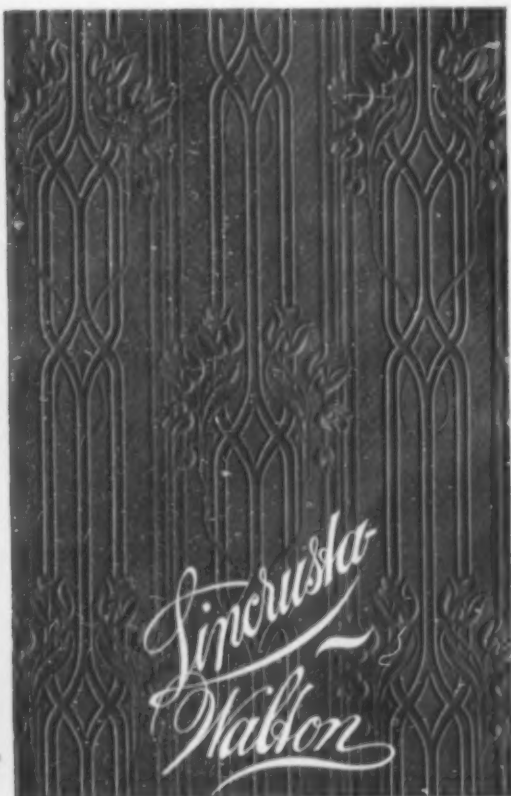
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cannot understand how they got on my ferns. The plants are fine and healthy looking. Will you please advise me where to get the Japanese Lilac, described in the May HOUSE AND GARDEN; also the Standard Snowball illustrated on page 35 of the January number? Would either one of the above plants grow in a large tub?

Mrs. W. H. G.

Your fern is infested with "scale." The minute insects protected by this scale suck the juices of the plant and thus weaken it. If your plants are badly infested, cut them back to the ground, saving however the new growth, which is rarely affected. Examine carefully the plant at the base and remove all scales. Shake out the soil at the roots and repot, using fresh soil. Spring is the best time to repot ferns. If not badly infested, brush off the scales using a stiff tooth brush or a wooden tooth pick.

The Standard Lilac and Snowball may be obtained at any leading nursery, but I doubt if either of them may be grown in boxes with any success. The *Syringa Japonica* seldom blooms until of large size, and would eventually be too large for tub use.

CHANGES OF STYLE IN ARCHITECTURE, DECORATION AND FURNITURE

SOME interesting observations on the changes of style in architecture, and, particularly, in decoration and furniture, are made by *La Construction Moderne*. Every architect must have noticed how rapidly fashions succeed each other, in respect to these last matters, at least. Even a tolerably young man can remember the "Eastlake" movement, the abandonment of "shaped" furniture for combinations of boards and bits of joist; the substitution of stopped chamfers for mouldings, and the appearance of tenons and pins on the outside of chairs and sofas. This was accompanied by a revolution in the ethics of furnishing which, as it was supposed, put away veneering and glue forever; and the person who owned a dining-table weighing a quarter of a ton, and supported by timbers with the corners simply bevelled, thought that his soul was in a much more satisfactory condition than that of his neighbors. Notwithstanding the spiritual advantages of stopped chamfers and visible tenons, the regenerate style of woodwork lost its popularity with astonishing rapidity, and the seeker after moral furniture must now look for his specimens mainly in the kindling-wood pile. Next followed the craze for "Chippendale" and other furniture in the style of the last century, which also died away in a few



THE COLONIAL BEDROOM

Being one of a series of little talks on Interior Decoration of special interest to readers of House and Garden

THE Colonial bedroom presented this month is an excellent type of the period. The tester bed with its linen taffeta draperies and bed cover, is a feature of the room. On the self-colored ground, formal bouquets of softly toned flowers are shown together with bow knots and palm leaves. The wall covering and ceiling paper are the same, showing small roses and green leaves of similar coloring to those on the fabric.

One realizes in examining the picture that this room is in a modified Colonial house as the mantel is not strictly in accordance with the period. The beautiful Oriental rug of palm leaf pattern in rich mulberry reds, ivory and blue harmonizes with the draperies and wall covering.

The woodwork is of mahogany in a tone exactly matching the really old mahogany furniture, and which shows the decidedly rich color seen only in old pieces. To obtain the exact tint of the furniture and wood work, the Chicago Varnish Company's *Dark Mahogany Stain* is used, followed by one coat of *Orange Shellac* and two coats of *Hyperion* varnish, the last coat lightly rubbed with pumice and oil. The effect obtained by the use of these finishes closely resembles the rubbed wax of our grandmothers' day, but differs widely, in that it is very easy to care for, is much more durable and does not necessitate the constant polishing of the old finish.

The hardwood floor has been stained with *Dark Brown Wood Tint* and given a finishing coat of *Florsatin*, which also has the effect of the rubbed wax; but like the finish of the woodwork, it is easy to apply and care for and is much more durable than any other finish. Having the effect of wax, it is not slippery and does not spot with water. Where gloss finish is desired, *Supremis* should be used; three coats over the natural wood, or two coats over a stain, give the best results. *Supremis* is a hard, durable varnish, and it is a matter of interest that this is the first floor finish ever made in America, while, as a gloss finish, still ranks at the head.

If you are building, or contemplate building, send us a rough draft of your floor plan, if you have not yet working drawings. You will receive most careful and competent advice, and this service is entirely without charge to all who use the products of the Chicago Varnish Company. Advice is given on all the finishes and furnishings of the house. This includes hardware, tiles, fixtures, furniture, as well as wall covering, draperies and rugs. Send your plan to-day, with ten cents to cover cost of postage; likewise be as specific as possible in your description of what you want to know. When writing about decorations address Margaret Greenleaf, 32 Vesey Street, New York. Included with the suggestions will be sent a sample wood panel and a copy of the "Home Ideal."

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years, to be succeeded by the "Empire" style. This last had a capacity for development, and an appropriateness to modern needs, which seemed to promise a long and brilliant career, but it went out of fashion as quickly as it came in, and its place was taken by the so-called "Dutch" marquetry. The cycle has been completed and once more appear the tenons and pins, Arts and Crafts designs, Mission furniture and the like, which for several years have held sway. The return to simple forms and to natural grained woods stained to enhance their beauty must exert a marked influence for good, upon the taste of a large class of the public. That this will also be superseded by something else is certain, but no one can pretend to guess what the next style will be, although it is, at least, not likely to be derived from Oriental sources.

