

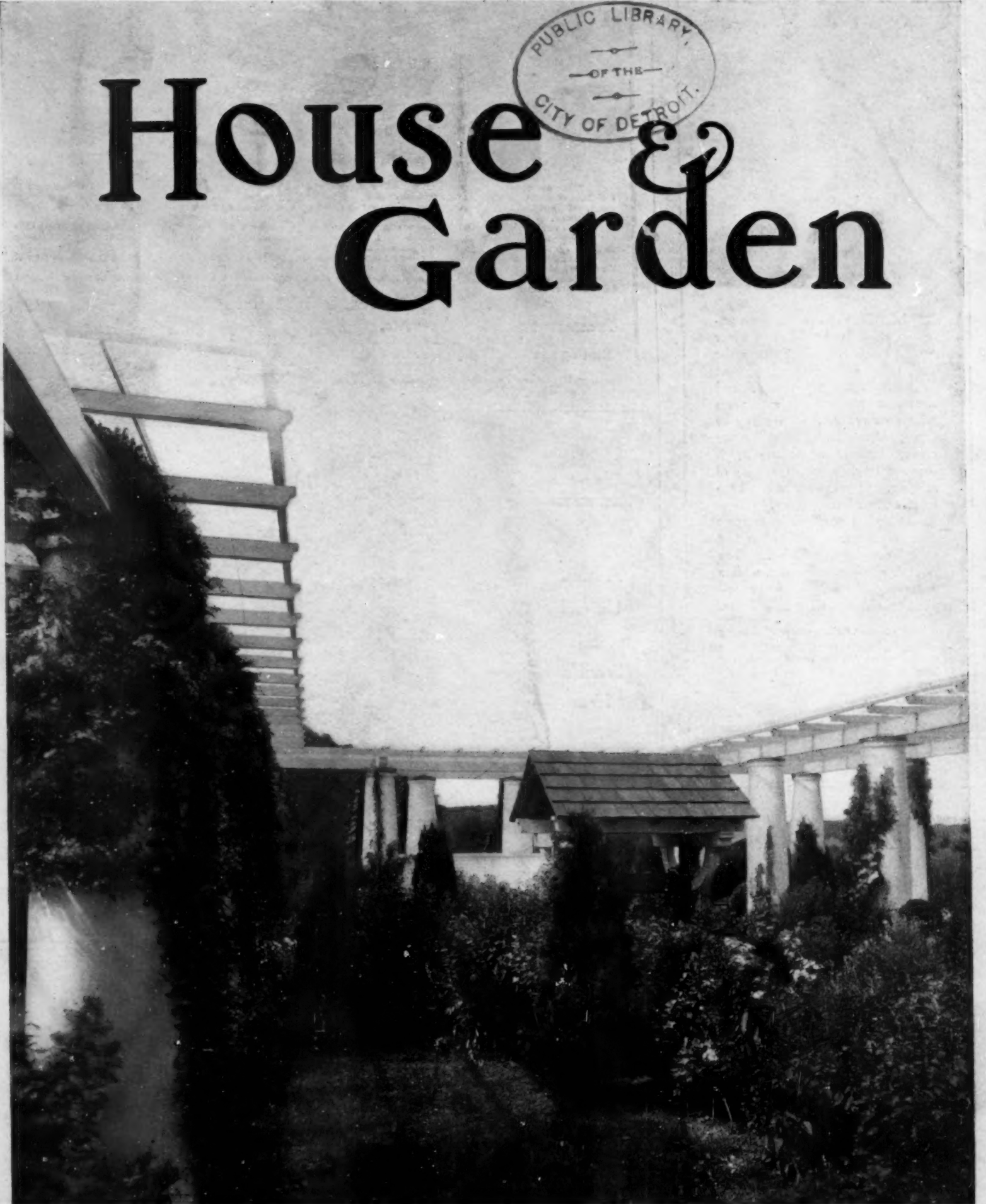
Sharsted Court—Honourable Amalia Sackville West.
Margaret Greenleaf. Charles Mulford Robinson John Molitor.

VOL. X

JULY, 1906

No. 1

House & Garden



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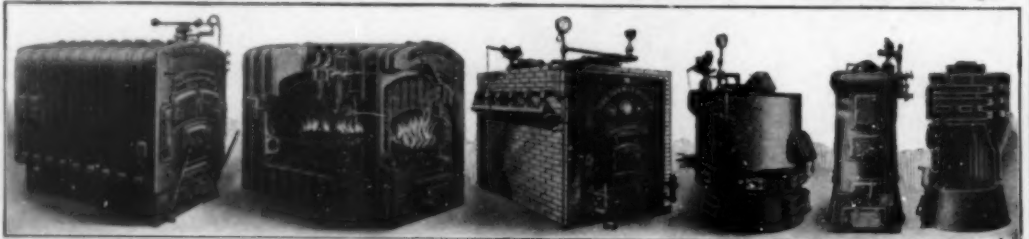
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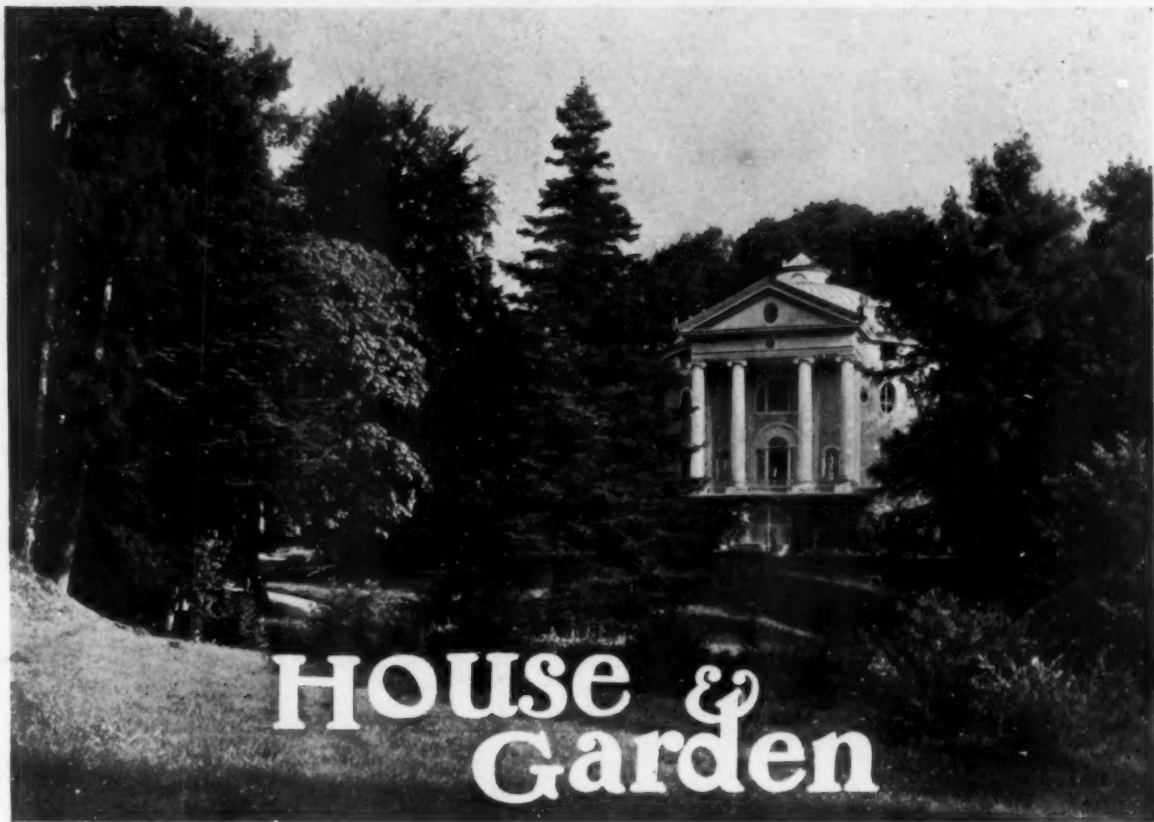
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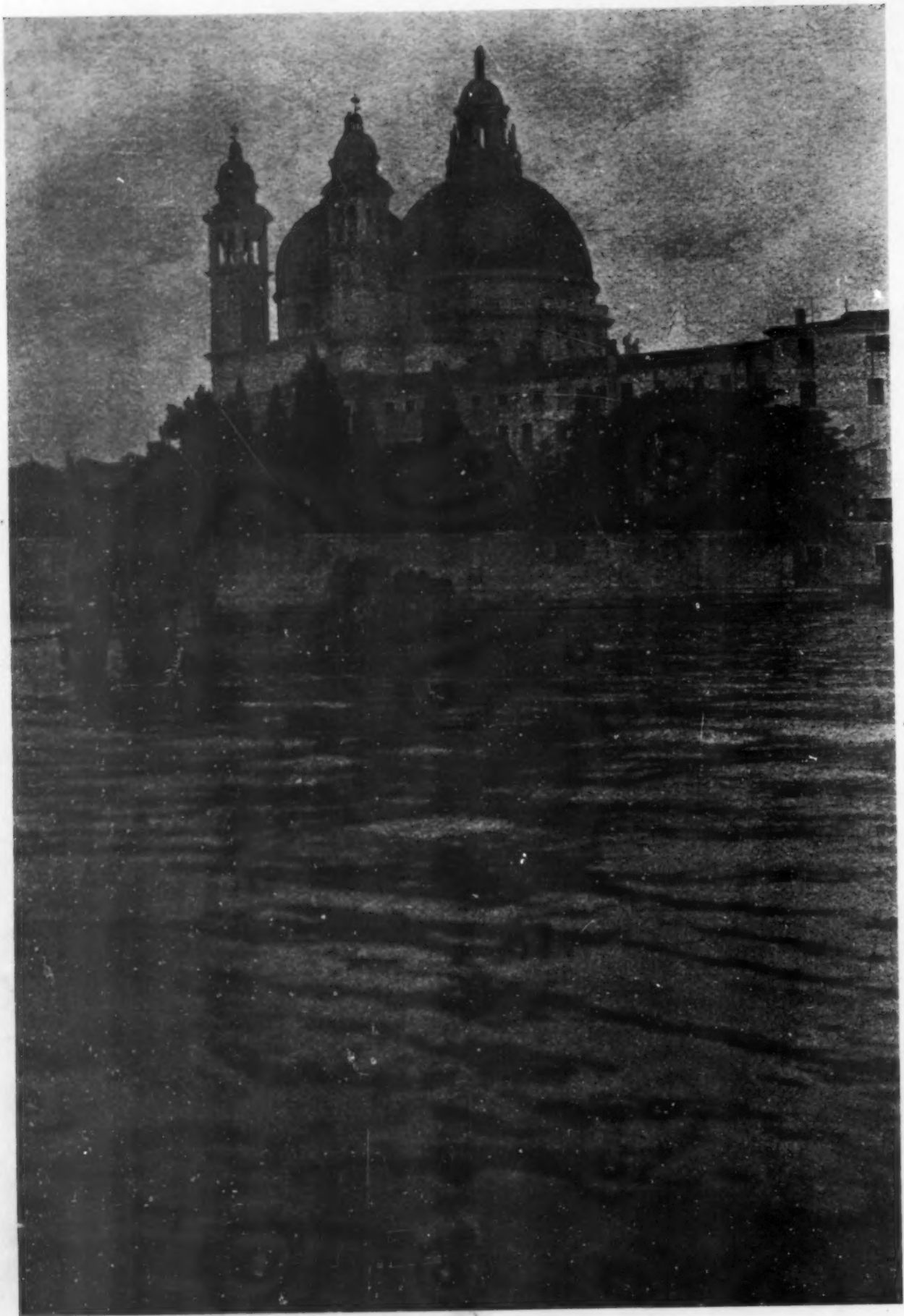
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SANTA MARIA DELLA SALUTE—VENICE

House and Garden

VOL. X

JULY, 1906

No. 1

FREDERICK LAW OLMSTED AND HIS WORK

IV. FRANKLIN PARK, BOSTON, MASS.

BY JOHN NOLEN

Photographs by Thomas W. Sears

THIS account of Franklin Park, Boston, is intended to illustrate some of the more essential principles of landscape design. It will therefore consider, as in the preceding studies of this series, the pre-existing conditions, the essential purposes of the design, and the means employed for realizing those purposes. The first point of importance was the selection of the site. The Boston Park Commissioners set down four considerations that should control such selection. (1) Accessibility for all classes of citizens by walking, driving, riding, or by means of cars. (2) Economy, or the selection, so far as practicable of such lands as were not income producing property, and would least disturb the natural growth of the city,—lands, moreover, which would become relatively nearer the centre of population in future years. (3) Adaptability, or the selection of land possessing in the



BRIDGE OVER SCARBORO POND. AN ILLUSTRATION OF APPROPRIATE CONSTRUCTION ADDING AND NOT DETRACTING FROM THE SCENE

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VIEW OF THE BLUE HILLS FROM HAGBORNE HILL

greatest degree the natural physical characteristics necessary for park purposes, and requiring the least expenditure for subsequent development. (4) Sanitary advantages, or the selection of such lands as would probably become unhealthy if neglected or built upon.

In general these considerations are sound and yet there is danger that some of them may be mis-

understood or over emphasized, and so stand in the way of the best selection of the people's pleasure grounds. That the site should be easily accessible cannot be questioned, for upon its accessibility depends to a great degree its use, and upon its use, its value. As a matter of fact, compared with other means of recreation and education for the general public, parks are usually very inaccessible. This is due partly to their nature and requirements, and partly to the other considerations which have controlled the selection of sites. The first of these is economy. Communities like individuals avoid expense. But as in both cases there may be extravagance, so in both there may be false economy. For schools, libraries, and art museums the public money is unhesitatingly spent in a manner likely to serve the aims of those institutions, but parks are too often expected to pay for themselves. New York City has had a costly experience in

park making, and yet it is said with authority that the city's outlay for parks has had the effect of reducing rather than increasing taxation. This is as unusual as it is welcome in cities' activities, yet might it not be a mistake to aim for it too definitely? Directly connected with this question of economy is the selection of sites that will not disturb the business of the city. This view assumes that the



"THE COUNTRY PARK," THE DOMINANT FEATURE OF THE DESIGN, OCCUPYING 334 ACRES OF THE TOTAL 527

Frederick Law Olmsted and His Work

making of money is or should be the main object of life, whereas human welfare is the real object. The former object pursued too relentlessly may defeat its own purpose; the latter followed intelligently often results in the greater increase of wealth—although that is not necessary for its justification. The third point is adaptability. This is sound and too often neglected, but with the increase of wealth and the growth of human knowledge and power it tends to become relatively less and less important. The fourth point, the selection of a site that is or might become unhealthy, is much like the point of economy. It is desirable, but might often conflict with what otherwise would be the wisest action.

Although we agree that these four points are valid, they must be followed with discretion, and after all they leave unanswered the concrete question of the site to be chosen. A wise choice depends not upon abstract principles but upon an accurate estimate of the relative advantages of alternative sites. Three sites were presented for serious consideration: (1) Parker Hill; (2) the property east of Chestnut Hill Avenue in Brighton; and (3) the old West Roxbury Park with some additional land adjoining it. It seems reasonably certain that neither of the first two properties was comparable for the purposes of a "country park" to the property that was finally selected in West Roxbury, and later named Franklin Park in honor of Benjamin Franklin.



THE SHEEP IN THE COUNTRY PARK—AT ONCE A SOURCE OF ECONOMIC MAINTENANCE AND OF BEAUTY



ANOTHER VIEW IN "THE WILDERNESS" SHOWING ITS NATURAL CHARACTERISTICS

In the opinion of Frederick Law Olmsted, the landscape architect of Franklin Park, the site was selected discriminately. To him it seemed peculiarly well adapted to the purposes of rural recreation, to be reasonable in cost and as accessible as any other available site. This conviction he expresses again and again. One illustration will suffice. "It is," he says, "a singularly complete and perfect example of scenery which is perhaps the most soothing in its influence on mankind of any presented by nature. A man weary of town conditions might travel hundreds of miles through the country without finding one more so." It is, to describe it in a few words, a stony upland pasture, with some interesting ground surfaces, in parts well wooded, rocky and picturesque. It is so situated that the sights and sounds of the city can be almost excluded and at the same time it possesses elevations that command the beauty of the surrounding country including many fine views of the Blue Hills. It has much of the sylvan grace that is idealized by such landscape painters as Claude Lorraine, Constable and Corot. On one point only can the wisdom of the site selected be doubted, and that doubt arises more from experience subsequent to the establishment of the park than from anything that could have been foreseen at the time of its selection. Franklin Park is not as much used as its designer hoped and expected it to be. Unfortunately no definite facts as to its use can be given because no records of attendance are kept. But it is generally known and accepted that the use of the park is not really great

House and Garden

except in summer and then it is largely for games. In explanation many reasons may be given. One is unquestionably its inaccessibility. It is more distant from the densely settled residence sections than is Fairmount Park in Philadelphia, Central Park in New York, and the parks of other large cities in this country and Europe. This remote position no doubt lessens its present use and value.

Mr. Olmsted's reports and correspondence are explicit as to the fundamental purpose of Franklin Park. "The prime object" he says, "will be to present favorably to public enjoyment a body of rural and sylvan scenery, large in scale, simple and tranquil in character, and in contrast and as a foil to this, passages of a wild, rugged, picturesque and forest-like aspect.

It is desirable that the larger part of the park should be of such character that it can easily be kept in good order and sustain its design without great expense, and that for this purpose it should have less of a garden-like and more of a distinctly park and forest-like character than is now generally attempted in American parks." Again: "The only justification of the cost of a large park near a growing city is the necessity of spaciousness to the production of rural scenery." This clear recognition that attractive and consistent rural scenery is the essential end and purpose of a large park was new. Mr. Olmsted himself first presented it. To him, therefore, belongs the credit for an original, sound and far-reaching idea, an idea that he had to reiterate again and again and bravely defend. The one serious difficulty attached to this idea he also appreciated, as the following quotation shows: "There is simply the difficulty connected with it of reconciling the

necessary apparatus of public use with the requirement of consistency and harmony of expression, and of making such apparatus sufficiently modest and unobtrusive."

As the provision of simple rural scenery, then, is the main object and controlling purpose of a "country park," it is worth while to examine the ways in which such scenery gives pleasure. There are at least four ways: (1) The spontaneous, unreflecting happiness that all unsophisticated persons feel in free open-air life. This happiness is largely but not entirely physical. It was well expressed by Oliver Wendell Holmes in his speech at Faneuil Hall in 1876 when public sentiment in Boston in favor of public

parks was being aroused. He said: "We can and we must secure for our citizens the influences of unroofed and unwall'd nature—air, light, space for exercise and recreation, the natural birthright of mankind." (2) The satisfaction that comes from the correspondence (fancied or real) in Nature with our own moods, a correspondence that enables us to see all things in sympathy with our own feelings. In Coleridge's Ode to Dejection we find this view of Nature condensed into a single stanza. He says that in our contact with the outward world:

"We receive but what we give;
And in our life alone does Nature
live,
Ours is the wedding garment,
ours the shroud."

