



## CONTENTS

VOL. XVI SEPTEMBER, 1909 No. 3

COVER: A HOUSE AT MT. KISCO, N. Y.  
Albro & Lindeberg, Architects. Photograph  
by Julian Buckley

CONTENTS DESIGN: DOORWAY OF A  
HOUSE IN GERMANTOWN, PA. Albert C.  
Kelsey, Architect

DESIGNING A HOUSE FOR ITS SITE . . . 75  
By Jared Stuyvesant

PLANT PEONIES NOW . . . . . 77  
By Henry Hodgman

A NEW HOUSE INSPIRED BY AN OLD ONE . 80  
By Henry Lonsay, 3d

WALL PAPERS . . . . . 82  
By Mabel Tuke Priestman

HARDY PERENNIALS . . . . . 84  
By Mrs. M. A. Nichols

"HILLCREST," PORT HOPE, ONTARIO . 86  
By J. L. Schwartz

THE KITCHEN BOUQUET . . . . . 89  
By J. V. Roach

A JAPANESE GARDEN IN AMERICA . . . 90  
By Isabel Anderson

POISONOUS VAGRANT WEEDS . . . . . 91  
By A. O. Huntington

DIFFICULT SPOTS ON THE LAWN . . . . 94  
By E. P. Cahoon

WHY BULBS SOMETIMES DO NOT BLOOM . 95  
By E. D. Williams

OLD TABLES AND OLD CHAIRS . . . . 96-97  
From the Schwartz Collection

HISTORIC HOUSES OF LITCHFIELD, II . 98  
By J. G. Lincoln

A DESIGN FOR A COLONIAL HOUSE . . . 100  
By William D. Brinckle, Architect

A \$100 HARDY GARDEN . . . . . 101  
By Hugo Erichsen

GERANIUMS AND HOW TO PROPAGATE  
THEM . . . . . 103  
By W. R. Gilbert

INSIDE THE HOUSE . . . . . 104  
By Margaret Greenleaf

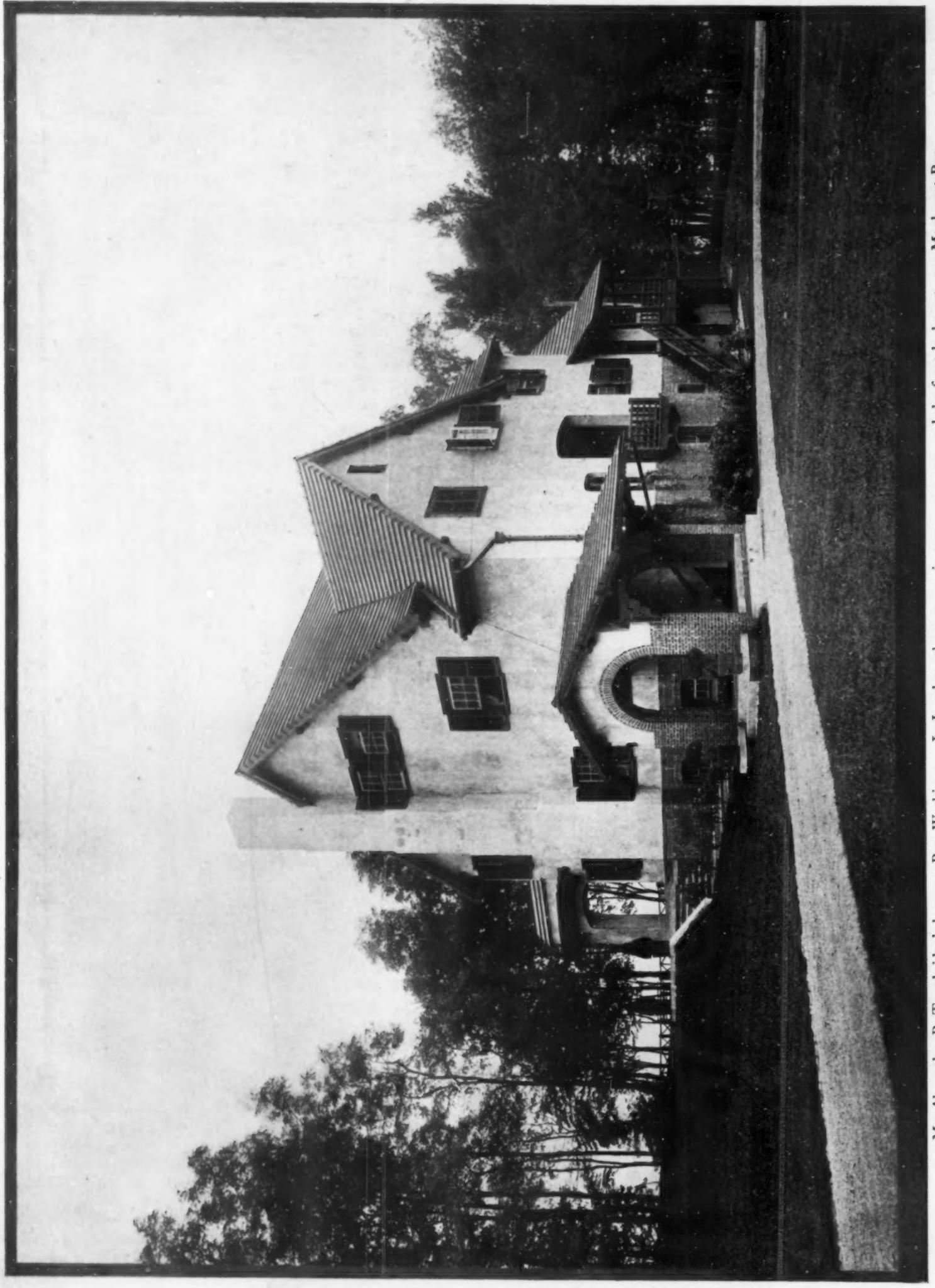
GARDEN SUGGESTIONS AND QUERIES . . 106  
By John W. Hall

THE BEGINNER'S GARDEN . . . . . 108  
By Russell Fisher

HENRY H. SAYLOR, EDITOR

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Mr. Alexander B. Trowbridge's home at Port Washington, L. I., where the entrance is at a rear corner and the front looks out over Manhasset Bay

# House and Garden

VOLUME XVI

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The house is of cement plaster on wood construction, with a rough tile roof. •Trowbridge & Ackerman architects

## Designing a House for Its Site

THE HOME OF MR. ALEXANDER B. TROWBRIDGE AT PORT WASHINGTON, LONG ISLAND

BY JARED STUYVESANT



ONE hears a great deal these days about designing a house in this or that architectural style, but very little about the far more important matter of designing a house to make the most of the chosen site. After all, the matter of architectural style is largely a secondary one; if the house is so planned that it takes advantage of every peculiarity of the site and its surroundings it matters little to those

who are to occupy the house as a home whether the porch has Georgian columns as supports for the roof, or dark-stained rough-hewn timbers, plaster and half-timber for its walls, or white painted clapboards.

A study of the available site for a house is as necessary a preliminary to the building of a home as a physician's

diagnosis of a case is necessary for a successful treatment of the patient.

If a home is to be practically successful we cannot merely say that we shall have the dining-room here and the library there, basing our decision on the fact that such a disposition of these rooms has worked out well in another house of our acquaintance. The points of the compass in relation to the site, the direction of the available view, the location of approaches, the presence of existing trees and other buildings, the topography—all these things will have to enter into our calculations in planning the new house.

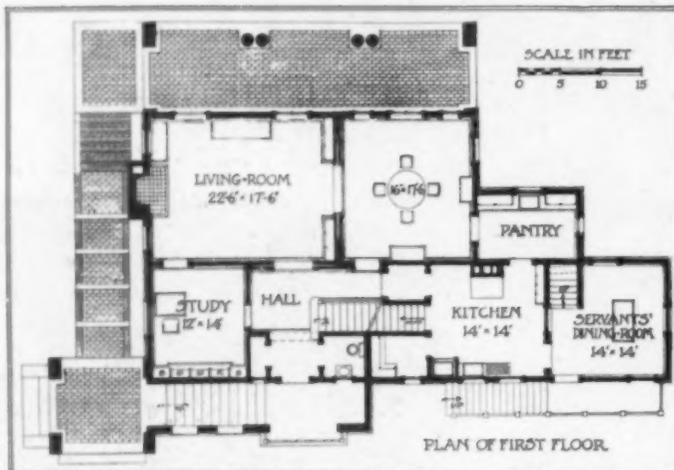
Perhaps the last-named consideration receives as a rule less attention than any of the others. If the site we have obtained is not level, or nearly so, our impulse is to cut and fill until the face of Nature has been transformed into a level plateau in the immediate vicinity of the building itself. Now this course is expensive, and it is fre-

quently as undesirable as it is unnecessary. Just here, in the perfectly frank and logical course that lies open to us, will be found one of the greatest opportunities to secure individuality and distinction in our future home. Why not make the house to fit the site, rather than making the site conform to an arbitrary plan?

Mr. Trowbridge, whose house illustrates this point so admirably, being an architect himself, did not make this common mistake of people who find it a difficult matter to visualize either a topographical map or a house plan. I have no doubt that during his years of study and preparation for his profession and in the early years of his active practice Mr. Trowbridge had developed many a mental picture of the home he should one day build. But after he had actually acquired the site, with its magnificent view out over Manhasset Bay and Long Island Sound, I feel just as sure that he discarded completely all of his preconceived designs and reconstructed the whole scheme to conform to the lay of the land as he had finally found it.

It was evident at the outset that the house must have the important rooms so placed that they would command the all-important view over the water. It was equally evident that if these were placed on the headland level and far enough back from its edge to allow for a reasonable space in front of the building from which to walk out and enjoy the view from out of doors, the rear portion of the house on the first-floor level would be considerably above ground. In fact this difference in levels between front and rear was greater than the height of the basement. From these peculiarities of the site the plan was evolved.

The driveway approach came naturally to the rear of the building rather than to the front. Incidentally it may be noticed that this in itself was



All of the main living rooms are on the front overlooking the water.  
A flight of twelve steps leads up to the entrance loggia

bring the visitor to the entrance loggia above. On the water side the headland rises to a slightly higher level than that of the first floor, but it has been made to slope to the right and left to carry the surface water around both ends of the building until it finds the lower levels in the rear.

At the far rear end of the building the service rooms are located, conveniently related both to the main entrance door, and, through the pantry, to the dining-room. The outside stairway to the rear level leads down from

a narrow porch outside the servants' dining-room, through a door immediately adjacent to the kitchen.

On the second and third floors there are seven bedrooms and three bathrooms.

As to the construction, twelve-inch brick walls, well waterproofed, were used for the basement, while the superstructure was built up of the following materials, commencing with the inside finish: plaster on wood lath, 2" x 4" studs,  $\frac{7}{8}$ " sheathing, waterproof felt, 2" x 2" wood strips, galvanized wire cloth, in  $\frac{1}{2}$ " mesh, bearing three coats of best cement stucco. It will be seen that this construction gives two air spaces in the walls, making the house cooler in summer and warmer in winter. The roof is sheathed, covered with tar paper, wood strips, and a red tile having a shaggy surface.



A covered brick-paved terrace extends across the water front



A rather unusual and effective combination of peonies and standard roses

## Plant Peonies Now

BY HENRY HODGMAN

*Photographs by Nathan R. Graves*

**D**OCTORS disagree about the proper time to plant most growing things, but they are generally in accord that September is the one month in which peonies may be planted with the greatest chance of success. A few of them still hold to the opinion that early spring is the better time, but you may take it from the American Peony Society that September is the time to plant.

Do you need to be convinced that you really need this magnificent flower in your garden? Then let me name over to you some of the flower's striking good qualities. In the first place, just glance at the accompanying illustrations for evidence as to

the size and beauty of this glorious herbaceous plant, which may be had in a great variety of colors from white to purple.

In the second place, the peony is hardy—the saying is that wherever you can grow apples your peonies will surely resist the ravages of winter, and a clump that is once established will probably last through your generation. Again, nearly all of the many varieties are fragrant, and the flower is as desirable for cutting as the whole clump is for landscape effects. Finally, and what is one of the peony's strongest claims to popularity, it is very easily grown. Insects seem not to care for it and it is particularly free from plant diseases. Conse-



*Paeonia Solfaterre*, a midsummer bloomer of a sulphur shade

quently through our seasons of spraying and dusting the peony pursues the even tenor of its healthy way.

But, to be perfectly fair, and not to be carried away by this imposing list of good qualities, I must tell you the peony's faults, few though they are: The plant does not increase as rapidly as we might wish; and in some of the double varieties the stems are too weak for the weight of the magnificent blooms, so that a heavy rain will beat them down and spatter their immaculate petals, unless the clump is properly supported. So, to avoid disappointment in this regard, you will do well to invest in a galvanized iron ring supported on three legs which are pushed into the ground—a device similar to the well known support for a tomato plant but somewhat larger in diameter. These supports cost but fifteen cents apiece and are well worth it, for they will last for a number of years.

Now, although the peony will do fairly well in almost any ordinarily fertile soil, it is just as well to give it the position best suited to its taste, particularly if you are going to take any pride in the size and beauty of the blooms. The peony likes a moderate shade and plenty of water. It also has an apparently insatiable appetite for rich food, which means that you can hardly be too generous with the annual mulching of cow manure. Select a well drained site for the planting—not in a swamp, with the idea of satisfying the flower's craving for water, nor under trees, with the idea of securing the shade. If you choose the latter location the trees will suck up all the available food there is in the ground and leave the peony to starve.

If you have made up your mind to plant some peonies this fall you will do well to prepare the ground for them as far as possible in advance of planting. You can secure the very best results by digging up the earth for a depth of two feet as soon as possible after the middle of August. Work in a quantity of well rotted compost or cow manure to insure the desirable richness of soil. If your land has a tendency toward compact stickiness, loosen it up by working in street sweepings or the fine siftings from coal ashes.

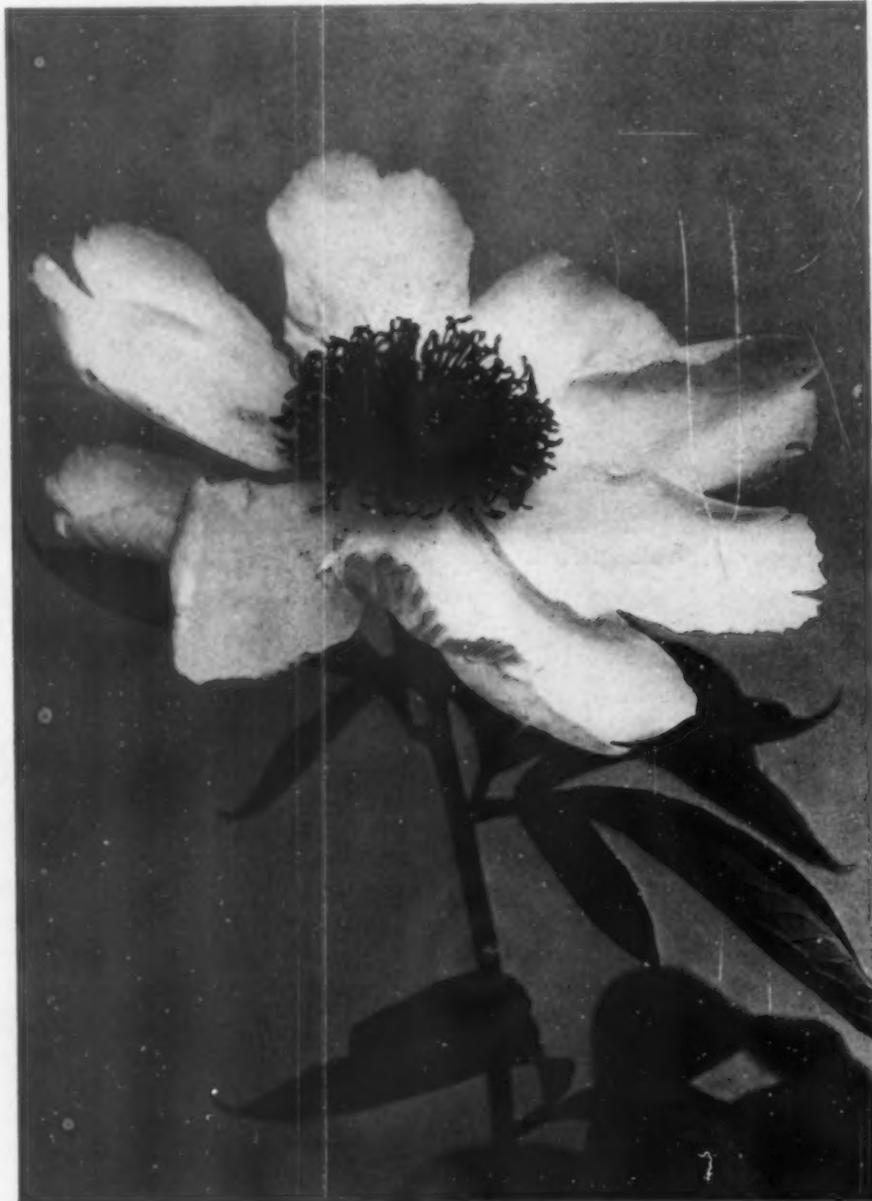
Have your peony roots arrive from the nursery about the middle of September and lose no time in setting them out, with the crowns two or three inches under the surface. Plant them not less than three feet apart.

If there is danger of zero weather in your latitude it would be well to give the plants a mulch of leaf mold in November.

If you have obtained good strong roots the plants will probably show a few bloom shoots the first summer, but if you want to display foresight and an unusual amount of self-control, pinch off the buds and let the young plant put all its strength into developing its foliage.

Use the hose without reserve. The peony is a hard drinker as well as a huge feeder.

If, after the first summer you develop aspirations toward specimen blooms for exhibition purposes, pinch off all the buds along the side of each stem and throw all the plant's energy into the terminal flowers. If your enthusiasm carries you this far you will probably want at least one large bed of the plants, which should be a rectangular one of, say, three rows, with the individual plants three or four feet apart. But if you do not aspire to a real collection of the many interesting varieties, plant at least a few of the tried and true favorites in the border around the house, not forgetting a clump or two about the porch or terrace steps.