This curious succession of fancies in furniture, which has had its parallel in architectural fashions, leads M. Planat to remark that the rapidity with which fashions in such things change is probably due to the increased use of machinery, and the invention of labor-saving processes, by which almost any sort of work can be approximately imitated at small cost. In consequence of this industrial development, the rich amateur who sets the fashion by purchasing, or having made for him, a set of furniture, let us say, of buhl work, glowing with delicate inlays of gilded brass on a ground of tortoise-shell, soon sees in the windows of the cheap furniture stores glaring imitations of his treasures, covered with coarse, jig-sawed brass ornaments on a ground of celluloid, or of horn, stained with nitrate of silver, and marked at prices representing a small fraction of the cost of his own furniture. Some of his acquaintances fit up their rooms with articles of this kind, which, as they assure him, are indistinguishable from his genuine pieces, and, before long, disgusted with what he has been innocently instrumental in bringing about, he and others like him take up another fancy, with a similar result. In this way, the community is successively surfeited with coarsely cast Empire ormolu, Colonial "mahogany" made out of stained whitewood, and Brobdignagian marquetry in glaring colors, and will, apparently, be sickened in the same



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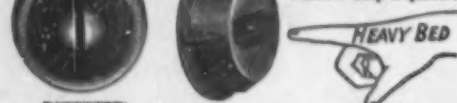
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way of every fashion that it takes up. M. Planat thinks that there is no remedy for this condition of things, or for the similar situation in architectural matters; but there is, as least, a possibility that when all the known styles have been exhausted, a refuge may be found in a return to nature, through the medium of sculpture and painting. No matter how much machinery may be perfected, it can never produce satisfactory carving or painting; and no builder would ever be able to make a cheap imitation of the Parthenon, or the Monument of Lysicrates, which would impose on his least-cultivated customers.

Of course, by a return to nature we do not mean the adornment of our architecture with cast iron rose bushes, or the imitation of tree trunks in our columns, or even the abandonment of the architectural forms which twenty centuries have perfected; but it may be well to remember occasionally that the best architecture was invented—not copied—by the men who understood and represented the human form better than any others that ever lived, and that every great architectural period has been one of remarkable success in the representation of nature in sculpture and painting while the greatest architects have generally been skilled in one or both of the representative arts.

SCIENTIFIC ASPECTS OF LUTHER BURBANK'S WORK

THE practical side of Burbank's work has received considerable attention of late from practical men who have studied the result of that work from the utilitarian or esthetic point of view, and the opinions expressed thereon have not, in the main, been altogether eulogistic or encouraging. Now the scientific aspect is being inquired into, and the latest effusion on the subject which has come under our observation is an article by Vernon L. Kellogg, professor of entomology at the Stanford University, California, appearing in the Popular Science Monthly for October, 1906, which has been issued in pamphlet form. It may interest our readers to be informed of some of the Professor's conclusions—the views of one engaged in the study of insect life on the work of a man devoting his time and

House and Garden

attention to plant life. Professor Kellogg says:

"Mr. Burbank has so far not formulated any new or additional laws of species-change, nor do his observations and results justify any such formulation, and we may rest in the belief that he has no new fundamental laws to reveal. He has indeed the right to formulate, if he cares to, some valuable and significant special conclusions touching certain already recognized evolution factors, in particular the influence on variability of the two long-known variation-producing factors of hybridization and modification of environment. His reliance on the marked increase in variability to be got after a crossing in the second and third generations over that obvious in the first will come as a surprise to most men first getting acquainted with his work. He has got more starts for his new things from these generations than in any other way. He is wholly clear and convinced in his own mind as to the inheritance of acquired characters; 'acquired characters are inherited or I know nothing of plant life,' he says; and also convinced that the only unit in organic nature is the individual not the species; that the so-called species are wholly mutable and dependent for their apparent fixity solely on the length of time through which their so-called phyletic characters have been ontogenetically repeated. He does not agree at all with De Vries that mutations in plants occur only at certain periodic times in the history of the species, but rather that, if they occur at all, they do so whenever the special stimulus derived from unusual nutrition or general environment can be brought to bear on them. He finds in his breeding work no prepotency of either sex as such in inheritance, though any character or group of characters may be prepotent in either sex. He believes that no sharp line can be drawn between the fluctuating or so-called Darwinian variations and those less usual, large, discontinuous ones called sports. Ordinary fluctuation variation goes on under ordinary conditions of nutrition, but with extraordinary environmental conditions come about extraordinary variation results, namely discontinuous sport or mutational variation. These variations are the effects of past environment also, having remained latent until opportunity for their development occurs. Starvation causes

(Continued on Page 15)

