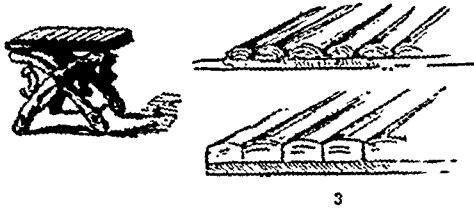


Rural Architecture.

Rustic Work.

To raise the largest crops, to breed the finest stock and in short to make the most money out of his land, should not be the sole aim of the farmer. Leaving out of the question the highest interests, there are



minor considerations which he cannot ignore and neglect without losing much of the advantage and pleasure which his position both claims and puts within his reach. Among these objects of scarcely secondary importance, to which he ought to give due regard, is the attractiveness of his home. This is not the unimportant matter that it might on first thought appear. For his own sake, and to promote the healthy tone of his own mind and heart, it is well to surround

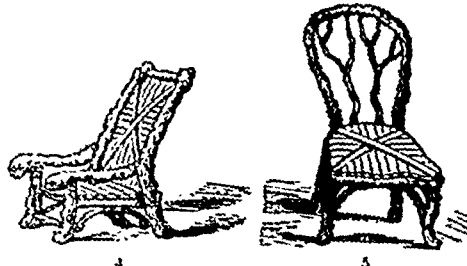


his dwelling with all the charm that he can give it; but if he have young people about him, it is especially desirable that he should make their home as pleasing and attractive as possible. The more interest these young spirits can learn to feel in the homestead, the less tempted will they be to forsake country for city life, and to seek for pleasure and excitement else-

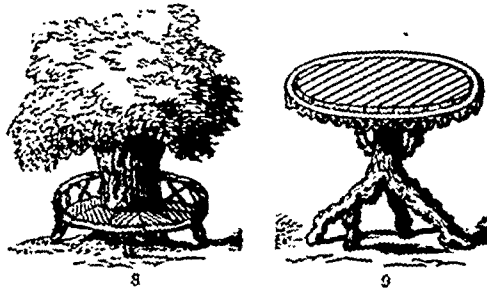


where, amid less safe and innocent scenes. The love of home is the nurse of virtue, and that parent is neither faithful nor wise who does not most earnestly seek by every means in his power to foster this principle in the hearts of his children. Even if the embellishment of home and its surroundings must needs cost money, the prudent expenditure of some portion of the earnings, for this purpose would be money well laid out, though the returns could not be estimated by commercial arithmetic. But the cost of home adornment is often quite an imaginary or exaggerated objection. The exercise of ingenuity and taste, with the necessary allotment of some little time and labour, will often do more to adorn a place than could be accomplished by a lavish expenditure of money; and there is one way in which a great deal can be most effectively done to secure this end by almost every farmer, and which is peculiarly adapted, and indeed is only fitted, for rural dwellings. It is a mode of embellishment especially suited for the retired and sequestered situation of farm houses; which should have a character of their own, and should not remind one either of town houses or villa residences, but should have a quiet, peaceful, welcoming air about them. should be emphatically homes. The style of rural architecture, in favour of

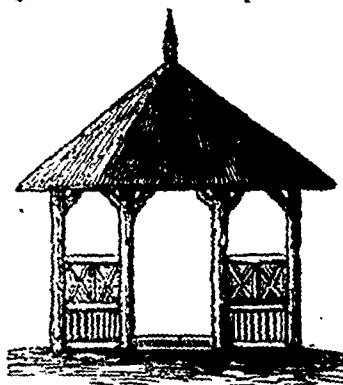
which we would say a word, may neither be classical nor gothic, but it is peculiarly homely, and not without its own special attractions. We allude to rustic work; and though we are well aware that under this name there are hundreds of fantastical, clumsy, and altogether worthless structures, yet we can also call to mind many charming abodes that owe their picturesque beauty entirely to a judicious employment of



this graceful and natural though primitive style of ornament. One of the most lovely rural homes we ever saw was the residence of a good minister, a man of excellent taste and great ingenuity, who had with his own hands, and with the most trifling outlay of money—for, like most of his fraternity, he was poor—converted what had been a most plain and unattractive dwelling into a picture of beauty that was the ad-



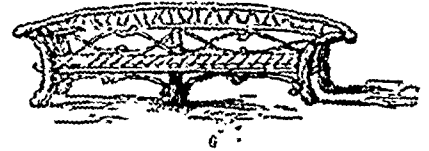
miration of every beholder. His success was due to a tasteful combination of rustic work and landscape gardening, and all within the compass of a compara-



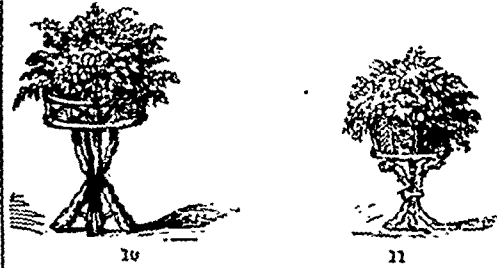
tively small plot of ground. A free use was made of climbing plants and other natural adornments, but the great charm was owing to the perfect harmony of



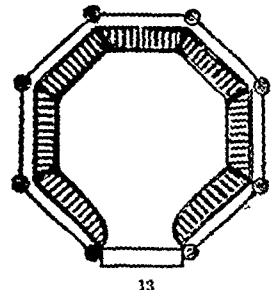
everything about the place. Verandah, porches, arbors, garden seats, fences, gates, &c., were all in perfect keeping with each other, and all constructed of the materials and workmanship known by the name of rustic work. This has been defined as a style of architecture in which nature is followed rather than any rules of art. It is not an easy matter to give directions for this kind of work; for after all, much must be left to individual taste, judgment and ingenuity. Indeed, we half suspect that no small part of



the charm lies in this tax upon our own thought and skill. A few hints, however, may be useful to guide those who are willing to try their hand in this pleasing method of increasing the attractions of home. We give, besides, a number of illustrations of the kind of work, which may serve as patterns for imitation, or as suggestions to aid the ingenuity and inventive powers of the rustic architects. The illustrations are most of them taken from that excellent little work, the *Illustrated Annual Register of Rural Affairs*, and a few also have been selected from the *Horticulturist*, a most valuable periodical.



The materials used in rustic work are the undressed trunks, limbs and branches of trees; and wherever it can be done the bark should be left on. Indeed, in most examples of this work the rough texture and the colour of the bark are most important elements



in the picturesque effect. Some kinds of wood, however, answer very well for the purpose without the bark, such as oak and the wild vine. The most generally available wood in this country is the red cedar, which is both artistically effective and durable. For some of the joints, especially in structures that require to be particularly firm, such as bridges, gates, &c., tenons should be used. Much of the work, however, requires only wooden pins and nails to fix it together. One writer in the *Horticulturist* recommends what are called wire nails, which can be driven without splitting the wood, and clenched effectually. The wood used for the purpose should be cut towards the close of the summer. Cut in August or September, it is said to last much longer than when cut during the winter or early spring. A coating of coal oil might be advantageously used for some of the work, to prevent the ravages of insects.

The illustrations which we give require, we think, very little explanation, the drawing in most cases showing the construction at a glance, far better than any lengthened description.

The simplest objects in rustic work are garden stools and seats. Fig. 1 is an example of the former, constructed of nearly straight pieces of wood, partly