Single peonies do not deserve the neglect they have had in favor of the showy doubles

The peony's season of bloom starts about the middle of May with *P. tenuifolia*, a crimson single variety, after which the well known double red peony (*P. officinalis*, var. *rubra*) carries on the good work. Then the tree peonies bloom (*P. Moutan*), their season being overlapped by the earliest varieties of the Chinese peonies (*P. albiflora*), with the later varieties of this group winding up the season early in July.

Professor J. Eliot Coit has proposed a classification for the peony family, and system of nomenclature which brings order out of the chaos that has long existed. He classifies as *Single* all peonies which have occasionally been called by the term "anemone." The *Japanese* peonies are those in which the process of doubling has just begun. The *Bombs*



The tree peony (*P. Moutan*) is a woody shrub, three or four feet high, which does not die down to the ground each year

comprise those that have taken the next step toward doubling, where no vestige of the anthers shows. Then come the *Semi-doubles*, the *Crowns* and the *Rose* type, the latter the common fully double bloom.

The following varieties are set down, not as the only good ones, but because they produced fairly typical blooms last year in the tests made at the Cornell Experiment Station:

SINGLE.

- White—*La Fiancée*: large, very free flowering, early, very good.
- Pink—*Clio*: large, early bloomer, good, keeps well for a single.
- Red—*Intermedia*: crimson carmine, very early, good. *Monsieur Marsaux*: rosy magenta, mid season, good. *Microcarpa*: red, early, good. *The Moor*: dark red, early, good. *Palasi*: red, very early, good. *Peregrina*: red, very early, good. *Rosy Gem*: purplish lake red, very early, good.

JAPANESE.

- White—*Chrysanthemiflora*: white with yellowish centre, early good. *Mrs. Gwyn-Lewis*:

white with sulphur tint, mid-season, very fragrant, good.

- Red—*Mikado*: lilac purple, midseason, good. *Paradoxa*: red, early, very dwarf grower. *Reine Potard*: solferino red, midseason, good.

BOMB

- White—*Canari*: double white, fairly good, late. *Duc de Wellington*: white with sulphur centre, late bloomer, very good. *Virgo Maria*: pure white, late bloomer, fairly good.
- Pink—*Aspasie*: double, light pink with sulphur collar, early, medium in value. *Jeanne d'Arc*: pink and sulphur, early to midseason, good. *Teniers*: deep pink, late bloomer, good. *Triomphe du Nord*: pink, very large, free bloomer, midseason, grows in clusters, stout stem, very good variety. *Victoire Modeste*: violaceous pink, early bloomer, good.
- Red—*Duchesse de Nemours (Guerin)*: deep pink or violet, early bloomer, good. *Francois I.*: rosy magenta,



A large bloom of a typical full double peony

(Continued on page 8)



A "Porch Entry" marks the front of the Bishop house, which was designed by Mr. Joy Wheeler Dow, architect



The strong horizontal lines in Germantown hood and cornice save the proportions by reducing the apparent height

## A New House Inspired by an Old One

THE BISHOP HOUSE AT NORWALK, CONNECTICUT, WHICH IS A DIRECT LINEAL DESCENDANT FROM A FAMOUS COLONIAL ANCESTOR, SHIRLEY-ON-THE-JAMES

BY HENRY LORSAY, 3rd

IT has been said that genius consists of an infinite capacity for taking pains. But there is another factor in it—the ability to think of things, and that is what an architect must have, in good store, if he would build a house that really achieves distinction.

I think I can claim that the Bishop House at Norwalk possesses the last-named quality without much fear of contradiction. The house is surely not one of the million that we are perfectly content to pass by with never a second look. It compels attention, not because of any eccentricity in design, not because of any weird hybrids among its architectural motives, nor because of any unusual and dazzling color scheme, but solely because it does have that elusive quality of architectural distinction.

It is a gentleman among houses, and a gentleman that traces his lineage back to noble ancestors.

It is not always profitable to try dissecting beauty of any kind—most of us are content to recognize it, enjoy it, and let it go at that. In this case, however, I think it would perhaps be really helpful to those of us who hope one day to build, if we were to try to find just why the Bishop house is good, and deduct therefrom a

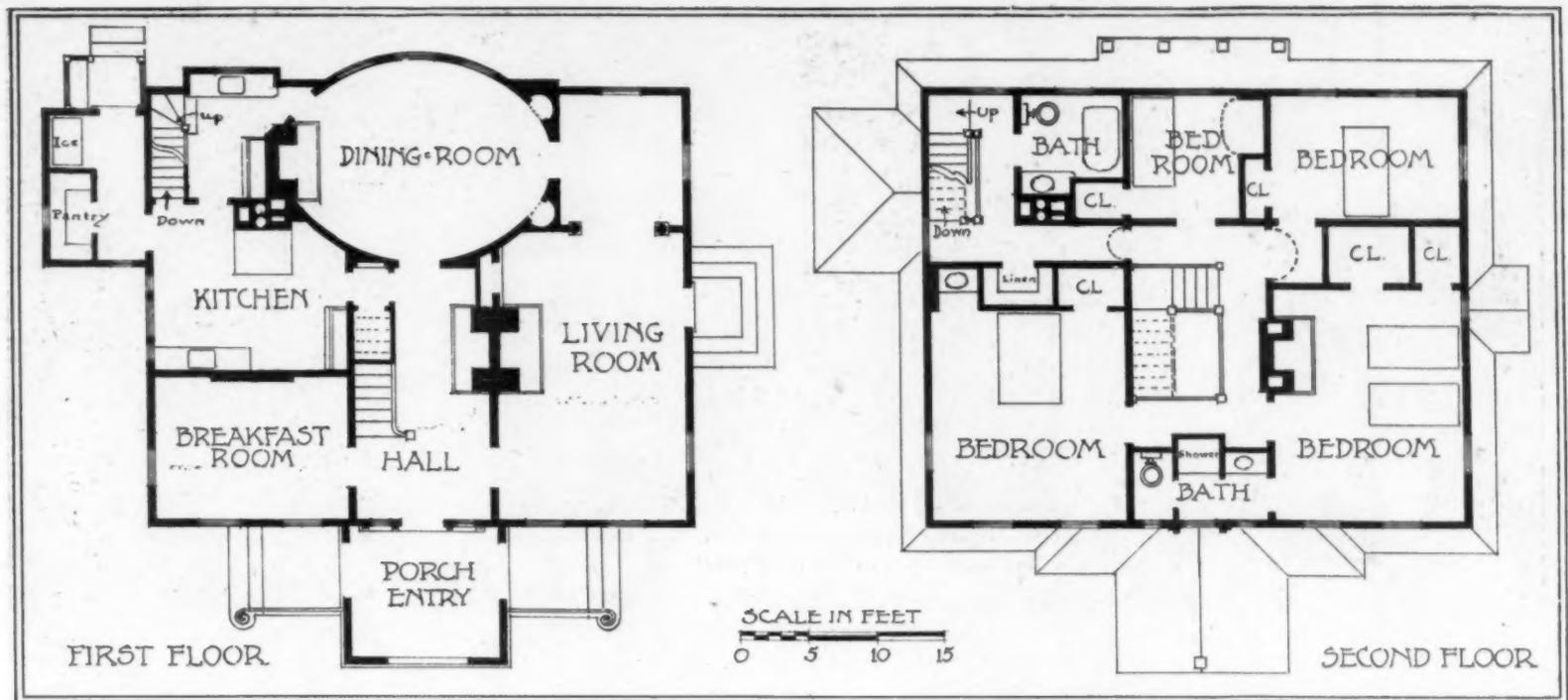
general principle or two that might well be kept in mind. In the first place, a glance at the floor plans reproduced herewith suggests the idea that the house is not a great success as regards bedroom accommodation. The fact is, however, that the third story is very different from the general run in the extent of its floor space. It contains as many bedrooms as the second floor, and has a bath and a storage room as well. Moreover, these rooms are not made unbearably hot in summer through the close proximity of the roof; above the third story there is an air chamber of considerable extent, reached by a scuttle, and ventilated by means of the eyebrow windows visible in the two photographs of the exterior. Ordinarily a house

of such comparatively small area would be inordinately high with three full stories and an air chamber above; probably it would look more like a shot tower than a private residence. That the Bishop house does not even faintly suggest such a fault is due to Mr. Dow's able handling of his roof lines and the strong horizontal lines that extend entirely around the house in the Germantown hood above the first story windows, and in the cornice at the base of the roof.

Another feature that will be at once apparent



At the side of the living-room a minor entrance doorway is sheltered by a projection from the hood



In addition to the rooms shown on the first and second story plans the third story affords four more bedrooms, a bath and a store-room

is the lack of a porch in the ordinary sense of the word. In its place there is the Porch Entry at the front of the hall, reached by two short flights of side steps with wide stoops. Its wide opening in front, capable of being closed up with blinds, provides at will either a sitting-porch or a vestibule. In addition the side entrance to the living-room, with its quaint projecting shelter from the Germantown hood, provides another means of egress to the garden.

There are parquetry floors laid in a special design throughout the first and second stories excepting in the kitchen, where a maple floor serves the purpose better, and in the bathrooms where tile is used. On the first story the doors are of mahogany with crystal knobs, excepting in the service portion, where white pine is used, painted white. Upstairs the white painted woodwork is in evidence throughout, including wainscoting in all the principal rooms. Most of the rooms are papered from chair-rail to the wooden cornices, and the ceilings show white plaster. The Porch Entry also has a plastered ceiling, this time with an interesting texture and a tinge of gray.

The oval dining-room is another point of interest, made more attractive by rea-

son of its fireplace at one end and its two built-in china closets flanking the doorway at the other. And speaking of fireplaces, the Bishop house has a generous supply of them—in hall, in living-room, and in the owner's bedroom, besides the one that lends cheer to those at table.

Two bathrooms appear in the second story plan, one a private one for the owner, and opening only from his bedchamber, the other opening from the hall.

The house is heated by an improved warm-air system that provides about double the usual quantity of warmed air at a temperature low enough to insure its being pleasantly wholesome.

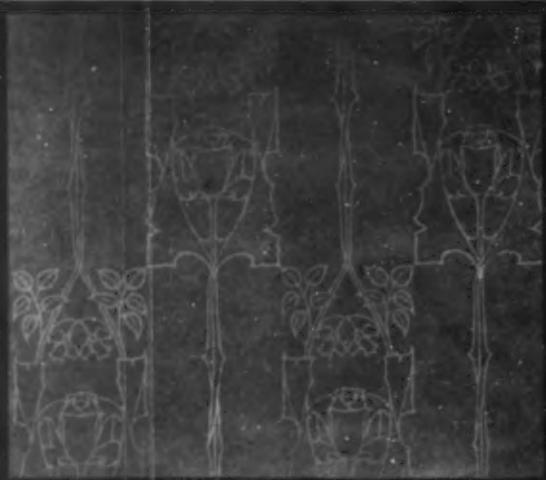
There can hardly be said to be a "front" and a "back" of the Bishop house, for the back has none of the unpleasant and unsightly features that are commonly expected. Here the service entrance is located unobtrusively at one corner and the main portion of the rear is scarcely less attractive than the front. It is said that there lives a man in Norwalk who has been so fascinated with the rear elevation of the house that he can claim but scant acquaintance with the building from other points of view.



White painted woodwork, with wainscoting and mahogany doors, preserve the Colonial atmosphere of the interior



A good bedroom paper for a room furnished in Colonial style



An interesting pattern in blue on a tobacco brown fibre paper



A well balanced floral paper that does not give an irritating geometric pattern

## Wall Papers

SOME HELPFUL AND TIMELY  
SUGGESTIONS UPON THEIR  
CHOICE AND USE—THE  
TREND OF THE  
NEW DESIGNS

BY MABEL TUKE PRIESTMAN

CHOOSING wall papers is not an easy task and cannot be entered upon without much forethought and a firm resolve not to be side-tracked by effective novelties. Many of these attract the eye, when seen in a small piece, but may become a source of worry and discomfort.

One reason why it is difficult to choose wall papers is that there are such hundreds of deplorably ugly papers exhibited for sale, especially in the large wall paper stores. The majority of people have bad taste; this is a sad statement to make, but one has only to talk to a manufacturer of papers to find that it is true. He has to cater to the large majority and this is why there are so many more ugly things than good. It is not necessarily that he admires them, but that there is a demand for them among a certain class of people.

If pattern and its effect were studied, if color were understood, and if the purpose of each room were considered, the fatal mistakes so often made need not be. There are certain rules that we must have well in mind in choosing papers; the color and kind of woodwork already in the room must govern the choice; the amount of light will also determine the quality of color that the room requires; then the use to which the room will be put should also govern the selection. If the furniture and floor covering have already been selected, they will materially in-

fluence the decision of color; draperies play an important part; and last, but not least, the colors of the adjoining rooms must be taken into consideration.

If a woman possesses no imagination as to how a room will appear when papered and furnished, it is imperative that she go to a good decorator, where the choice of wall papers has already been sifted and unsuitable wall coverings eliminated. This will save her much confusion and time, and the professional help at her disposal can be relied upon at a first-rate house. Papers cost the same whether they are bought at a cheap or at an exclusive house, as the manufacturer decides the prices; so, when there is nothing to be gained by going to a second-rate place, it is only false economy not to go to the best. Another point in favor of the decorator is that he frequently can control certain papers because of the quantity that he buys, and in this way an exclusive and beautiful wall paper can often be obtained which could not be seen elsewhere. A good decorator never puts into stock a wall paper that he cannot furnish up to; his fabrics will all be selected to harmonize with the wall papers, and this in itself is a great help to the amateur.

This season the note of simplicity prevails—inconspicuous stripes, small patterns, chevrons and fabric papers hold sway; and when these are used with the



An effective Chinese design that would do well in a Colonial bedroom



This kind of floral design becomes exceedingly tiresome through repetition



A tan cheviot paper bearing an Art Nouveau outline pattern in brown



A string peony frieze that would be suitable for lower hall, dining-room or living room

right kind of hangings the effect is most restful. We are apt to forget that our walls produce the atmosphere of our homes and should not, as a rule, stand out too strongly in relief. Little jasper stripes at twenty-five cents are charming for bedrooms, and when used with the gay chintzes, in which birds predominate, the effect is beautiful and requires little in the way of pictures, or to adorn the room.

Some of the choicest little bedrooms have been covered with cream white wall papers of two-tone stripe, and their daintiness and beauty cannot be surpassed, especially with mahogany furniture and white paint, or even with furniture to match the woodwork; with a chintz pattern for chair seats and cushions, there is enough pattern in the room to make it bright and attractive.

Although French paneling in paper has gone out, the French panel treatment in wood is very much used, especially in city drawing-rooms, or for a boudoir; but it should be the genuine French panel wall treatment carried out in paper. For years we felt that a tapestry dining-room, with mahogany furniture and white woodwork, could not be improved upon, but this season broad two-tone stripes and plain papers have almost taken the place of tapestries. There are, however, one or two new papers which suggest the old tapestry. One paper is two-tone until it reaches within four or five feet of the ceiling; here it is ornamented with fruit and flowers, in colors so soft and seductive that it still possesses the background effect.



A poster frieze in red and green on a tan cheviot ground

through the frieze, and a severe line of woodwork coming just below the frieze would spoil the charming unbroken effect; so, in a room papered in this style pictures might well be omitted. Plain hangings, or hangings with a fruit border, would be correct for such a room,

Gone are tile effects in bathroom papers, and tiny Colonial figured papers have entirely taken their place. A small diamond pattern, in soft color, is particularly charming for a bathroom wall; but one lady has used this pattern in yellow for her halls in a large Colonial house in the country, and all who see the paper realize that it might have been designed especially for that place. It has a slightly polished surface, so is easy to keep clean.

Stripes are wider than ever this year, but there is so little difference in the color value of the two tones that they give almost the effect of plain paper, and what would be aggressive in a two-tone stripe is in perfect taste in these new papers.

Very beautiful is the striking pattern and strongly colored bird paper intended for a large room; when used on the upper walls above a plain base it is distinctly decorative, whereas, if the same paper were used all over the walls of a tiny room, the effect would be overpowering and aggressive.

The English poster friezes still hold their own, especially when used with

(Continued on page 12)



Perennial phlox is most effective in masses



The German iris blooms for about three weeks just preceding the Japanese variety



Sow seeds of perennial or annual larkspur now

## Hardy Perennials

WHY THEY ARE WORTHY OF BEING, MADE THE BACKBONE OF THE BUSY MAN'S GARDEN

BY MRS. M. A. NICHOLS

*Photographs by Nathan R. Graves and the Editor*

FOR those lovers of flowers who are unable to command help to take care of the annuals, I want to urge a closer acquaintance with the herbaceous perennials. It takes a lot of time and trouble to keep a bed of annuals in good condition throughout the summer months. Perennials, on the other hand, take care of themselves. Furthermore, they are not so susceptible to harm from changes in temperature and seasons of drought.

Long-continued cultivation has brought out wonderful beauties in many of the herbaceous perennials and while they still retain the familiar characteristics that distinguished them in the gardens of long ago, they are nevertheless more beautiful now than ever.

Of course, the main purpose of any garden owner is to find plants that will bloom early, in the mid-summer and late, so as to afford bloom continually and abundantly throughout the season. Here are some of the better known perennials, with a word as to varieties that have proven their worth in the author's garden. It should hardly be necessary to add that strong, hardy plants only should be secured and these from reliable nurseries. It is well to order one's selections early in the season, so as to get first choice and so that the plants may be well established before frost.