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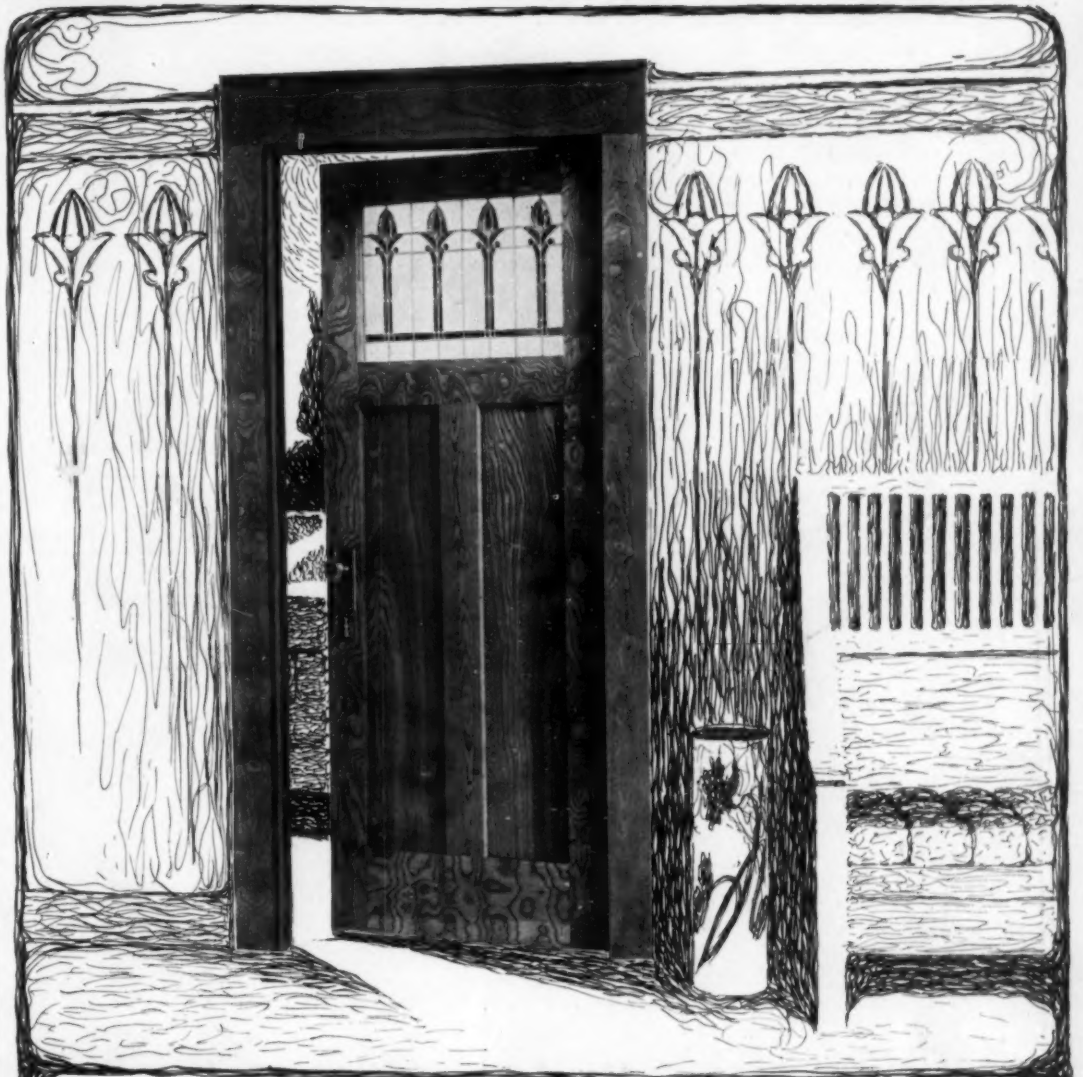
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reversions, but reversions can also be produced by unusually rich nutrition. New variations are developed most often, as far as environmental influences go, by rich soil and generally favorable conditions. So-called new qualities are usually, if not always (the fact may sometimes not be obvious) simply new combinations of old qualities, both latent and obvious. To get a new and pleasing odor it may often be sufficient simply to lose one bad element in an old odor. So one might go on for some pages with specific conclusions or deductions reached by Burbank on a basis of experience. But it is true that he has at his command the knowledge of no new fundamental scientific principles to give him advantage over us. And yet none of us has done what Burbank has been able to do, although many of us have tried. What then is it that Burbank brings to his work of modifying organisms swiftly and extremely and definitely that others do not?

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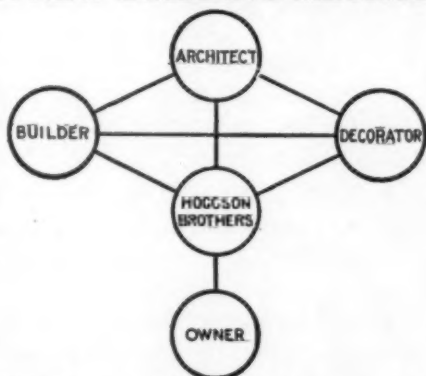
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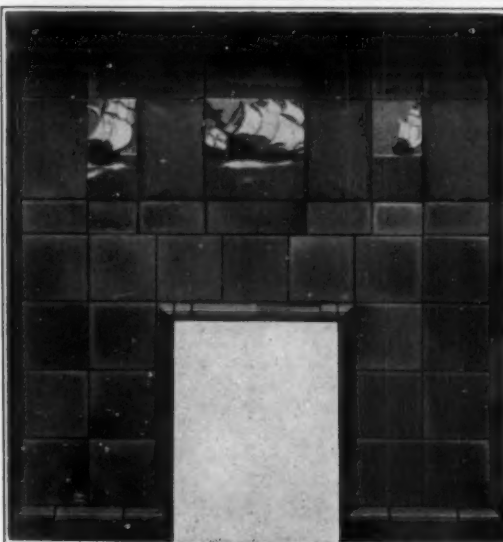


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"Let us, in a paragraph, simply sum up the essential things in the scientific aspects of Burbank's work. No new revelations to science of an overturning character; but the revelation of the possibilities of accomplishment, based on general principles already known, by an unusual man. No new laws of evolution but new facts, new data, new canons for special cases. No new principle or process to substitute for selection, but a new proof of the possibilities of the effectiveness of the old principle. No new categories of variations, but an illuminating demonstration of the possibilities of stimulating variability and of the reality of this general variability as the fundamental and transforming factor. No new evidence either to help the Darwinian factors to their death-bed or to strengthen their lease on life; for the 'man' factor in all the selecting phenomena in Burbank's gardens excludes all 'natural' factors.

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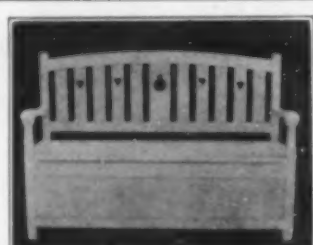


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THE DOUBLE CHAIR

IN the eighteenth century, the stuffed chair was generally, though not always, known as the French chair, and the open-back chair as the English. With the exception of elaborately handsome houses, where gilt, painted, and japanned (lacquered), rosewood, satinwood, carved and painted furniture adorned the luxurious drawing-rooms, the mahogany, or walnut open back and carved chair was the one chosen to furnish the living-rooms of English and Colonial homes.

The chair with the open splat seems to have been introduced in the time of William and Mary. Its characteristics consist of the cabriole leg, with or without stretchers, the hoof or club-foot, and the solid, curved, and unornamented splat, which frequently has the shape of a jar. The next novelty was the claw-and-ball foot, with and without stretchers, and both with and without carving on the knee. The back of the chair passed through many changes, from the round crown shape to the embowed; and the splat, or central panel, starting as a simple jar, unpierced and uncarved, finally showed a great variety of Gothic tracery, interlaced strap-work, Chinese frets, and other devices, such as scrolls; ribbons twisted into bows and loops; cords and tassels; lyres; foliage; banisters; bars; swags of drapery; urns; feathers, etc.

A set of open-backed chairs generally included, as most sets do, two sofas, or settees, and during this long period these were in the form of double chairs.

The double-chair was not a novelty. The visible framework was of oak, painted black, and consisted of four short legs in front, with projecting scrolled knees and feet, joined by carved and pierced rails. The back was very high, and had a wavy curve that outlined the two separate chairs. The arms curved downward freely, somewhat in the shape

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of wings. The covering was frequently of tapestry.