(3) The pleasure we take in nature for herself, a keen satisfaction in her beauty and wonder as an objective thing, considered quite apart from man. This is represented by the current phrase "nature for her own sake." (4) The joy obtained from entering into the life and movement of nature



The Overlook from the Playstead. Contrast with the Refectory. Its architecture is such that it harmonizes perfectly with its natural and picturesque surroundings



The Refectory—a huge structure of yellow brick and terra-cotta, conspicuous beyond excuse, and altogether inharmonious with its environment

Frederick Law Olmsted and His Work

by a kind of imaginative sympathy which enables us to understand and appreciate the wonderful analogies that exist between the natural and the spiritual worlds. In this way scenery appears to give a sense of reality to life, to become a relief, a resource, and a never ending source of joy. This last and most complete influence of nature finds its best expression, perhaps, in the poetry of Wordsworth, especially in such poems as "The Prelude," "Ode on Intimations of Immortality," "Expostulation and Reply," and "The Tables Turned." In all such expressions and interpretations as these nature is "a window through which one may look into Infinitude itself."

Unquestionably people vary in their susceptibility to nature, in the degree in which nature affects and satisfies them. And yet it may be reasonably affirmed that the appeal is universal and that practically every human being responds in some measure to the influence of nature in one or more of the above mentioned ways. A wonderful adaptation appears to exist between the mind of man and the external world; these two phases of life answer to each other; both seem rooted in one intelligence which embraces and upholds nature and man. Furthermore the influence of nature is in nowise limited to the scenes or the visual compositions. To these we must add the "effects," the fleeting impressions that painters paint and poets describe and all of us in the varying

degree of our sensitiveness enjoy,—the effects of the dawn, the sunset, the clouds, the various and beautiful appearances that spring, summer, autumn and winter present, and innumerable other out-door effects.

The conclusions from this brief consideration of the ways in which scenery gives pleasure are: (1) That although the pleasure to be obtained from nature is intangible, it is nevertheless very real; (2) that although the pleasure varies with individuals (here, as elsewhere, what we get depends largely upon what we bring), the appeal is universal; (3) that the pleasure obtainable from such scenery as Franklin Park could furnish is of a kind to refresh city people and to fit them for their life and work. Therefore it would seem that the provision of rural scenery for the people of Boston is a proper and adequate purpose for the selection and creation of a "country park."

The main purpose of Franklin Park being agreed upon and the site selected, it became the responsibility of the landscape architect to fix the boundaries of the park, divide the ground for its various purposes, locate the roads and paths, outline the planting and the treatment of the existing vegetation, and make or secure satisfactory plans for the necessary buildings; in other words, to design the park. And the design if successful must mani-



THE TENNIS COURTS IN ELLICOTT DALE

House and Garden



TYPICAL ARRANGEMENT OF ROADS AND PATHS

fest a nice regard to its use, its beauty and its cost. The ideal, then, is the greatest possible comfort and convenience in use, the minimum of cost, and the maximum of appropriate and consistent beauty.

The question of boundaries presented no very serious difficulties. In the main those of the old West Roxbury Park were adopted. They do not conflict with the topography and, with one exception, they permit of a suitable boundary road of easy grade to separate the park from adjacent private property.

In nothing, perhaps, has Mr. Olmsted shown greater skill as a landscape architect than in dividing a tract of land into units each peculiarly suitable for its purpose. This ability is well illustrated in the design of all his parks but in none better than in Franklin Park. His scheme provided for eleven sub-divisions as shown in the key plan for Franklin Park, which is here reproduced. They were: The Country Park, The Playstead, The Greeting, The Music Court, The Little Folks' Fair, The Deer Park, The Refectory, Sargent's Field, Long Crouch Woods, The Steading, and The Nursery. Of these main diversions, four essential features—The Greeting, The Music Court, The Little Folks' Fair and the Deer Park—were never executed. For comparison see plan of Franklin Park as it is to-day.

The Country Park proper is, of course, the dominant feature of the design, occupying 334 acres of the total 527. The essential purpose of the whole park here reaches its main expression. The site contains several large areas of turf; in most parts it is rugged, everywhere undulating. It was well suited by nature for the use to which it has been put. Its original character and beauty have been preserved and enhanced and nothing inharmonious or incongruous has been introduced. The scenery is con-

sistent throughout. It comprises two main parts, the open, central meadow, and the surrounding woodland or "Wilderness," mainly to the west and northwest. These two parts have each their appropriate beauty and each adds to the interest of the other.

An important feature of the Country Park is the view from the more elevated points—Scarboro Hill, (El. 156 ft.), Schoolmaster's Hill (El. 162 ft.) and Hagborne Hill (El. 168 ft.). These hills, especially Schoolmaster's, command the broadest and quietest pastoral scenery that

the park contains, and they also furnish points from which to enjoy the views outside the park, notably that of the Blue Hills in Milton, six miles distant. The preservation of this view to the people of Boston is one of the finest achievements of the maker of Franklin Park.

The success of the "Country Park" is due as much to what has been excluded as to what has been included. It was Mr. Olmsted's intention that nothing should be built or planted in it simply as a decorative feature, and that from no part of it should anything be visible except rock and turf and trees, and these only in harmonious composition with the "Country Park" itself. With the exception of the Refectory and the occasional glimpses of buildings outside the park, this intention has had already reasonable realization.

The Playstead is a turf field thirty acres in area. It occupies the most nearly flat ground on the property at the north corner, separated from Seaver Street by the Long Crouch Woods and from Sigourney Street by a border plantation. It is designed as its name indicates for play, for athletic recreation. To see it in use is to be convinced of its value. For the children of Boston have in this green field a perfect playground and the fact that it is surrounded by beautiful scenery adds greatly to its value. It is not natural that the normal child should be too conscious of the beauty about him, but it is of great importance to his development that it should be there. In addition to the Playstead, ample opportunities for tennis playing are afforded in Ellicott Dale, where over a hundred courts are free for public enjoyment. The Country Park itself is used in season for golf, forty thousand players patronizing it in a recent year. And even in the winter it is utilized for wholesome sport, facilities for tobogganing and curling being provided.

Frederick Law Olmsted and His Work

At the west or southwest of the Playstead, covering a barren ledge, is "The Overlook," a huge structure that serves as a shelter and furnishes dressing rooms, lavatories and other facilities for players. Its main storey is built of boulders from the Playstead and its architecture is such that it harmonizes perfectly with its natural and picturesque surroundings. Mr. Olmsted outlined for the architects its plan and appearance, and his suggestions were successfully followed.

In striking contrast with the Playstead and the Overlook is the third division of the design,—The Refectory. For this division the hill (El. 166 ft.) at the eastern side of the ground near Blue Hill Avenue was used. The building erected was to furnish the principal place in the park for refreshments, which, weather permitting, were to be served out-of-doors under a large vine-clad trellis. Here we come to partial failure, both as to the character of the building and its use. As to the character of the building, Mr. Olmsted had in mind one of stone resembling the simple antecedent types out of which Moorish architecture has been developed. He speaks in his correspondence of having visited such houses in Eastern Mexico. In plan and in its main conceptions the building is perhaps not radically unlike what Mr. Olmsted proposed, and yet one cannot look upon this great structure of yellow brick and terra-cotta, conspicuous beyond excuse, and altogether inharmonious with its environment, without realizing how



PATH AND DRINKING FOUNTAIN NEAR THE OVERLOOK

easy it is to follow what appears to be the letter of a master's design and fail utterly to catch his spirit.

Equally regrettable is the Refectory's failure as a restaurant. For a few years it was conducted as such, then closed, and now the building is used as a branch of the Public Library. The question at once arises, why did it fail? In the public parks of other cities, Detroit, Philadelphia, Brooklyn and New York, restaurants similar in character are successful. Three explanations have been given: (1) that the lessee was not capable; (2) that to receive sufficient patronage, such a restaurant must have at

least beer as well as other drink and food for sale; (3) that the people of Boston have not generally the habit of eating out-of-doors. These explanations seem inadequate. Before discontinuing such a feature of a park intended for public use, a park that should do everything that is proper to attract people, it would seem that further experiments should have been made.

The roads and paths of Franklin Park deserve high praise. They go where they are wanted, they are properly built, and they look well, and this is the whole philosophy of roads. In all there are seven miles of driveways, fourteen miles of walks, and one mile of riding pad. The circuit drive at no point is steeper than 1 in 25, the branch

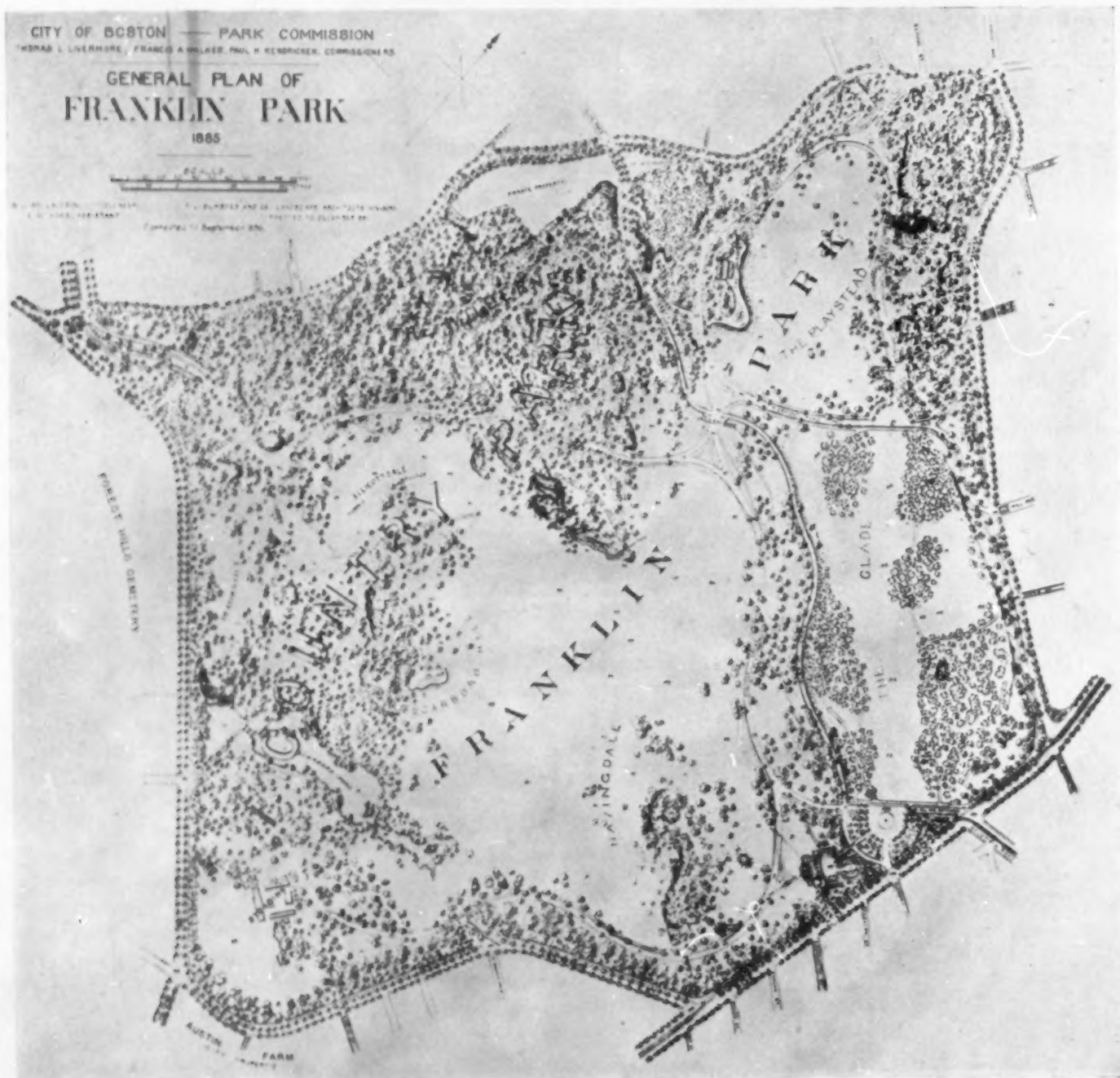


A FOOT-PATH IN FRANKLIN PARK SHOWING THE CHARACTER OF THE BORDERING PLANTATIONS

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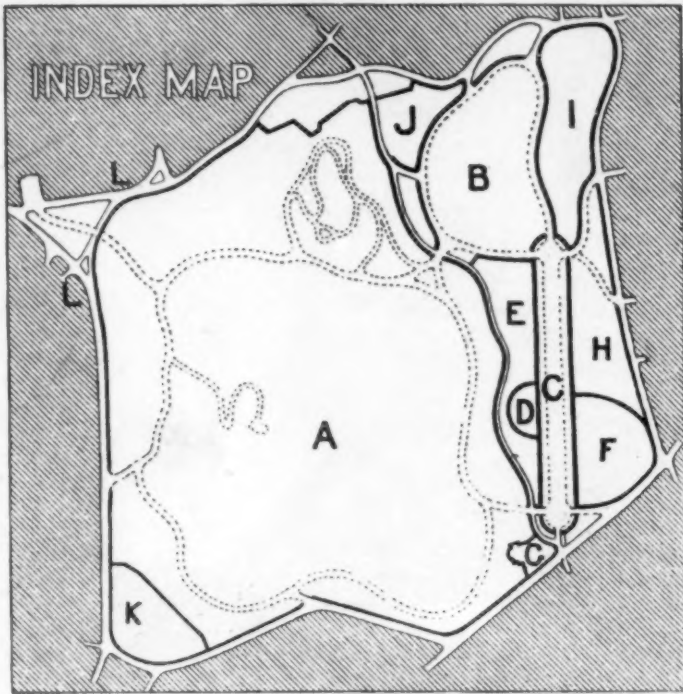
drives 1 in 16. The roads are everywhere wide enough for their purpose, nothing more. The public has been found not to like a broad drive and anything in the nature of a speedway ought of course, to be outside a country park. It should be noted that the roads and walks of Franklin Park are not designed for set scenes or striking landscape effects, but for a steady enjoyment of the average scenery that the park provides. As with roads, so with foot paths and entrances. Unnecessary ones have been avoided. All entrances, by wheel or foot, are at points offering natural facilities, all are on remarkably easy grades.

In considering the vegetation or planting of Franklin Park four points are to be briefly referred to: (1) the supreme value of the woods; (2) the need for consistency; (3) the importance of maintenance; (4) the increase in beauty with age. Mr. Olmsted says in his report that the value of a park depends mainly upon the disposition and quality of its woods and the relation of its woods to other natural features. The old West Roxbury Park possessed much noble woodland which has been effectively cared for and improved. In vegetation perhaps more than in other features of a park, there is the temptation and danger to depart from consistency. It is natural to



GENERAL PLAN OF FRANKLIN PARK AS IT IS TO-DAY

Frederick Law Olmsted and His Work



KEY PLAN OF FRANKLIN PARK AS ORIGINALLY
DESIGNED BY MR. OLMSTED

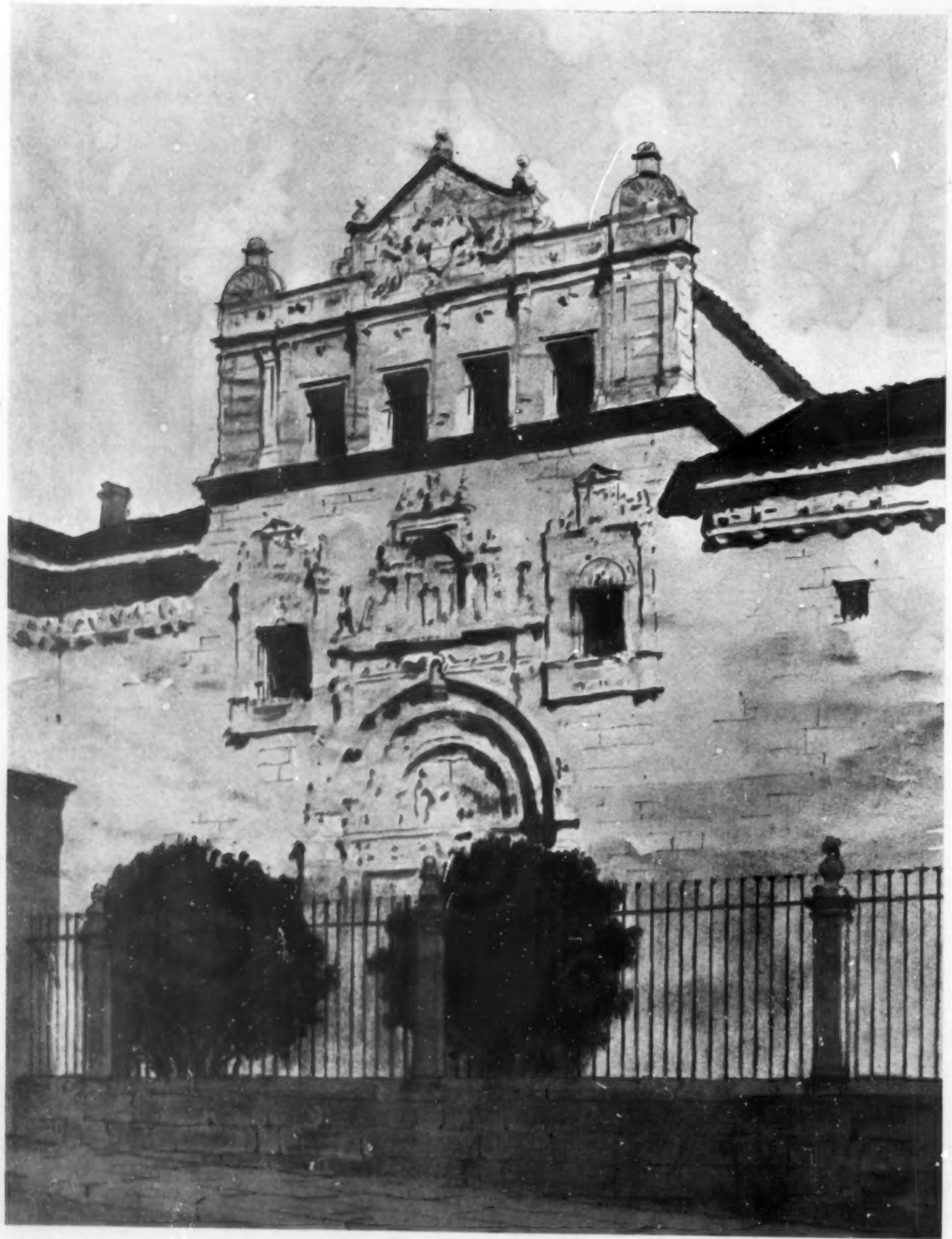
- | | |
|--------------------------|---------------------|
| A The Country Park | F The Deer Park |
| B The Playstead | G Refectory Hill |
| C The Greeting | H Sargent's Field |
| D The Music Court | I Long Crouch Woods |
| E The Little Folks' Fair | J The Steading |
| K The Nursery | |

think of the beauty of a tree or shrub for itself and it is very easily introduced. Therefore it is not surprising that exotic and inappropriate plants have sometimes been used, but the mistake was soon corrected. In the main not only have the right plants been used, but enterprise and initiative have been displayed in discovering native plants the beauty of which was hitherto generally unknown.