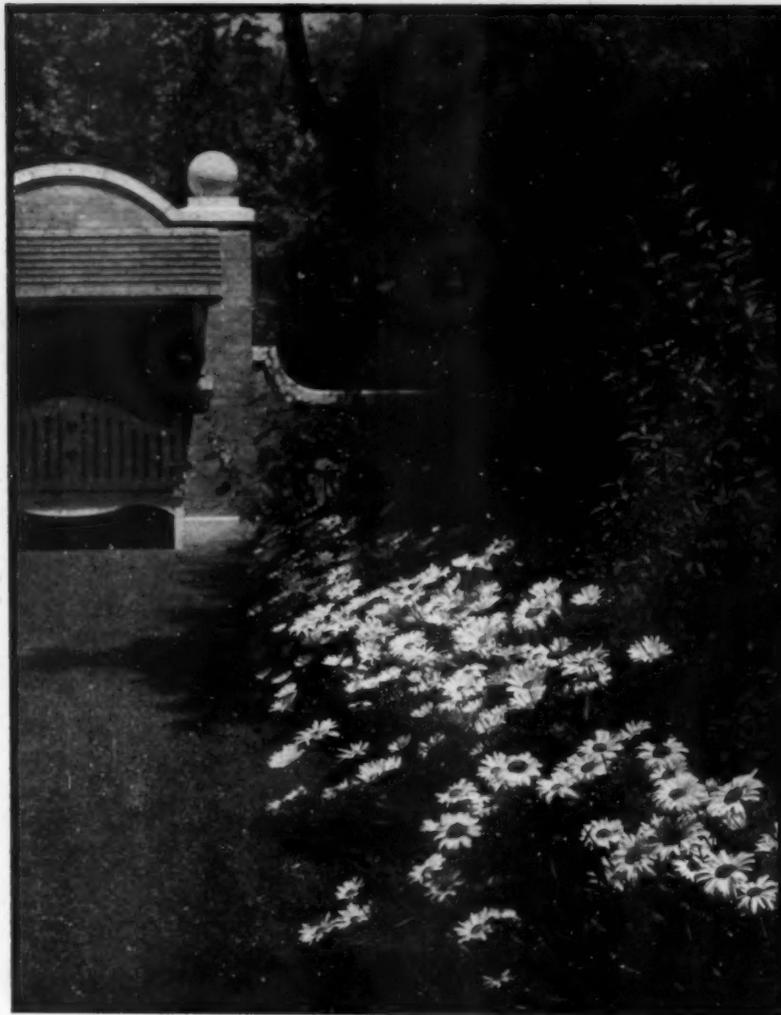
The large-flowering, hardy perennial phlox, in its brilliant and diversified colorings, will bloom from May to frost, after it is once well settled in its place in the garden. Among the varieties worthy of note are:—P. Bonnetain,

rose overlaid with salmon; R. P. Struthers, brilliant rosy-red with crimson eye; Coquelicot, fine pure scarlet with deep crimson eye; Jeanne d'Arc, a magnificent pure white.

Peonies are gaining favor at a rapid rate, in the minds of some out-rivalling the rose. Moreover, they do not require half the trouble that is necessary for rose culture, if we would have the best flowers. Peonies are not subject to insects and do not require anything more in the way of winter protection than a light mulching after cutting down the old stalks. They like a rich, loamy soil, but will do well in an ordinary garden and are not hard to please as regards location. A friend of mine has a hedge of them in which the various colors appear, and it is gorgeous indeed!

Among the varieties that have proven their worth are: the new fern-leaved peony, *Tenuifolia*, a rich crimson double, resembling the General Jacqueminot rose in color, with fine feathered foliage; *Rubra Plena*, a vivid red; *Rosea Plena*, a beautiful rose color; *Queen Victoria*, an extra fine white; and the lighter intermingled shades are especially fine.

Carnation pinks are always satisfactory, especially the one color crimson. These are truly next to the "divine flower." I have managed to have a large cluster of them the past two seasons, by taking up a large pailful for the cellar, a potful for the window garden, and protecting those remaining in the ground with a light covering. All three experiments were successful, and as a result, when



Shasta daisies—a Burbank creation—make an effective border



Buy plants of hollyhocks so as to get the desired colors

placed together in the ground, in the spring, the flowers bloom continually from June until the severe frosts come, furnishing huge bouquets during the whole summer.

Hollyhocks, of course, must not be forgotten. If well selected as to color, they are showy in the extreme. Although one may plant seed as late as October, and have blooming plants the following year, it is far more satisfactory to buy plants of the colors desired and have them bloom the first year. Pink, white, rose, crimson, maroon, and yellow make a very rich combination. They show to better advantage when planted in a cluster, a foot and a half apart, rather than in a border as one usually sees them. Although considered a hardy perennial, hollyhocks require a good mulch in the northern climates.

Numerous brilliant yellow blooms of Golden Glow may be seen in almost every well regulated garden in August and September. The plant is one of the most effective of the taller perennials for bloom at that time of the year. Like roses, however, it needs continual watching to guard against the insects that infest it. It is very hardy and will live anywhere with slight protection.

The Japanese Iris is one of the most desirable of perennials, with a character so different from all the rest. Once installed in the garden, it is there to stay, provided that it is given a rich, moist soil. It resembles the orchids in their rich colorings, and blooms from about the middle of June for five or six weeks. Among the tried varieties, are Yomo-No-Umi, white, the finest six-petaled double; Uchiu, a bright purple double, with crimson sheen and few white veins; Kagaribi, a white double, beautifully traced and marbled with ultramarine blue.

A well regulated garden of perennial flowers would hardly be complete without the familiar coreopsis, whose small, golden-yellow flowers begin blooming early in June and continue until frost.

The Shasta Daisy will doubtless become increasingly popular as it becomes better known in the East. The young plants do not bloom until late the first season, but the second summer they bloom profusely throughout the summer.

The hardy Larkspur must not be omitted from this list, because of its stately habit of growth and varieties of colorings.



Coreopsis blooms from June until frost



Hillcrest as it stands is a house remodeled along purely Georgian lines from a nondescript building of the late seventies

## "Hillcrest," Port Hope, Ontario

A REMODELED COLONIAL COUNTRY HOME OVERLOOKING LAKE ONTARIO

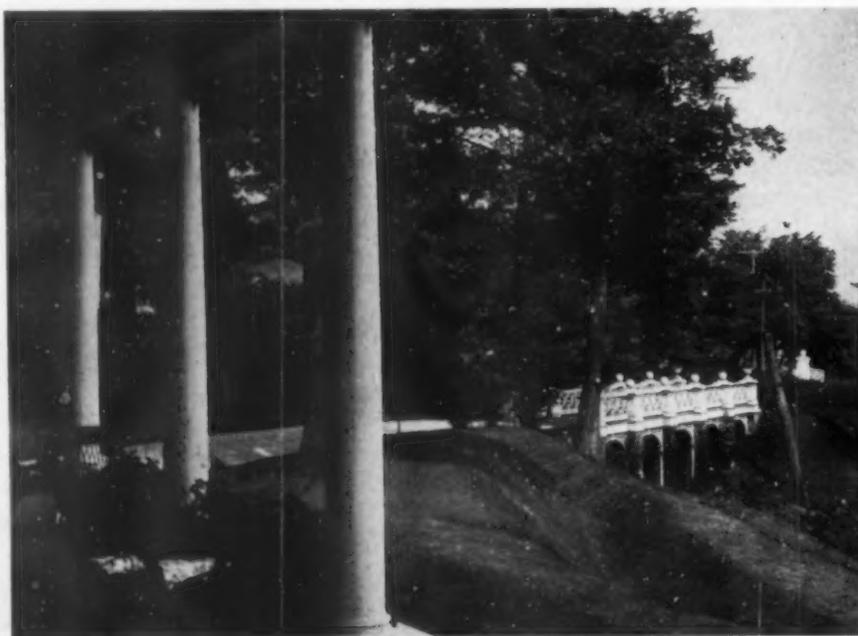
BY J. L. SCHWARTZ

AN excellent climate and a beautiful and cultivated country have induced a number of Americans to establish country homes in Cobourg and Port Hope, Ontario, and their vicinity. This part of Canada was settled shortly after the Revolutionary War and now has the appearance of fairly great age. With the addition of old manor houses and old churches one could imagine oneself in England, as the country is rolling and well wooded, with many elms, and the farmhouses usually substantially built of brick or stone. Not the least attraction is Lake Ontario, which in its coloring often rivals the Mediterranean.

Overlooking Lake Ontario there is a high piece of land which is practically a woods of oaks and

large pines. On the highest point is situated "Hillcrest," standing about 250 feet above the lake with grounds of oaks covering some thirteen acres.

The house is very appropriately named, as the ground it stands upon is almost the only level land in that vicinity. The original house was well built about thirty years ago, and was L-shaped with no particular architectural features. The old walls were retained in the transformation of the old building into a practically new house, both inside and out, in the Georgian style. First a wing was added at the north side, to correspond with the south wing, and a veranda with Ionic columns was built between the two, making the east front. Later a north



The rolling character of the site made the bridge a necessary and picturesque feature of the approach

front was made by adding to the west end and erecting a portico of Corinthian columns. This faces the road, while the east front overlooks the town and Lake Ontario. All the windows were altered to conform to the Georgian style, as were all the other details of the exterior—cornice, dormer windows, casement windows and new doors being added. While the exterior of the house is very attractive and in good style, the interior, the magnificent view and situation and the grounds are what make "Hillcrest" a very beautiful country home.

The situation is unique and the available view can be imagined when one pictures the possibility of sitting in the middle of the drawing-room on a clear day and seeing over the blue waters of Lake Ontario for thirty miles. From the verandas a prospect can be had of many miles over town, rolling country and far distant wooded hills, as well as the sight of the ever beautiful lake.

The fine oaks and rolling hilly land give the grounds an effect of substantial permanence. The natural beauties have been augmented by walks and drives, Italian gardens, tennis courts, Georgian summer-house and bridge, and so on.

Entering the east door one finds the dining-room to the left of the hall and the drawing-room to the right. The former is 27 feet in length and 16½ feet in width. The large door from the hall contains a good stationary Colonial transom, which, with the chair-rail, door leading to the enclosed veranda, the mantelpiece and plaster cornice, are the architectural decorations of the room. In this room, as well as the other rooms, the mantels are those of wood, while, with the exception of the library, the woodwork throughout the house is painted white. The wall paper of the dining-room is ivory white with all the patterns in green; it was copied from that in an old house in North Carolina.

So many houses are spoilt by the architectural features and the fact that the furniture is not in harmony. Such is not the case at "Hillcrest," where there exists a fine collection of antique fur-



The library is the only room with dark woodwork, and the furniture is largely of 17th century English oak

niture, ninety per cent. of which are good American specimens of the the 18th century; this collection has been described in HOUSE AND GARDEN, and two pages illustrating



The octagonal Yellow Room, where everything is Colonial, even to the clasps that hold back the curtains



The dining-room paper is ivory white with a green pattern, copied from an old house in North Carolina

parts of it are in this issue. So far as possible it was attempted to make each room illustrate a certain style of furniture; thus the dining-room is furnished principally in the Sheraton style, the chairs, dining-table, one sideboard and a cellaret belonging to that period; while the two other sideboards belong to the style which harmonizes best with the Sheraton, that is to say the Hepplewhite. The chairs are remarkably fine and are a set which came from an old house in New Jersey. Almost all the pieces on the sideboard are genuine old specimens of Georgian silver and Sheffield plate.

The drawing-room is a stately one, 16½ feet wide and 36 feet in length. The furniture is not so much indicative of one style, but is, however, harmonious and belonging to the English designs of the Georgian Era. Among the treasures is a beautiful pair of large Hepplewhite mirrors (found in Philadelphia) and a splendid Chippendale upholstered arm-chair, the carving of which is gilded. On either side of the fireplace is a large Dresden Mayflower vase, between



White woodwork and genuine old Colonial furniture prevail in the bedrooms

which is seen a handsome old brass fender, five and a half feet long. Above, on the mantelshelf, is a pair of fine old French bronzes of the time of Napoleon I, one by Deleselle, the other by A. L. Veel. The main architectural features of the drawing-room are the large white mantelpiece, the window seats at both ends, and a good plaster cornice. The woodwork is white and the wall paper a plain rich green, the upholstery and the hangings being of the same coloring. From the drawing-room one enters the library, a large room, in shape and style resembling an old Jacobean hall, with a length of 48 feet and a width of 16½ feet. This is the only room which is not in the Colonial style, the wood-



Hillcrest's acres are notable for the growth of oaks and pines

work being quartered oak stained a very dark color, while the wall covering is a plain rich red; the hangings are of a mohair damask of the same color. Most of the furniture was imported from England, being old pieces of the seventeenth century. There are, however, some good American "Queen Anne" walnut chairs, and a couple of good seventeenth century tables, a very rare one in the foreground. A fine olive-wood chest, beautifully carved and of the same century, is shown in the illustration. In the rear of the library is an octagon-shaped room containing some rare specimens of American Chippendale. It is known as the Yellow Room, the wall paper being of that color, while the furniture covering is woolen rep of a medium dark blue.

# The Kitchen Bouquet

PARSLEY, SAGE, THYME, SAVORY, MARJORAM, DILL, MINT, TARRAGON, BASIL,  
ANISE, AND THE REST—HOW THEY ARE CULTIVATED  
AND HOW USED IN COOKING

BY J. V. ROACH

Photographs by Nathan R. Graves

THE aromatic plants that make up the kitchen bouquet do not play the important part in American cookery that they do in European. The English housewife uses many varieties of herbs scarcely known in America, while the French chef and the German frau are well versed in the fine flavors produced by the addition of a pinch of sweet herbs. The cultivation of these herbs is not so difficult but that everyone can have a few of the more popular ones in the garden. The

strength and fineness of the flavor depend mostly upon the harvesting and curing of herbs. They should be gathered in the morning as soon as the dew is off and before the hot sun has taken the oil from the leaves. Herbs should be harvested just before the first blossoms appear, as the plants are then richest in oil. To dry the herbs, a dry, warm, airy place is essential, and they must be well dried before storing for winter. Oven drying is much quicker, but the oil is apt to evaporate before the leaves get dry. Glass or tin receptacles are best for storing dried herbs, as cardboard, or paper, absorbs too much of the oil and fragrance.

Sage loses its strength very rapidly and is generally weak if kept for more than one year. For herbs whose seeds are used for seasoning, the following method of curing is preferable: After the dew is off and the sun has dried the plants, gather the ripe seed heads and spread loosely upon closely woven cloth, placed where a warm, dry current of air will pass over and through them. In a few days the seeds will be dry enough to be rubbed out between the palms of the hands. They should again be dried, as the least moisture spoils the seeds after they are stored.

With the exception of tarragon, which never produces fertile flowers, the herbs may be grown from seed. As the seeds and seedlings are so very small it is better to plant in shallow boxes, and transplant once into small pots or other boxes before moving into the open garden. All of the perennial herbs can be propagated from cuttings or layers.

The soil for herbs should be a fairly rich garden soil. If

the soil is too rich, the plants will grow to rank foliage at the expense of the oil.

Parsley, a biennial, is mostly grown as an annual from seed. The seeds are very slow to germinate and must be given plenty of time. It is one of the best known of the herbs and is often used as a garnish. The dark green leaves should be gathered for drying, but the plant can easily be kept green throughout the winter in a box in the kitchen window.

Sage, used mostly to flavor dressing for pork, goose or duck, is a perennial shrub which may be grown from seed, or propagated by means of layers; that is by pegging down a branch and covering with half an inch or more of earth.

Thyme, another shrub, is not so widely known as sage, but is a finer, less pungent flavor for dressing and is used to flavor sauces for boiled meats and fish. It is grown in much the same manner as sage.

Savory is of two kinds, summer or annual, and winter or perennial. The annual is generally raised and the early spring seedlings may be first nipped in June. The leaves and tendertops are used

with marjoram and thyme to season the dressing for roast turkey, veal or fish.

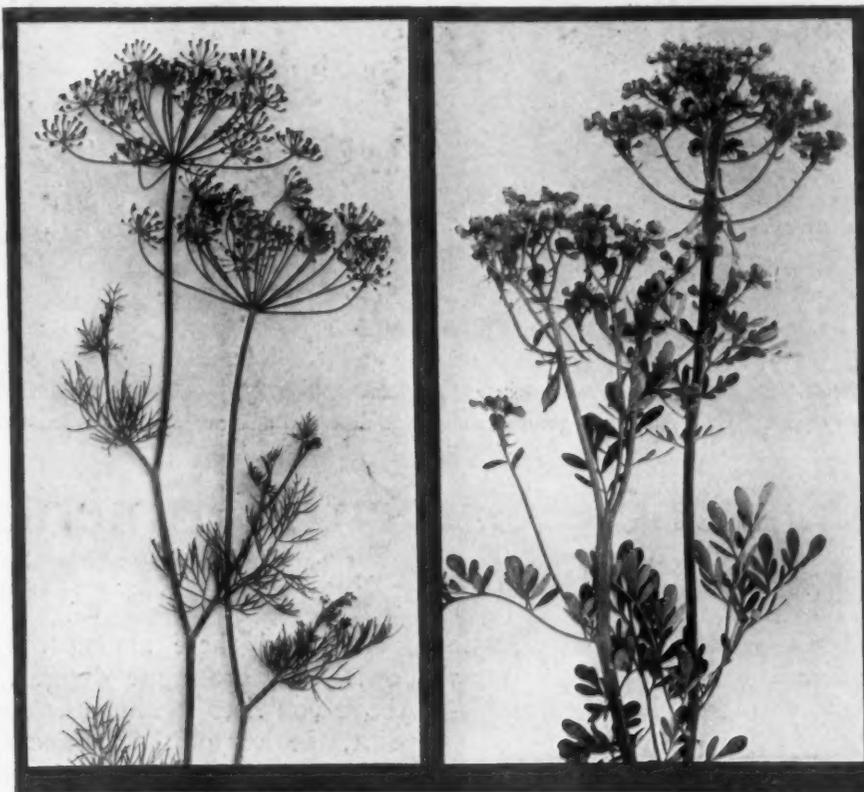
Marjoram is of two species, Pot and Sweet. Pot is a perennial and grows about two feet high. Sweet marjoram, an annual, is much smaller and can be cut first in June. It is used mostly as a seasoning for fish.

Mint is closely associated with spring lamb. It propagates so readily by means of each joint rooting and forming a new plant, that it soon becomes a weed if left to itself and does not often find a place in a well tilled garden. A rather damp, unused corner of the yard is a good spot in which to grow the wherewithal for the mint sauce or julep.

