

ARCHITECTURE.

STONE AND FRAME COUNTRY VILLA

The designs and details illustrated on this and the two following pages are of a residence erected in Westchester county, N. Y. occupying a position which overlooks the Sound on the road from Bartow to City Island. There are many features of the building which are unusual, and therefore interesting, especially as regards the treatment of the exterior. The cellar and basement are built of very solid masonry, a superior building stone of a light granite color being found on the grounds. To give variety to the stonework above the water table, the corners of the building and window and door openings are laid in face brick, the red color of which forms a fine contrast with the gray tint of wall. Above the first story the building is substantially frame, though for the sake of continuing the stone effect a light green slate is used for the siding, and the roof is covered with black slate (Chapman's). The woodwork in the gables is made heavy in effect with thick verge boards, and scroll-sawed panels at the apex of each, backed up behind to increase the strength and allow the figure made by sawing to be left in the solid. Each gable is cut to a different design. The chimneys above the roof are built with red and black bricks and encaustic tiles, representing monogram of owner, &c. The porches are laid with narrow yellow pine floors; have turned columns, chamfered brackets, plates, rafters &c., all the structural parts of roof showing underneath finished. The westerly end of the porch on south side is glassed in for conservatory. The painting of the exterior is done in the main with dark brown color, to harmonize with the gray stone, brick and green slate. The columns, chamfers, brackets, &c., are picked out with other colors, chiefly Indian red, for relief.

On the plan of interior, A represents the entrance hall, made in old-fashioned style like a room, with a cosy fire-place in it, stained glass-windows, &c. The wainscoting of this hall is made high, with the top member forming a shelf all around it; the cornice and centre piece are also of wood. This room is fitted up in ash. B, is the library, which is also the parlor. At each side of the entrance door of this room, as shown by the dotted lines, a book-case is built in. The mantel and all the trimmings of this room are in walnut. The dining-room is fitted up in chestnut and ash, with ash and walnut floor, paneled wainscot, fixed buffet at one end, and Caen stone and tile mantel-piece opposite. This fire-place is arranged for an open wood fire, and immediately over it, above the mantel is the window shown on the plan, which is filled with one sheet of plate glass. The faces of this chimney breast to the ceiling are covered with light buff and chocolate colored tiles, and there are introduced in it, as well as in the buffet opposite, many hand-painted tiles by Messrs. Ward, of original design, of bud and flower patterns of unusual excellence. D, is a room designed to be used as a private office or library; this is fitted up in oak. The triple window of this room has rolling Venetian blinds. E, the staircase hall, is in ash same as the entrance hall. The staircase has a square chamfered and carved newel with ball at top, close string, squared chamfered balusters and double-hand rail. The floor of this and the entrance hall is covered with ash and walnut bordered floor. F, the pantry, is fitted with butler's sink, cupboards, &c., complete. From the plan the room might appear a dark one, but it is not so, the window shown by staircase throwing its light across into the pantry, and there being a skylight in addition immediately over the butler's sink. G, is the billiard room, fitted up in birch. H, the kitchen. K, conservatory. L, piazzas. On the second and third stories are nine bedrooms, with closets, &c., the bathroom and an attic. These are trimmed in pine, plain chamfered work. All the rooms of first story are fitted in separate and distinct designs, no two being alike. The mantel-pieces, with the exception of that in the dining-room, are of wood, made to order from designs, matching the other woodwork of the respective rooms. All rooms have inside blinds—hard wood on first story, pine on second. The floors of the house are made double, the second layer in all rooms not described for walnut and ash being in yellow pine throughout the first and second story.

The cellar of the house (not shown as subdivided on plan) is fitted up with store rooms, refrigerator and wine-room, furnace apartment and laundry. All the masonry and carpentry of this building are done in the strongest and most substantial manner, and the plumbing and heating apparatus is fitted up with all modern improvements. Many things about the work are of a more costly character than is usual, the entire outlay for all, including heating, plumbing, fire-places, &c., being about \$14,000; but the main features which give the building its exterior effects are comparatively inexpensive.