The beauty of vegetation is not like that of buildings, fixed. It is constantly changing for better or worse; it depends in a large measure upon maintenance. But given proper maintenance the whole tendency is to improve with age, and this tendency continues indefinitely. Franklin Park is not one-quarter grown yet. It will take perhaps a hundred years to realize its designer's grand intentions.

If we are to make a significant estimate of Franklin Park, we must return to its relation to humanity, for, as Mr. Olmsted says, "the chief end of a large park is an effect on the human organism by an action of what it presents to view, which action,

like that of music, is of a kind that goes back of thought and cannot fully be given the form of words. But if we wish to influence human beings we must be practical; we must attract them; we must at least recognize their relatively cruder interests." It has already been stated that the appeal of scenery is no less real because subtle. But it is subtle. Moreover it is not to be sought too consciously. In this respect it is much like happiness itself which escapes if we make it the end of our seeking. Therefore, the success of a park will depend upon meeting the natural, wholesome human appetites and desires that are not in direct conflict with the purposes of public parks. A public park must, of course, supply convenient "ways of going" in drives and walks; also shelters and opportunities for recreation. These Franklin Park has. Should it not also have the other features that its designer planned for it,—zoological gardens, Little Folks' Fair, Music Court, a promenade or Meeting Ground of the Alameda type where people may gather together, and restaurants, lunch places, and dairies in variety? Mr. Olmsted's sane and complete design has been only partially realized in execution and in this fact more than in any other, I believe, is to be found the explanation of the inadequate use of Franklin Park. Objection may be made to these features on the ground of expense. But is the alternative less expensive? Franklin Park has already cost the city of Boston four million dollars, about one-quarter of the total cost of the Boston Park System. Is it as it stands to-day one-quarter as serviceable as the other parks, parkways and play-grounds all put together? Action must depend somewhat on the answer to this question. There is an extravagant holding back as well as giving out. Franklin Park has a large and varied service to perform or its expense is not justified. To arrest disease and assist invalids to recovery, to bring constant refreshment to housekeeping women, to fit men for their daily work, to furnish children with play opportunity amid an ennobling environment, and with all these services, to give nature a chance to influence man and man an opportunity to draw inspiration from nature,—to accomplish these results Franklin Park should be completed as Mr. Olmsted planned it to be. In few other ways could the people of his adopted city meet so well the debt that they owe to the creative mind of Frederick Law Olmsted, who twenty years ago conceived a design so practical, so complete, so perfect.



ENTRANCE DOORWAY TO THE HOSPITAL OF SANTA CRUZ

TOLEDO

By JOHN MOLITOR

With Illustrations from Sketches by the Author

ANOTHER generation and man with his railway congresses may make the world a neighborhood! A great thing, no doubt, for man's practical needs; but where then will be the romance of travel in foreign lands, where then the veil of mystery that beautifies the distant landscape? Even now we are a little wearied by the flock of sheep that follow the line of the railroad.

But not yet has the charm all gone. There is one country to which our thoughts turn in the same spirit of enjoyment with which we read Irving's Alhambra in our youthful days. There the morning mist has not quite dried in the garish day of publicity. It is good to dwell upon the days I spent in Spain as a travelling student—having six of these precious days in which to study Toledo, that uniquely picturesque city enthroned upon the rocks, twenty-four hundred feet above the sea.

At its feet the river Tagus surges through a chasm in the granite hills, almost completely girdling the city. From the plain below one sees nothing but walls and towers; the houses are hidden, the aspect of the city is steep, bare, shaggy—not a human being to be seen.

From the railroad station to the city is a steep ascent. This my travelling companion and I made on top of a coach drawn by six mules. Driven with amazing speed, the cries of the driver and his cracking whip, with the lurching of the vehicle over the stony road, made us feel as though we were taking Toledo by storm, with a mediæval flavor to the adventure. Crossing the famous bridge of Alcantara, with its Moorish tower, we saw on all sides high stone walls and precipitous rocks: half way up the road passes through the beautiful Puerta del Sol, the Gateway of the Sun, built by the Moors when



VIEW OF THE TERRACED HOUSES AS ONE ENTERS THE CITY



CHURCH ON THE OUTSKIRTS OF THE CITY



THE PUERTA DEL SOL



SOME OF THE SIMPLER ELEMENTS OF SPANISH ARCHITECTURE

Toledo

Toledo was their northern stronghold. The horseshoe arch through which one enters is surrounded by rough rubble stonework, which in the upper part runs into the beautiful interlacing patterns in brick, so characteristic of the Moorish work. Above are little projecting oriels, through which the defenders dropped hot lead or burning pitch down upon the besiegers' heads. Capped by its splendid outline of crenelated battlements, it takes us vividly back to the days when the Moors were not a myth, but a world power.

Finally, clattering through the Plaza de Zocodover, we were welcomed to the Fonda de Imperial by its proprietor, where we enjoyed Spanish cooking at the rate of ten pesetas per day. After dinner we sallied forth, sketching paraphernalia in hand, ready for work. The city is a perfect labyrinth of streets, blind alleys, narrow winding lanes as steep as a flight of steps, and in which one breathes the damp tomb-like air that is at first refreshing to one coming from under the hot rays of the sun. Not fortunate this first afternoon in our choice of a subject, we enjoyed looking about us, receiving impressions in a general way. A laughing crowd of natives attracted our attention, and we were as much amused as the rest, at the two masquerading as an English tourist and his wife. The man in a loud tweed suit, with a camera slung over his shoulder; the woman in a rough tourist rig, with a bedraggled effect to her whole costume, walked along entering shops, prying into things, asking all sorts of questions, to which when answered they replied, "*I do not understand.*"

Ready for bed after a supper of particularly good fish and its accompaniments, we found our bedroom (on the ground floor) faced the street, the large window having an iron grille. We asked the next day for a more retired room, and were given one in the rear with walls about fifteen feet high, having small windows ten feet up. 'Tis thus the Spaniard gains his reputation for hospitality; he is dignified, certainly, but always equal to the occasion.

This being Sunday, we saw something of the church side of life: as one ought certainly to experi-



A SECULARIZED CHURCH

ence the religious atmosphere in a city which legend credits with having at one time possessed one hundred and ten churches. We visited first the Cathedral. Its architecture is Gothic, with good detail; its interior exceedingly impressive, satisfying one's idea of what a sanctuary ought to be. The cloister garth has been quite overgrown with plants and shrubs, with luxuriant vines growing up over the tracery and iron grilles in the cloister arches: most charming in effect!

House and Garden



CHAPEL OF THE SANTA CRUZ HOSPITAL

Spanish Gothic work is all imitative, the only distinct Spanish feature about the churches being in the plan. The church is designed primarily for the clergy, and they occupy not only the portion east of the intersection, but a large space extending into the nave of the church called the choir, or *coro*. This is separated from the body of the building by most elaborate wrought iron screens. The backs of the choir seats, stalls and altars, are thus presented to the view of the congregation, and are most elaborately carved and decorated. The people gather during the services around these magnificent grilles, through which they view the service. In the elaboration of the choir enclosure Spanish architects are seen at their best; nearly all are worthy of study.

In the Cathedral is the chapel where the Mozarabic ritual has been performed daily since the great Cardinal Ximenes, then Archbishop of Toledo, authorized its performance in the sixteenth century. The chapel itself is impressive by reason of its vivid historical frescoes, where Ximenes is depicted leading the Spaniards against the Moors.

We also visited the church of San Juan de los Reyes, which is a picturesque group of buildings on the city wall overlooking the Tagus. Hanging on the outside walls of the church are the iron chains

that were taken off Christian prisoners who were liberated when Granada was finally won from the Moors. For over four centuries have they thus rusted in the Spanish air. The cloister of the church is fine in its detail.

Another monument worthy of our respect is Santa Maria Blanco, once a Jewish synagogue, changed by the Moors to a mosque, later used by the Christians as a church. One enters first a neglected garden, passes on to a dilapidated building, and, on entering, beholds a vision of the East. A series of Moorish arches supported on columns, it is one of the few specimens of the pure Moorish type that have been preserved.

Everywhere are seen the interesting remains of the old churches; here a bell tower, there a building now used as a stable, but plainly meant for heavenly visitants instead.

Among the most interesting secular buildings we visited was the Alcazar, which is a large Renaissance building, now occupied by a cadet school. It was rebuilt on the old foundations of the Alcazar, or fortified palace where the great Cid, the first Christian alcalde of Toledo, set up his banner and ruled over the city in 1085 A. D. It has a rather interesting stone staircase.

But the most notable building of this class, and one worth going many miles to see, is the old Hospital de Santa Cruz, although not now used. The magnificent carving and sculpture on the entrance doorway, the sturdy stone cornice of the front, the brick-buttressed apse of the chapel and the vaulting at the intersection of the large halls, together with the several cloisters around which the different buildings are grouped, serve to show a knowledge of building of which any nation might be proud. The doorway deserves special study because of the manner in which the detail is massed. The details themselves bear close inspection, being well executed, strongly accentuated and giving an effective disposition of light and shade. The façade with its elaborate entrance, its less elaborate upper windows, its simple yet strongly treated battlements set above a plain wall surface, forms an extremely agreeable architectural composition and one which is thoroughly Spanish.

There is also worthy of mention the patio in the Hospital de San Juan de Afeura, a doorway to the palace of Pedro the Cruel and the interiors in the Casa de Mesa.

But the days flew all too swiftly by, and one night we lay awake listening for the last time to the night watchman, or *sereno*, with his deep, musical call, *Las once y sereno*.

PORTRAITS OF AMERICAN TREES, NATIVE
AND NATURALIZED

PHOTOGRAPHED FROM NATURE

By ARTHUR I. EMERSON

WITH A GUIDE TO THEIR RECOGNITION AT ANY
SEASON OF THE YEAR AND NOTES ON THEIR
CHARACTERISTICS, DISTRIBUTION AND CULTURE

By Clarence M. Weed, D. Sc.



Leaf and Flower of The Basswood—*Tilia Americana*

PART II

The White Elm—*Ulmus Americana*

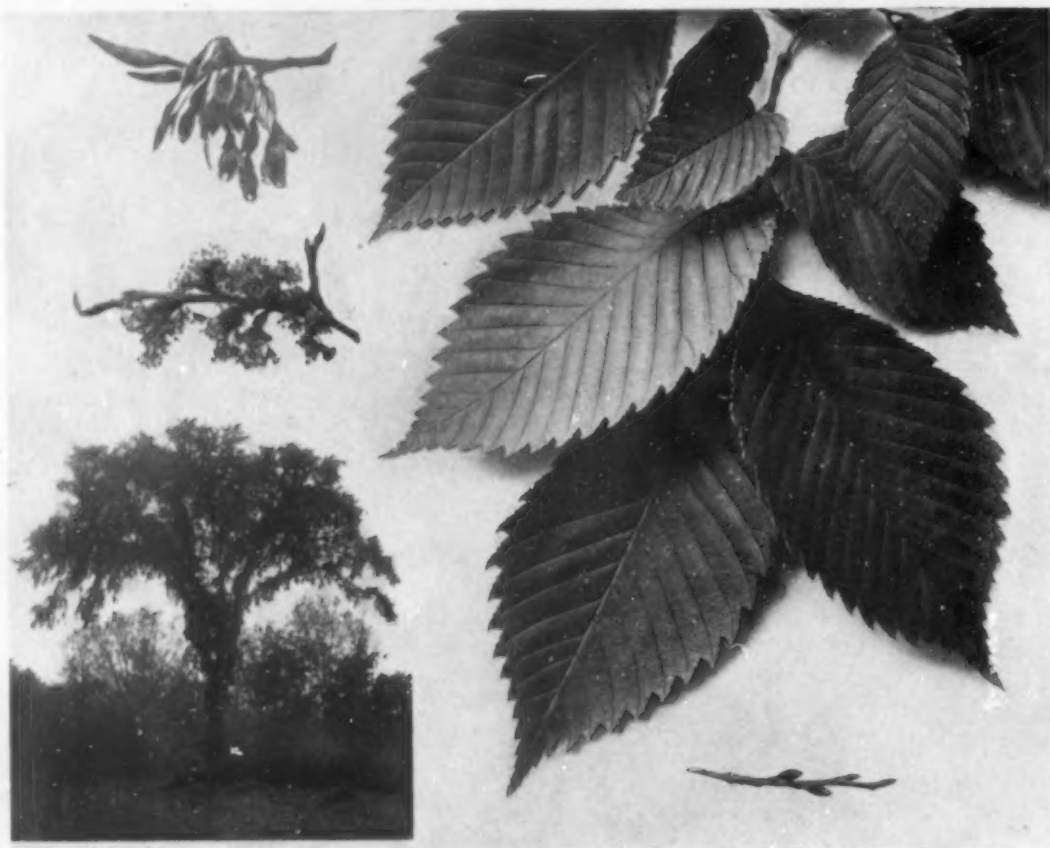
The Red or Swamp Maple—*Acer rubrum*

The Glaucous Willow—*Salix discolor*

The Yellow Birch—*Betula lutea*

The European Larch—*Larix Europæa*

The Velvet or Staghorn Sumac—*Rhus hirta. Rhus typhina*



The White Elm—*Ulmus Americana*

NO tree can successfully dispute the claim of the White Elm to be the favorite species of the American people. Widely distributed, it is universally admired for its grace and beauty at all seasons of the year. It is hardy, easily transplanted, and a rapid grower, but unfortunately is often seriously injured by various insect enemies.

In winter the White Elm is easily recognized by the long, slender, drooping branches sent out from the generally vase-shaped tree, the branches being smooth and slender and the buds having no downy covering. In early spring when the dense clusters of flowers line the twigs the tree takes on a most interesting appearance which becomes even more so a little later when the flat, round, whitish samaras replace the reddish blossoms, and at about the same time the tiny leaves gradually unfold, adding to the grace of the filmy fringe with which the smaller branches are adorned. Even when the leaves attain their full size the tree loses little in its graceful appearance, each leaf being finely modelled

with double serrate margins and sides of unequal size. In autumn at the time they fall their color changes to a beautiful clear yellow.

There are two situations in which this Elm is especially attractive; first, where the great trees line each side of a village or city street, their twigs forming an arch that gives grateful shade to the passer-by, and second, where the trees stand singly or in clusters along a fertile river valley, adding an incomparable element of grace to the landscape.

One of the most interesting tree sights of early summer is that of the thousands of tiny elm trees that spring up from the seed which shortly before was scattered broadcast by the wind. Where the bearing trees are numerous these little seedlings will make a veritable lawn even of the gutters of city streets, and one can easily gather for transplanting all the seedlings that could be desired. In a few years those thus transplanted would be large enough to set out in permanent situations.



The Red or Swamp Maple—*Acer rubrum*

THE Red Maple is happily so named: at almost any season it displays some token to justify the adjective. In winter it is the bark of the twigs; in spring the blossoms; in summer the key-fruits, while in autumn

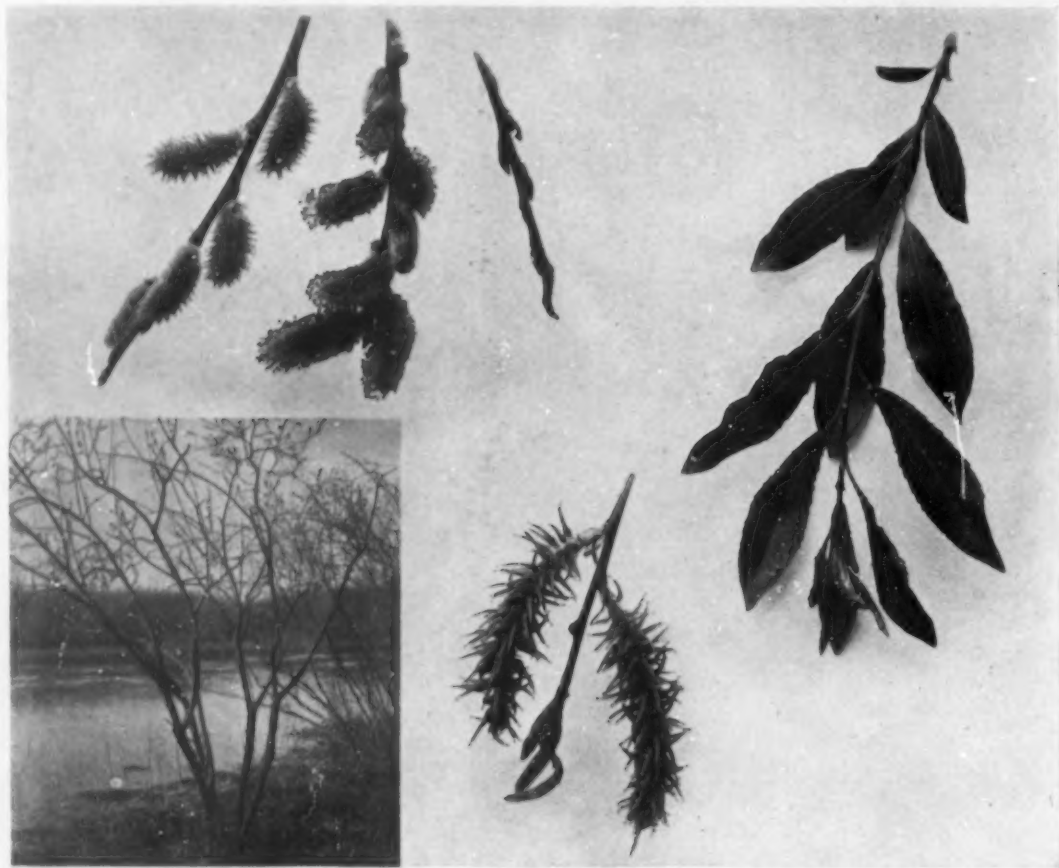
“The Maple swamps glow like a sunset sea,
Each leaf a ripple with its separate flush.”

The species is easily distinguished from its allies. The leaves have the sinuses acute rather than rounded. The flowers are on short stalks and the small key-fruits on long stalks that arise from a common base. The young trees have a smooth, distinctive light gray bark while the old trees have the dark gray bark separated into many long scale like plates. The wood is less valuable than that of the Sugar Maple, but it is largely used for making chairs and other kinds of furniture.