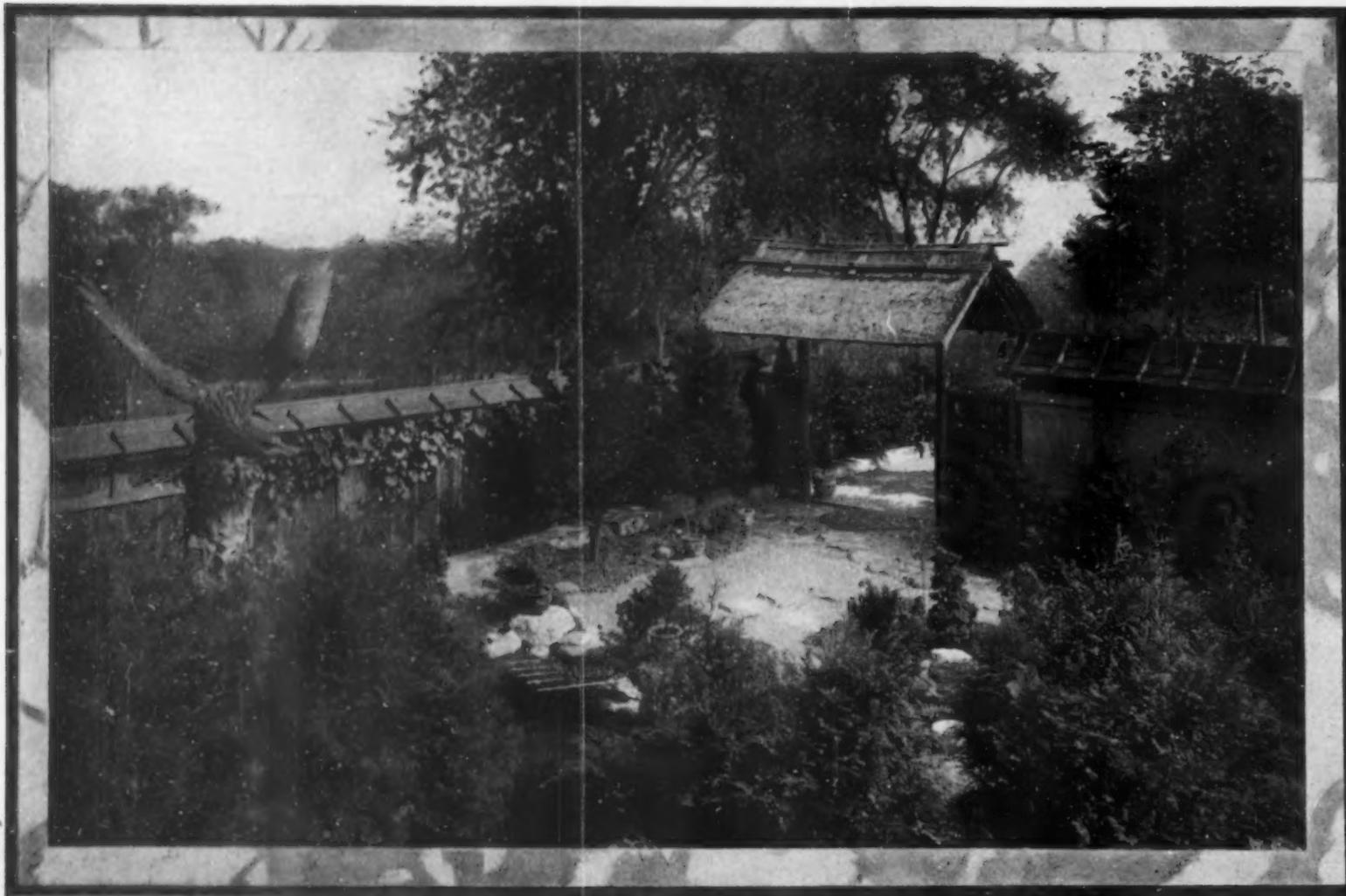
Dill, of which both stalks and seeds are used in pickling, should be sown in drills fifteen to eighteen inches, and the plants thinned to eight inches.

Fennel is grown much the same as dill. Florence fennel,

(Continued on page 12)



Dill, of which both stalks and seeds are used in pickling; and marjoram, used as a seasoning for fish



Looking down over the Larz Anderson garden, which was designed and made by a gardener from Japan

## A Japanese Garden in America

BY ISABEL ANDERSON

**A** LITTLE corner near a Massachusetts country house has been made into a most bewitching spot. When you enter the thatched gateway you forget New England,—you are in Japan.

You see Onchi San, dressed in his native costume, standing by the birds' bath-tub, watching the pretty feathery creatures as they splash in the hollow stone filled with rain-water. Presently he steps inside the wicker enclosure and washes too, for he has been weeding the garden which he has designed and made with his queer little upside-down tools.

Peeping in and out of the cracks of the wood-paneled and bamboo fence climb rainbow morning-glories. Irregular stepping-stones on a grassy path lead you to miniature mountains with dwarfed evergreens fifty years old, and wee maples turning red, colored by Jack Frost, but pinched by Onchi's hand to keep them tiny. A waterfall, called "Wash the Moon Cascade," trickles down over some rocks into a clear pool, which is spanned by a pigmy bridge. Gold and silver fishes disport themselves below in the sunshine; when Onchi claps his hands they gather about him and eat from his fingers. Tall spears of Iris rise from the pool, and the leaves of the lotus float on the water. Vine-covered bamboo lattices make shaded nooks for the croaking frogs and fishes.

Here and there among the greens are bright-colored bowls with grotesque designs, and gray stone lanterns. Above you rises the huge bronze eagle; he is the one high point, the key of the Japanese garden. His piercing eye looks down to frighten you, but, reflected in the smooth surface of a pool near by, sits the calm and smiling Buddha to dispel the fear; and so peace and happiness pervade this little fragment of the far East. It is only when your eye suddenly catches sight of the big elm hanging over all that you realize that you are at home.

Onchi San has come from over the warm seas to show us an art of the old world. There are very few real Japanese gardens in this country, so Onchi says. Why is it we haven't more when they are so attractive and full of interest?

Of course Onchi cannot produce by magic in a night a wonderful avenue of cryptomerias such as you see in his country, nor the quaint crooked pines that line Japan's shores, nor the glorious golden temples, a net-work of wonderful carving, such as you find at Nicho. He can, however, with a little patience, reproduce the charming tea house; and the fragrant pink cherry tree and the soft mauve wistaria (its blossoms as long as an umbrella) can be made to grow; although Japanese gardens, as a rule, have little color, or only one specimen in blossom at a time.

Pretty storks in a cage can be had, such as you find over there in their tea house gardens, and brilliant long-tailed pheasants to strut about, or bright colored ducks to swim in the ponds.

And you may have also an old Buddha which will sit in the shade and look down in meditation into the deepest spot in the pool; and stone lanterns which, on a summer's evening may be lighted, reflecting on the still water, making you dream of Nara, where the huge bronze Buddha sleeps,

and the pretty spotted deer graze while the lanterns twinkle in the night.

Clear green tea may be served from tiny porcelain cups to one's guests, or the delicious hot sacki on lacquer trays, while dainty bamboo and silver pipes are passed, and sweetmeats on plates decorated with the deeds of the forty Ronins, those brave and reckless Samurai, the murderous feudal chiefs they love to tell about to-day, who fought so fiercely with their two swords.

## Poisonous Vagrant Weeds

BY A. O. HUNTINGTON

AMONG the various weeds which bloom each year along our country roadsides, it is interesting to see how many are tramps and emigrants from Europe. Often these wayfarers from other lands have desirable, ornamental qualities to contribute to the general attraction of the flowers growing by the side of the road, but unfortunately many of them have objectionable traits of character, and succeed in firmly implanting themselves on ground from which they have crowded out our own beautiful wild flowers.

One of the most noxious of these vagrants is the Corn Cockle (*Agrostemma githago*). It is a woolly annual, from one to three feet high, covered with dense, white hairs. The flowers are solitary, and conspicuous, showing about even with the heads of grain. In color they are rose-pink, tinged with violet, and have five petals, beneath which the elongated lobes of the calyx project like rays. The seed capsule encloses rough, black, irregularly rounded seeds, which contain the poisonous principle known as smilacin. These seeds get into the grain, and in spite of the fact that machinery is used to remove them from the wheat, it is so difficult to separate them that they are often found mixed with the flour, and the quantity which remains determines its grade. In some European countries, where dealers are unscrupulous, this amounts to 30 or 40 per cent. and causes acute poisoning—and even death—after it has been made into bread, and eaten.

Another familiar poisonous weed which originally came from Europe, and which has proved troublesome in grain fields and pastures throughout the United States, is the Black Mustard (*Brassica nigra*). Its little, bright, four-petaled, yellow flowers are seen in waste places and along roadsides, from June until September, appearing in clusters at the end of elongated stems, closely crowded with erect, green pods, an inch long, filled with seeds. The plant is from four to six feet high, stiff, freely branching, and covered at the base with bristly hairs. The leaves are smooth towards the top of the plant, somewhat lance-shaped, and slightly toothed. The seeds of both the Black Mustard, and the White Mustard (*Sinapis alba*),—a species with larger flowers, of a paler shade of yellow—yield with pressure a poisonous oil, called oil of mustard. In medicine it is used outwardly in the form of plasters and poultices as a rubefacient; and internally as an emetic. The seeds are highly poisonous, producing gastric inflammation and causing acute suffering.

The Black Mustard has become a great pest in Southern California, covering thousands of acres, where it grows to

a height of six feet, and forms impenetrable thickets. In the shops the seeds bring from three to six cents per pound, and yet so slow are we to recognize the pharmaceutic and commercial value of the common weeds which grow everywhere about us, that in one year alone 5,302,876 pounds of Black and White Mustard seeds were imported into the United States. In Europe the Mustard is cultivated.

The parable of the grain of mustard seed, "Which indeed is the least of all seeds; but when it is grown, it is the greatest among herbs, and becometh a tree," alludes to a tree called by the Arabs Khardal (*Salvadora persica*).

The well known pink flowers of the Bouncing Bet (*Saponaria officinalis*) which bloom in dense heads by the ruined walls of deserted cellar pits, and in occasional clumps along the roadsides, belong to still another poisonous weed from Europe.

The root abounds in the toxic principle saponin, which, apart from marked poisonous properties, possess considerable medicinal value.

The Great or Stinging Nettle (*Urtica dioica*) and the Small Nettle (*Urtica urens*) must also be numbered among

the undesirable weeds which have pushed their way into our unwilling recognition. They are armed with sharp, hooked hairs, charged with a liquid known as formic acid, which produces a stinging, sharp, burning pain when the plant comes in contact with the skin. Although the poisonous irritation does not last long, it is intensely disagreeable particularly for the delicate skin of children. The rash may be relieved by bathing the affected parts with alcohol or laudanum.



Black and (to the left) White Mustard, poisonous weeds, the former being a California pest



A view of the Larz Anderson Japanese Garden in Brookline, Mass., where the interest centers about the bronze eagle, t



ze eagle, the stone Buddha and lanterns, and in dwarf evergreens, a tiny bridge and a waterfall, rather than in flowers

# Difficult Spots on the Lawn

BY EVELYN PRINCE CAHOON

ON the south side of the place, sloping toward the ravine, is the part of the lawn that we tried for a long time to idealize into a grassy decline beneath the elms. Though the elms were there, the decline (on the part of the grass to grow) was so persistent as to quite overshadow the idealism of it all.

One day we thought of that queer little plant, with round aromatic leaves and miniature blue flowers, and the thing was done.

At the home of a friend we gathered something like a bushel basket full of the trailing vines; we scored the ground in the stubborn shade so as to make shallow grooves about an inch deep and possibly eighteen inches apart (a foot would have been better), and crossing each other at right angles.

Here we laid the trailing vines, covered them with rich earth, leaving only the leaves exposed, watered them once well, and then, because the fall work crowded on rapidly, forgot the vines until one day in November attention was called to the fact that they had rooted and already made a fairly good growth, which this summer has increased to a complete cover for the bare place.

The name of the vine is *Coleoma Hederacea*, commonly called Jill-over-the-Ground, or Ground-ivy. It is a common thing, but is patient, thrifty and hardy, and will make a green carpet where the dainty grass, even of the varieties selected for shady places, will not deign to set her feet.

A slope between the carriage drive and fence, facing the south, dry both because of its exposure to sun and wind and because of its steep grade and consequent drainage is always bright and green with it.

Another steep bank comes to mind. It does not present a problem because of its shade, but on the contrary is for half the day in the direct glare of the southern sun, on the side of a declivity, I suppose a dozen feet high, and consequently drained quickly of any rain that may fall upon its surface. In addition to this, it is in an uncared-for place where the roots of some great maple trees have for years drained the soil, one would think, of everything to sustain plant life.

Growing lustily there, literally flourishing, is a great mat of *Convolvulus minor*; it should be planted in the same way the former vine was managed or may be grown from seed, if the seed is gotten into the ground in the fall. Its tiny

white trumpets, each the size of a silver quarter, swaying daintily in the wind against a background of deep, dark green leaves equally tiny, form a picturesque and perfectly practical change from the monotonous though beautiful grass.

Bordering the stone sidewalk of a city street, where there are no fences, and the dogs and cats run at their own sweet will over whatever may be planted, there is a great glorious spread of single portulacca. The sun blazes mercilessly, and the ground bakes almost to the condition of yellow pottery, but every sunny morning the portulaccas smile brilliantly, being possibly the only creatures in that crowded neighborhood who were able to sleep the night before.

They will stand literally any amount of heat short of a conflagration, provided only that they have a good start in the spring. I am not aware that the portulacca is any less sensitive to bad usage in its babyhood than are other annuals.

The seed should be bought by the ounce in the fall and immediately, before the cold weather comes, scattered broadcast over the surface to be covered and pressed in with the feet or with the flat of the spade.

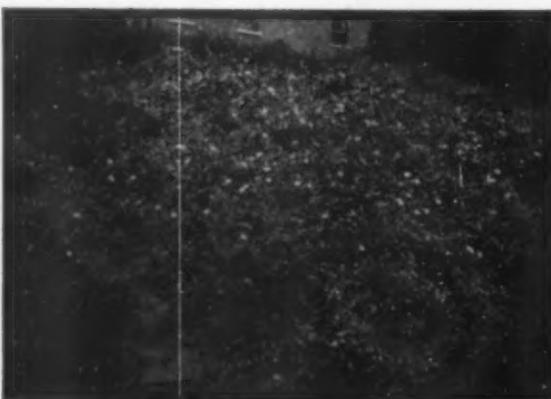
For a short time in the spring they must be kept weeded, but will, after their start, crowd out everything else.

The memorial rose is a beautiful plant for a shady spot, provided only that it has plenty of rich earth for its roots to sport in; it dearly loves the sun, but can get along with very little of it, provided it is not stinted of good rich food for its roots. The leaves are small, and glossy dark green, and its pearly white blossoms make a charming contrast when in bloom.

Unlike the other plants which are named above, the memorial rose must not be planted where there will be much walking.



Ground-ivy on a dry, shady slope where grass will not grow



*Convolvulus minor*, flourishing on a steep, sunny bank of poor soil



Bordering a city sidewalk, where dogs roam at will, grows this spread of single portulacca

(Continued on page 6.)

# Why Bulbs Sometimes do not Bloom

SOME FACTS ABOUT CORMS AND BULBS—HOW THEY SHOULD BE TREATED IN ORDER TO INSURE THEIR HEALTHY GROWTH

BY E. D. WILLIAMS

**A** BULB can only develop the flower which has been formed within it, during the growth of the previous year. If that growth has been stunted or prevented in any way before the ripening of that bulb the year before, no amount of care will produce a bloom.

Although for convenience we call them all bulbs, there is a difference between the root stocks of the various most common kinds. A crocus, for instance, has for its root-stock a corm, a daffodil a bulb.

The chief difference between a corm and a bulb is in the covering or husk, and in the method of storing food for the next year's growth. The husk of the corm is thin, dry and scaly and covers the solid root stock within, but the husk of the bulb is made up of many scales or coverings. In both cases these coverings are composed of the bases of dead leaves, which, in a bulb after they ripen and die down, form thickened scales and hold the nourishment for the next year until it is required. In the corm, however, the nourishment is stored in the stem, whose thickened base forms the root-stock and new growth.

In the bulb new buds form at the axils of the leaves or scales, which gradually split off, and form a new generation; and in the corm these buds sprout from the parent bulb, accomplishing the same end in both cases at the expense of the parent which finally crumbles away. This, however, takes several years to accomplish, and if the conditions are right there is no reason why the bloom should not be continuous in the meanwhile.

But bulbs and corms will not bloom if their leaves are cut off before they fully ripen and die down of themselves, because these leaves are perfecting the new flower within for the next year's blossoming, making their bases into little reserves of food and strength. Therefore the foliage should never be cut down, and if it seems too unsightly, annuals may be planted to cover the yellowing leaves.

For this reason also, the treatment of bulbs after flowering is such an important factor in the next season's bloom that it cannot be too carefully attended to. If it is impossible to leave the bulbs undisturbed where they have bloomed until the foliage has died down, they should be carefully taken up with a spade, disturbing the roots as little as possible and taking care not to cut or crush the leaves. Then heel in the plants in a shallow trench in some half shady out-of-the-way place until ripe.

Bulbs will not bloom if they have been out of the ground too long and allowed to lose their vitality. The sooner they can be put in the ground when ripe, the better, for if they once lose their vitality they probably will never regain it, no matter how much they are fertilized and watered, and though there is a slight chance that after two or three years they may regain their life and strength, it would hardly pay most of us to give them care and garden room while waiting.

I shall not go into the methods of proper storage for bulbs, as different kinds require different treatments, but

the manner of storage would greatly affect the chances of bloom. If tender bulbs are kept in too low a temperature they are as surely ruined as others would be if kept in too hot a place. Bulbs will not bloom well if they have been forced in a hothouse the year before, though care and good nourishment will restore them after a year or two, by which time the small new bulbs will be available.

House bulbs sometimes do not produce blooms if they are brought too soon into a high temperature, or if they are kept in too hot a place.