A double chair of the Queen Anne period, had plain jar-shaped splats, curved arms, and cabriole legs with hoof feet. It is interesting to note that this piece stood on six legs, the back ones being continuations of the side rails. The legs were connected by straining rails; the lower one placed in the center, and the back one nearer the seat. These chairs were often covered with cut velvet.

Another double chair was of mahogany, dating from the middle of the eighteenth century. The backs were finished with a wavy top, carved with leaf ornaments, and the sides were straight and fluted. The central splats were graceful arrangements of interlaced strap work, lightly carved. The back legs were continuations of the sides, while the front legs were slender cabriole, ending in the claw-and-ball foot, the claw, in this case, that of a bird. A little leaf carving similar to that on the top of the arm, appeared at the spring of the knee, and the arm also ended in the claw-and-ball. The seat was stuffed and covered with green figured velvet, finished with fringe, put on with small brass-headed nails.

A Sheraton piece, with four turned legs and stuffed seat, was made of satinwood, and had floral designs painted on the oval backs, which were open and of which the central splats had a pattern which suggested the old oval fish-scale model. This piece dates from about 1800.

The set of chairs was sometimes accompanied by a settee that had four backs instead of two, as in a handsome specimen attributed to Chippendale. In this the backs of four chairs were easily seen.

The top rail was wavy, and the four panels were pierced and carved with knotted or interlacing bands, ornamented with rosettes and scrolls of tiny eagles' heads. The elbow rests were hollowed, with scroll ends and curved supports; the two back legs were terminations of the side rails, and the front legs were cabriole, carved with the acanthus leaf on the knee and ending in the claw-and-ball.

Heppelwhite called his sofas of this variety "bar back," and informs us that this kind of sofa is of "modern invention."

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reception in the first circles of fashion," and adds that "the pattern of the back must match the chairs, and these also will regulate the sort of framework and covering.—*Esther Singleton, author of "The Furniture of our Forefathers," in Vogue.*

A HOME FOR OLD HORSES

Red Acre Farm at Stow, Mass.—Humane Work of the Institution

YEARS ago a little girl, filled with a great love for animals, and especially for horses, saddened frequently by the sight of cruelty to old and disabled horses, made up her mind to establish some day a home for worn-out or sick horses where they could be treated with kindness and consideration, and where they could spend their years in peace and comfort. A beautiful thought for a child to originate, and remarkably realized about three years ago in the now famous Red Acre Farm at Stow.

The history of the establishing of the place and its subsequent development, as told by Miss Harriet J. Bird, the originator and founder of the plan, who with her mother lives there and personally superintends the work, is so full of tender interest that her Boston audience the other day was frequently moved to tears. The life of the average horse is a tragedy toward the last. How little we realize what the down-hill process means until the end is reached and the willing feet can travel no more.

How many owners of a horse when he reaches the stage where his pace is unsatisfactory or he begins to show signs of age, think of sending him to an "old horses' home," where for a trifling sum he can be boarded and taken care of for the rest of his life, or from where he can be loaned to responsible people who will give him enough light work to keep him well, to be returned to the home when his usefulness is over? That is what Red Acre Farm represents—a home for old horses. There are a few faithful and honored pensioners at Red Acre, notably among whom is a horse from the Boston Fire Department, remarkably intelligent and much beloved. But the most pitiful tales were those of the rescued—horses bought from peddlers for \$1 or more, found in the most

House and Garden

abject misery, beaten, starved, emaciated, almost at the end of their endurance—these are the ones that Red Acre ministers to and delights in reclaiming. Those that are hopeless are mercifully killed, but many recover marvelously.—*Boston Transcript.*

TABLET AT M'GOWN'S PASS

Marks the Spot Occupied by the British Troops in 1776

A BRONZE tablet was unveiled November 24th last at Fort Clinton, McGown's Pass, in Central Park near East 106th Street, New York City. It bears this inscription:

This Eminence Commanding
McGown's Pass

Was occupied by British Troops Sept.
15, 1776, and Evacuated
Nov. 21, 1783.

Here, Beginning Aug. 18, 1814, the Citizens of New York Built Fort Clinton to Protect the City in the Second War With Great Britain. This Tablet is Erected by the Children of the City History Club of New York, A.D. 1906.

The tablet was bought with the contributions of 30,000 school children, members of the City History Club of New York. It is placed on the stone pedestal supporting the historic cannon which have been neglected for many years on the site of Fort Clinton.

The unveiling was under the auspices of the Department of Parks, the American Scenic and Historic Preservation Society and the City History Club. Mr. Jefferson Seligman presided and gave a brief address of welcome. Bishop Potter read the invocation, and Edward H. Hall, secretary of the American Scenic and Historic Preservation Society, delivered a short historical address.

Mrs. Robert Abbe, president of the City History Club, made the presentation address, and Master Henry D. McGown and Miss Dorothy Joyce McGown performed the unveiling ceremony. The tablet was accepted in the name of the city by Moses Herrman, president of the Park Commission. The ceremony closed with prayer by the Rev. William K. McGown, rector of Grace Emmanuel Church, Harlem.—*New York Sun.*



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THE LITTLE GARDEN

Within the secret gates of Paradise,
That stand between the sunset and the dawn,
In visions I have passed, not once nor twice,
And seen the happy souls, from earth withdrawn,
Quiescent there,
In the pure langour of the expectant air.

The place is all a garden, as you know,
Greenness and graciousness and color and scent;
Blossoming trees of gold and fire and snow,
To blossoming earth with their dear burden bent;
And filmy spray
Of fountains chiming in the shadows gray;

And flowers whose very splendor cries aloud,
And flowers in dark recesses burning deep,—
And lesser loveliness in starry crowd,
Head laid to head like little ones asleep,—
And vistas dim,
Of branches pencilled on the horizon's rim.

But in a region by the westward wall,
In sunny ways and less frequented lands,
There I have found some gardens, very small,
Tended, for sure, by small and artless hands:
Quaint plots that lie
All disarranged in sweet asymmetry.

There weeds and seeds are held in equal worth,
The tall herbs and the groundlings grow together,
Rising, like Ilium, to such music-mirth
As brooklets babble in the blue May weather;
And round each border
Are pebbles set in careless careful order.

For they that do each childish garden till,
With serious eyes waiting an outcome fit,
The little exquisite folk, they have no skill
To dig and sow, to prune and water it.
They do their best,
With toil pathetic; chance supplies the rest.

And none there is to hinder or to aid:
Birds of a feather, all these doves take flight,
Through the still sunshine or the tranquil shade,
Fluttering around their gardens of delight;
They kneel, they bend,
They labor gayly till the day's rose-end.