In many respects the Red Maple is the most conspicuous tree in our landscape.

In winter the red twigs often shine in the sunlight, while in earliest spring the deep crimson blossoms so thickly clothe the leafless branches that the trees challenge the attention of the most listless observer. A few weeks later when the blossoms have developed into fruits the latter are so deeply crimson that they give color to the landscape just come into the leafy greenness of June. The terminal leaves on the younger growth are commonly crimson through the summer and in earliest autumn the whole foliage becomes so brilliant as to be the dominant tone of the lower valleys.

The Red Maple is also commonly called the Scarlet Maple, Swamp Maple and Soft Maple. It is a lowland tree, being especially found in swamps and along river-banks, and is widely distributed through eastern North America, occurring both north and south as far west as Iowa and Texas. Professor Sargent states that the largest trees are found in the valley of the Ohio river and its tributaries.



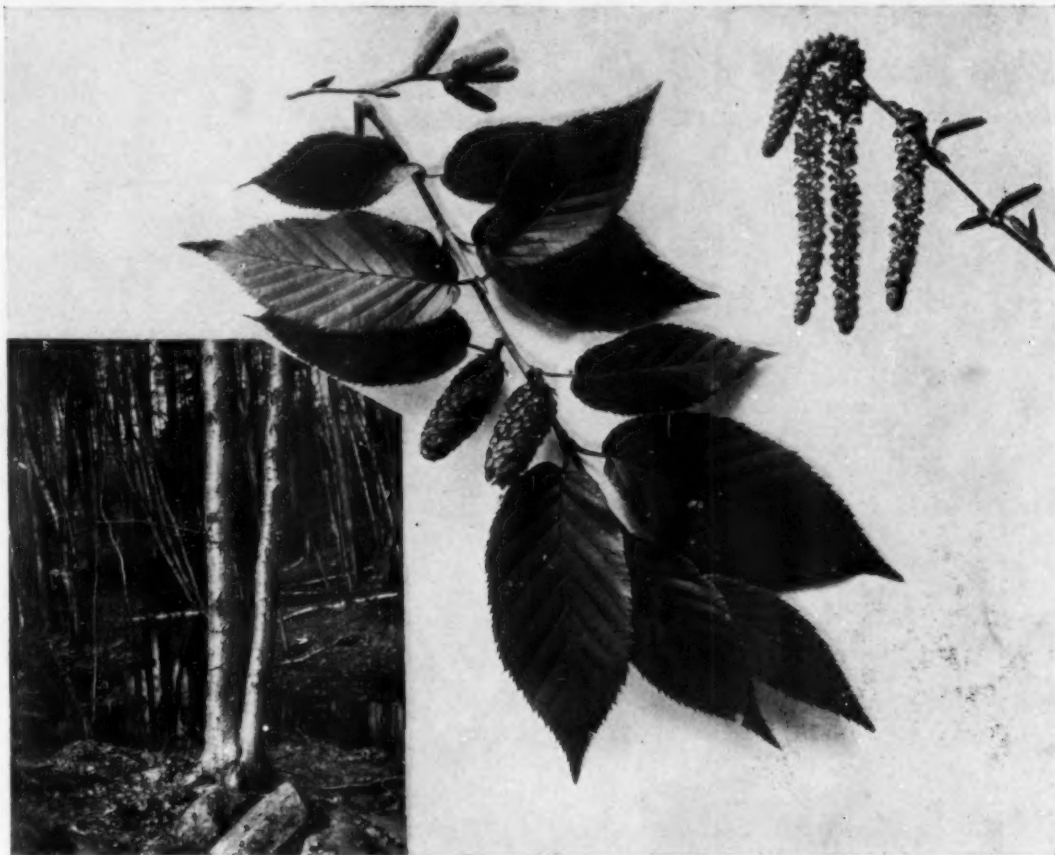
The Glaucous Willow—*Salix discolor*

FOR a brief period in early spring the Glaucous Willow adds the final touch of beauty to the landscape. It dots the hillsides and the water courses with the yellow tones of its pollen-bearing blossoms and the delicate greens of its seed-bearing catkins, making for a week or two the greatest show of any of the trees or shrubs. The blossoming branches attract the visits of a host of small bees which come out of their winter burrows very early in the spring and gather from the pussy willows nectar and pollen to provision their nests. The flowers are also sought out by the queen bumblebees, the early butterflies and certain other insects which serve the plant by carrying pollen from one kind of flower to the other and thus enable it to develop the small fruits which, late in spring or early in summer, break open and allow the downy seeds to be wafted away by the wind.

The Glaucous Willow is more likely to be

found as a shrub than as a tree, although in northern New England it very commonly assumes the tree form, some of the trees reaching a diameter of ten or twelve inches. The species ranges from Nova Scotia to Manitoba on the north, extending southward to Missouri, Illinois and North Carolina. In summer it may usually be distinguished by the whitish color of the under leaf surface, the leaves having slightly and sparsely serrate margins and the general form shown in the right-hand picture of the plate.

This is pre-eminently the Pussy Willow, being the species to which this title is properly applied. It is very easily reproduced from cuttings and is of decided value in landscape planting especially along water courses where its roots serve to hold the banks of the stream in place and where also its flowers in early spring add unique beauty to the landscape.



The Yellow Birch—*Betula lutea*

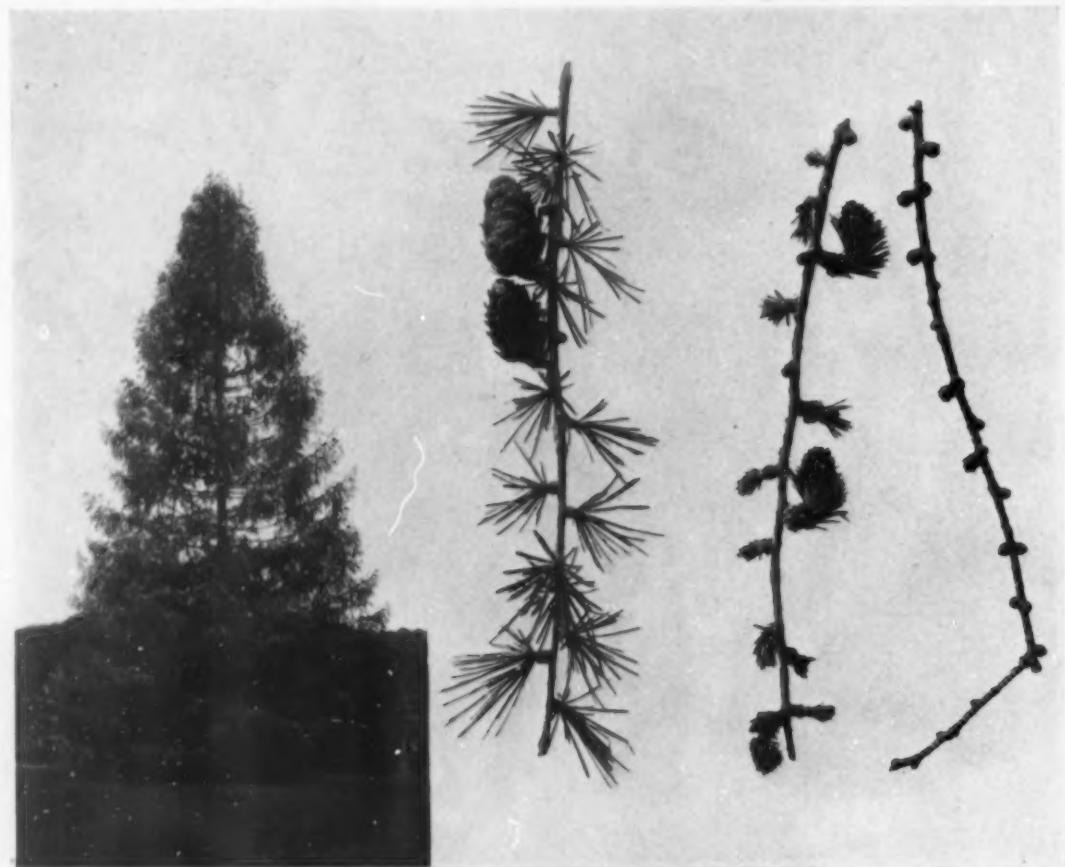
OVER a large part of Northern New England the Yellow Birch is one of the most abundant trees of the hard wood forests. It is easily recognized wherever it grows by its rather ragged yellowish or yellow-gray bark. The precise tint varies greatly in different trees but it always differs from the bark of any of the other birches. On account of its abundance as a forest tree it is very largely used for fuel, lumber and pulp.

The leaves of the Yellow Birch are quite similar to those of the Black Birch, the bases being cordate and the margins finely serrate; but the bark of the twigs has only to a slight degree the characteristic aromatic flavor of that of the Black Birch. In spring the long, pollen-bearing catkins which are pushed out from the ends of the branches are very similar in the two species, though the fruits which mature in autumn are more ovoid in the Yellow Birch and more cylindrical in the Black Birch.

The Yellow Birch is essentially a northern tree, reaching its largest size in Canada and

the northeastern states where it often attains a height of a hundred feet and a trunk diameter of four feet. In a forest the outline of the tree is generally modified by the presence of the surrounding trees but in open spots the branches spread widely and are often somewhat pendulous so that the tree is likely to take on a broadly rounded outline. The species occurs naturally from Newfoundland to Delaware, following the Allegheny mountains southward to Tennessee. It extends west to Minnesota. In the more southern parts of its range it seldom attains a large size.

As an ornamental tree the variable yellowish bark is one of the most attractive features of the Yellow Birch. It was apparently this beauty of the tree that led Thoreau to visit so often what he called the "Yellow Birch Swamp." Young trees may be transplanted successfully and flourish best in a damp situation where the roots can always reach sufficient moisture. The tree is hardy and little subject to attack by insect or fungus enemies.



The European Larch—*Larix Europaea*

THE European Larch is justly one of the favorite conifers for ornamental planting. It is a beautiful tree having an extraordinary grace of outline, with pendent branchlets clothed through the summer with delicate tufts of slender leaves of a green that varies from the lightest tints in early spring to the deep green of summer and the yellow-green and green-yellow of autumn. Even after the leaves have fallen the tree has a certain grace that renders it attractive through the winter, the drooping branches being studded along their sides by short projections, from the ends of which the leaves arise, as well as here and there by the interesting upright cones of a form and size much more attractive than the cones of the American Larch.

A little study of the branch shown at the right of the middle on the plate will give a definite knowledge of the conditions of blossoming of this Larch. Along the left-hand side of the twig are numerous fascicles of leaves just beginning to push out, and at the bottom on the same side of the twig there is a cluster of the pollen-bearing

flowers. On the opposite side the most conspicuous features are the two large clusters of seed-bearing blossoms arising from a nest of developing leaves. By a comparison of these two sets of flowers with the two cones shown in the picture at the left one can readily see that the former will develop into cones like the latter.

According to Mrs. Dyson the native home of this Larch "is on the snow mountains of Germany, Austria and Italy. It climbs higher than the Silver Fir, as high as the Norway Spruce; but the Spruce seems to like best the side of the mountain looking toward the north and the Larch prefers the brighter southern side."

The cones do not remain upon the trees so long after shedding the seeds as do those of the Tamarack, and the tree is much better adapted to comparatively dry soils than is the latter. For ornamental planting the European species has many advantages, not the least of which is that it may almost always be obtained of nurserymen in any desired quantity and at comparatively little expense.



The Velvet or Staghorn Sumac—*Rhus hirta*. *Rhus typhina*

OF the several species of Sumac that add so much beauty to American landscapes the Velvet or Staghorn Sumac is the one which is most likely to take on the size and dignity of a tree. It is always to be known at any season of the year by the dense growth of velvety hairs upon the bark of the younger branches. The long petioles of the compound leaves are similarly clothed. The leaflets are regularly though not deeply serrate on the margins. In autumn the leaves assume most brilliant colors, commonly becoming an intense red which is almost scarlet. The dense panicles of flowers appear on the ends of short branches early in summer. The pollen-bearing and the seed-bearing blossoms are separate, the former coming into flower about a week in advance of the latter. The general color in each case is greenish yellow, more or less tinged with red. The flowers are very freely visited by a great variety of insects, which serve as pollen carriers. The fruit matures early in autumn, becoming of a brilliant crimson color, the large panicles of which are familiar to everyone.

The Staghorn Sumac often reaches a height of thirty or forty feet and is commonly used to great advantage in landscape planting. It serves admirably as a background for low shrubbery and always has a decided decorative value. In spring and summer the long green leaves give an effect of tropical luxuriance, while in autumn the crimson foliage and fruit are unsurpassed for brilliance of coloring. Even in winter, when the leaves have fallen and most of the fruits have broken off, its velvety twigs with their characteristic mode of branching are attractive and interesting. The wood is strongly yellow in color. Like the other Sumacs this species spreads rapidly from suckers which are easily transplanted. During recent years a cut-leaved variety has been introduced which is desirable as an ornamental plant.

The Staghorn Sumac seems most at home in the Atlantic Coast States, although it has a range extending from New Brunswick to Minnesota on the north and Mississippi to Alabama on the south. It is a hardy species, notably free from attack by insect or fungus enemies.

"HOW TO CHOOSE THE STYLE OF A HOUSE"

MR. Frank Miles Day's interesting and informing paper in the February number of "House and Garden" has been the subject of widespread and notable comment in the architectural world. Mr. Day's conclusion was that while site and style undoubtedly do and must react, it is exceedingly difficult to express in stated terms the exact relation between them.

One of the interesting discussions provoked by Mr. Day's admirable paper is reprinted below from the April number of the London *Architectural Review*.

What style do you recommend for my house? is almost invariably the first question which the client puts to his architect. It is in the hope of offering some few useful points of advice on this subject that the present article has been written. For those readers of *The Architectural Review* who have not noticed it, it may be worth pointing out that this same problem is now being discussed in America, and forms the subject of an excellent article in the February number of *House and Garden*, written by Mr. Frank Miles Day, President of the American Institute of Architects.

Now, in attempting to answer the question, there is a considerable amount of spade work to be done first. Thus, to begin with, it is utterly useless to decide upon any style until you have made yourself acquainted with your client's disposition. Apparently American architects are more fortunate in this respect than their English colleagues. At any rate, Mr. Day states emphatically that "it is obvious that the architect's training and predilections for certain style will, in the main exercise a far greater influence on the house than will those of the owner." And again, after referring to the passion which Mr. Thomas Hastings has for the French styles, and Mr. R. A. Cram for the Gothic styles, and so on, he writes: "In the face of obsessions such as these, how futile it is for the owner to talk of choosing his own style." For our part we can only envy our more fortunate American colleagues, and are bound in all seriousness to say that with us the client's character is the first consideration. With the client of very decided and constantly changing ideas it is out of the question to select any style which depends for its effect upon symmetry. In dealing with a man like this, who runs through two or three centuries of architectural change in five minutes, the "higgledy-piggledy" style alone is suitable. It is a case of Hobson's choice. Architecturally, the seeming confusion of this style is the result of the numerous additions of centuries. The client produces the same effect in a moment.

This, perhaps, is as good an opportunity as any of referring to a new method of buying a house which is briefly described by Mr. J. M. Haskell in the March number of the same magazine. Illustrations are given of a house completed under the new system by Messrs. Hoggson Brothers. Acting as the owner's representatives they attended to the making of the plans for the house by a New York architect approved by the owner, to the designing and planting of the grounds by a landscape architect, and the building of the house and the grading by local labour under a local contractor. The advantages claimed for this method of contracting are, first, that the owner is guaranteed a certain maximum cost with a variable minimum cost dependent upon the saving effected over the first estimates (for the owner stipulates that the entire house and grounds complete shall not exceed a certain figure, and that if it costs less he shall be credited with his share of the difference), secondly, that the owner is freed from all worry; and thirdly, that the inclusion under one contract of all parties engaged ensures unity and uniformity not otherwise possible. Here again we notice that the American client is prepared to allow his architect a much freer hand in the designing, though it is, of course, conceivable that if the contractors proved cantankerous the architect might find he had only exchanged one tyrant for another.

In the second place the main dividing line, of course, is whether the house is to be built in the country or town. Mr. Day's article deals only with country houses, and it is with them that we also shall here be mainly concerned. But a few words about town houses may not be out of place. Naturally the necessity for making the greatest possible use of the available space and cubical contents is of the first importance and outweighs everything else, and even with the slight compensation of only being responsible for one elevation the architect of a town house has a difficult task to carry out. For very often the situation is roughly as follows: He is called upon to design a house for an old square, the houses of which represent a definite scheme and are of equal floor levels and parapet heights (these last, unfortunately, only too rare in London), built, say, one hundred and fifty years ago, and having therefore some historical interest. Probably, a two-fold conflict ensues. In the first place you must contend against the old practice of house-building, which made the two lower floors very high and squashed the upper ones into a smaller space than is now permitted by the Building Act. And in the second place you must hold the balance between sentiment for the

"How to Choose the Style of a House"

surroundings and the practical nature of the building; and so, while trying to avoid any jarring effect, you may annoy the client, who wishes to obtain an increased rental, or else may refuse to rebuild altogether. Under such circumstances the heroic course is the only course. You assume boldly that all the remaining leases will fall in soon, and that the probable reconstructions will follow your own example. The assumption is not really so wild as it may appear, and it is therefore very important to get as much approval of your design as possible. The combined action of ground landlords, in fact, offers the one chance the big landholders have of beautifying London without burdening the leaseholders with undue expense. The frontages ought to be approved by the R. I. B. A., and, even if the frontages were not precisely identical, at least such definite features as the height of cornices, copings, etc., should be paid much greater attention. One could not do better than close these few brief remarks on town architecture than by referring the reader to the speeches made at the 1905 annual dinner of the American Institute of Architects. For the principal result of the dinner was to give definite official approval to the idea that the day of unrelated buildings had passed, and that the capital city of the United States should be enlarged, extended, and made beautiful in an orderly and systematic manner. The addresses then delivered by prominent men—by no means all of them architects—were of great variety in the treatment of one main theme, the promise of American architecture. The significance of the occasion lay not in any achievement accomplished, but in the anticipation of the eventual success of two great hopes and aims of the Institute. One of these aims, the placing on a substantial and adequate foundation of the American Academy in Rome, does not concern us here. But with the second aim we are concerned intimately. For when the Institute undertook to oppose the prevailing practice of constructing Government buildings without regard either to the original plan of Washington or to any established order, and particularly the threatened mutilation of the historic White House; and when an expert commission, created by this agitation, reported in favour of a return to the L'Enfant plan for the treatment of the Mall, and not only prepared extensions of that plan to meet the new conditions, but also schemed out a means of bringing into an harmonious whole a system of outlying parks and boulevards, then a forward step was taken which interested not only the people immediately concerned, but all their colleagues all over the world who have similar difficulties to contend against.

