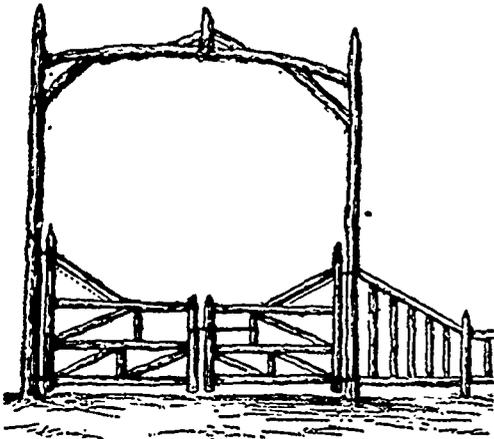


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pin and partly nailed together. The flat surfaces for seats, tables, the lining of walls, &c., are often constructed of what is called rustic wood mosaic. For this purpose small straightish branches are split in half and nailed side by side on to a flat board. This is represented in fig. 2. Where it is desired to obtain a smoother surface, the edges are shaved off so as to adjust the flat surfaces together, as seen in fig. 3. This kind of work can be arranged in effective pat-



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terns for seats, table-tops, or the sides of summer-houses. The employment of different coloured bark, or staining the branches, gives a pleasing variety to the design. Figs. 4 and 5 are rustic chairs. For the outer frame of the back in the last a thick twisted stem of the wild vine is the most suitable. Figs. 6 and 7 are convenient forms of garden seats, in the first of which nearly straight pieces of wood are used, and in the second, more crooked pieces are neatly



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spliced together. In fig. 8 the back of the seat is fastened to the trunk of a tree, which affords at once support and shade. The table, fig. 9, is made of a suitable trunk of a tree, inverted, with two or three of the principal branches for the feet. On this are nailed two circular boards battened cross-ways together, and covered with wood mosaic. Figs. 10 and 11 are rustic flower stands, which are very easily made, admit of great variety in design and when filled with growing flowers in pots, form very pleasing objects in a garden. The top may be made either of rustic work or strong wicker-work. Fig. 12 represents a picturesque foot-

bridge, which of course should be firmly made, and well bolted together. The withes which cover the joints are employed for effect, and not for fastening. A neat rustic summer-house is shown in figs. 13, which give the plan and elevation. It is about eight feet in diameter. The posts may be set in the ground, the tops sawed off even, and the rustic frame attached. Three other illustrations are given, figs. 14, 15, and 16, of less formal summer-houses; still more rustic in character. The cornice in



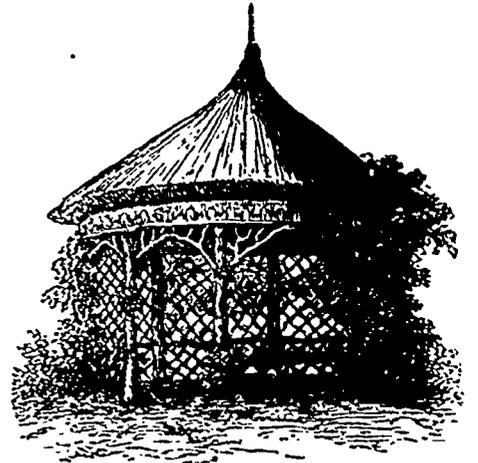
18

fig. 16 is ornamented with fir cones, grouped together so as to form a regular pattern.

The accompanying illustrations of gates were furnished to the *Horticulturist* by the author of "My Farm at Edgewood," and are fac similes of those that have been in use for years at Edgewood. Of the gate-way represented in fig. 17, the writer alluded to says:—"For nine years the gates have swung back and forth a dozen times a day, without a single hammer's stroke in way of repair. They did fair to last until the sap portion of the wood (cedar) is fairly rotted away. The three horizontal arms are inserted with tenons; the braces are fitted only with the gouge, and made fast with wire nails."

The next gate, fig. 18, is equally simple, and in way of ornamentation has only its little rooflet. The design represents this as of equal width with the gate; but a somewhat better effect may be secured by an extension of the roof some six or eight inches on either

side, in which case, of course, the posts must be cut off even with the ridge, and finials of cedar sticks adjusted at each end. The bit of roof adds to the picturesque effect, gives a hospitable air and promise of



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welcome, and moreover, serves to keep the gate dry and preserve it much longer than if it had been exposed to the weather. A similar gate, with its rural surroundings, is shown in fig. 19, and gives a fair idea of the pleasing effect produced when such designs are in harmony with their situation and accompaniments. Fig. 20 represents a porch intended to be covered with climbing plants, but here denuded of those ornaments to show the simplicity of the construction.



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We conclude our series of illustrations, and our notice of rustic work, by a representation of an ordinary log hut, fig. 21, of the simplest construction, made picturesque and attractive by the exercise of a little skill and taste of the kind we have been describing.



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