And I have heard the baby footsteps run,—
Along the pathways they have pattered by,—
That sound which whoso hears, henceforth has
done
With all that earth can proffer or deny,—
Whose echo veers
Down the void loneliness of silent years.

And I have seen your tiny fingers touch,
Heart of my heart! each slim and dainty stem;
Those puny flowers whereof you make so much,
O God, how I have looked and envied them!
Watching your smile,
That only they have known, this long, long while.

Now when the friendly gates for me unfold,
I shall forget the boughs of snow and fire;
For recompense of all mine anguish old,
Give me the gladness of fulfilled desire,—
Let me but go,
Good Father! where the Little Gardens grow.—
May Byron, in the London Spectator.

House and Garden



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BIG CARNATIONS OF SHAKESPEARE'S TIME

AN Olive street florist says that we pride ourselves nowadays on the size of our carnations, but the florists of 300 years ago grew carnations three to four inches across, as large as any that we see, and thought nothing of it.

All through Spain, Southern France and Italy, the carnation is the favorite flower and has been for hundreds of years, but along the Mediterranean there are few glass houses, for in protected situations and on southern slopes of hills even delicate flowers grow outdoors all winter long and bloom as freely at Christmas as in July.

The big carnations, however, were not grown in Spain or Italy, but in England, outdoors, during the summer time and before glass houses were known. They may have grown just as large carnation flowers in Spain as in England at that time, but in England there was record made of the fact and also of the size, while in Spain there was not. Shakespeare mentions carnations and gilly flowers, or July flowers, together as blooming at the same season, which shows that the carnation was then a summer flower, whereas in our green-houses it is now a winter bloomer. The carnations of Shakespeare's day must have had very short stems, for they grew out of doors. How the florists of those days treated the plants to obtain blooms of such size nobody knows, for old-time florists grew flowers instead of writing books about them; so all we know is that they had very large carnations in Queen Elizabeth's time, without knowing how they were grown.

St. Louis Globe-Democrat.

MAGNIFICENT AND COSTLY

Beds of Monarchs that were Worth Enough to Enrich Ordinary Mortals

WHILE a certain New York hotel boasts a bed costing \$10,000 this is by no means the record holder, for there are instances of beds far more costly, states the "Herald" of that city.

The most magnificent of all was that presented the then czar of Russia by the shah of Persia some 70 years ago. Possibly appreciating the application to the Russian ruler of the quotation that "Uneasy lies the head that wears



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a crown." the shah presented a bed made of crystal, ornamented with silver. It was cut from a solid block, and in addition to being provided with steps of blue glass, was furnished with a fountain, that through the night threw streams of scented water into the air.

Not so costly was one built in Bombay for a native ruler some years ago, and which is still in use. At the four corners were full-size figures of Grecian maidens, the ones at the top holding stringed instruments, while those at the foot bore in their hands huge fans.

Extending the full length of the bed was a music box capable of playing for half an hour.

The weight of the body set this music box in motion, while at the same time the figures at the head of the bed fingered the strings of their instruments, while those at the foot waved their fans, a concealed motor furnishing the power that kept the fans going all night long.

LARGE YIELD OF FRUIT IN IDAHO

EIGHT hundred cars of fruit, according to expert orchardists, will be shipped out of the Lewiston (Idaho) valley this season, a yield unprecedented in the section. Seven hundred cars of this amount will be peaches, while the remaining hundred cars will be divided among the famous Vineland cherries, apricots, apples and the smaller fruits. Much of this fruit has been sold in advance by the growers, and the only difficulty now confronting them, the danger of frost having passed, lies in the fact that pickers are scarce.

INCINERATION OF GARBAGE

WHEN garbage is incinerated, for the sole purpose of destroying it as quickly as possible, it is usual to throw it by regulated quantities into a very hot furnace, which burns it so quickly that there is little of the nuisance incident to the slow stewing of such substances by a feeble fire; and the main object of the operation—to get rid of an offensive material with as little inconvenience and danger as possible—is satisfactorily accomplished. There is an idea, which is by no means well founded, that the ashes of the burnt garbage are valuable as a fertilizer. If the work is properly done, such ashes would not be worth carting away.

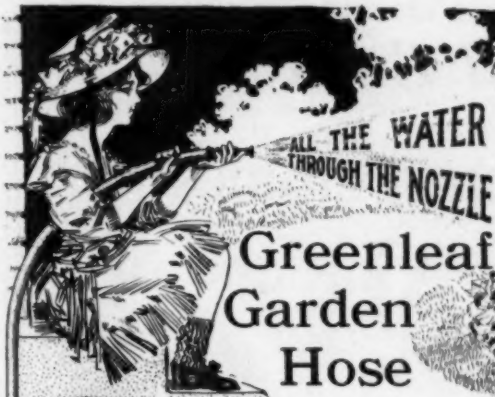
House and Garden

It should not be forgotten that to utilize garbage, and to incinerate it, are two different processes. For preparing fertilizer from such matters, they are first treated cold, with naphtha, which extracts the grease, and the residue is then dried and ground. The garbage, without separating the grease, would not do for a fertilizer, while the grease itself is used by soap-makers; so that the separation of the two products increases the value of both; and the pulverized "tankage," or residue from the tanks in which the grease is extracted, is always in demand, at good prices. In fact, utilization is, in many cases, a profitable operation, and incineration, which involves simply expense, without any return in the way of salable product, is desirable only where the character of the garbage is such as to unfit it for economical utilization.

American Architect.

WILLIAM MORRIS A NON-PRACTISING SOCIALIST

WILLIAM MORRIS left a personal estate that has been officially valued at £55,069. His will, which was made less than a month before the poet's death, appointed as executors, Mrs. Morris, Sydney Carlyle Cockerell and Frederick Startridge Ellis. To the latter Morris bequeathed the manuscripts of his published works, and the trustees are to hold and retain as a part of the estate, all copyrights and other interests in books, manuscripts, and things of a like nature. Not a penny of the fortune goes to charity or to any association for furthering Morris's socialistic doctrines, but all of it, will be divided ultimately between the poet's two daughters. This is a continuation of the singular inconsistency which many observers thought they saw in Morris's whole life. Himself a capitalist and an employer of labor on strictly business principles, he preached in the streets, or anywhere else that he could find an audience, the iniquity of private ownership, and with bitterness and vehemence attacked the class of which, by birth and practice, he was a typical representative. And, dying, he has provided, so far as he could, for the continuance of the system he denounced. Yet, of Morris's absolute sincerity probably no one had any doubt at all.—*New York Times.*



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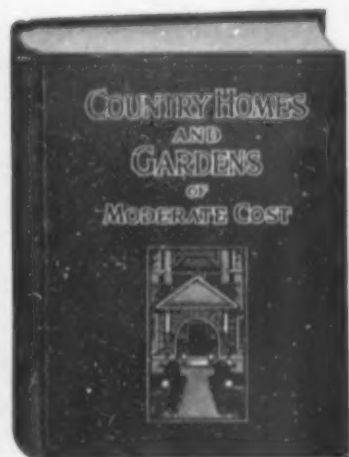
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THE FIRST ELEVATORS

ELEVATORS, or lifts, as they are called in England are now considered indispensable in high buildings, but on the European Continent they are but seldom found, even in the better hotels.