In the case of bulbs and corms which have flowered profusely one year and refuse to bloom the next, if the foliage has not been injured, the soil may have been so poor as to affect them, or, if the summer has been very hot and dry, and they have been exposed to a thorough baking from the sun, they are practically ruined.

One of the members of our Garden Club reported a dearth of snow-drop blossoms this year and having cut the blossoms liberally last spring, thought that might have affected them. Having written to an authority on the subject, his answer was that with both snow-drops and crocuses the only sure way of summering them successfully is to put a heavy leaf mulch over them.

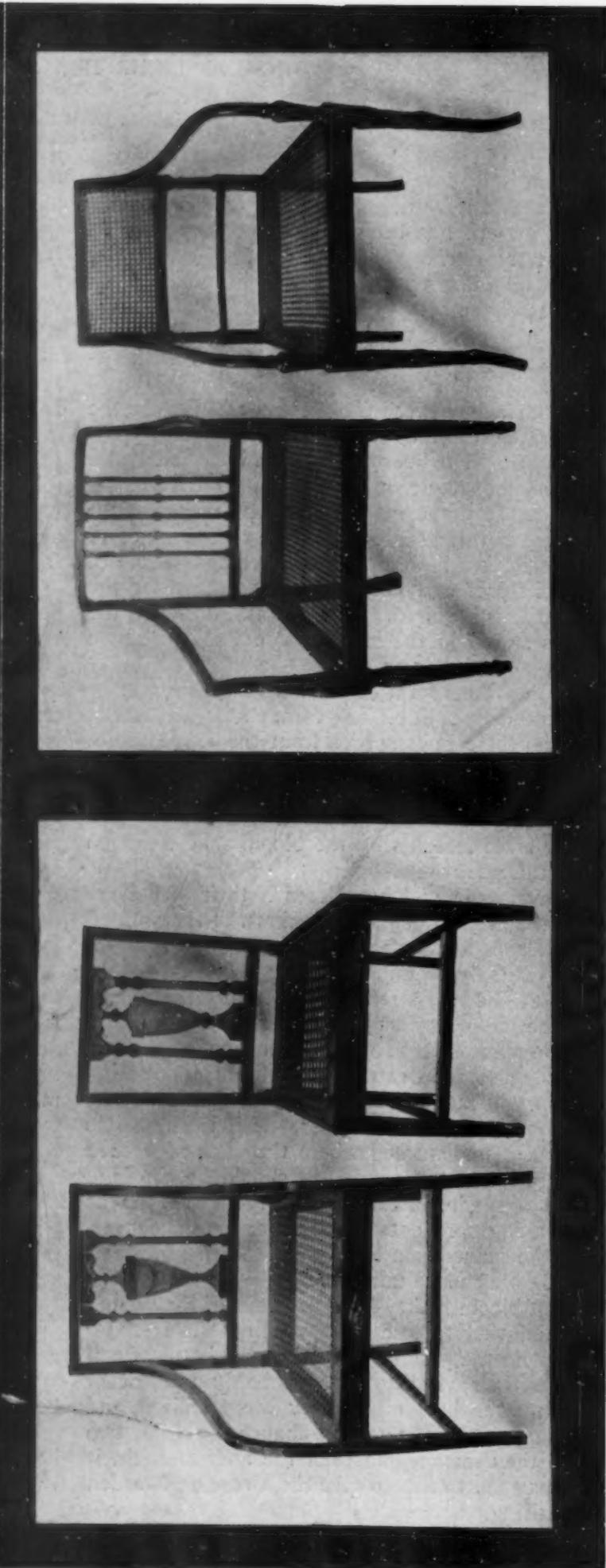
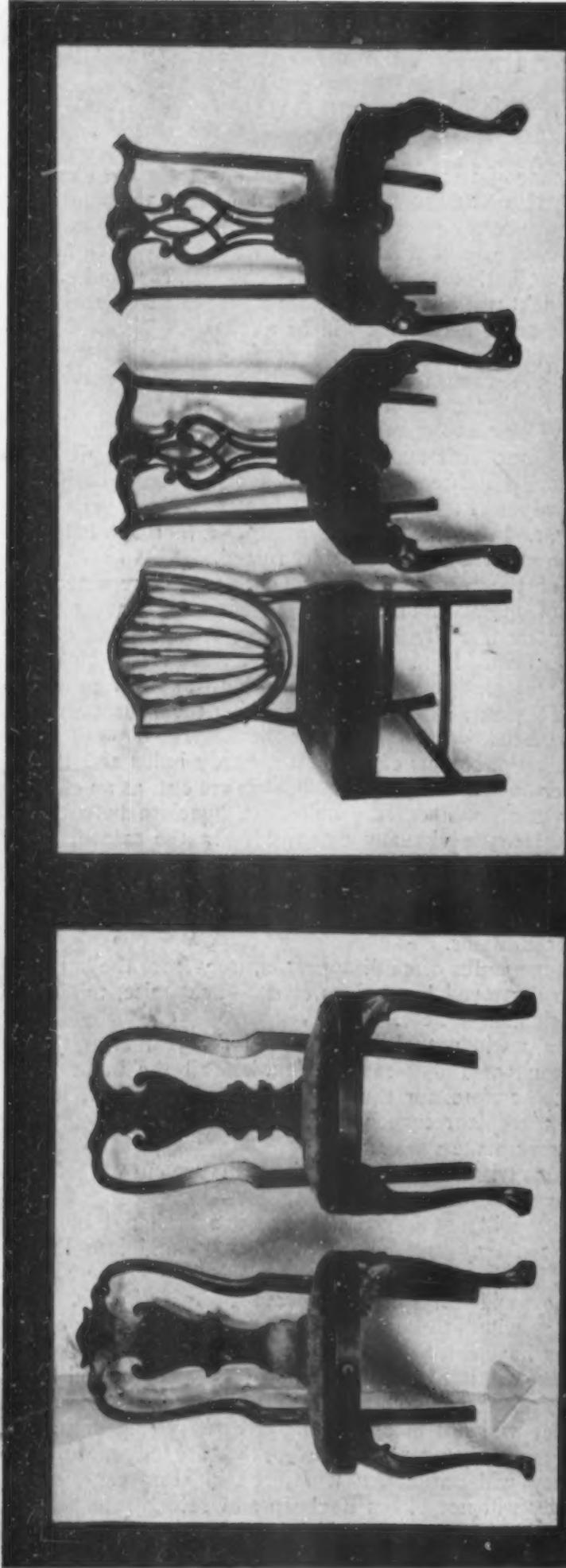
Cutting the blooms cannot affect hardy bulbs and they do better and last longer if the flowers are cut, as an effort to form seeds weakens the bulbs. A hyacinth bulb that matures seeds is virtually destroyed. In the case of the snow-drops the explanation of their failure is strengthened by the fact that they prefer partial shade, are naturally found in northern exposures and do better under similar garden conditions.

Of course bulbs often disappear entirely from the border and are destroyed by various causes—field mice, mildew, too much manure, etc.

Daffodils will not bloom very well the year after they have been too thinly separated unless all the bulbs are mature; therefore, for the sake of immediate effect, it is well to transplant two or three together.

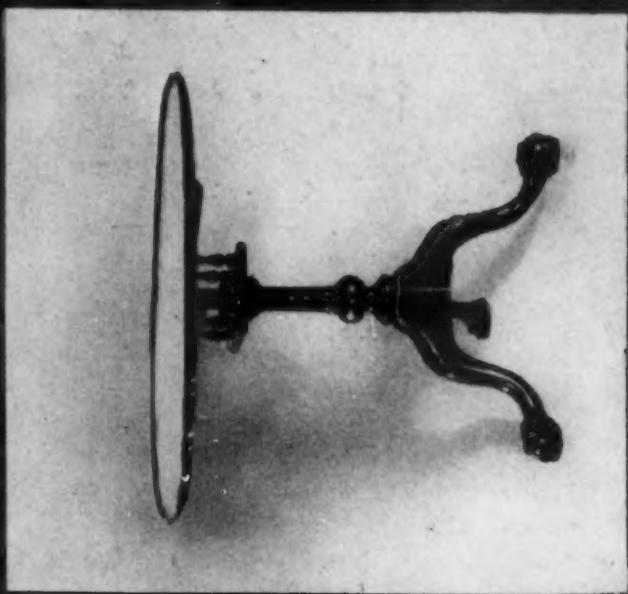
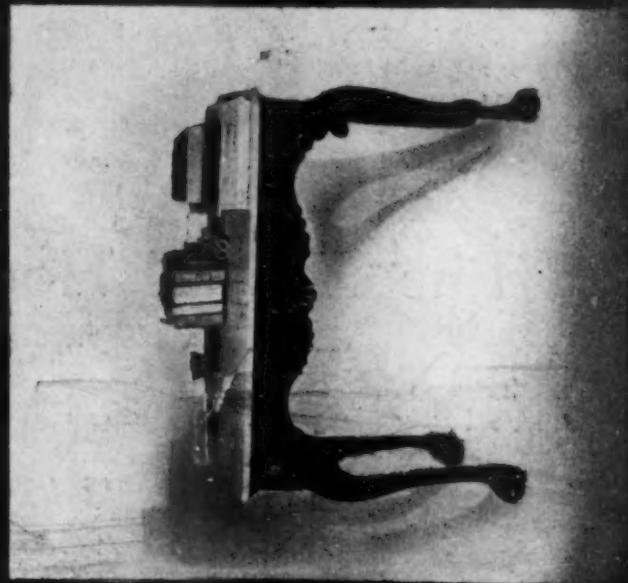
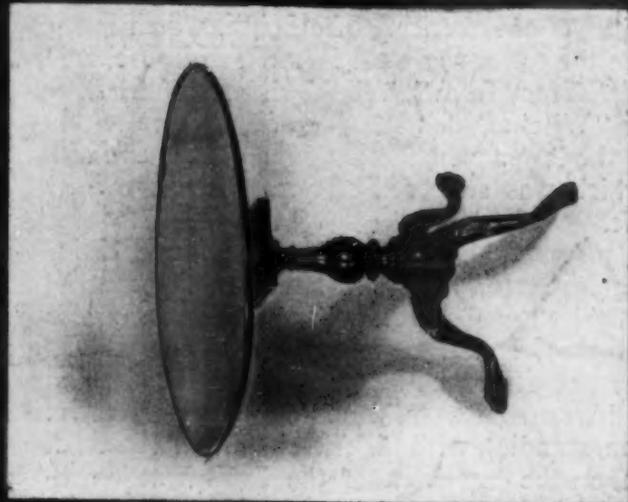
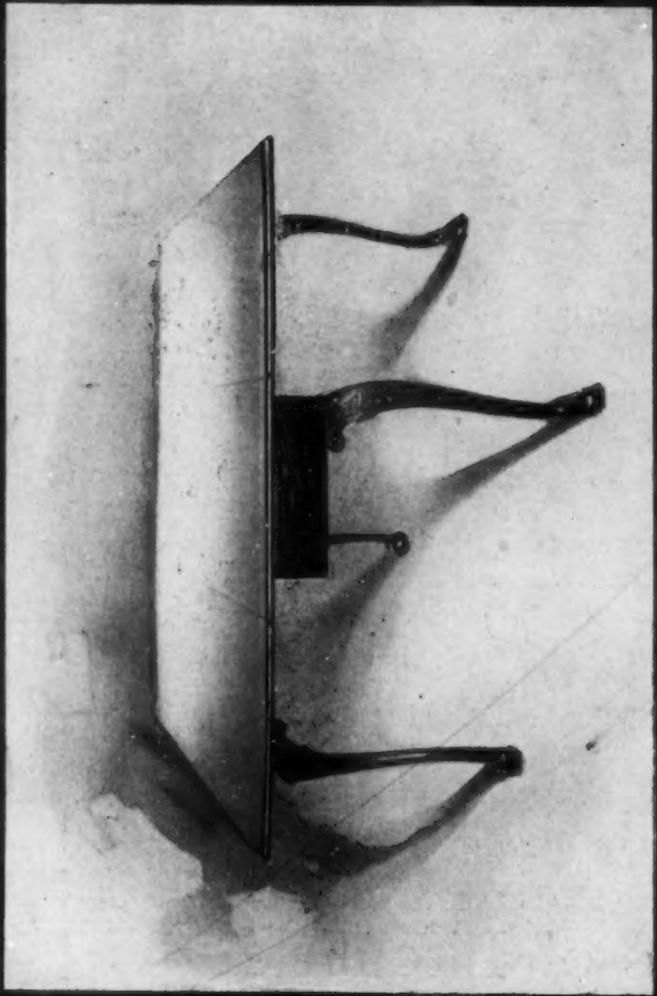
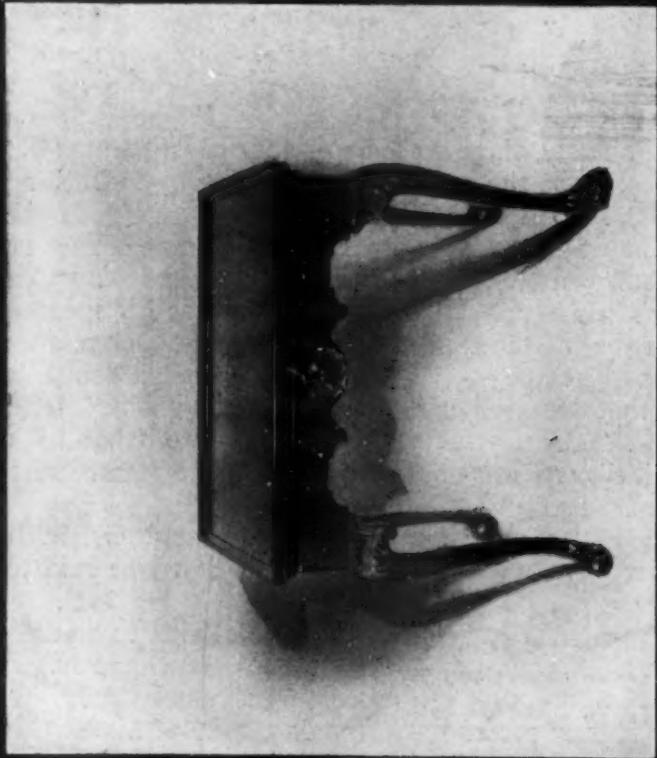
To sum up the subject:

1. Bulbs will not bloom if their leaves are cut off before they have ripened.
2. They will not bloom if they have been out of the ground too long and allowed to dry up and lose their vitality.
3. They will not bloom if forced the year before.
4. They will not bloom if the season has been a dry one, and they have dried up where they were planted.
5. They will not bloom the following year if the soil has been too poor to nourish them.
6. They will not bloom if they are too young or have been dug up and transplanted before they are fully matured.
7. They will not bloom if injured in storage.
8. They will not bloom if cheap and second-rate bulbs are bought. The moral of which is, always go to a reliable seedsman and never buy "bargain bulbs."



OLD CHAIRS FROM THE COLLECTION OF MR. J. L. SCHWARTZ

1. Two very good Queen Anne walnut chairs, 1735. 2. A Hepplewhite shield back chair of about 1790, and a pair of Chippendales dating from about 1775. 3. Painted chairs in the Sheraton style, dating from about 1800; the body is black with yellow lines and elaborate rosettes in colors. 4. Two graceful examples of the same period, with the decoration in gold on black; the cane seat was a typical feature of the style



OLD TABLES FROM THE COLLECTION OF MR. J. L. SCHWARTZ

1. A Chippendale five-o'clock-tea table with a rim top—an extremely rare piece dating from 1770. 2. The central member of a fine Chippendale dining-table, 1770. 3. A good specimen of the tilt-top table of 1760-1780. 5. A rare console table of the Chippendale period, with white marble top. 5. A pie-crust table with top of a solid piece of mahogany, almost three feet in diameter, 1775. In genuine pieces the edging is always carved from the top itself



A famous Litchfield house built in 1760, formerly known as the Tracy, now as the Gould, homestead

## The Historic Houses of Litchfield

### PART II

(CONTINUED FROM AUGUST ISSUE)

BY JEANIE GOULD LINCOLN

NEXT the Tallmadge place on North street in Litchfield, Conn., stands the fine old mansion known as the home of Judge James Gould, LL.D., of the Litchfield Law School, author of "Gould's Pleading," and one of the distinguished jurists of America. The house, which is the second oldest in the town, was built in 1760, and purchased by General Uriah Tracy from Mr. Sheldon. The south door is known as a "Witches' door," of which few are left in New England, the lower panels being cut in the shape of a large cross, which was supposed to preserve the owners from witchcraft.

General Tracy served his country as both representative and United States senator, always returning to his beautiful home in Litchfield when Congress was not in session. He died in Washington, D. C., in 1807. He was not only a brilliant lawyer and statesman, but a celebrated wit, and many bits of his repartee are still quoted in the old town. On one occasion, standing with his friend Senator Rhett, of South Carolina, on the east front of the Capitol at Washington, a drove of jackasses passed along, and Rhett, who always enjoyed a tilt with General Tracy, remarked, slyly:

"Ah, Tracy, there go some of your constituents."

"Yes," was the quick reply. "Going to South Carolina to teach school!"

It is always interesting to learn the opinion of the makers of history as regards their contemporaries, and General Tracy's pen was apparently as pointed as his speech, for, in a letter written from Philadelphia while Congress was in session there, he says: "Yesterday I had a conversation with that handsome, hardened sinner, Thomas Jefferson . . ." Could there be anything more delightful than this sidelight upon one of the most distinguished authors of the Declaration?

General Tracy had four charming daughters, and one summer day in 1798, returning from court, he said to his wife:

"My dear, I have invited to dine with us to-day the handsomest young man I have ever seen. He has come from Branford to try a case." Mr. James Gould arrived and was duly presented to the daughters of his host. One of them, Sally, was but fifteen years old, a little school-girl, whose blue eyes danced with fun and mischief. But



Mr. Frank Livingston Underwood's home, a modern building on the site of Miss Pierce's "Academy"



Miss Mary Quincy Adams' home, a faithful modern reproduction by Messrs. Howells & Stokes, architects

she captured the young stranger's heart, for before her sixteenth birthday, less than a year later, James Gould and Sally Tracy were married.