We can now turn to the main body of our subject namely, how to select a style for a country house.

The first factor, it goes without saying, is the site. Is the country mountainous or flat, open or wooded? For the first thing any architect must aim at is to keep in harmony with nature. No matter what be the size or the style of the building, it must appear as it were, to grow from its site. A building which looks as if it had been dumped down upon the ground is a failure artistically. To dogmatise is impossible, but it may be stated generally that the low building will grow more naturally out of a plain than a high one, and, in the majority of cases perhaps, will also look better upon the top of a hill; whereas, on the other hand, where you have a background of the side of a hill the high building is the more pleasing because the eye likes to be deceived by the illusion of the high structure plunging down into the indefinite depth. How impossible it is to lay down any hard and fast rule is shown by the examples quoted by Mr. Day. While he, too, thinks that long level lines harmonize best with quiet stretches of landscape, he is forced to admit that his example of Groombridge Place is counterbalanced by Josselyn in France with its animated style, Chenonceaux spanning the quiet waters of the Cher with its series of bold arches and the massing of turrets and gables at the one end, and again the Azay "with its strong verticals and its agitated roof lines looking supremely beautiful in broad meadows with the folds of the Indre wrapped about its base."

The second consideration to be taken into account is the style of the houses in the locality. Where houses are sparse this consideration naturally will weigh less, but where the buildings are fairly numerous it should be impossible to ignore them or not to consider beforehand whether some style mentally agreed upon will or will not dovetail in with the general character of the neighboring houses. In fact, to build roughly in accordance with the style of the locality is almost invariably a very sound working rule. The only question which then arises is whether the particular locality affords any examples of houses you want to copy. For example, your client may be a millionaire who intends to settle in a poor agricultural neighbourhood. In such circumstances this rule can hardly hold good. The locality contains nothing but instances of the cottage style, and to swell the cottage style to a big house has never yet been done with any complete success. It is a mistake which has been and is continually being made, and invariably produces a fussy effect. A small style and small detail cannot suit a big building. Conversely there is the mistake in the opposite direction. One has not to walk very far in the country without seeing specimens of the grandiose style which originally belonged to some "Baronial Hall" type of building applied gro-

House and Garden

tesquely to a small week-end retreat to which the truly cottage precedent had far better have been adapted. It is hard to say which of these two mistakes is the more unsightly, the mock modesty of the one or the snobbish self-assumption of the other.

How all too common this mistake has been in the United States may be gathered by those who have not crossed the Atlantic from the words of Mr. Elihu Root in the speech he delivered at the meeting of the American Institute already referred to. "Since then (the days of Jefferson)," he said, "we have passed through a dreadful period. The stern requirements of conquering a continent, the engrossment of hardened toil, withdrew our people from the consideration of the elegant and the beautiful in life which the Virginia planters were at liberty to cherish. In this period the first acquisition of wealth, bringing a longing for ornament, found the people untrained and ignorant of art. Basswood castles and sawed scrollwork were the first expression of a desire for the beautiful. A multitude of men calling themselves architects covered the face of the country with horrible objects of ingenious distortion, including a vast number of libels upon that excellent lady whose name has been given to the supposed style of Queen Anne. The American idea, that any American can do anything, prevailed in architecture. The simple dignity of the log cabin, born of its conditions, wedded to its environment, gave place to the meretricious adornment of the confectioner. The perfectly appropriate and charming little white house with green blinds, with a persistent survival of classical details at the hand of the good honest carpenter, gave way to wooden towers and arches, and to cheap pretence."

Arising out of this regard for the surrounding buildings comes, of course, the question of employing local materials. In this there is naturally more and more elasticity. Before the invention of railways, to bring materials except from the nearest available source was practically unheard of. Transport was a slow and difficult operation. All this has been altered by modern industrial conditions. The architect to-day is faced with the problem whether he shall, say, set up a red brick mansion amongst the granite houses of Aberdeen, or bring Aberdeen granite to a town like Reading, or build respectively in the local granite and almost universal red brick. The answer, it is obvious, varies in different localities and countries. In the United States, as Mr. Day notes, local traditions have been largely broken with and "for the most part throughout our land there is no local way of building that rises above

the commonplace." He himself would evidently like definite local traditions in the art of building but such traditions cut both ways. Slavish similarity invariably leads to monotony. Where the neighbourhood is one in which "the turrets of the rich and the hovels of the poor" are pretty evenly divided, it is often unwise to employ the same local materials for both classes indiscriminately. Material as much as style requires to be decided by the actual building to be put up. Moreover there are localities (it would be invidious to mention them by name) in which the local traditions are uniformly bad, and surely it then becomes the bounden duty of any architect to break away completely and inaugurate a new tradition even at the cost of clashing with the old bad style and materials. But, take it all round, it is pretty safe to say that the local materials should be employed as far as is practicable. Sentiment covers a multitude of sins, only sentiment should not lead us into false methods. To build an honest brick wall, nail strips of wood against it, and plaster the space between them, is indeed a preposterous imitation of a once reasonable method of construction only too often found in the districts of the real old half-timbered houses, and just as false art as that seen in many shops to-day where apparently solid columns really support nothing at all beyond the hats or umbrellas which may be hung upon them.

And last of all comes the personal bias of the architect himself. Exactly how far that personal bias should be developed in the architect, or at any rate, if it be almost necessarily spontaneously developed, how far it should be indulged or repressed, is a nice question. It is the old story of the specialist and the general practitioner. Were every architect frankly a specialist in some particular style clients could then select their architect according to the general type of house they wished to have built; whereas nowadays, while few architects profess to be experts only in one style, almost all have a natural hankering after some particular style, and are sometimes too ready to drag it in where it is really quite unsuitable. After all it is not an unmixed compliment to say of an architect that his style can never be mistaken.

In conclusion it must be again repeated that to give any hard and fast rule is absolutely impossible. But there are certain broad, general considerations which are more or less applicable to the majority of cases, and the study of which may possibly render easier the problem of choosing the style for a house. It is just these broad generalities which have been given here.

BEVERLY HALL

A BACHELOR'S OLD COLONIAL HOME

BY RICHARD DILLARD

THE old-fashioned brick residence on King Street, Edenton, North Carolina, now called Beverly Hall, was originally built for a bank in 1810. It was a branch of the State bank, and tradition says it did a flourishing business until one day the community was shocked and startled by the announcement that the cashier had absconded with all of the funds. Before leaving, in order to conceal the amount of the theft, he piled the books of the bank on the floor, saturated them with lard oil, (there being no kerosene then), and set them on fire. It happened that some servant girls, who were cleaning up the directors' room that day, smelt the smoke, and gave the alarm; the populace broke open the doors and

saved the books and building. The burnt places upon the floor where the books lay are apparent even to this day. Public censure was so intense that the young bookkeeper employed in the bank went out into the garden and shot himself. At the thorough examination which followed he was found to have been entirely innocent of any complicity whatever with the crime. The bank staggered along for a few years, and finally suspended when Andrew Jackson vetoed the celebrated State Bank Bill in 1835, and the Government deposit was withdrawn.

The property then went into private hands, and became a residence; it was remodeled in 1850, and in 1896 it was again greatly improved. The vault has



VIEW FROM THE ROSE-GARDEN

House and Garden

been left undisturbed, and shows how, in those good old days, things were kept safely by main strength and awkwardness, the key being much larger than that of the Bastile.

Like all old places it has its own peculiar ghost, which haunts it in orthodox fashion. It is reported that a young married lady, who lived very miserably there said upon her death-bed, that no one should ever be happy in the house again; and now, just upon the eve of any festivities at the old mansion, she is reputed to come back again, and many declare that they have seen her crape veil and skirts just as she receded down the long passage, which leads into the dark cellar.

The main feature and attraction at Beverly Hall is the rose-garden, to the rear of the house, arranged in the old Southern style. A broad rose-walk, (with side walks), leads from the house to the back entrance, where



THE LIBRARY AND SUN-DIAL
The Motto over the Door is *E Tenebris in Lucem*



LOOKING DOWN THE ROSE-WALK

it terminates under a pergola covered with yellow and crimson rambler roses, a suitable trysting place for the amours of Florizel and Perdita.

Besides the old-fashioned charm and beauty of the rose-garden it contains many plants collected from points of historic interest, from Mount Vernon, Arlington, and other places of note. Upon one side of the tea-house, which stands upon a swale of grass some distance from the main walk, climbs a Nellie Custis rose brought from the garden at Mount Vernon, and a lineal descendant of the famous Nellie Custis rose there. The fascinating old gardener there tells you that Mr. Lewis made love to Nellie Custis, adopted daughter of Wash-

ington, under that rose-bush, and was accepted by her, and that since that night no lover has ever appealed to a maiden under it in vain and the knowledge of this little story has caused many an anxious troubadour to try his fortune under the Nellie Custis rose-bush on the tea-house at Beverly Hall.

That cluster of beautiful azure flowers over there to the left of the main walk, like a junta of blue butterflies gracefully poised upon its stems, is the *Tradescantia Virginiana*, a blue-blooded Virginia aristocrat of the purest type, an F. F. V. As this flower was so intimately associated with the early Virginia colony, and the pioneers of our civilization, it has been brought into promi-



THE TEA-HOUSE WITH THE NELLIE CUSTIS ROSE

Beverly Hall



THE HOUSE AS SEEN FROM THE STREET

nence recently by the approaching Jamestown Exposition. It has a unique and remarkable history.

Some member of the colony, of esthetic tastes, admiring the beauty of this flower, which grew luxuriantly there, sent over some seed to old John Tradescant, the famous gardener of the unfortunate Charles I. He planted them at Hampton Court, and gave the flower his name, Tradescantia. It became fashionable, and popular in all the old English gardens. It was also a great favorite in our grandmothers' gardens under the name of True Blue, and enjoys the distinction of having been the first emigrant from America to Europe. It was the blue-eyed messenger of hope and loyalty from the settlers to their sovereign to whom they were always

loyal. It is no wonder this flower has changed its home so frequently when you know it is a blood relative,—in fact a first cousin to the Wandering Jew.

The summer-house upon the lawn resembles a Chinese tea-house, and is literally enveloped with the Empress of China rose. Upon the lawn some distance to the rear of the house is the library of colonial design. Here the sunshine drops its gold, here radiant roses bend to scatter fragrant petals and smile at death, and here the old sun-dial solemnly repeats its warning to every passer-by, that

*"The time of life is short,
To spend that shortness basely
Were too long."*



SHARSTED COURT—THE BALLROOM



SHARSTED COURT—THE HALL



The House from the South

SHARSTED COURT, KENT

SEAT OF ALURED FAUNCE DE LAUNE ESQ.

BY THE HONOURABLE MISS SACKVILLE WEST

SHARSTED Court is in the Parish of Doddington, Kent. Hasted's "History of Kent" mentions the mansion as being in a gloomy, retired situation; the Manor of Sharsted being amongst the possessions of Odo, Bishop of Bayeux about the year 1080. The seat of the Manor of Sharsted, (or as it was anciently called "Shersted,") is Sharsted Court.

In the time of Edward I. it belonged to Sir Simon de Sharsted, who died in the twenty-fifth year of that reign and lies buried in the Sharsted Chapel attached to Doddington Church. From the De Sharsted it was sold to the Bonines and again, in the reign of Charles I. to Abraham de Laune, from whom it has passed indirectly to the present owner, Alured Faunce de Laune. As first of his direct family Faunce came here to live about one hundred and sixty years ago. Through marriage with Alured Pincke, a grandson of Sir William de Laune, the family assumed the name of De Laune in accordance with the will of Alured Pincke. The house was replaced about the year 1711. The south wing, which is small, is supposed to be of the time of Henry VIII., but this is uncertain. It was restored about twenty-eight years ago as it had

fallen into great decay. The present library was once the kitchen, doubtless for convenience when the whole family dined above and below the salt in the Hall. The old library, which opened from the tapestry sitting-room upstairs on the north wing, and stood on arches, was pulled down owing to its bad state of repair. A portion of the rear of the house was pulled down for the same reason. Entirely new kitchens and servants' quarters have been recently built and also a ballroom opening from the library. The tapestries of the staircase, tapestry sitting-room and bedrooms are supposed to be Charles I. Amongst other things the house has thirteen sets of stairs, including a secret staircase leading from the tapestry sitting-room to a bedroom above. The hall originally went to the roof, but rooms were added above two hundred years ago.

The gardens to a great extent are modern, though the South Garden has not been altered. All the gardens are divided up into different compartments and terraces, the clipped yew hedges, (topiary work), being the chief feature, some of them being twenty feet high. Combined with large masses of climbing roses and some fine trees, these give a most beautiful effect.

INTENSIVE FARMING IN CALIFORNIA

ALTHOUGH the following article is addressed by the California Promotion Committee to intending emigrants for that State, the principles involved are of universal application, and may be utilized by any man, or woman for that matter, who has even a quarter-acre for the purpose. We feel it due therefore to our readers to reproduce it in full, in the hope that it may show the way to independence to many who have not attained that condition, through lack of suggestion.

There is no land on earth where intensive farming is more profitable than in California. In those countries where vast populations, on small areas of cultivable lands, are compelled to farm on the intensive plan is found the most comfort in the home, while in those countries where great tracts are held under one ownership is found the greatest poverty. But the intensive farming of other lands than California is not at its best, for neither climate nor soil is found at its best there, and the intensive farmer requires the best of both for the greatest success, and in addition to this he must use his brain as well as his hands, and cultivate his land to its highest degree, and so arrange his crops that the diversity will insure him an income.

The future of California agriculture depends on intensive and diversified farming. To the superficial cultivation of large tracts of land is due California's lack of progress along agricultural lines in the past. Great stretches of land in California were granted by the Spanish and Mexican governments to favorites, and millions of acres were given over to loose farming and to the pasturage of cattle, horses and sheep. To such an extent was this done in the past that at times, when owing to lack of water the pasturage was insufficient, great herds of horses which ran wild over the land, were rounded up and driven over precipices into the sea in order that the cattle and sheep might have more feed. What cultivation came to these enormous estates was in a comparatively small part of the land. The owners received such princely incomes because of their vast holdings that they paid no attention to the details of farming, but preferred to live in the cities or in their magnificent haciendas in a style the magnificence of which rivaled that of many of the princes of the old world. This was the reason the possibilities of California's incalculably rich soil was as a closed book to the world for so many years.

But, as those same Spaniards say, *Otra dias, otra cosas*. Other days have come and with them

have come other things. The people of California are awakening to the wonderful possibilities of the soil and climate of the State and with this knowledge comes the doom of the large holding of land. Where at one time great tracts maintained at most one hundred people, now thousands are provided with homes on the same area. Thousands of acres of the richest soil in the world still lie waiting the coming of the small farmer to California. It is only through intensive farming that these lands will give all their best, and when the land is worked to its utmost that best is something never dreamed of by farmers of the older States. Such thorough farming, without exhausting the resources of the soil, requires an intelligence scientifically educated, to constantly supervise the work.

**The Area Must
Be Small**

It will be seen from this fact that the area of land which one man can care for and supervise to its fullest advantage, must of necessity be small. Hence it is that intensive farming requires a small farm. But with intensive work on a farm diversity goes hand in hand. It is a dangerous condition to have but one product on a small farm. In good seasons and in average seasons the crop will pay wonderfully well, but when there comes a bad season, a poor market, or any of the many things that are adverse, then the small farmer finds himself without returns for his labor, without means of sustenance, and obliged to wait an entire year before he can hope to recover from the mishap. The small farm, intensively cultivated with diversified crops, is the boon of the farmer and the hope of the State. In the small farm there must be no waste places. No weed-grown corners nor weed-lined fences must deface the farm and draw life which should go to the crops. Between tree rows neither grass nor weed should find room to absorb irrigating water, and draw sustenance from the soil which belongs to the crop.

The small, diversified farm is especially alluring to the man of small means, who, while he can buy but a few acres, can feel assured that he will not only provide for his family, but will also be able to lay aside something each year which will go for future comfort. His returns are sure, and if properly managed his little farm is bringing in cash every month with the regularity of a salary.

**Expenses Are
Light**

The expenses of a small diversified farm are small and one is always certain of having the table necessities. The farmer must have average intelligence and the faculty of application. California is not a shiftless man's country, and to succeed on a

Intensive Farming in California

small farm or in any industry in this State a man must apply himself to the business at hand. Many a man who has not been able to pay down more than one-fourth of the price of his small farm, has achieved entire success with diversified farming and has paid for the place within two or three years from the proceeds. Many instances might be cited of such success in California. In fact there is scarcely a locality in the State where they may not be found. Hundreds of men in California, to-day are well-to-do who came here with just about enough to pay part of the purchase price of their places and get the improvements and stock. These men devoted themselves to diversified intensive farming and are now considered among the substantial citizens of the State. There are entirely too many of these instances to attempt to enumerate them. One instance will be a fair sample of them all. A prospective farmer bought twenty acres of land at \$100 an acre, paying one-fourth cash and taking the rest on easy payments. His outlay at the start was:

Improvements.....	\$2,000
Twenty acres.....	500
Horses, wagon, harness, farm utensils, etc.....	350
Six cows.....	240
Six young pigs.....	30
Chickens.....	20
Incidentals.....	110
Total.....	\$3,250

This man divided his land, laying out eight acres to vineyard, two acres to orchard and garden and ten acres to alfalfa. Five acres of the vineyard were devoted to Tokay grapes and three acres to seedless Thompsons, for raisins, and while these vines were reaching maturity the six cows, together with the pigs and their progeny and the hens, supported the family.

Success On Small Tracts But many a man desires to go into farming on a small scale who has not the amount specified in the above example. He cannot make the outlay at the start. Such a man need not be deterred from entering upon the business in California, for there are numerous instances where men have succeeded on much smaller tracts than twenty acres, and with much less of a start than the one mentioned above. In the Sacramento valley Samuel Cleek and his wife have made a living from a one-acre patch of ground, since 1877. When Cleek went there all the country was given over to the raising of wheat and Cleek had meagre capital. He obtained an acre in a corner of a big wheat field, near a newly plotted town site. He built a little cabin of one room and put up a wind-

mill, then started to raise vegetables and poultry. He had great faith in the future development of the country, and as time went by he planted berries and fruits in many varieties. Cleek cultivated his one acre to its fullest extent on the intensive and diversified plan. Every foot on the acre farm was utilized, as will be seen by the following inventory of what the place contains:

Cottage and porches, 30 by 30 feet; barn and corral space, including chicken-houses, 75 by 75 feet; two windmill towers, 16 by 16 feet each; garden, 46 by 94 feet; blackberries, 16 by 90 feet; strawberries, 60 by 90 feet; citrus nursery, 90 by 98 feet (in this there are usually 400 budded orange trees); a row of dewberries along the fence, 100 by 2 feet; 4 apricot trees, 2 oak trees, 3 peach trees, 6 fig trees, ten locust trees, 7 eucalyptus trees, 30 assorted roses, 20 assorted geraniums, 12 lemon trees, seven years old; a lime tree from which were sold within one year 160 dozen limes, 4 bearing breadfruit trees, 8 bearing orange trees, 5 pomegranate trees, 6 beds of violets about 6½ feet each, 1 patch bamboo, bed callas, 4 prune trees, 6 cypress trees, 16 stands of bees, 4 huge grape vines, 1 bed sage, 1 seed bed, besides honeysuckles and many rare shrubs. On this one acre Cleek and his wife lived and laid by some money.