This is the more surprising since the invention originated in Central Europe. The earliest mention of the elevator is made in a letter of Napoleon I, addressed to his wife, the Archduchess Maria Louisa. He writes to her that, when in Schoenbrunn, then the summer residence of the Austrian Emperor, near Vienna, he used the *chaise volante* (flying chair) in that castle, which had been constructed for Empress Maria Theresa, to save her the annoyance of climbing up the long flight of stairs. It consisted of a small room, sumptuously furnished with hangings of red silk, and suspended by strong ropes, with counterweights, so that it could be pulled up or let down with great ease in a shaft built for the purpose about 1760. The great Corsican mentions that when he first entered the "flying chair" he was asked for his weight and that of his two companions, probably in order to employ the proper counterweights, since it was difficult for the operator to stop at the right point unless weights were about even. A similar elevator was built in the castle of Duke Charles of Lorraine about the same time, but this one was simpler, consisting only of a chair on a platform. —*Philadelphia Record*.

A FOX-HUNT FENCE

WHEN on Alleghany Street, Roxbury, recently I was rooted to the spot as I chanced to turn my head and saw seven hunting dogs racing up over a rise of land after one poor fox. In a moment I saw that the race begun was never done. Years ago when Thomas Thacher built his great Colonial house on Alleghany Street it was one of the grandest houses in town. At that time he was president of one of the railroads and was connected with the Fulton Iron Foundry in South Boston. Mr. Thacher thought it would be a fine idea to have a continual fox-hunt on his grounds and he conceived the idea of having the fence running up over the terrace in front of the conservatory represent the chase. One of the men at the foundry followed out his suggestion, and the result was the

House and Garden

most unique fence in the world. The fence is of iron painted in natural colors and consists of low running vines and branches which just brush the backs of seven hunters racing for dear life up the hill. The dogs are about five feet apart. The last dog is still a little distance from the fox, which has looked back for a moment to see how near his enemies are. *Boston Advertiser.*

TEN ACRES ENOUGH

MANY a man who has gone into business with the notion that he must have an extensive plant in order to succeed has found that he has undertaken too much. This was the experience of an Arkansas farmer, who for many years fitfully tilled a farm of 200 acres without making at any time a comfortable living. At last he sold the land to five Italian families, who took forty acres each. A Northern traveler who passed that way and was attracted by the neatness and evident prosperity of the small farms entered into conversation with one of the proprietors.

"How much land have you?" he asked.

"Forty acres," said the Italian.

"Is it all in tillage?"

"No, indeed!" exclaimed the farmer.

"Ten acres are all one man can attend to. I bought the rest for my sons."

Ten acres may seem like a small farm to most Americans, but carefully cultivated it produced for the Italian more revenue than 200 had for the previous owner.—*Youth's Companion.*

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AT a recent meeting of Walworth workingmen the following address to the millionaires of England was carried unanimously: "We, workingmen of Walworth, beg to address the millionaires of England. We have heard of the sudden death of Baron Hirsch. We have been reminded of his immense wealth. We have heard of the way in which he placed millions at the service of his poor and suffering fellowmen, and especially of his compatriots, the Jews. We beg to appeal to you as Englishmen whether you also will not use your millions for the elevation of your poor fellow-Englishmen. Many of you have acquired or increased your



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wealth in the metropolis of the world. We want to ask you whether you would not use your great resources in transforming and beautifying the poorest districts of London. We wish, for example, to remind you that this parish of St. Mary's, Newington, contains on an area of less than one square mile a population of more than 115,000. On this small patch of English soil are crowded together as many people as would form the population of many a great provincial town. And this densely crowded district is wholly without park or public space of any kind, except a small disused graveyard. We appeal to you whether the purchase of the requisite land and the gift of a public park to this poverty-stricken neighborhood would not be a fitting object for your public spirit on the lookout (as we wish it to be) for means of enriching your fellowmen. The suddenness of Baron Hirsch's end reminds you that your life, like his, is in the hands of a power which may as unexpectedly recall it in your case. Before that dread moment arrives we beg of you to make such use of your wealth as shall then afford you a solid satisfaction."—*London Standard*.

ANOTHER WREN BUILDING IN PERIL

IT is gratifying to the archaeological instinct to find that the proposals of the Trinity Brethren to pull down a fine Wren building in the East End has become one of the leading topics of the day for the London press. The London spirit is not always so vigilant or so wisely conservative as in this instance. This time it has proclaimed itself at the eleventh hour, but still when there is a chance of stopping the ruinous work. The building condemned by the Trinity Brethren has been in use as a hospital for pensioned seamen and their wives since the days of James II. It is a beautiful and most characteristic bit of architecture, yet the Trinity House thinks it may very well make way for a brewery which covets the site.

The plea of the Brethren is childish. It is that the London County Council requires that the drains shall be put in order, and that they have no funds with which to do the work. This was at first understood to mean that the building was in a thoroughly insanitary condition, and that the only practical way



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of dealing with it was to pull it down. It turns out, however, that the inspectors' demands go no farther than the expenditure of £150. If the impecunious brethren cannot find that sum out of their £300,000 a year, it is to be presented to them by public subscription.