The Law school (which had its inception by Judge Tapping Reeve and was continued by Judge Gould for many years after his association with him) is famous as the first in America, and for the celebrated men who were its graduates. Its catalogue comprises more than a thousand students who became statesmen, governors of states, jurists of the highest courts, senators, representatives, cabinet and foreign ministers. Among them were John C. Calhoun, of South Carolina, Secretary of War and Vice-President; Levi Woodbury, of Vermont, Secretary of the Treasury and Navy; Aaron Burr, Vice-President; Samuel Church, Chief-Justice of Connecticut; and A. B. Longstreet, of Georgia, President of the University of Mississippi.

After the death of General and Mrs. Tracy the mansion passed into the possession of Judge Gould, and the little one-story building where he conducted the Law School stood at that time on the grounds back of the house. The property remained in the Gould family until about 1870 when it was purchased by the late James Mason Hoppin, Professor of Art and Theology of Yale University, the distinguished author, and occupied by him as his summer residence for some twenty years.

Professor Hoppin added an extension at the west end of the house, making a beautiful portico, whose fine commanding pillars he brought from the Hoppin homestead, in Providence, Rhode Island. The mansion is now owned by Mrs. James Mason Hoppin, Jr., the widow of Professor Hoppin's son, and a daugh-

ter of the late Donald Mitchell ("Ike Marvel") of New Haven.

Directly opposite the Tallmadge house is the Deming house, built by Mr. Julius Deming in 1790, which has been the family home for more than a century, being now the residence of Mr. J. Deming Perkins, of New York, whose daughter is the wife of the American Minister to China, the Hon. William Woodville Rockhill, author, and explorer of Thibet. The mansion was planned by the first architect of the day, Sprats, whose name is familiar in American architecture, and its erection was conducted under the eye of Mr. Deming himself. The fan-light over the front door was brought from England by Mr. Deming, and one singularly beautiful and unusual feature of the spacious grounds surrounding the house is that the beds of old-fashioned flowers in the south garden are the same perennials which have bloomed each year since their planting, over a hundred years ago.

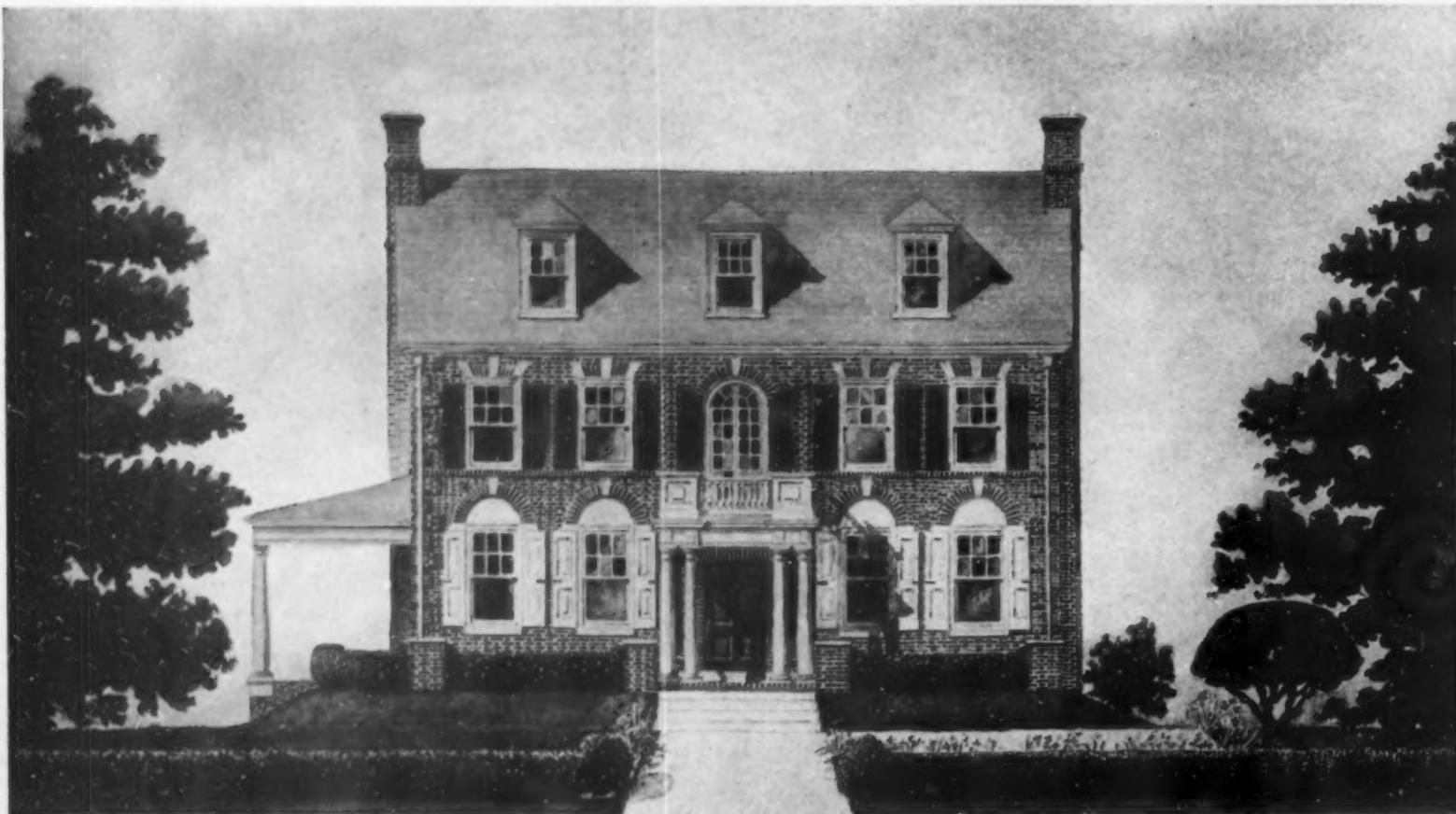
Julius Deming was the founder of the China Trading Company together with Oliver Wolcott and Benjamin Tallmadge, and to these three friends the commerce of this country owes a debt of gratitude for their enterprise and foresight far in advance of their time. Mr. Deming was three times a member of the House of Representatives, and refused a re-election. In 1888 the mansion was enlarged by Mr. J. Deming Perkins, its present owner, but in every way the scheme of architecture was preserved, and it now remains one of the most stately of Litchfield's historic homes.

The veneration for its traditions is shown in Litchfield in the homes recently erected there by the descendants of the pioneers.

(Continued on page 10)



One of the most stately of Litchfield's historic homes is the Deming mansion, built in 1790



The house is to be built of ordinary brick laid in Flemish bond, with white painted woodwork and green blinds above

## A Design for a Colonial House

PLANS AND A FRONT ELEVATION OF A BRICK HOUSE ALONG COLONIAL LINES, ESTIMATED TO COST \$6,400 IN DELAWARE

DESIGNED BY WILLIAM DRAPER BRINCKLÉ, ARCHITECT

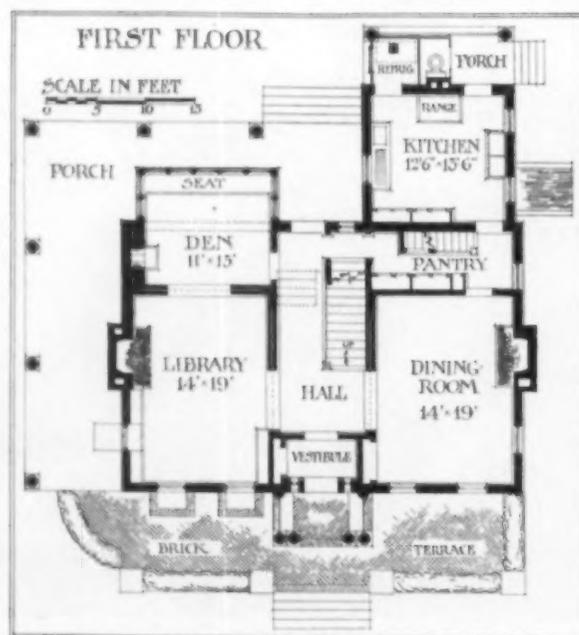
“COLONIAL” is a sadly, sorely commonplace term; every over-columned, over-corniced white elephant of a house is joyously labeled “Colonial” by its merry builders. Indeed, many over-correct purists speak now of “Georgian” Architecture, as one might say “Elizabethan” or “Jacobean.” Still, stripped of its crustations, “Colonial” is a brave old word. So this is a Colonial house; that is to say, a sane, comfortable house, that aims to fit the atmosphere of the historic old Southern Delaware town where it is being built, and likewise to fit the beautiful old Colonial furniture, that the owner has gathered, bit by bit, from that richest mine, the Maryland-Delaware peninsula.

The item of cost entered seriously into this house. With very few exceptions, “stock” mill-work alone is used—but used with care, mark you! Indeed, it is far simpler (from the architect’s stand-

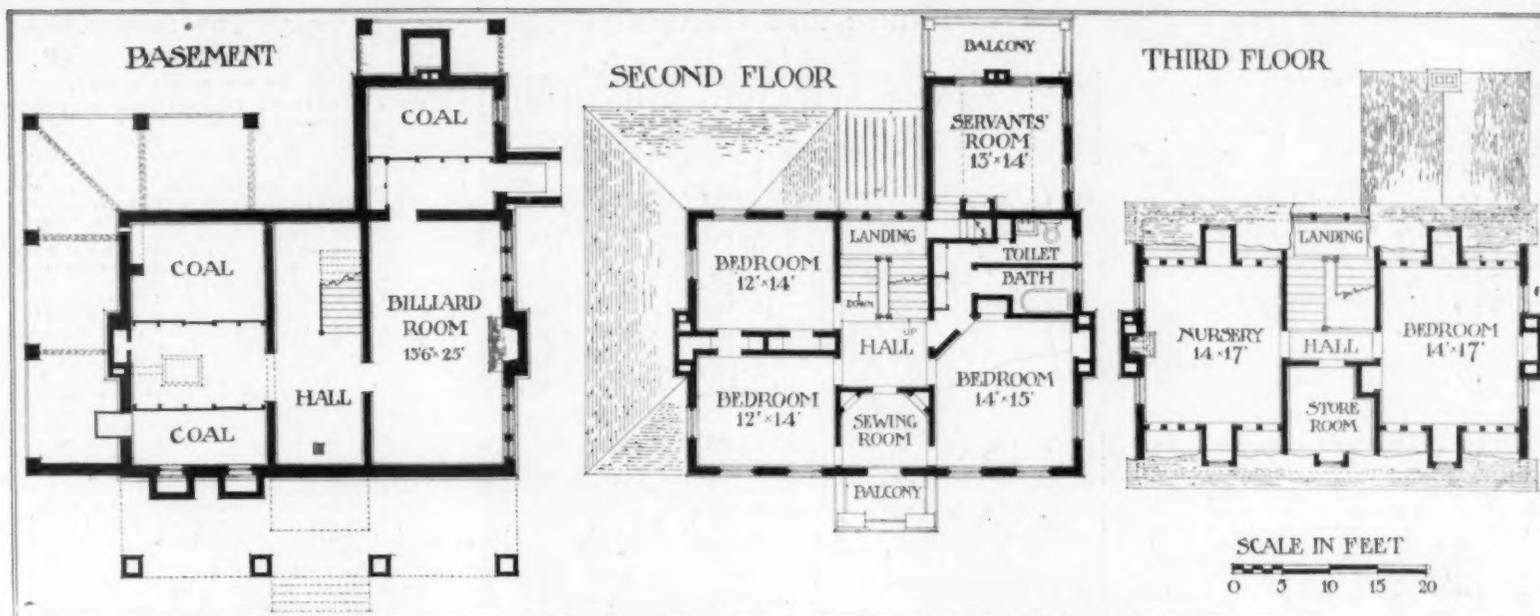
point) to ink in whatever quaint details comes into one’s head, than to laboriously puzzle over catalogues and stock-lists, fitting in a sash from this, a molding from that, a door from the other, turning things on their heads, using moldings as no conventional mill-man ever intended you should; but there is a very great saving to the client’s check-book in so doing, as anyone who has paid the bills for “special” mill-work will certify you!

Now, to the house. It is built of the ordinary local hard brick, laid Flemish bond, with black headers, very wide joints, and white limestone trimmings. The front door, with its side-lights, is of California redwood—an extremely cheap, yet very beautiful wood that is just being introduced to the Eastern market. All else is local pine, painted cream-white, with green blinds.

Three or four steps lead up to the wide, brick-paved terrace,



A brick-paved terrace, bounded by a privet hedge, extends across the front.



The basement billiard room and the separate toilet on the second floor are unusual features of the plan.

stretching across the entire forty feet of front, with balustrades of close clipped privet, bounded by brick posts. A typical "stoop," with its two little side-seats, shelters the doorway; a more ample porch runs around the side and rear.

Within, after passing the redwood vestibule, is a wide hall, ivory-white, with mahogany-tinted rails and doors. To the left is a large library, with built-in book-cases and wide fireplace; a smaller "den," to the rear, in a cluster of casement windows, has also its book-shelves, and its quaint, spade-shaped fireplace. On the other side comes the ample dining-room, with its china-closets and fireplace. Beyond is the kitchen wing, well cut off from the rest of the house by a wide pantry and servant's stairway.

On the second floor are three large bedrooms, a sewing-room, servant's room, bathroom (with separate toilet-room) and linen-room; with ample closets and lockers. On the third, are two more large rooms. One is a nursery, with rows of toy-lockers under the eaves along both sides, and a big fireplace at the end. Also, there is a large

storeroom, amply lighted—a possible future bedroom. From the main hall a wide stairway leads down to the basement; here is a large billiard-room, with beamed ceiling, brick-paved floor, and erratic mosaics of Egyptian poker games, skeleton pool players, and other weird things, done in red and white bricks on its walls; while a huge fireplace sprawls across one side. The rest of the cellar has a cement floor, and holds coal-bins, heater, clothes-dryer, and so on.

The woodwork, except the halls, is North Carolina pine, inexpensive, yet attractive wood, all stained dark, in the soft tones of old walnuts and mahoganies.

And now, as to the cost; the entire house complete, with the very best of plumbing, lighting, vapor-heating, hardware, and all terrace grading, and so on, is being built at an actual contract price of a little less than sixty-four hundred dollars. Absolutely the only things not included are the hedges, two of the mantels, and the electric-fixtures. No papering will be needed; the walls are sand-finished.

## A \$100 Hardy Garden

BY HUGO ERICHSEN

(See next page for plans and planting lists)

THE purchase of an adjoining lot, of the same size as the one I already possessed, 50 x 147 feet, was the immediate reason why I decided to devote the whole plot of 100 x 147 feet to a hardy garden. I knew that a definite plan would be required in order to achieve satisfactory results, so I applied to well known landscape architects in Massachusetts, briefly stating my wants and outlining a list of hardy plants that would give a maximum of effect with minimum labor—the average townsman's need.

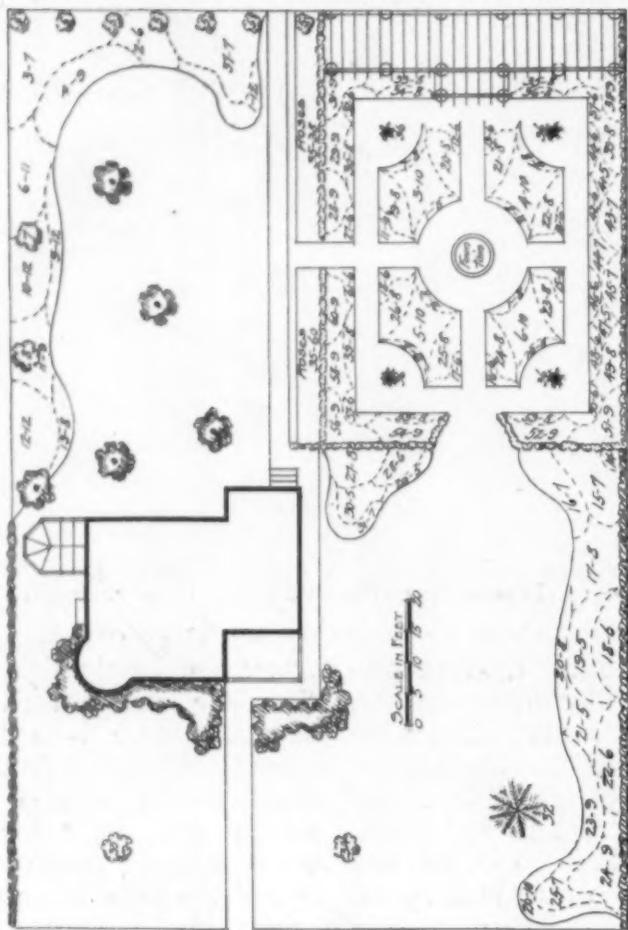
The result was not exactly what I had anticipated. The design submitted for my approval was for a formal garden. Although beautiful, it did not answer my requirements. With me a formal garden was out of the question, because I did not have the time to take care of it myself

and could not afford to hire a competent gardener for the purpose. My only reason for reproducing the plan and planting list in this connection is because it is an excellent example of formal landscape gardening as applied to the space mentioned and may be just the thing some fellow amateur gardener is looking for.