When it is remembered that land which is worth from \$1,000 to \$2,000 an acre is being cultivated and gives good interest on that amount of money, it will be seen that small acreages can be utilized to great advantage if properly cared for.

It Depends On The Man But it must be remembered that more depends upon the man than upon the ground. California is not a lazy man's country. The instances of good results enumerated above would not have been possible had not the man worked intelligently, persistently, and to the best advantage all the time. There are frequent instances in California where a man has been fortunate enough to acquire a piece of ground with improvements at a cost which made it a bargain, because the original owner of the place failed in the requisites which could have made the place a success. The new owner has started with a good place and has made a living and laid by a good sum each year on the same place where the other man ran into debt. An instance of this sort recently occurred in one of the foothill valleys. A man purchased forty acres of land lying partly on the hill and partly on bottom. A stream ran through the bottom land, and on the hill were two fine springs. He built a house of nine rooms at the foot of the hill, piped and plumbed, with water from one of the springs. The outbuildings were good and substantial, and the place was put in good order, the improve-

House and Garden

ments alone costing \$2,500. But the owner, while a good man as men generally run, wanted to live without working very hard, and he put his bottom land in 5 acres of alfalfa and 16 acres of rye grass for pasture. His hill land was left in timber with the exception of about one acre in orchard and vineyard of table grapes. He kept two cows, a few chickens and turkeys, half a dozen angora goats, and sat down to wait for a living income to grow. It did not grow to any appreciable extent, and debt began to accumulate.

Everything Pays The place changed hands, the new owner paying \$3,500 cash for it.

He expended \$1,000 more in changing conditions, and put \$500 in cows and chickens, making the place stand him \$5,000. He then had 10 good grade cows, valued at \$40 each, 100 young laying hens, 10 turkey hens and 2 gobblers, 4 horses, 10 hogs. He increased his alfalfa patch to 8 acres and put 13 acres into berries, fruits and vegetables. This took in the twenty-one acres of bottom land. On the 19 acres of hill land he increased his orchard to five acres and his vineyard to five acres. His house grounds, with the stable, corrals and poultry yards, covered three acres more, leaving six acres on the hill surrounding the spring in timber, from which he got all his firewood. The forty-acre place which ran one man into debt brought the new owner who worked with his brains and hands over \$3,000 a year, and it was not an exceptional year either.

And Brings Quick Returns

There is a demand in California for the products of a diversified farm. Thousands of carloads of poultry products, dairy products, livestock and meats are shipped into California every year. The diversified farm brings in quick, frequent and cash returns for the labor expended. The farmer gets cash for his milk from the creamery every thirty days; he gets cash for his poultry products and for his fruits and vegetables. His hogs fatten on skim milk and sell for cash. If the intensive, diversified farm be run intelligently, there will be a monthly cash income that will be as regular as a salary,

and much more satisfactory than any salary earned by the man who works at a desk or counter in the city, for it will carry with it the feeling of ownership in the business which pays the salary, and the further satisfaction that the man who draws the money is his own employer.

There is a wonderful future for intensive farming in California. With the richest soil in the world, and the water which can be impounded to successfully irrigate this soil, there is no limit to its productivity. The day will come when the great interior valley, the combined Sacramento and San Joaquin valleys, will be given over to intensive farming, and that vast area of fifty miles wide by five hundred miles long will be the most productive place on the globe. In the southern part of the State the opportunities for intensive and diversified farming on small ranches are increasing every year with the development, while all along the coast clear up to the country which was formerly given over to the lumber industry, small farms are now taking the lead. Coincident with this increase of the number of small farms comes the increased demand for the products raised on them, and with all the increase of production there has been no diminution of the demand; rather has there been an increase in demand and a consequent increase in prices paid for the farm products. With every increase in the population of the farming districts of the State there is an increase of the city population which calls for the increased supply of farm products.

Good land for intensive farming can be bought in many parts of California for from \$50 to \$100 an acre. This can be had on a small cash payment and easy terms for the balance, if a man so desire. A small house with the other necessary improvements on a twenty-acre farm with horses, cows and poultry can be had for a sum that will make the total cash outlay in the beginning, not more than \$3,000. This farm will give an active, energetic man a good living for himself and family, and will let him put a good sum into the savings bank each year.



GARDEN PORTRAITS

BY MARGARET GREENLEAF

NOW that the portraiture of gardens in England has become the fashion, the possessors of beautiful gardens in this country are adopting this admirable idea of perpetuating some favored corner of a rose garden or a Wistaria hung pergola of their country places. The work of Miss Mary Helen Carlisle has been largely the medium through which this has been brought about, for she has made portraits of portions of very many of the more celebrated gardens in England. Miss Carlisle is now in America for a short stay and has in the past few months painted some miniatures of children of well-known people here. In her treatment of miniatures, larger canvasses and pastel pictures of gardens and interiors, the handling is so widely different that it is difficult to recognize the same hand, save in the strength and accuracy of the drawing. While a comparative

stranger in the United States, Miss Carlisle is well known abroad and she has received many medals at the Paris Salon. In her miniature work she has been somewhat disposed to specialize on the full length figures of children. She was, however, equally successful in pleasing the late Queen of England in the miniature of herself (which was the last portrait for which she sat) and, in the miniature she has made of the little future king. Of all the portraits made of Cecil Rhodes, Miss Carlisle's full length miniature pleased him best.

Some photographic reproductions of this artist's work in gardens are used to illustrate this article.

In asking Miss Carlisle about her garden work, it was difficult for her to remember its beginning. She thought, however, that the first sketch she made was at Sutton Place, near Guildford. "I was stay-



THE ROSE-GARDEN AT SUTTON PLACE, NEAR GUILDFORD

House and Garden

ing there to paint a portrait and was fascinated by the beautiful old kitchen garden with its herbaceous borders and hedges of lavender. Sutton is a Henry VII. house and the garden is very, very old. One walk is called 'Queen Elizabeth Walk.' It has a southern wall and magnificent roses grow there." A bit of this rose garden is shown in one of the reproduced portraits. The broad treatment of these sketches is only realized upon closest examination.

When asked about her handling of these, Miss Carlisle said, "The right values must come, I think, because I never retouch a sketch, but begin and finish it at one sitting. If a failure, it is torn up at once. I think the essential of success is rapid work, while the shadows remain about the same size. My sketches are done early in the morning or late in the afternoon; sunny days for a preference, as flowers then show such lovely masses of light and shade."

Speaking of pergolas, and the pergola in particular which is shown in the picture, she said, "This one has only been built about twenty years and is in a garden at Westwick Park near Norwich, Norfolk. There are two of these and they were designed by

the owner after travels in Italy and are the only rustic pergolas I have ever seen which were built high enough and wide enough to allow air and sunlight under them. Everything blooms here; phloxes, sweet peas, lilies of every kind, pinks, and most of the herbaceous and hardy things. The pillars have several kinds of creepers, clematis, the 'seven sisters' variety of roses, gloire-de-Dijon, and in fact all hardy kinds hang down in masses of white, pink and yellow, with here and there a deep purple patch of the clematis. I am tremendously interested in pergolas, and to see one built as it should be is delightful to me."

Referring to the pastels she has done of interiors, (in which she is quite as successful as in her garden bits,) she said, "I began to do interiors also quite by chance and I only do sketches of them. A friend who was giving up her house in London to go and live in the country, wished to keep a memento of a small private prayer room or chapel she had built on the birth of a little daughter. It had a lovely light colored stained glass window and made such a pretty sketch that I was asked to do many others."

The freshness of color and the excellent drawing



PERGOLA AT WESTWICK PARK, NEAR NORWICH

Garden Portraits



ANOTHER PERGOLA AT WESTWICK PARK

which characterize Miss Carlisle's work, are felt strongly in her "sketches" of interiors. Though she insists they are but sketches, the real feeling of the room portrayed is in them.

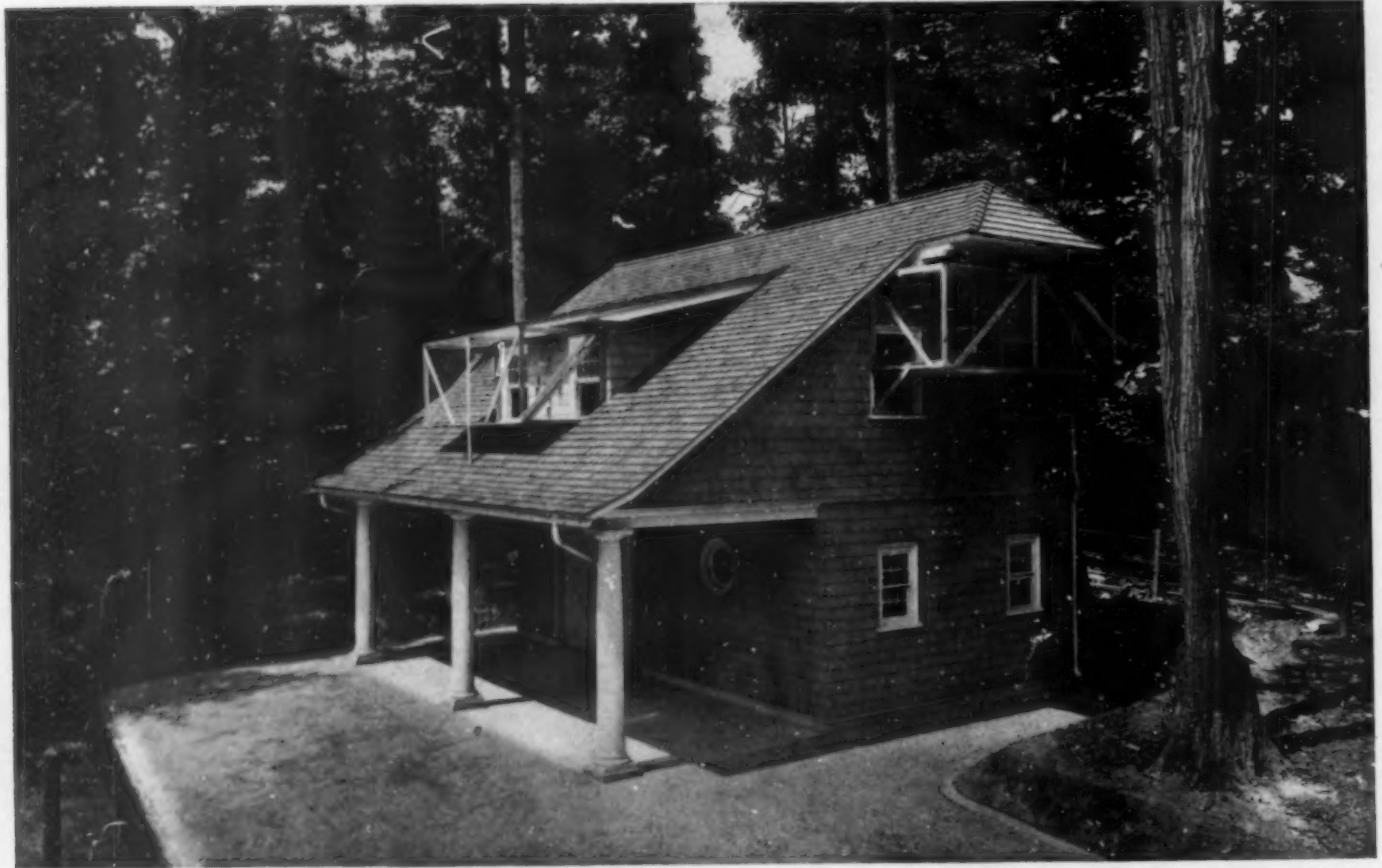
It is Miss Carlisle's intention to return to America next year. She will then visit Southern California to make some portraits of particularly beautiful gardens there. It is hoped that she will at that time arrange an exhibit here of her pictures of gardens, both American and English, together with her "bits" of interiors from both sides of the water. A comparison of these would be interesting, and the opportunity for the public to view her work in this unusual line will be thoroughly appreciated.

Landscape gardening as exploited in some of the magnificent estates in this country, has reached a point akin to perfection; all that is best which the old world has to offer has been drawn upon and adapted to the new world settings. The stately French Renaissance, the beautiful Italian and the formal English garden, while suited to the needs of these great places, cannot be utilized in simpler

effects, and it is in the garden of the small house that we now work for improvement; gradually this is taking shape, and each year shows a decided advance along these lines. A pleasing grouping of color, a certain formal dignity of plan is possible wherever there is ground enough to be designated "garden"

A sequestered, high walled bit of ground at the rear of a city house can become an enticing green retreat. Vines trained against the wall, with stock and gillyflower to blossom in the single central bit. A wall fountain set in one corner to fill the air with the cooling splash of its tiny stream, and also add to the pictorial effect; a rough stone seat and a low tea table to complete this. This is possible for it has been done, and in a garden 12x14 feet in size. The woman who designed this has since planned many such,—many on much more elaborate lines, her gardens having become celebrated in the old-fashioned city where she lives. They have been photographed and reproduced in many magazines, but as yet no color portrait has been made from any one of them.

House and Garden



COMBINED STABLE AND PIGEON LOFT—COST \$1500 *Lawrence Vischer Boyd, Architect*

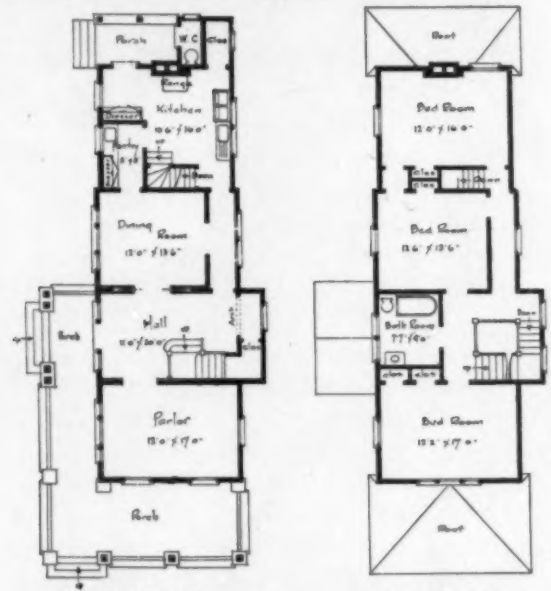


SHOWING THE STABLE AND PIGEON LOFT IN THEIR RELATION TO THE HOUSE

THE MODERATE COST HOUSE IN PHILADELPHIA

THE time honored designation of Philadelphia as the city of homes is steadily maintained by the hundreds of new houses which are erected every year within the city limits and the nearby suburbs. During the past year in one quarter of the city alone over fifteen hundred houses of moderate cost have been built.

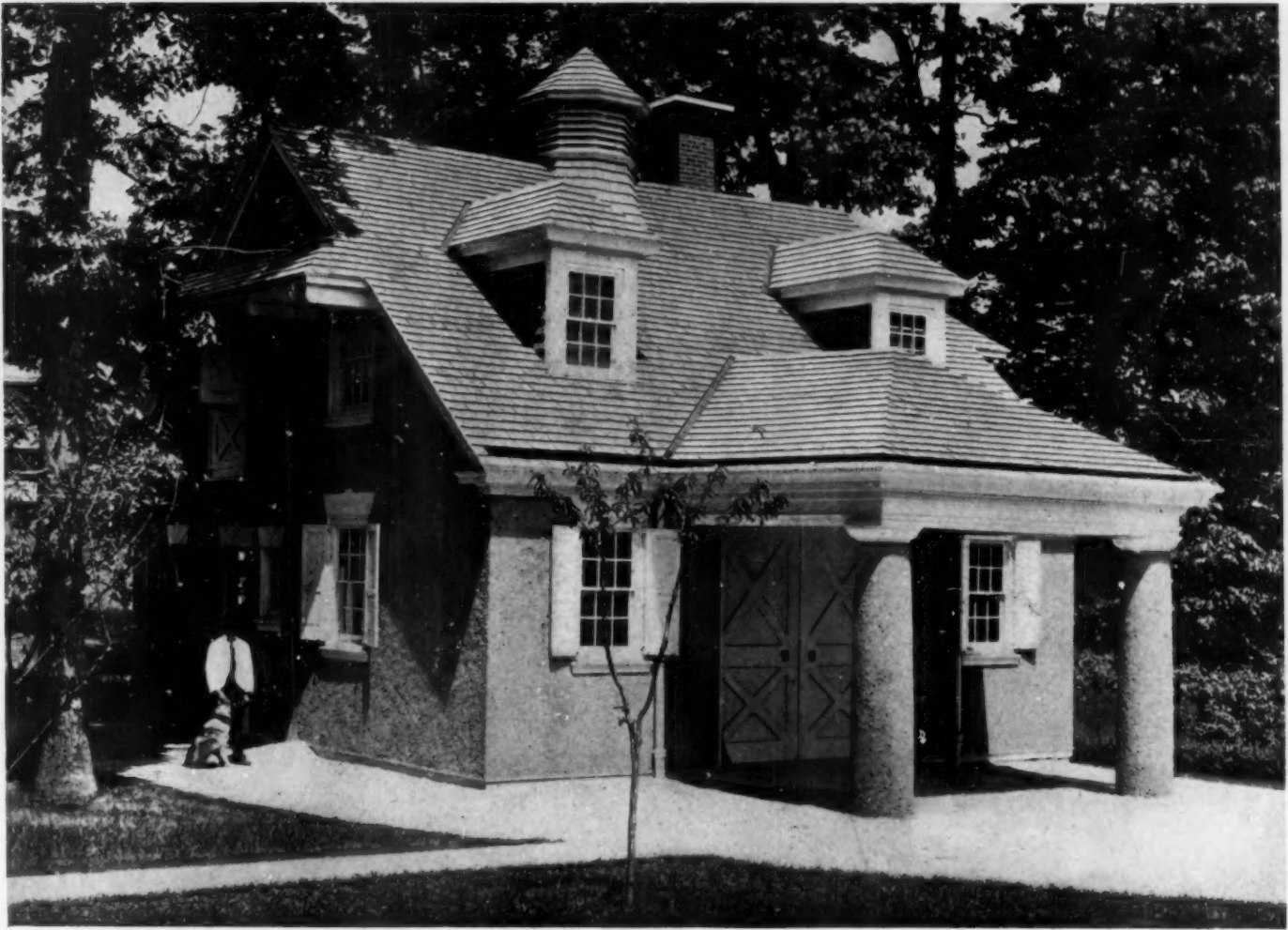
The accompanying illustrations are typical of the best class of such work. Mr. Lawrence Vischer Boyd, the architect to whom we are indebted



FIRST FLOOR PLAN SECOND FLOOR PLAN
PLANS OF THE \$4500 HOUSE SHOWN ON PAGE 40

for the photographs, has made a special study of the needs of clients of moderate means, and has devoted to their interests the same talent and careful business attention which it is often the good fortune of only the wealthy house builder to secure. The prices noted in each case are those of actual cost as shown after the owner has paid all bills, and are of much greater interest and importance than the misleading "estimates" with which many

The Moderate Cost House in Philadelphia



STABLE COSTING \$2500. (See Plans Below)

Lawrence Visscher Boyd, Architect

current publications content themselves, "estimates" which invariably lead to disaster. House and Garden has secured for publication a large number of practical examples of this character varying in cost from \$1000 to \$10,000, and in every case the real cost will be stated as shown by the architect's books. Inquiry relating to any of these designs may be addressed to the office of House and Garden or to the architect direct, and will receive in either case immediate attention.