—*The Scotsman.*

THE PANTHEON AT GUANAJUATO

GUANAJUATO is a city of Mexico built in a hollow where three gorges dip and meet. It is noted for the Pantheon and its fine buildings, built with variegated stone which seem to have all the colors of the rainbow. The Pantheon covers over ten acres of grounds, which are inclosed by walls perhaps ten feet high, and there bodies are laid in chambers, as in the vaults of other cemeteries. Below is an immense sub-cemetery, where the bones are carried at the expiration of the chamber leases, or when nothing remains of the dead but whitened bones. A winding stairway descends into this great charnel-house, which is nearly 900 feet long, twenty feet wide and more than twenty feet high. The bones and skulls of over 30,000 Mexicans are piled up at either end of this "storehouse," indiscriminately without reference to ownership. The Pantheon was at one time said by archæologists to contain the tombs of kings, but without doubt the notion of burial in caverns was taken from the historical facts surrounding the catacombs beneath the basilicas in Rome, the city of traditions and noble men.—*Providence Journal.*

A COSTLY OPERATING ROOM

THERE is probably no costlier operating room in the world than that of the hospital recently opened in London. The room is made of marble, so as to prevent any accumulation of dust. It has a tessellated floor of Terazzo marble, and the walls are lined with Sicilian marble. Electric heating makes it possible to obtain any desired temperature, and noiseless fans provide ventilation. That the patient may not be frightened by the instruments used in the operation and the presence of so many physicians and medical students there is an anteroom to the operating hall where the patient is put under the anæsthetic.—*New York Tribune.*



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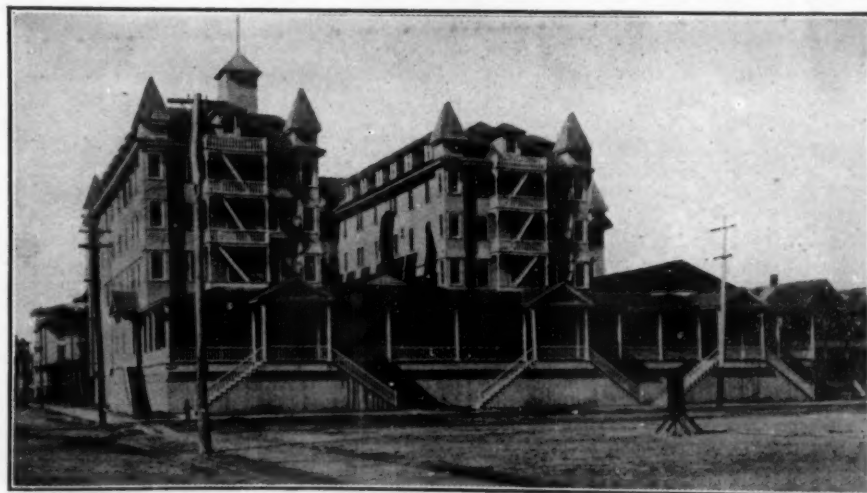
An interesting feature of the book is the large number of illustrations made from artistic photographs, all of which have been contributed by amateur photographers. It contains nearly 200 illustrations of views or incidents in Funchal, Granada, Algiers, Malta, Athens, Constantinople, Jerusalem, Cairo, Luxor, Naples, and Nice, reproduced from unpublished photographs. They enable the reader to see not only the historic places and ruins, the wonders of these Oriental lands, but also the people themselves in their various pursuits, giving to the book the very atmosphere of the countries described.

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LORD LEIGHTON'S HOUSE

THERE is thought to be some probability that the house of the late Lord Leighton in Holland Park Road, London, will pass into the control of the Kensington Vestry and be preserved as a permanent art center. The special committee appointed by the local authority consider that it might easily form the center of a school of art in the widest sense. Students of form and composition would have a collection of the work and methods of Lord Leighton for their careful examination, and the large studio might be used for art lectures, musical performances, or dramatic studies.—*New York Evening Post*.

TOBACCO GROWN IN CANADA

"SOUNDS funny to hear of tobacco being grown in Canada, doesn't it?" said W. J. Clancy of Toronto. "Not so much perhaps to Wisconsin people, who know that it is grown in this State, where the mercury frequently goes out of sight, but the average American thinks of the waving palms of the tropics as soon as tobacco culture is mentioned. It is a fact, however, that the weed is now grown with great success in Ontario and other provinces in the eastern part of the Dominion. So great have been the returns in fact that many farmers are giving up wheat growing and are planting tobacco in their fields."—*Milwaukee Sentinel*.

PLANTS THAT TAKE PILLS

A VERY large and sturdy orange tree was growing in a small pot. "If that tree," said the florist, "didn't take pills it would require a pot as big as a bathtub to grow in. But it takes pills like a hypochondriac. Chemists, agricultural experts, make plant pills—pills no bigger than chestnuts that contain sustenance for six months, a kind of tabloid food. These chemists analyze a plant's ash and make pills of the constituent salts. The pills, inclosed in a metal cover, are buried in the earth at the plant's roots, and the salts gradually dissolve and diffuse through the metal, giving the plants day by day the sustenance that they require. Pills are also applied to weak, sickly plants, which they help wonderfully."



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THOMAS HARDY AS AN ARCHITECT

MR. THOMAS HARDY, we are told, early achieved some distinction in his first profession of architect. The Royal Institute of British Architects gave him its silver medal in 1863 for an essay on "The Application of Coloured Bricks and Terra-Cotta to Modern Architecture." An English commentator says of him in that period:

"Mr. Hardy appears in his early days to have assisted in the restoration of several churches in his native county, of which he has repented in later years, if we may judge from his writings. His novel 'A Pair of Blue Eyes' (1873) deals with the mischievous effects of the 'craze for indiscriminate church restoration' which was then at its height; and in one of his Wessex poems, 'The Levelled Churchyard,' he prays:

"From restorations of Thy fane,
From smoothings of Thy sward,
From zealous Churchmen's pick and plane,
Deliver us, O Lord! Amen!"