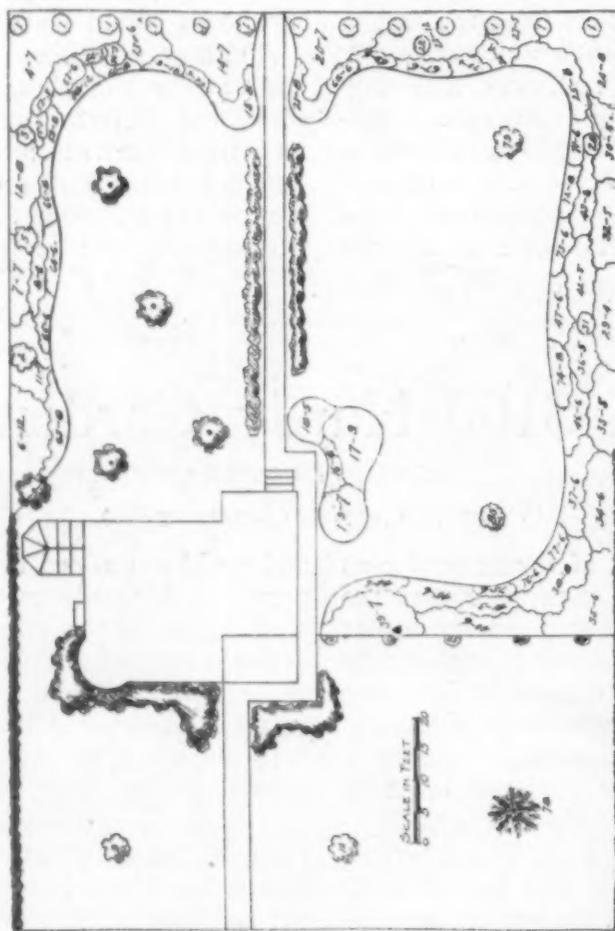
In due time, another plan was sent me—this time of a natural garden—that was so well adapted to my wants that it was eventually carried out in almost every detail. Prices differ according to the size and condition of the plants, but if one is content to wait a year or two and to put up with small plants instead of those producing an immediate effect, the sum total of executing the plan given can be brought well within the figures given in the heading.

PLANTING LIST FOR NATURAL GARDEN.

- 1-13 Populus alba, Boileana
- 2-1 Mountain Ash—Sorbus Americana
- 3-1 Allanthus glandulosa
- 4-1 Japan Tree Lilac—Syringa Japonica; 1 Eleagnus longipes; 1 Thornless Honey Locust—Gleditschia triacanthos, inermis; 1 White Lilac—Syringa vul., alba; 1 Common Snowball—Viburnum opulus, sterilis; 1 Persian Purple Lilac—Syringa Persica
- 5-1 Prunus Pissardi
- 6-1 Silver Bell—Halesia tetraptera; 2 Forsythia viridissima; 2 Rosa Rugosa; 1 Spiraea prunifolia; 1 Spiraea Van Houttei; 1 California Privet—Ligustrum ovalifolium; 1 Bechtel's Flowering Crab—Pyrus Ioensis, fl. pl.; 2 Cut-leaf Sumach—Rhus Canadensis, trilobata; 1 Siberian Dogwood—Cornus alba, Sibirica
- 7-1 High Bush Cranberry—Viburnum opulus; 1 Syringa villosa; 1 Viburnum plicatum; 2 Altheas—Hibiscus Syriacus; 1 White Persian Lilac—Syringa Persica, alba; 1 Purple Fringe—Rhus cotinus
- 8-1 Philadelphus coronarius, aureus; 1 Snowberry—Symphoricarpos racemosus; 1 Purple-leaved barberry—Berberis vul., atropurpurea; 1 Spiraea Billardii; 1 White Japanese Quince—Cydonia Japonica, alba; 1 Deutzia gracilis
- 9-1 Kilmarnock Willow—Salix Caprea, pendula
- 10-1 Japan Weeping Cherry—Prunus pendula
- 11-7 Weigelia Candida—Diervilla florida, candida
- 12-8 Philadelphus coronarius
- 13-6 Prunus triloba
- 14-7 Spiraea opulifolia aurea
- 15-8 Rosa rubrifolia
- 16-6 Mahonia aquifolia—Berberis Aquifolium
- 17-0 Hydrangea Paniculata Grandiflora
- 18-5 Deutzia Pride of Rochester
- 19-7 Spiraea Van Houttei
- 20-7 Forsythia Fortunei
- 21-8 Spiraea arguta
- 22-1 Aralia Spinosa
- 23-8 Japanese Oleaster—Eleagnus angustifolia; 2 Burning Bush—Euonymus atropurpureus; 1 Exochorda Grandiflora; 2 Hamamelis Virginiana; 2 Ilex verticillata; 1 Mountain Holly—Ilex opaca; 2 Pyrus arbutifolia
- 24-8 Salix Vitellina aurea
- 25-8 Cornus sericea
- 26-4 Deutzia Lemoinei
- 27-5 Ptelea trifoliata, aurea
- 28-1 Carolina Poplar—Populus Carolinensis
- 29-4 Acer Ginnala
- 30-5 Cornus florida, rubra
- 31-1 Acer negundo
- 32-5 Crataegus Lavalley
- 33-5 Rhus glabra
- 34-6 Viburnum opulus
- 35-6 Pyrus baccata
- 36-5 Spiraea sorbifolia
- 37-6 Rhodotypos kerrioides
- 38-8 Rosa setigera
- 39-1 Syringa Rothamagensis, rubra; 1 Syringa Conceller Heyder; 2 Syringa Mad. Lemoine; 2 Syringa President Grevy; 1 Syringa Frau Bertha Dammann
- 40-9 Viburnum tomentosum; 2 Prunus Pissardi; 2 Lonicera Tatarica
- 41-3 Philadelphus coronarius, aurea
- 42-5 Cornus sanguinea, elegantissima
- 43-6 Rosa rubiginosa
- 44-6 Clethra alnifolia
- 45-6 Cydonia Japonica, Columbia
- 46-6 Ribes aureum
- 47-6 Prunus Sinensis, alba plena
- 48-1 Clematis Jackmani
- 49-1 Clematis Henryi
- 50-1 Clematis Madame Andree
- 51-1 Akebia quinata
- 52-1 Tecoma radicans
- 53-3 Arundo Donax
- 54-3 Arundo Donax, var.
- 55-3 Echinacea purpurea
- 56-3 Boeonia cordata
- 57-6 Delphinium, hybrids
- 58-12 German Iris—Iris Germanica
- 59-8 Salmon Pink Phlox—Phlox paniculata, pink
- 60-8 White Phlox—Phlox paniculata, white
- 61-6 Coreopsis grandiflora
- 62-6 Veronica longifolia, subsessilis
- 63-8 Rosa lucida
- 64-6 Yucca filamentosa
- 65-6 Lobelia cardinalis
- 66-8 Gaillardia
- 67-6 Ribes sanguineum
- 68-8 Scabiosa Caucasia
- 69-6 Asclepias tuberosa
- 70-6 Achillea, The Pearl
- 71-6 Oriental Poppies—Papaver orientale
- 72-8 Hardy Chrysanthemums—Pyrethrum uliginosum
- 73-6 Peony, double, in variety
- 74-8 Anemone, in variety
- 75-6 Campanula, in variety
- 76-6 Oenothera speciosa
- 77-6 Aquilegia
- 78-1 Picea pungens
- 79-2 Ginkgo tree—Ginkgo biloba
- 80-1 Magnolia Soulangeana



A planting plan for a formal garden on a lot 100 x 147 feet



A planting scheme for the same plot providing for a hardy border and hedges bounding the lawn

PLANTING LIST FOR FORMAL GARDEN.

- 1-2 Rosa rugosa; 1 Spiraea prunifolia; 1 Philadelphia coronarius, aurea; 1 Berberis purpurea; 2 Forsythia viridissima; 1 Symphoricarpos racemosus; 1 Spiraea Billardii; 1 Spiraea Van Houttei; 1 Cydonia Japonica, alba; 1 Deutzia gracilis
- 2-1 Japan Tree Lilac—Syringa Japonica; 2 Common White Lilac—Syringa vulgaris; 1 Persian White Lilac—Syringa Persica, alba; 1 Persian Purple Lilac—Syringa Persica; 1 Villosa Lilac—Syringa villosa
- 3-7 Salix vitellina, aurea
- 4-0 Cornus Siberica (one on ground)
- 5-7 Lombardy Poplars—Populus Italica
- 6-1 Silver Bell—Halesia tetraptera; 2 Cut-leaf Sumach—Rhus Canadensis, trilobata; 1 Eleagnus longipes; 1 Thornless Honey Locust—Gleditschia triacanthos, inermis; 1 Prunus Pissardi; 1 Bechtel's Flowering Crab—Pyrus Ioensis, fl. pl.; 1 Purple Fringe—Rhus cotinus; 1 Common Snowball—Viburnum opulus, sterilis; 1 High Bush Cranberry—Viburnum opulus; 1 Viburnum plicatum
- 7-1 Allanthus glandulosa
- 8-1 Mountain Ash—Sorbus Americana
- 9-12 Spiraea Thunbergii (one on ground)
- 10-12 Philadelphus grandiflora
- 11-0 Lespedeza bicolor
- 12-12 Lonicera Tatarica
- 13-8 Rhodotypos kerrioides
- 14-1 Aralia spinosa
- 15-7 Spiraea Van Houttei
- 16-7 Desmodium pendulifolium—Lespedeza Sieboldi
- 17-8 Viburnum tomentosum
- 18-6 Prunus Pissardi
- 19-5 Philadelphus coronarius, aurea
- 20-8 Deutzia Lemoinei
- 21-5 Viburnum opulus
- 22-6 Ptelea trifoliata, aurea
- 23-9 Prunus Sinensis, alba
- 24-9 Ilex verticillata
- 25-7 Hydrangea paniculata, grandiflora
- 26-10 Spiraea, Anthony Waterer
- 27-8 Acer Ginnala
- 28-6 Deutzia Watereri
- 29-5 Spiraea arguta
- 30-5 Prunus triloba
- 31-5 Mahonia aquifolia—Berberis Aquifolium
- 32-1 Picea pungens, 3 ft.
- 33-1 Kilmarnock Weeping Willow—Salix Caprea, pendula (on ground)
- 34-1 Japan Weeping Cherry—Prunus pendula (on ground)
- 35-193 Ligustrum ibota—Ibota
- 36-4 Reinospora plumosa
- 37-7 Salix pentandra
- 1-10 Iris Germanica
- 2-16 Iris Kaempferi
- 3-10 Phlox decussata, tall, scarlet
- 4-10 Phlox decussata, tall, white
- 5-10 Phlox decussata, tall, salmon pink
- 6-10 Phlox decussata, tall, rose
- 7-8 Achillea, The Pearl
- 8-8 Asclepias tuberosa
- 9-8 Saxifraga cordifolia
- 10-8 Anemone Pennsylvanica
- 11-6 Alyssum saxatile, compactum
- 12-6 Heuchera sanguinea
- 13-6 Oenothera speciosa
- 14-6 Iberis sempervirens
- 15-6 Campanula Carpatica
- 16-6 Coreopsis grandiflora
- 17-6 Lynchis vespertina, fl. pl.
- 18-6 Myosotis palustris
- 19-8 Pentstemon digitalis—Penstemon Digitalis
- 20-8 White Lupins—Lupinus albus
- 21-8 Monarda didyma
- 22-8 Lobelia cardinalis
- 23-8 Aquilegia chrysantha
- 24-8 Lobelia syphilitica
- 25-8 Anthemis tinctoria
- 26-8 Veronica subsessilis
- 27-6 Linum perenne
- 28-9 Helenium Hoopesii
- 29-9 Boltonia latiscama
- 30-8 Papaver nudicaule
- 31-9 Rudbeckia, Golden Glow
- 32-6 Anthericum liliastrium, major
- 33-8 Digitalis purpurea
- 34-8 Summer Blooming Chrysanthemum, yellow.
- 35-8 Digitalis grandiflora
- 36-8 Gaillardia
- 37-6 Gypsophilla paniculata
- 38-9 Pentstemon barbatus Torreyi
- 39-8 Anemone Japonica, Whirlwind
- 40-6 Double Paeonies, in variety
- 41-5 Eulalia Zebrina
- 42-6 Dianthus, Mrs. Sinkins
- 43-7 Papaver orientale
- 44-7 Echinacea purpurea
- 45-7 Boltonia asteroides
- 46-6 Dianthus, Emperor
- 47-5 Eulalia Japonica, Striatus
- 48-6 Funkia grandiflora
- 49-8 Hibiscus moscheutos
- 50-6 Lynchis viscaria, splendens plena
- 51-9 Pyrethrum uliginosum
- 52-9 Hibiscus, Crimson Eye
- 53-8 Dianthus barbatus
- 54-9 Delphinium hybrids
- 55-8 Pyrethrum hybrids
- 56-9 Helenium autumnale, superbum
- 57-6 Summer Blooming Chrysanthemums, bronze red
- 58-9 Aconitum uncinatum
- 59-8 Scabiosa Caucasia
- 60-9 Helenium laetiflorus
- 61-6 Oenothera speciosa

# Geraniums and How to Propagate Them

THE CAUSE OF LANKY, MISSHAPEN PLANTS—HOW TO HAVE HANDSOME, BUSHY GERANIUMS AND HOW BADLY-TREATED ONES MAY BE RECLAIMED

BY W. R. GILBERT

*Photograph by Nathan R. Graves*

FEW plants are more grossly mismanaged than the geranium. It is very often allowed to grow its own way, and generally to get bare in the lower part of the stems and lanky all over. Year after year the plant is permitted to stretch its stems whichever way they are inclined to grow, and consequently there is scarcely a set of more uncouth objects to be found than plants treated in this manner. The secret of all this is that some growers are afraid to use the knife, whereas they can scarcely use it too much. When the plant has once assumed this straggling, ugly form it is difficult to do much for it, for, generally speaking, it has no eyes to break if it is cut down.

Many amateur gardeners are bent upon taking off slips, either to increase their stock or to give to their friends, and they usually go to work at the wrong end. A nice shoot or two comes out at the lower part of the stem. They boast they have some nice slips coming along, and, as soon as they are large enough to be removed, they merely break them out close to the stem, and make new plants. Now this is destroying that part of their best plants which most requires the presence of new branches to furnish them well at the bottom, and it actually strengthens the rambling growth which it should be their object to check. To this habit may be attributed the ugly growth of many other plants similar in nature to the geranium.

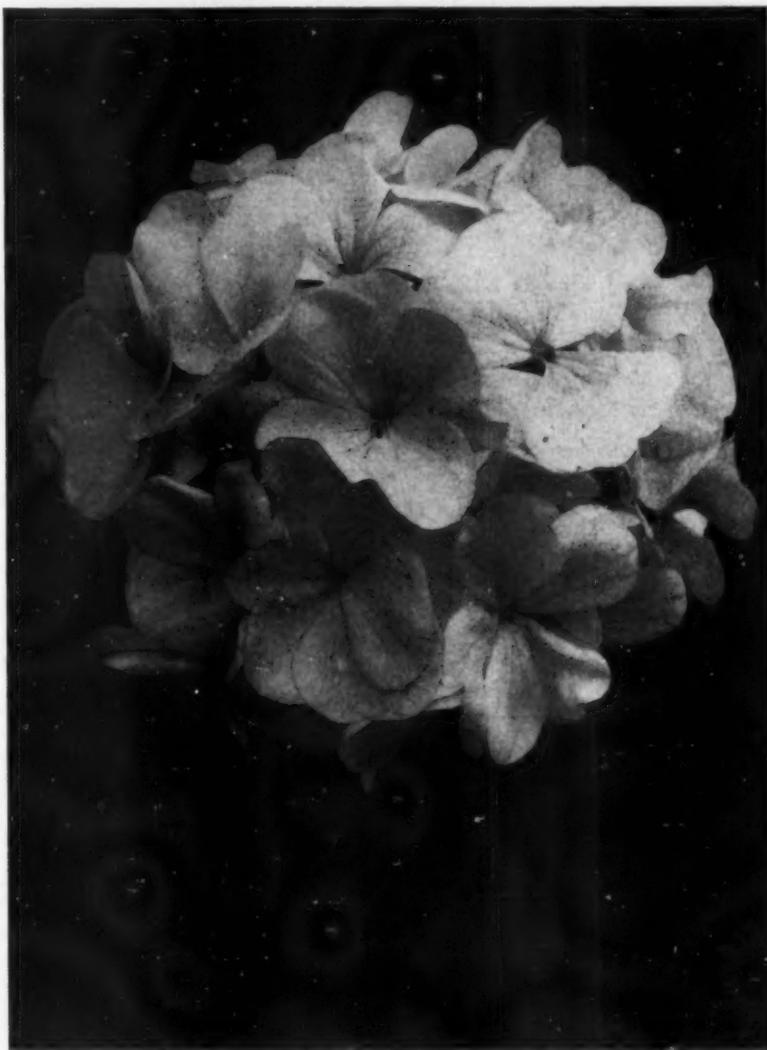
If we really want large handsome plants every luxuriant branch should be checked before it grows too far out. Not a leaf should be taken off the lower part of a plant, for bare stems, which can never afterwards be properly furnished, are the certain consequences of this too general practice of stripping off the lower side shoots for the purpose of making new plants.

Reverse the practice; take the slips from the top and

leave everything on the lower part, and so promote bushy growth and secure handsome plants, however old they may be.

The best mode of making plants sightly that have become bare at the bottom is to turn them into standards. Select the best among the stems, of which, perhaps, there are

several, and cut the rest away. In this it is necessary to have regard for two or three points of importance. First, it ought to be a stem that carries the largest quantity of well-shaped heads. For this purpose remove the rest on one side by the hand, and hold them away from the one it is proposed to retain, and tying the best of them, one at a time, choose that which has the best head. When it is determined which this should be, cut away the others close to the pot and to the old wood. Put a stake in the pot, quite upright, to fasten the stem to, that it may be made to grow perpendicularly. Cut in all the rambling branches of the head that it may break out in other places and become more bushy. There will generally be a vigorous growth in consequence of the cutting back and this hastens the increase of the head. As soon as the shoots are strong, those which are pushing too fast should have their ends pinched off; otherwise they would take the lead, and cramp the growth



The geranium is one of the easiest plants to propagate and one that is most frequently mismanaged

of all the rest. Whatever shoots then come out down the stems should be rubbed off, unless they come so thick all the way down as to justify the forming of a bush once more. All partial buds, however, and most of them will be such, should be rubbed off, that the whole strength may go into the head. By this means handsome standards may be made of very ugly, bare-stemmed bushes.

Don't be afraid to use the knife, but use it on the upper part of the plant, not on the lower portion of the stem.