PAINT IN WOOD.

Very effective work can often be done in water-colours on wood, and it is an art which has many devotees. Some artists, says the *Art Interchange*, have acquired great success in the painting of birds on wood, and have most faithfully reproduced the fineness and delicate tracery of feathers and plumage, but the ordinary worker had best confine his powers to more simple subjects, and material of all sorts will not be found wanting. It requires great care, cleanliness and nicety, and otherwise good work is often marred by carelessness in these particulars. When white wood is employed, which is generally the best for beginners to use, the following method may be followed. Supposing a piece of chestnut, which in its natural state is very white to have been taken, first draw the design either sketching or tracing it, and taking care not to lean too heavily upon the pencil. Then clean the wood carefully with a crumb of bread, keeping a piece of paper under the hand so that the wood shall not be soiled in any way. If this cleansing process is put off until the design is painted, the colour is apt to come off in rubbing.

The same necessity for the wood being perfectly clean exists when it becomes necessary to polish it. Mix the colors to be used with Chinese white, which will prevent their sinking into the wood, and renders them opaque. Brilliancy is given to the colouring also by this use of body colour. Being now ready to paint, begin with the dark shades, reversing the order set down for transparent colors. After working up the different lights, finally put in the high lights. Colours such as Vandyke brown and crimson lake can be used, although dark colors, for they become bright and add much to the brilliancy of the picture when it is varnished. Use the ordinary water-color brushes as they are better adapted for painting on wood. The painting finished, it should be polished in the following manner:—Pass a coating of patent white size over the entire wood, and after it is thoroughly dry, repeat the operation. Then when this second coat is dry apply the varnish with a large soft brush, working it regularly lengthways, or from top to bottom, and when this is dry, apply another coating, working from side to side. Continue this process alternately until the desired polish is obtained. White spirit varnish is the best to use.

Panel painting, which is one of the most popular forms of painting on wood, is executed as ordinary oil painting on any smooth, well-seasoned and close-grained wood, such as pine, beech, oak or chestnut. The wood may be left plain or gilded, and so much of the surface as is not to be covered by the design, may be worked into a diaper pattern if desired. There are two ways of preparing the wood for painting, the old method being to gild the surface of the wood itself, so that the grain may be seen through the colour, the new method being to cover the wood with a composition upon which the gilding is laid, and as this is perfectly smooth, no grain whatever will appear. The former is, perhaps, the more artistic, the latter is the prettier of the two. Prepare the wood as follows:—Put on three or four coats of a mixture of whitening and warm size, sufficiently thin to lay on with a brush, and when dry rub gently with pumice stone and water until quite smooth. Lay on a coating of gold with a camel's hair brush, and after drying, add another coat of very thin size. Upon this is laid the gold leaf and another coat of size to protect it, and the panel is then ready for painting. There is a form of panel decoration now quite general, consisting of squares of wood the size of tiles, inlaid as borders or dados. When they form a dado, four squares together may make the pattern, or it may be arranged in diagonal or perpendicular lines.

The squares may be of gilt or plain wood, or both alternately, and painted in a continuous design, or with a bird, flower, butterfly or conventional figure on every other one. Wood painting in monochrome is scarcely decorative or distinct enough for complicated subjects. If borders were employed, however, made by painting any light wood with oak brown in a conventional pattern, or if the squares be made of light wood and painted in the same way, this would serve the purpose. Above all, the greatest care must be taken not to overdo or confuse decoration. If the wall above is to be painted in panels, the dado must be plain, only its color must harmonize with the rest of the space. If the dado itself be decorated, the wall above should have some scattered flowers upon it. A dado of one pattern, and a wall of another, are ugly to say the least. If decorative art is to fulfil its mission, it must be harmonious, peaceful and restful, and every hue and feature in a room should add its mite to the formation of and harmonious whole. This principle must be borne in mind in wall or panel painting, as well as in other forms of decoration, and if everything is made subservient to it, good results should follow.