It is the intention of House and Garden to assist intending house builders with guidance in the preliminary stages of their projects. These early uncertainties settled, the owner can go to the architect with more satisfac-



PLANS OF STABLE COSTING \$2500

tion to both parties to the transaction. Queries will be answered directly or through our Correspondence Column as inquirers may prefer, but in any case their identity will not be disclosed.



HOUSE ON A LOT TWENTY-FIVE FEET WIDE—COST \$4500

(FOR PLANS SEE PAGE 38)

Lawrence Fischer Boyd, Architect



SUBURBAN HOUSE COSTING \$6000

PLANS OF THIS HOUSE WILL BE MAILED FREE TO SUBSCRIBERS, UPON REQUEST

Lawrence Fischer Boyd, Architect

THE TRUE CALIFORNIA GARDEN

BY CHARLES MULFORD ROBINSON

A student of landscape design inevitably looks forward to Southern California as to a field of wonder and delight. His head has been filled with stories of its wealth of bloom; and conscious that it is annually the Mecca of thousands of persons of taste and culture, who, loving gardens, have the means to go where vegetation never sleeps, he dares to dream of a landscape fairyland. There he will find, he is assured, roses that climb roof trees, geraniums that are as tall as lilac bushes, heliotrope that screens piazzas, together with the luxuriance and strangeness of the semi-tropical bloom. But when he reaches Southern California he finds one or two things that he had not counted upon, in his careless dreams of Eden.

At its gate there has stood no angel with the flaming sword, and even in Southern California's most fertile parts the gardener is sadly handicapped by such deficient moisture that irrigation is a constant need, and now and again by the marked and blasting presence of alkali in the soil. Gardening there is not quite as easy as it looks; but nowhere else, perhaps, does a reasonable amount of effort bring forth as prodigious results. And with the easy philosophy of distance, one can see that even the effort is no doubt a good thing, else the gardens might tend to be only tangled masses of bloom and growth, getting little care because requiring little. Where there is scant care, there is scant thought

and planning. Sometimes, indeed, one could wish that Nature demanded yet more reflection, where she gives such glorious opportunities as in Southern California.

For a second disillusioning discovery, as one enters the dreamed-of landscape fairyland, is that, taking the region as a whole, the well thought out gardens are relatively few. Actually, they aggre-

gate a considerable number; but here all the world have gardens, and there are whole communities of the very well-to-do who care, one is ready to believe, as much for the garden as for any other thing. Is it not disappointing, then, to see many a show place where there is absolutely no expression of an individual's good taste, and where the considerable money that obviously is expended on the garden is disbursed by an unimaginative gardener; while in the generality of those modest homes, that give its stamp to a city, a single picture palm that fills the yard and dwarfs the house, seems to satisfy all desires?

There is reason, no doubt, for such condition in the novelty of the problem. Nearly all are very recent comers, and confronted by totally new circumstances and attracted by the palm, because, aside from the plant's stateliness and beauty, it epitomizes tropicalness, each household sets out one or more, delighting in their rapid growth, and settling back to enjoy the easiest and quickest ready-made garden in the world.

Of course, it may be argued that in the East many of those who have caught the out-of-door spirit and have commenced seriously to care for gardens, are quite as new at the business as are late arrivals in California. But the former have unconsciously imbibed considerable landscape lore that is exactly pertinent to the conditions with

which they have to deal, and in nearly every plot of ground there is some inherited gardening, in well grown shrub, matured tree, or established walks and beds. In the West, there is on the subject no lore that one intuitively knows applies, and there are no inherited conditions. The opportunity is far greater, but its demand is proportionately larger.

It is so much easier, if the walk



MRS. RANDOLPH MINER'S JAPANESE GARDEN—LOS ANGELES

House and Garden



Courtesy of the Los Angeles Chamber of Commerce

AN AVENUE OF PEPPER TREES—SANTA MONICA

to the front door is in the middle, to plant a palm on each side of it, in the exact centre of the lawn, or one palm where the walk is at the side, and then to set out somewhere a row of red or pink geraniums, just to recall the old home and to remind one how much better things grow here, than it would be to think out any definite and original plan. If the gardens are really large, three or four palms can be "set around" like chairs in a best room, or the effect can be varied by the addition of a century plant, or a cactus, these being particularly satisfactory since they almost take care of themselves. As to the back yard, orange trees are as handy as the cherry or other fruit tree in the East. Thus, you have to-day the tropical garden of a Southern California city. Eden is not quite the Eden that you dreamed of, and the landscape fairyland has quite a human character.

But if there are some disappointments for the student, there are also compensations in the unexpected interest of watching an idea get itself formed. For there hardly is room to doubt that what will

some day be a beautiful "California Garden" is now in the early stages of evolution, and to see a thing grow is more interesting, though not more satisfactory, than to see it in its maturity. The truth is, a great deal of serious thought is being given to gardens. The only trouble is that the seriousness is not spread among enough people, and is laid on too strong where one does find it.

One group is copying assiduously and with great expense and pains the Japanese garden. The thing is an exotic, but not so markedly so as one might think, where skies are ever blue and balmy, where the Japanese vegetation does very well, and where the Japs are so numerous as household servants that it is no surprise to find this other appurtenance of the house also Japanese. Yet its essential diminutiveness so little fits the American character, particularly in big, generous California, that four-fifths of the average sort of people are probably ready to consider it a kind of joke.

Another group is copying the Italian garden. Some of this work is pretty well done, and, exotic

The True California Garden

as it is, the country is so strong a reminder of the Italian Riviera that here again there is little sense of strangeness in finding pergolas, stuccoed benches, and the various other familiar devices. But the use of Western garden sculpture is not lightly to be encouraged, and fountains are not as easily to be secured in Southern California as in Italy; and when all is said the Italian garden is too distinctly aristocratic in its every expression to be at home in the aggressive democracy of a new American town.

A third important group has been content to renew, with California's wide choice and delightful derstistency of bloom, the old-fashioned flower

that each may develop as a specimen.

Finally, as possibly another landscape suggestion, the tree lined avenue is a frequent feature—now stately, between rows of palms; now dark and mysterious, between sombre cedars, or pine, or eucalypti; now, beneath the feathery peppers, like a New England lane under low trunked elms. Out of all this serious thought, will the California garden come?

I do not think there can be doubt of that, where Nature has been so prodigal, and where so many have the will and the means, and are reaching out with straining effort to secure the garden appropriate



Courtesy of the Los Angeles Chamber of Commerce

GROUNDS OF MR. HOMER LAUGHLIN'S PLACE—LOS ANGELES
AN UNUSUALLY GOOD ILLUSTRATION OF THE USE OF "PICTURE" OR SPECIMEN PLANTS

garden of the home in the East. It is to this group that the successful small parks of Los Angeles lend their powerful influence, for they are laid out more conspicuously on that principle than on any other.

The fourth, and largest group remains. It is that which includes practically all of the little gardens and a considerable number of the greater. This is the group that finds its garden ideals best satisfied by using the great plants that so easily grow in Southern California—as the palms, the banana, the cactus, pampas grass and century—as "picture plants," to be placed in such isolation

and beautiful, finding it—as all who love a garden must—an untiring toy. As to its character, if one could make an acceptable prediction, he would have solved the riddle, and everywhere the true California garden would begin to appear. So it is idle to play the prophet, but two guesses may be hazarded. It will give an expression of bigness, rather than of diminutiveness. This might be given by large plants, by perspectives, or by both. It will also make use of the shaded avenues—because that is welcome where people are said actually to tire of sunshine; and sometimes at least the accent

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at the end of this will be simply "a view"—a mountain, a hillside, or the sea. For the country is rich in scenery, and the Californians are proud of it and love it. In one garden that I visited the accents of such a formal avenue were, at the one end, a clump of live oak; and at the other, of eucalyptus. That

also may be a suggestion. For the rest, there can be no doubt that brilliant flowers will play a part, and the parterre come, perhaps, into a new and greater glory. But beyond this one may not go in safe prediction, though one may wish he had the chance to take a trial at the true California garden.

THE FIRST COUNTY PARK SYSTEM IN AMERICA—II

BY FREDERICK W. KELSEY*

(Continued from the June Number of House and Garden)

THE provisions of this law, providing for a temporary commission, call for no extended reference here. In brief, the presiding justice of the Supreme Court was authorized to appoint a commission of five persons for the term of two years, to "consider the advisability of laying out ample open spaces for the use of the public*****in such county," with "authority to make maps and plans of such spaces and to collect such other information in relation thereto as the said board may deem expedient;" and "as soon as conveniently may be," to "make a report in writing of a comprehensive plan for laying out and acquiring such open spaces."

The commission was also authorized to employ assistants, and to be reimbursed for actual traveling expenses incurred "in the discharge of their duties." The total expenditures were limited to \$10,000, the payment to be provided for by the Board of Freeholders (which is the official title of the county governing bodies in New Jersey) in the usual manner.

The attitude of the public at the time of the approval of the bill had continued to grow more and more favorable. The suggestion that those identified with the enterprise had merely adapted the scheme of the metropolitan park system of Massachusetts, entirely overlooked the fact that it was merely the preliminary stages of that undertaking—the initial legislation for the first commission—which had been, in a general way, followed. The Orange committee had in the early part of that year, 1894, gone quite fully into the various phases of many of the larger park systems. It was found that the Metropolitan Park plan, embracing, as it at that time did, thirty-nine separate municipalities, and various counties about Boston, and having an entirely new and untried system of financing was wholly unsuited to the needs of Essex County. Indeed, we had all along understood that, under the New Jersey Constitu-

*Courtesy of the J. S. Ogilvie Publishing Co., 57 Rose St., New York.

tion, such a district as had been mapped out and included in the Metropolitan Parks area could not be legally laid out or established here; and that this State would not be likely, even if it could, to advance its credit to the various municipalities of millions of dollars, as had been done in Massachusetts, relying as there, upon a future apportionment or assessment upon the cities and towns within the district for final reimbursements.

It was, therefore, recognized at the outset of the discussion that only the general form of the preliminary legislation in Massachusetts could be in any way advantageously used here. It had also been recognized that the movement for larger parks or park systems had taken different forms in nearly every city. New York had in 1888 expended millions of dollars in adding nearly 4,000 acres of new park lands, extending, with the great connecting parkways, from Van Cortland Park on the Hudson, to the beautiful Pelham Bay Park on Long Island Sound—all embraced in what was soon afterwards known as the park system of the Bronx.

In and about London the County Councils had at that time located and acquired, as had the authorities of Paris, vast tracts of lands for park uses, but each was then lacking, as in most other European and American urban communities, in any concerted action or comprehensive connective park system such as, I believe, was first adopted in this country in Detroit, and as was now deemed desirable for Essex County.

It was accordingly understood that the favorable legislation that had just then been so promptly obtained in our own Legislature, would not only enable the work of acquiring and developing a park system here to go readily and rapidly forward, but under the law, a commission, "selected for fitness," would be enabled to adopt the best features of all the park systems, and by holding the enterprise on the lines so cordially approved by

The First County Park System in America—II

the Legislature, the press and the people, would retain public confidence and support, to the lasting benefit of the whole county and State.

Thus was the bark of the first county park enterprise safely launched, in smooth water, under fair skies, without a reef or ripple in view.

The public response to the announcement of appointment of the new commission was as cordial as it was generous. Both editorially and in the news columns, all the leading papers within—and some without—the county were emphatic in their commendation of the project, and referred favorably to those selected to perform the preliminary work.

“Not in this country, if in the world,” said the “News” at that time, “is there another place where the eye can look upon the dwelling places of so many people as may be seen on a clear day from Eagle Rock and other good points of observation on the Orange Mountains.”

FAVORABLE CONDITIONS. The reader may now readily appreciate the favorable conditions under which the first park commission began the discharge of its duty on the organization of the board on the afternoon of June 23, 1894. It was with interest and enthusiasm that each of the commissioners took up the work entrusted to him. A position and condition of trust had been imposed and accepted, with the sincere desire, I believe shared in by all, to be loyal to that trust and the obligations incurred.

With the prevalent sentiment of confidence that had been extended by the public, by the Legislature, by the press and by the court, what greater incentive could be placed before a body of men than was thus placed immediately before the commission at that time? The members soon found that in the work before them they were both officially and personally congenial, and that differences in conviction were soon moulded into harmonious action for a common purpose. Such was the fact; and as I now

cast a reflective view back to the efforts and results attained by that board, it occasions in my mind less surprise than ever before that this preliminary commission should have accomplished in about half a year that which it was authorized to occupy two years in doing, and that less than one-half of the available appropriation of \$10,000 had been expended.

One of the first matters looking to results that was decided by the commission, was as to the desirability of getting in touch with the various governing bodies of the county. It was felt that, not only was each locality entitled to be heard regarding its preference or recommendations, but that the board would be strengthened, and in many ways assisted by calling out the wishes and suggestions from various parts of the county. It was agreed that the most feasible and effectual way of doing this would be through a communication addressed directly to each of the local authorities and associations interested in municipal improvement.

THE COMMISSION'S LETTER. “The outlining of a plan that will result in the greatest good to the greatest number, by the most direct methods and at the least cost, necessitates wide research, and the fullest suggestions as to localities and their availability. To these ends, and in the spirit indicated by the law, and the court, we invite your co-operation in according fair consideration to every portion of the district.

“That the prompt location and acquirement of a comprehensive system of parks in the county is desirable, if not imperative, for the health and prosperity of the people, appears to be generally admitted. Indeed, that this community is belated in this important public improvement is quite too apparent.

“The experience of other places demonstrates conclusively that parks are the most appreciated where most liberally provided. The more the public realize their advantage to health, to property



FREDERICK W. KELSEY

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—to say nothing of enjoyment—the more eager all classes are for park extensions and new pleasure grounds.

“With all the millions New York had previously expended for park lands and improvements, only a few years ago large areas of additional park lands were secured at an expense of some \$9,000,000 or \$10,000,000, and that municipality has again this year undertakings for additional parks at an authorized expenditure of several millions more.

“Philadelphia, with her city squares and beautiful Fairmount Park, is just undertaking at an estimated cost of \$6,000,000, the construction of a boulevard from the new city hall direct to Fairmount Park, much of the way through a densely built up part of the city. These are only instances of the movement going on everywhere. Smaller communities like Paterson and Trenton have already parks and parkway approaches of commanding importance.

“Not one of these communities, and but few in this country or in Europe, have the natural advantages of topography, scenery, etc., that nature has already provided here in Essex County.

“Hardly another community so important has so long neglected to utilize these advantages, or so persistently failed to realize the importance of this subject.”

PARK SITES CAREFULLY EXAMINED. By early September the commissioners had personally examined many of the possible park sites; had, in fact, looked over the county east of the Second Mountain quite generally. Some of the more desirable locations had been studied with care. The general plan of the park system was gradually taking shape. Expert advice was needed. Arrangements were accordingly made with five experienced landscape architects, who were to prepare plans and act in the capacity of “park making advisers” to the commission. In the engagement of Olmsted, Olmsted & Eliot, it was “with the wish and expectation that the commission obtain the personal services and report of Frederick Law Olmsted.”

Each was engaged to act entirely and wholly independent of the other. Each received a county map, upon which, after studying the topography of the whole county below the Second Mountain—the relative populations, etc., etc.—was to be marked in a way indicating the locations of such parks and connecting parkways as, in his (or their) judgment, would provide the best park system, as viewed from the standpoint of the whole county. In this view the needs and conveniences of the denser populations were to be considered. The maps, when completed and marked as indicated, were to become the property of the commission. The necessary expenses in making the investigations were to be met by the board, but the compensation was for a

fixed fee, which was in each case very reasonable; for it was understood that the plans to be submitted were on the principle of competitive designs, and the architect (or firm) making the most acceptable design and report would very naturally have an advanced position for future engagement should their plans be carried out.

By December the plans of the board had sufficiently matured so that, on December 6, a committee of two was appointed “to wait upon John R. Emery, Esq., and consult with him about procuring his legal services for the commission,” for the purpose of preparing a charter for a succeeding commission.

Thus at the close of 1894, all was yet smooth sailing. We were nearing the port of destination, and the harbor of safe condition for an attractive and most creditable county park system did not seem far beyond.

The inspection and selection of park sites within a territory possessing the varied topography and variety of natural scenery found in Essex County was a most agreeable and interesting experience.

In roaming over “green fields and pastures new,” all the commissioners were deeply interested in what they saw. One day they were looking at the then unattractive Newark reservoir (now Branch Brook Park) site; another day found them at Millburn. Perhaps the day following they were in the Oranges, or Montclair, or at Belleville. Next they visited Weequahic and passed from consideration of this mosquito-breeding and buzzing locality with unfavorable comment.

ON THE ORANGE MOUNTAIN. But of all the experiences during the summer and autumn of that year (1894) the days devoted to the Orange Mountain were at once the most impressive and delightful. As we walked on the crest of the first mountain from the point where the mountain abruptly ends near Millburn to the limits of the county at Northern Montclair Heights, the beautiful and varied views were inspiring. Every new prospect along the entire distance was a revelation.

The beauties of these diversified scenes on ideal autumnal days can be only inadequately described. The views from the southern points of the crest overlook plains, farms, and occasionally a small village; or South Orange, Hilton, Irvington and the fringe of southern Newark, and an attractive section of Union County. From the central portion, as from the cable road track above Orange Valley looking toward Eagle Rock, Orange and East Orange, portions of Montclair, Bloomfield and the full lines of Newark beyond, Bergen Hill, the Brooklyn Bridge and the tall buildings of Greater New York, all appear in view. The whole area, save for the intercepting trees and foliage, of this vast, extended area of buildings, looks as though,

The First County Park System in America—II

of this immediate prospect, it might be truthfully written: "All the world's a roof." The points from the northern sections of the crest are again more open and picturesque. Standing there, one looks down upon the rolling country in the direction of Brookside, and the attractive section of Franklin Township and Nutley, and the still more picturesque central eastern portion of Passaic County.

