of the buildings, but for sea walls, roads and much of the filling, so that in altering the profiles of the land little or no extra material was required beyond soil and dirt filling for the top surface. Where masses of large trees were needed holes were blasted in the rock, which is naturally full of fissures, and were filled with soil, in which the trees have been planted.

In this design it has been the endeavor of the architects to make an interesting ensemble of buildings and grounds in a ground plan studied from the artistic point of view. The forms are irregular, and as unbalanced as the letter L, yet with symmetry and circulation such as they hope will give the area its desired direction. A good plan of house and grounds, as seen on paper, aside from the questions of arrangement, has proportion, form, scale, color, values and character. The drawing of such a plan will awaken as much enthusiasm in the educated architect as does the picture in the painter or the statue in the sculptor. This plan should be thoroughly studied and practically finished before the architect has more than a vague idea of the design of the exterior of the building. The plan involves and determines the entire composition; the silhouette or outline of the whole is really projected on the plane of this drawing. If the relations to each other of roads, paths, buildings and other features are well studied and look well on paper, they will almost of necessity stand out in the same degree of perfection after the work is completed. Such a comprehensive plan does away with the necessity of perspective drawing as a help to architectural as well as landscape study, and leaves it no place except to explain a building to a layman. The many elevations of the several buildings on Mr. Benedict's place have been evolved from the general scheme, and are the natural expression of the whole plan. No one elevation of the houses would give any idea of the entire scheme, as the greatest interest centers in the general composition of the grounds and relations of the buildings to each other, or what the French call "the plan general." They have a very characteristic name for this portion of the composition, which is the "sauce of the architecture." It is this portion of the design which unites or marries the building with its natural surroundings. Most of the same principles of composition obtain in the planning of this portion of the work, as in the planning of the buildings themselves. The silhouette must make first of all an agreeable ensemble with the silhouette of the buildings. 

While the landscape or surroundings should govern the general composition of the building in the beginning, the building should in turn, when completed, influence and govern the arrangement and composition of that portion of the landscape work which comes in immediate contact with it. This landscape work is to surround and support the building, serving both as frame and as pedestal. The accessories of the architecture, such as the terraces, balustrades, paths, fountains, open spaces and vistas which come nearest to the building, and other architectural features, are really a part of the building. While the plan of the surroundings does not need to repeat the form of the building itself, it should everywhere recall its principal axis and lines, and it should not be so obliterated in the general silhouette, just as where there is a pavilion or important feature in the building there should be a circulation in the surroundings leading up to it. Fountains, balustrades, statues, and rows of trees, when desired, should be clearly indicated. All these things, with the plan of the building itself, should hold together in one ensemble, while there may be interesting details in the form of niches in the verdure for statues, or recesses for seats, or vases, and small round or square breaks taken off the angles where two paths meet. All these forms should be studied almost exactly by the same way as if they were in the plan of the building itself.

The day is coming when the public and honest critics will demand of design in architecture and landscape something more than mere taste and refinement of details—something more than a house planted in the landscape without design, or roads winding in meaningless curves through scattered trees, without unity—and this can be only when the plan is looked upon as something more than merely a question of convenient arrangement, and the picturesqueness as something more than an eccentric accumulation of accidents and good details. Thomas Hastings, New York.

**Pinus muricata.**

THE characteristic pine of the Mendocino coast region is Pinus muricata, which here fills the place which farther south is occupied by the kindness Monterey Pine, P. insigne. A hardy adaptable tree it is, making the best of all conditions, and only asking to be near its beloved sea. Hanging to the sides of the steep ocean cliffs, where the spray dashes, its growth is all on one side and horizontal. Standing on the bold headlands in groves, the wind-scarred veterans on the outside bend from the wind and protect the inner ranks, while within the sheltered park-like areas the favored trees develop into symmetrical and beautiful dark-leaved specimens. Standing alone on some wind-swept point, tall, girdled and picturesque, the growth one-sided, with only a single living limb perhaps, and this one reaching out horizontally for a distance of from fifteen to twenty feet, while the dead limbs are decorated with the cones of years, the tree is always in keeping with its rugged surroundings.

At Fort Bragg, Pinus muricata covers the sandy plains with a dense wood of straight slender trunks, the weaker dying out and leaving finally open deeply shaded groves of ancient trees, and the trees fifty or sixty feet high. All the oceanward slopes of this high rocky coast were once, with few exceptions, covered with forests of this pine, but it has had to give way to green fields and gardens. It makes good lumber, but the supply far exceeds the demand, and each year sees large areas of pine woods chopped down, and in the fall fire sweeps through the tangled mass of limbs, vines and underbrush, and makes way for the plow.

Back from the coast a mile or two, where once the Redwood held sway, this Pine appears as a hardy colonist; rising from a heavy thicket of bushes of half a dozen sorts, and a network of fogs and fallen trees, it disputes the mastery of the upper air with luscious sprouts of Redwood, vigorous descendents of the mighty trees, of Coast, Incense and Hemlock. In the rich soil of these woods it reaches its best estate, and trees of fine proportions and seventy feet high are not uncommon.

Still farther from the coast in the barrens a hard battle has been waged for ages without material gains to either side. The struggle is for the possession of a poor thin soil, and colony after colony of Pinus muricata, P. contorta and Cupressus Goveniana have occupied the disputed territory for eight or ten years, only to be swept away by the resistless fires. A few groves where underbrush is thinner have managed to hold their own for ages; a few live to form groves of handsome trees perhaps twenty years of age, but more only reach the height of six or eight feet.

A little farther back, where the barrens cease and the Redwood forest begins, the last Pine is seen at a distance of less than five miles from the ocean.

The cones of Pinus muricata are very persistent and the seeds are retained in them for many years. The coast is a region of summery fogs, and the sun is seldom hot enough to open the cones, and it often happens that they are never opened until a fire furnishes the needed heat, and in sweeping away one wood seeds the soil for another.

The wood is valueless for lumber. If left on the ground it will in a few years fall to pieces of its own weight. As a landmark tree it is of rank high. It is easily transplanted, the foliage is a fine dark green and dense, and it has a good, round-headed form.

Cari Purdy, Ukiah, Calif.