—*New York Tribune.*

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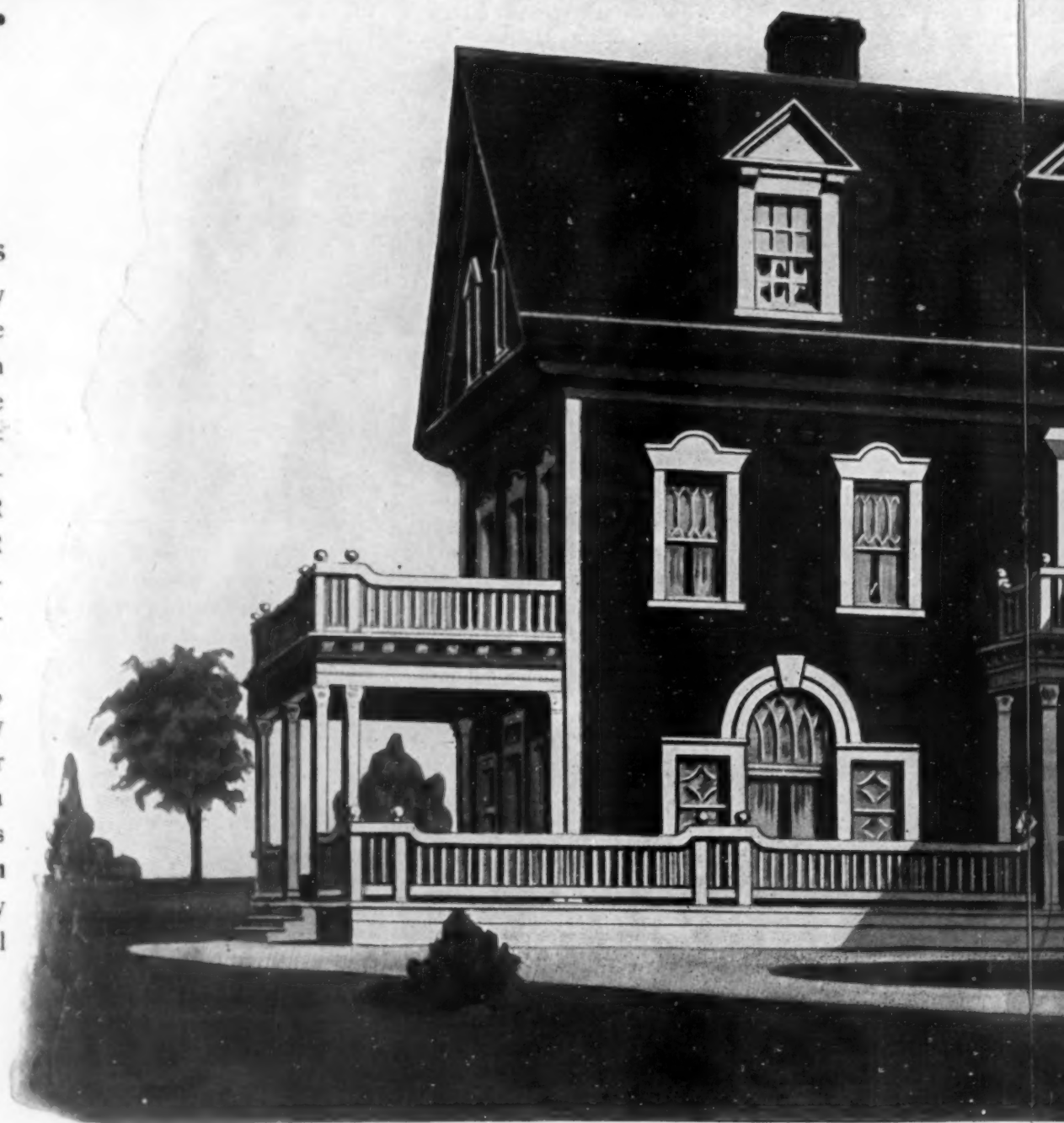
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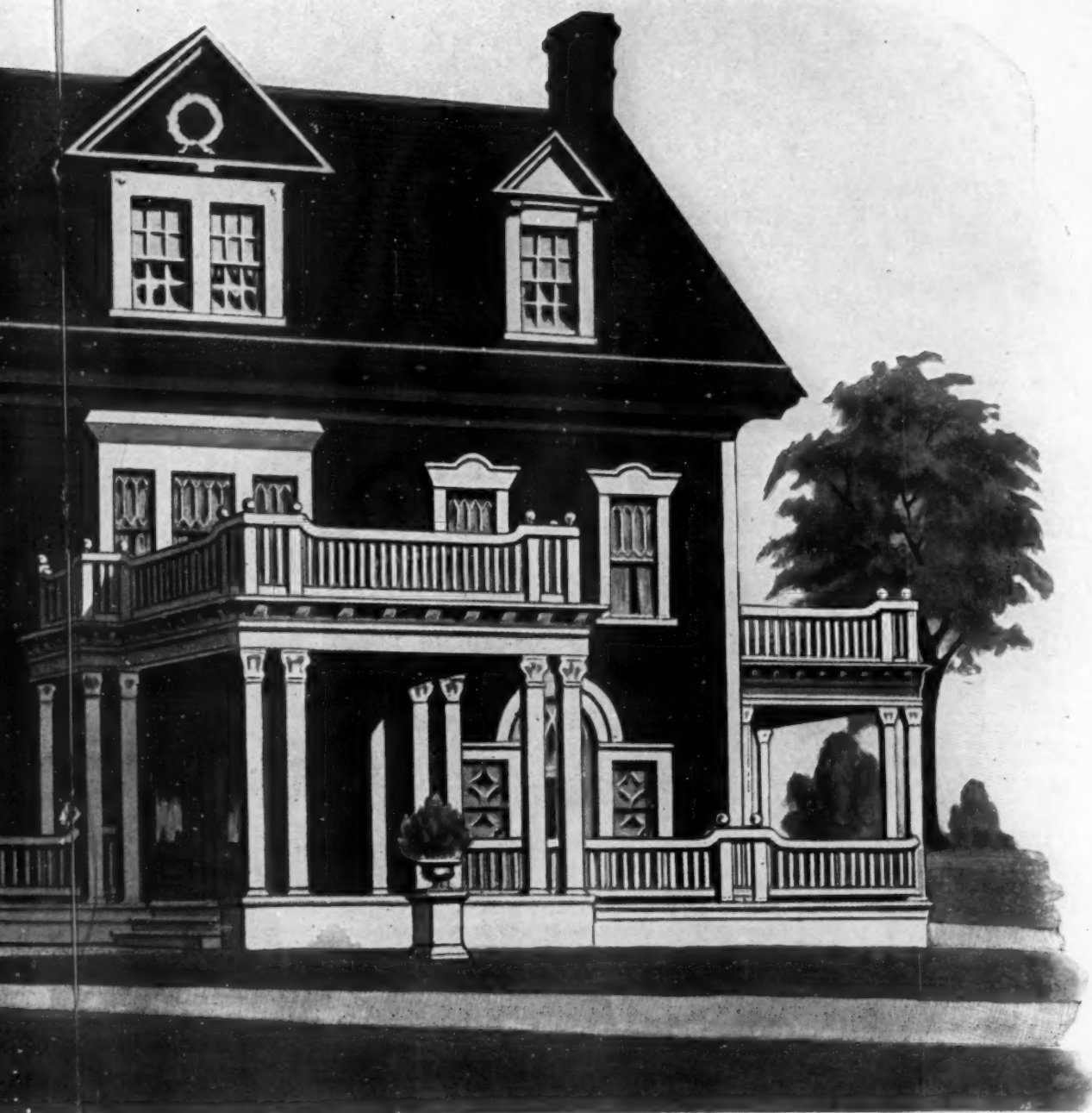
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