Over all this wonderful panorama is cast the varying shades of sunshine, cloud, and shadow. The gray dawn of a misty morning casts a sombre aspect, which, in turn, is transformed into brightness as the sun dispels the shadow, and the scene changes, refulgent with the warmth and glowing tinge of light. The alternating lines of sunshine and shadow, as the fleeting clouds pass over the landscape below, call to mind the words of the poet, when he describes the grandeur of nature's mountains, in the lines:

"The snow-capped peaks of the azure range,
Forever changing, yet never change."

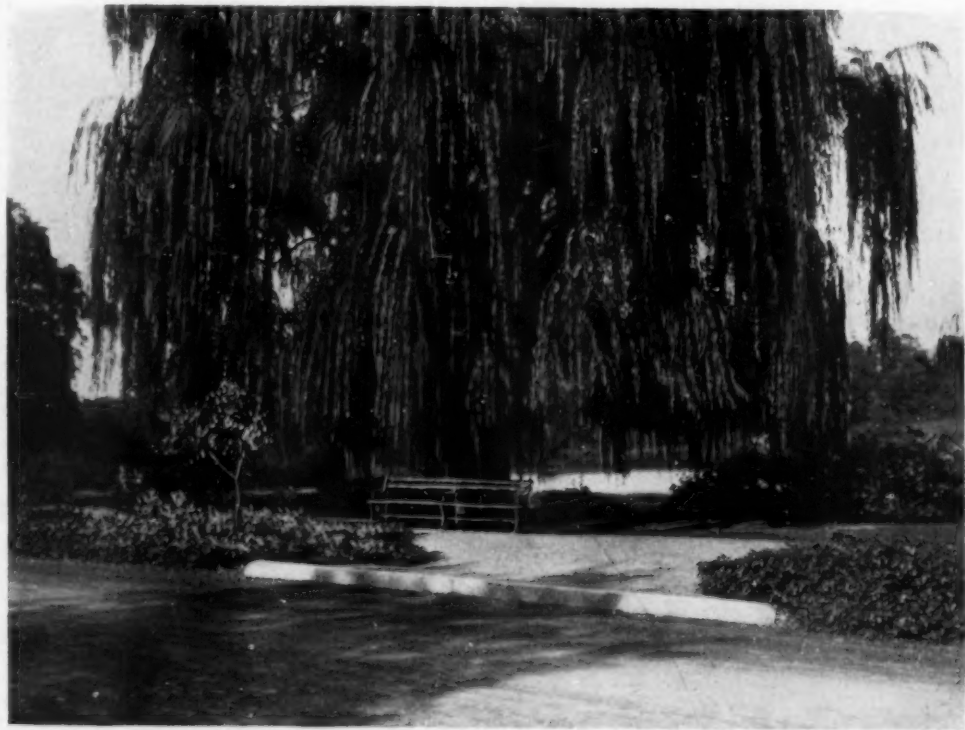
From these experiences the reader may readily infer why the first park commission favored the acquirement of liberal areas on the Orange Mountain for parks, and may recognize the conditions that controlled such locations as were afterward made there, and which are now a part of the county park system.

Before passing from the work of the first Park Commission, there are two or three matters that were considered and acted upon in the preparation of the charter creating the permanent commission, which it may be of interest to refer to here. There were two vital principles involved. First, as to whether the commission for establishing and maintaining the park system should be elective or appointive, and, if appointive, in what official or court or courts the appointing power should be vested. And second, should provision be made for directly assessing the cost of the lands for the parks and the improvements, or both; or should a portion of the cost, or all of the cost, be provided for by a general tax according to the ratables upon the county as a whole. It was deemed imperative to have these conditions clearly defined, and, before John R. Emery submitted the first draft of the proposed charter, on January 25, 1895, the points pro and con, as to an appointive board, had been

seriously considered by the commissioners. They were unanimous in the conclusion, in consideration of the methods by which candidates for important county offices secured, or were accorded, nominations through the customary channels of party selection, that, for such a position as that of park commissioner, charged with the responsibility of locating, acquiring and developing an extended park system and the consequent expenditure of large sums of public funds, the chances might be more favorable for satisfactory results under the appointive plan than under the elective system.

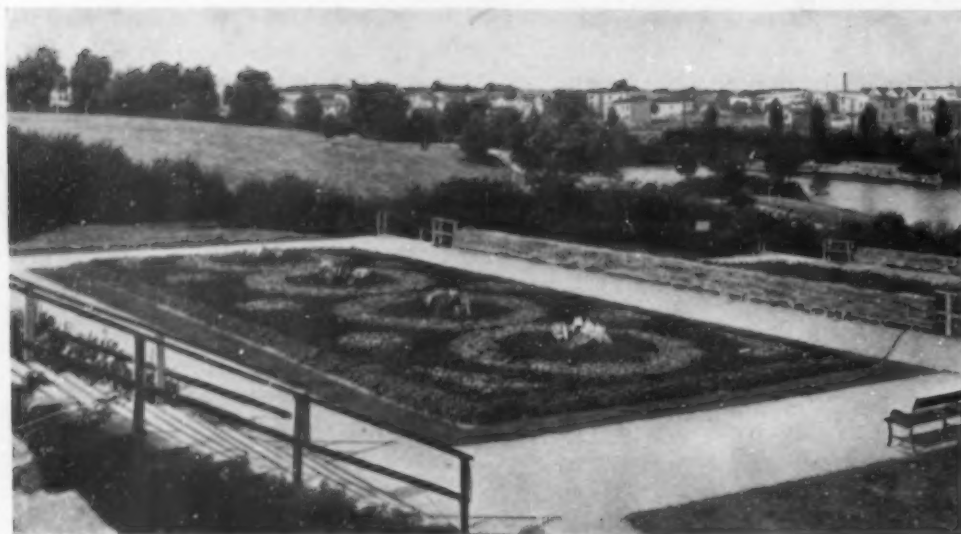
THE APPOINTIVE PLAN. It was recognized that the work of locating and developing a series of parks for so large an area of such diversified interests as in Essex County, would, if undertaken to the best advantage, require men especially qualified, from tastes, training and experience; and that, as the plan of having men selected because of fitness had been so well received, the continuation of a similar provision in the new charter might be equally favored by the public. It had been shown that, in many instances where the elective plan of selecting commissioners had been in vogue, the practical results had not been acceptable to the municipalities or to the other local officials, and that "practical politics" was not a desirable factor in park making, whatever might be claimed for its contributory influences in other public activities.

It was solely and only for these reasons that the commission decided for the appointive system, and not with any desire to extend the scope of a method



IN BRANCH BROOK PARK

House and Garden



LAKE AND FLOWER BEDS IN WEST SIDE PARK

of creating a public board, which, at least theoretically, may be criticized as contrary to the principles and prerogatives of our whole system of government. Not only were results found to have been unsatisfactory in numerous instances of elective park commissioners, but conversely in other instances—notably such examples as that of the South Park system of Chicago, where the entire control of all park matters from the inception has been vested in a commission appointed by the courts—the practical workings were found to have been satisfactory.

mined that point, the question arose as to where the authority for making the appointments should rest. Should the Governor be charged with that office? This would mean, or might mean, possible interference in what was strictly a county affair; it would open up the field of possibilities for the exercise of political or party "influence;" and it would be open to the still further objection of a board for the county being named by the authority of an official outside the county, chosen by and representing the State at large.

HOW SHOULD PARK COMMISSIONERS BE SELECTED? To those who believe that any other than the elective plan of creating public boards for the expenditure of public funds is objectionable and un-American, it is due to say that such a plan would have been adopted in drawing up the Essex County Park act of 1895, had not the investigations then made compelled the conviction concurred in by Messrs. Emery and Coult, the able counsel of the first commission, that the appointive system was preferable here. Having deter-

GARDEN WORK IN JULY

BY ERNEST HEMMING

RIPENESS of the vegetation indicates the summer is at its height and most plants, especially among trees and shrubs, have really made their growth for the year. From now on their functions will be devoted to the ripening of their wood and fruit. The latter is obvious to everyone, but the ripening of the wood and formation of buds for another season does not receive so much attention, yet a knowledge of it is very necessary to the successful gardener. Examine the axil of every leaf and you will see a bud forming. These buds are the beginning of the growth of next year and when they are properly developed contain within their small compass all the essentials of a plant.

This knowledge is taken advantage of in the operation of budding, which operation is usually done this month, as soon as the buds are in condition and consists of inserting a bud taken from one plant under the bark of another of close relation-

ship, such as a garden rose on a wild briar or a named variety of peach on a seedling grown from the stone.

The operation is very simple and any one can accomplish it after once seeing it done. The really wonderful part about it is the fact that so small a part of a plant will remain true to itself. Take for instance a wild rose and insert a bud taken from a General Jacqueminot upon it. If it grows that shoot will bear General Jacqueminot roses while the rest of the plant will remain the wild briar.

A little thought on the bud question will convince anyone how important the proper development bears on the crop of next year, so do not neglect plants after they have just given their harvest of fruit or flowers.

As pointed out in a previous number the growth that the early flowering shrubs have just made will bear the flowers next spring, so that a judicious

Garden Work in July

pruning and thinning out of the weak growths is timely work. It is not wise to prune too heavily while plants are in full leaf, but if not more than one third of the branches are taken off it will be to the advantage of the remaining ones.

Work on the lawn and among the flower beds consists principally of keeping things tidy. During the very dry weather the lawn should not be mown too closely, although it will require to be mown just as often to keep it looking nice. If the knives of the mowing machine are raised a little the turf will be all the better for it. The flower beds should be gone over occasionally to keep the dead flowers picked off and the rampant shoots pinched back.

This is perhaps the dullest month of the summer among the hardy perennials. The latest pæonies have fallen and the plants are now forming buds at the base of the stalks under ground that will produce the next year's crop of flowers, so do not let them suffer for want of water, or cut the foliage off.

The perennial phloxes are at their best this month, these and the Japanese Irises are the feature of the month. The choicer kinds of the former deteriorate very rapidly if left to themselves without transplanting, especially the vivid crimson and reds. A good collection left to itself will soon be nothing but pinks, whites, and that objectionable magenta or purple shade. The Japanese Irises like abundance of water while they are growing and blooming. In Japan where they are grown to such perfection they are flooded with water at this period but drained during the winter. With this treatment the blooms will measure six to eight inches across.

As a rule the majority of evergreens grow so symmetrical as not to need pruning, but it is well to look them over carefully to see that they do not develop double leaders. This is very necessary in the case of the spruces, firs, and pines. If any of the young trees of this class have their growing tip or leader injured two or three shoots will start out to take its place and unless all are shortened in but the one selected to form the new leader the result will be a deformed tree.

There is always plenty to do in the vegetable garden, regardless of the season, such as weeding, thinning, hoeing etc., and when everything is kept

as it should be the vegetable garden becomes a veritable pleasure ground. This is the month of the last sowings of sugar corn, French beans, and peas, because if sown later they will hardly mature successfully.

By this time some of the early crops will have been harvested and the ground released for the planting of celery. There are several methods of growing this popular vegetable. The most satisfactory way for family use is in trenches. Dig them out about eighteen inches deep and put in the bottom a good layer of well rotted manure and top soil, well mixed together, then set the plants in a double row about six inches apart. Keep them well watered, as it is a plant very partial to moist, rich soil. Do not begin to earth the plants up too soon as there will be a danger of burying the heart or growing point, which would check their growth.

If a new strawberry bed is wanted now is the time to plan for it. Have the ground deeply dug, well manured and ready for planting as soon as the runners are ready. If you already have a bed reserve some of the best runners for the new plantation. By sinking small pots filled with soil in the ground around the old plant the runners can be rooted in them so that they can be transferred to the new bed without disturbing the roots. Treating in this manner will insure a good crop the following spring. In estimating the area of ground required it is well to figure on giving them plenty of room, two and a half feet between the rows and eighteen inches between the plants is not too far apart.

Cultivating, weeding and watering forms the principal work of this month, and on them depends in a great measure the success of the garden both for this season and next. Time is never lost in cultivating even when the ground does not apparently need it or when there are no weeds in sight. By keeping the soil stirred and loose on the surface crops will come through the dry spells when otherwise they would be a failure.

Cultivate rather than water in dry weather, but when the latter is done, see that a thorough soaking is given, a light sprinkling is useless as the water evaporates into the atmosphere before the plants have time to absorb any of it.

HOUSE AND GARDEN CORRESPONDENCE

IMPROVED WOODEN HOUSE CONSTRUCTION

I am about to build a house here in——for my own use. Prevailing conditions, personal and local, make a wooden house the only practical solution of my needs. Local stone can be had, but the cost of a stone house is prohibitive and there are no good stone cutters. Local bricks are of poor quality, and the cost of imported would be too high even if I desired to use them, which I do not. I should be greatly obliged therefore if you will suggest some practical improvement over the usual type of wooden construction which, for a moderate increase in cost, will promote the following qualities in my house, viz: strength, warmth, and if possible, less susceptibility to destruction by fire.

M. A. W.

The durability of wooden houses when carefully built, is sufficiently attested by the examples still remaining from Colonial days. Such houses, however, were built by a very different method from any possible at the present day. All the timbers of the framework, most of the planks for the floors and the outside sheathing, the clapboards and the roof shingles, not to mention all of the interior finish, were hand wrought, and the frame often pinned together with hard wood trenails. Compared to modern construction the timbers were of larger scantling, and the planks usually thicker than in modern use. This old system is however not essential to a well built house, and if you care to go to a moderate outlay over the cost of the prevalent flimsy construction you may have a well built wooden house vastly superior to the usual type.

I should recommend in the first place a balloon system of construction because this is stiffer and stronger if properly built than a framed and braced type of much heavier timbers. Starting on the usual stone foundations, I would suggest an oak or locust sill not less than 4 x 8, well bedded in cement and lime mortar. Outside studs should be 2 x 6, 16 inches on centres, with the intermediate floor joists on 2 x 6 ledger boards gained in flush with the joists notched down over. Outside sheathing $1\frac{1}{2}$ thick, well nailed on diagonally and close fitted everywhere and reversing direction on opposite sides of the house. This outside sheathing need not be tongued. Over this lay two thicknesses of stout, soft textured building paper, or one thickness of this paper, and one thickness over it of Cabot's Sheathing Quilt. It is of the utmost importance that the sheathing paper be well lapped and that the two thicknesses break joint with each other, and also that they be run out close and snug to all window and door frames, well down over the sill and up over the plate, and that they be not torn in the handling. If tears occur these must be thoroughly patched with a good lap all round. It is perhaps a counsel of perfection to advise a lining of $\frac{3}{4}$ boards on the inside of the frame. I have seen this done in Western New York and in New England, but it materially increases the cost of the house and my opinion is the money can be expended to better advantage elsewhere in the construction. Before, however, any inside work is done on the frame fire stops of brick in cement mortar should be put in. These are built of two courses of brick supported on 2 x 6 pieces cut in between the studs, and should be built on the plate and sill and at every floor level, at least, and I should consider it desirable to run an intermediate course between each floor.

In some of the old frames the space between each pair of studs was filled in with bricks and mortar solidly from sill to plate. "Bricknogging" this was called, and the result came near being a brick house. Interior partitions should be of 3 x 4 studs with the same system of fire stops as on the outside frame. Partitions, not having diagonal sheathing, must be braced in the usual way.

The staircases and the dumb waiter are the weakest points from the fire protection side. Some mitigation of the former is had when the stairs are only one story high. That is when they

do not continue on up to the next story over those below. The dumb waiter should have the brick fire stops and should be lined throughout, top, bottom and sides with galvanized iron.

The floor construction must be carefully looked after. Floors everywhere should be double, and if the rough floor is at least $1\frac{1}{2}$ thick or even more it would be better than the usual $\frac{3}{4}$. Over the rough floor lay two thicknesses well lapped of waterproof building paper, the courses to be laid at right angles to each other. Over these lay $1\frac{1}{2}$ x $2\frac{1}{2}$ wooden strips and fill in flush between them with cement mortar made 1 to 4. When this is thoroughly dry, the upper finished floor may be laid in the usual way. In place of the usual bridging strips nail securely 2 inch blocks of wood of the same height as the floor joists, with the grain of the wood horizontal.

The ceiling of the basement or cellar should be plastered on wire lath or expanded metal. The roof rafters should be of sufficient scantling to be both strong and stiff and if a cool upper story is desired, have the roof plank not less than 2 inches thick, with strips and mortar and an outer thickness of plank under the shingles similar to the floor construction. This is very fire resistant as well as cool. Do not have any double ceiling or air space over the upper rooms.

If these instructions are carried out under competent inspection, you will have a strong, stiff, tight, durable house, warm in winter and cool in summer, and one that will not burn up in a flash like a spark of tinder.

C. E.

PREPARING TO BUILD A HOUSE

"I hope you will pardon me writing you on business of my own. I am thinking of building a house, and before seeing our architect would like some book showing homes, plans, and estimates of same. This house will be built on a good sized hill, facing south and overlooking the river. It must be a pure Colonial house. I have purchased two books, but do not see anything which just suits me. Can you recommend such a book as I wish, and the price? I am a subscriber of "House and Garden" and very much pleased with it, and as you have made it such a success, I venture to write you on my own business, hoping you could tell me of such book or books which might help me. Again hoping you will pardon me, I am,——"

It gives us great pleasure to say in reply to your letter of May 27th that we are always ready to assist subscribers in their affairs in any way that we can, quite outside of the pages of "House and Garden." If you care to have us do so, therefore, we will make the following suggestion. Before making this suggestion, however, allow us to call your attention to our advertisement of American Country Homes and Their Gardens." We think it extremely likely that you will find somewhere within its pages the house you have in mind. In any event whether you do or do not, if you will send us a rough sketch of your property, accompanied by a photograph of it taken either from the river looking toward the hill top where you propose to build, or from the hill top showing the river view, and will accompany this with a brief suggestion of the rooms you were thinking of including in your plan, not forgetting the very important essential of the points of the compass, we can perhaps make you some suggestions that will help you. "House and Garden" does not in any sense act in lieu of a professional architect, but we are quite willing to give you some expert advice with regard to general preliminary conditions which will enable you to go to your architect very much better prepared to talk to him and in a way which will greatly expedite his work. "House and Garden" is about to begin the publication of a series of photographs of houses which have been erected at costs varying from one to ten thousand dollars, and these are actual examples, and the cost of the house has been obtained in every case from the architect.

C. E.