# Inside the House



Edited  
by  
Margaret  
Greenleaf

*Miss Greenleaf will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, please enclose a self-addressed stamped envelope*

## The Living-Room

**I**N many of the best houses of to-day's designing the living-room is the dominating feature of the first floor plan, and even where the house itself is small, much of the floor space is advantageously given up to this most important room. It frequently combines parlor, library, sitting-room and occasionally billiard-room, and in the combination loses none of its own characteristics. A certain dignity should be maintained in its color treatment and furnishing; light and delicate tints and fabrics will not be found well suited to its everyday uses, nor should it seem too formal for the comfort of daily living.

Numerous requests for general suggestions regarding the decorating and furnishing of such rooms have come to this Department, and in answer to these the following suggestions are given:



When tapestry paper is used it should be subdued in color and pattern

It must be borne in mind that the treatment of a living-room to be successful must be such as is wholly suited to the type of house of which it is a part; also the individual requirements of the family who will occupy it should be a factor in settling the question of its decoration and furnishing. For instance, where books form an important part of the lives of those who will live in it their disposal should be considered in the early planning of the room. Low book shelves extending around a portion, or the whole of the wall of a room—where the dimensions permit—are always good. In such a case, or where many books must find their place in the room, the choice of color and design for the wall covering and the fabric to be used for overdraperies and upholstery should be influenced by this effect; otherwise the various strong colors in the binding of the books will be found difficult to reconcile.

Where tapestry paper is used, as shown in the illustration on this page, it should be dim and soft in color, the figure retreating well into the background. If—as is usually the case—it shows a variety of colors, these should melt one into the other, and the dull blues, greens and browns, and gray or tan of the background will be agreeably repeated in the book covers.

The standing woodwork of mahogany makes an attractive setting and is further complemented by some well chosen pieces of mahogany furniture.

To build book shelves flush with the wall is a less usual method, but is found very effective and, when practical, often gives better results than any other treatment, as nothing is taken from the size of the room; the books becoming a part of the wall treatment, such wall space as may be unoccupied by the books should show a plain color. In an old or remodeled house there is often an unused doorway or window which can be utilized by fitting the opening with book shelves; this supplies the effect referred to above.

Where the house is designed along Colonial lines the decoration or furnishing of the

living-room should be suggestive of that delightful period. Appropriate wall covering for such rooms is not difficult to find, as to-day there are on the market many reproductions from the old blocks, and one may only hesitate between the two-tone stripe of dull blue, Colonial yellow or shades of neutral gray or fawn color, which are so typical, or the landscape papers, or those of large floral designs.

It is much easier for the amateur to furnish to the first style of background, as the clear, clean lines of Colonial mahogany furniture show attractively against the simple unworried wall. Figured materials of appropriate design may introduce variety. Linen taffeta, cretonne, glazed chintz, or any of the simple cotton prints may be chosen for the less elaborate type of Colonial room, while for a richer effect select silk and linen, or wool damask, silk brocade or cut velvet for over-draperies and furniture covering.

While the living-room furnished after the Colonial style should be kept free from incongruities in the way of furniture or decoration, comfort and livableness should not be sacrificed to what a well known decorator has called the "period microbe." When this attacks the amateur house decorator the effect is apt to be disastrous. Comfort is ruthlessly sacrificed by the self-elected purist—no easy lounging places, no reclining chairs, no beguiling cushions are provided, for she holds that in the true Colonial room, modeled as it often is from rooms in the rehabilitated houses of that period, is now to serve for exhibition purposes.

Where a period idea is to be carried out in a house it must be pure and consistent. The exterior of the building must proclaim the character of the rooms within. The architectural detail of the interior must provide the characteristic setting for the decoration and furnishing, which must be such as will bear close analysis. Years of study and research will fit one for such work, but it is not for the amateur. Her aim and desire must be to make the interior of her house consistent and harmonious,—particularly true of "the heart of the home" as the living-room has been fitly called. The precept of William Morris to "have nothing in your house which you do not know to be useful and believe to be beautiful" should be borne in mind, and in addition care must be taken that only that which is suitable to the house and its occupants should be selected.

The illustration on this page shows a living-room in which mission or craftsman furniture has been used. The plain tinted rough-plastered walls, with the darkly stained and dull-finished wood trim, provide an excellent setting for the sturdy and comfortable pieces of furniture assembled here. The mantel and its tile facing is a good feature.

The placing of the large central rug gives balance to the room. The figures in this together with the couch cover and the pillows on the couch provide sufficient variety without disturbing the restful quietness of the whole room. Several styles of furniture are used, although good construction and comfort is the idea in all pieces, and the variety assists rather than detracts from the success of the room.

## What to do this Month about the House

BY M. H. MILLER

**T**OWARDS the end of the month take down the screens from windows and doors. Number them, and their locations to match, so that in the spring you will not be carting them all over the house trying to make them fit. You can buy pairs of numbered metallic tags to make the neatest kind of a job.

Better have the furnace men look into the condition of the heater and pipes; do not wait until a fire is required in a hurry.

When taking down the screens it will be well to have weather stripping or storm sash put in place. If you find



A living room that shows an effective combination of tinted rough-plaster walls with dark dull-finish woodwork

the latter necessary on exposed portions of the house, see that one or two panes in each window are arranged to slide open for the sake of ventilation.

Lay in a stock of cord wood for the fireplaces and do away with the necessity for intermittent heater fires, which voraciously attack the winter coal pile.

While the house-cleaning fever is at its height, it might be well to freshen up dust-soiled window shades. Lay the shade out on a large table and sprinkle over it some hot corn meal. Rub this about with a circular motion of the hand, then wipe it off with a soft dry cloth, and you will find that the dust and grease have been absorbed by it.

Fall is one of the two best times to do any necessary painting. The freshly covered surfaces are then not so liable to blistering from the sun, and the woodwork is well fortified against the ravages of winter weather. And, by the way, do not try false economy in buying paint; good white lead and pure linseed oil cost money, but they are good investments.

Garden  
Suggestions  
and  
Queries



Edited  
by  
John  
W Hall

*Mr. Hall will gladly answer queries pertaining to individual problems connected with the garden and grounds. When an immediate reply is desired, please enclose a self-addressed stamped envelope*

**P**ERENNIALS which are now being grown in boxes from the seed should, by the 15th of the month, be planted in the garden where they are to bloom. Protect them in the winter with a light covering of straw or manure; that will keep them from being affected by sudden changes of the weather.

No ironclad rule can be made as to when and how to prune shrubs. In a general way such as bloom before midsummer produce flowers on wood grown the previous year, and these should be pruned immediately after flowering, as to prune them in the spring would be to cut away the wood which would produce blooms. Such as bloom after midsummer can be pruned in the spring as they produce flowers on wood made the same season. All pruning that is essential to shrubs is such as is necessary to keep the plants in symmetrical shape and to admit unobstructed circulation of air and sunshine.

In the border or among shrubs there can be no more attractive flower than the Larkspur (*Delphinium*). There is both the annual and perennial, and the shades of flower bloom are almost numberless, including light, dark, and azure-blue, white, buff, rose, apple-bloom, pink, brick-red, red-lilac, dark-lilac, violet and fawn. The seed of either the annual or perennial should be sown now in the open. Germination will take place early in the spring and remarkably early growth and bloom will be secured. It is almost difficult to go wrong in the selection of a variety—that should be left to the individual preference of colors and whether single, semi-double or double blooms are desired. A bed of larkspur is strikingly effective in almost any garden. It makes a good cut flower, and the plants will bloom almost continually if the blooms are removed as they fade.

When massed in beds or borders peonies are at their best. This is, however, open to some objection as they are in bloom for only a month. If used in connection with other plants, such as asters, gladioli, late-booming cosmos, or lilies, perhaps more satisfaction would be had. Despite

the short season of bloom the foliage of the peony remains vigorous and green during the summer and fall months.

After the blooming season is over work into the soil about the roots of each plant a handful or so of pulverized sheep manure. After the ground is well frosted apply a mulch of stable manure of five or six inches thickness and let it remain until spring. That will prevent the alternate freezing and thawing of the ground near the roots. It is the freezing and thawing, and not the freezing itself, that damages or destroys the plants. In the spring when the mulch is removed work into the ground another application of pulverized sheep manure. Pulverized sheep manure is best, as no other fertilizer appears to contain all the requisite essentials to produce such luxurious and bounteous growth.

This will doubtless prove one of the most trying months of the year on the lawn. To keep it at all decent looking frequent use of the hose will in all probability be necessary. In using the hose do not simply sprinkle, but wet the sod. It is a mooted question as to whether mere sprinkling does



The Japanese barberry makes a handsome hedge, but it is not so desirable as the privet

not do more harm than good, especially if the sprinkling is followed by a hot sun.

Save all possible material about the garden for mulch. Lawn clippings, chopped straw or leaves, and old flower stems cut small, will be found useful. Any of this material placed about plants, leaving space around the roots to admit air, will prove of great assistance in the retention of moisture. A hot or dry weather mulch is intended to keep the sun's rays from the upper sod but not to shut out the air.

If any particular choice plant about the yard shows signs of distress from the heat or drought, remove a few inches of the top soil around it, leaving a narrow rim about the plant however, and then make a few holes with a sharp stick, leading towards the roots. Pour water into the cavity made by the removal of the top soil until the ground has soaked up so much water that no more will soak away. Crumble the removed soil as finely as possible and place it back into its former place, but do not pack it. This simple process will often save some valuable and rare plant.

About the next most important phase of the garden work will be the fall planting of bulbs, both for indoor and outdoor culture. The subject will be given further consideration in the next issue of this magazine. In the meanwhile, if bulb culture is to be carried on even to only a limited extent, there are some necessary primary preparations to be looked after. It is just as well to arrange these preliminaries now.

Failures are usually due to lack of proper treatment both in planting and culture. Get together a liberal supply of proper soil and a supply of pots. Have the soil very rich, loamy and free from small stones. A liberal quantity of powdered charcoal will be a desirable addition, as it acts both as an aid to drainage and purifies the soil, preventing souring. If the new catalogues have been received it is a good time to begin considering a selection, and in making the selection keep in mind the fact that small bulbs should be grouped; half a dozen or more planted together give more satisfactory results than when the same number are planted singly. It is only bulbs that produce large flowers and foliage that make a fairly presentable appearance when grown singly. Soft-baked, porous, wide-mouthed, shallow pots are usually preferable for bulb culture.

### Fence vs. Hedge

I AM just about completing a suburban place which I intend to occupy as a home. I am undecided as to whether to enclose the front of the lot with a fence or a hedge. Which would you suggest? If a hedge, of what? When and how should the plants be set? Kindly answer at once.

R. O. C.

*Wilmington, Del.*

A hedge in preference to a fence every time! You do not indicate, but I surmise your place is like ninety-nine out of every hundred new places—all the natural tree growth cut away, leaving a full sun exposure. The presence of some permanent substantial green growth about the home is very essential. The hedge adds much to the



California privet is the most popular hedge plant. A thick side growth is essential to beauty and trimness

attractive appearance of a home. It requires a minimum of attention in the way of cultivation and pruning to keep it in good shape after it is once established.

The California privet is the most popular hedge plant. It is a vigorous grower, compact and regular in form, with glossy foliage of a beautiful shade of green. It does well in any soil in the sun or shade, and is entirely hardy, withstanding a temperature of 20 degrees below zero. It is not affected by dry weather nor is it molested by insects.

The ground should be well prepared for the growth of the shrubs or trees. A trench from 6 to 8 inches deep, 12 to 18 inches wide, should be dug the entire length the hedge is to be made. In digging the trench be sure to keep the top-soil separated from the clay or sub-soil. The plants should be set from six to eight inches apart and filled in around the roots with the top-soil, to which may be added a small portion of pulverized sheep manure, and firmed down with the feet. Some prefer a double row hedge, in which case the trench should be wider and the plants set alternately, six or eight inches apart. With the double row method an excellent hedge can be obtained in a remarkably short time. Fill the trench to within an inch of the surface level and then apply a heavy mulch of long stable manure. This will answer as a mulch during dry weather and at the same time greatly stimulate the growth of the plants.

A first requisite of a good hedge is numerous side branches at the base. To secure this the plants should be pruned

*(Continued on page 12)*



## First Principles and Definitions

BY RUSSELL FISHER

**T**O start with, let me impress upon you one big "Don't": Don't go into a seed store or nurseryman's as soon as you have succumbed to the garden fever—one of the most delightful of all diseases, by the way,—and buy a packet of every seed that has an attractive name; and, to continue this same "Don't," don't take these home and scatter them about in the new garden wherever your fancy and enthusiastic faith shall dictate. Successful gardens are not made in just that way.

The first work in garden making should be with a tape-line and a piece of paper. Measure up the space that is to be devoted to growing things and draw it out to scale on a sheet of heavy paper, locating upon it the position of the house, existing trees, walks and all other such features that must be taken into consideration in the planting scheme. Even if you are merely intending to have a border of flowers around the base of your house, plot the outline of the building on paper, or, better still, hunt up the architect's working plan and trace its outline.

Before you drop a seed into the ground or spade up a square foot of soil, make your garden plan.

And to make a plan you will have to read up seedsmen's catalogues, back numbers of the gardening magazines and any books on the subject that you can lay your hands upon. Don't think that this is going to be tedious work, either—there is all the joy of anticipation in it. But before you begin to read up on the subject, so that you will not plant a six-inch edging plant behind a row of tall hollyhocks, let us give you a short garden vocabulary and some definitions, so that you will read understandingly.

*Hardy perennials* are plants that withstand the winter in the ground and live for years, often indefinitely. They form increasingly large clumps which may be divided from time to time to make new plants, and these may be transplanted as desired, usually in the fall. Plants may be raised from seed planted in the spring or in August, and will bloom the following season.

*Hardy annuals* are plants that are sown from seed in the spring, last through several months of summer, and then die. The seeds may be sown in the open ground in April or in May, or under glass frames or in flat boxes indoors in late February or March.

*Hardy biennials* are sown one year, bloom the next year, and then die. These should have a light winter protection of straw, or leaves held down with brush. The seeds are sown outdoors or under glass in April.

*Half-hardy perennials* and *half-hardy biennials* are usually started under glass, but may be sown in the open ground after May 15th. They require heavier winter covering.

*Tender perennials* and *tender biennials* require still more care in starting them. Sow under glass and do not transplant to the open ground until after May 15th.

*Tender annuals* are sown under glass in early spring and the seedlings protected from both excessive sun and cold. They are transplanted from the flats to pots or other boxes and finally set out after May 25th.

*Half-hardy annuals* are treated in much the same way as tender annuals, but they may be sown outdoors after June 1st.

*Mulching* plants means the placing of a layer of loose material—old leaves, grass cuttings, etc., about the base of the plant in order to prevent too rapid evaporation of the moisture about the roots.

A *shrub* is nothing more than a dwarf tree having branches which start at the ground level.

*Compost* means a mixture of various materials to be used as fertilizers—manure, decayed leaves, old vegetation, etc.

*Loam* is a soil in which the sand, silt and clay are evenly balanced, making it mellow and friable.

*Deep soil* means that having a depth of at least eight inches from the surface to the less productive sub-soil.

*Light soil* is a term that has nothing to do with the actual weight, but means loose or sandy—open textured.

A *hot-bed* consists of a hole in the ground, about two feet deep, three-quarters of the depth of which is filled with fresh horse manure to supply heat to the upper layer of soil containing the seeds. The whole is sheltered by glazed sash raised a foot above the ground on the south or east side, and sloping up to a height of eighteen inches at the opposite side. Seeds are sown in here early in March.

A *cold-frame* is like a hot-bed, excepting that the excavation need not be so deep and old manure is used instead of fresh, the idea being to provide protection from the cold of winter or early spring rather than to warm the soil artificially. Seeds are sown in the cold-frame about April 1st, or the frame is used to carry young plants through the winter.

*Self-sowing* plants are those which perpetuate themselves through the seed which they drop upon the ground around them. They cannot be depended to come up in just the right place, but they may usually be transplanted. (Poppies do not survive transplanting.)

# A Forecast of Future Contents

We are not going to tell you definitely just what articles HOUSE & GARDEN will have in the forthcoming fall and winter numbers—the fact is we do not know ourselves. In taking over the magazine from The John C. Winston Company we received with it hundreds of manuscripts and photographs—enough to fill these pages for a year or more were we content to publish them as they stand. But we are not satisfied to do that, preferring rather to leave the magazine, for the present at least, in a state of flux. Many of the articles on hand will be rewritten, others illustrated with better photographs, still others discarded entirely. We feel that it is a very good thing for the future issues that we are now working in this state of discontent—it will be a sad day for the magazine when we really do become perfectly satisfied with what we have. Rather would we be always striving toward better things, more helpful text matter, more effective illustrations, better presentation.

We had but little more than a month in which to prepare this September number—a very short time in which to plan the contents, have the articles written, lay out the pages, have the engravings made, and the edition printed. Considering the difficulties under which this lack of time forced us to work, we feel that the result is not without considerable encouragement. But we realize the number's defects. We are far from content to let it stand for the best that we can do. It has but opened our eyes to the possibilities of our field and given us but a glimpse of what may in time be accomplished.

During the coming winter months we shall have much to say about the interior of the house—important matters of furnishing and interior decoration, not forgetting the small home greenhouse and plants that will brighten the long winter months indoors. Furniture will come in for a good share of our early attention—it is really surprising to find what progress our American manufacturers are making toward a greater refinement of design and a more intelligent use of beautiful woods—wall coverings, curtains, rugs, simple and effective ornaments, window-shades, enclosed porches for winter comfort—all these and many other subjects will be taken up and discussed in a helpful and interesting way. Needless to say, the illustrations will be a most important factor in their presentation.

In all of these plans, let us remind you that you can be of material assistance in the work that we have outlined. If you have worked out some problem of gardening, or of home decoration in an unusual and satisfactory way, let us have a description of it with a photograph; we are always glad to pay for these contributions.

We want you to feel that the magazine belongs to you; if you do not find in its pages the solution of your own individual problem, tell us. Our purpose must inevitably be to take up the things that will help the greatest number, but if your own problem does not happen to have this wide appeal we shall give you all the aid in our power, by letter. The experience and knowledge of our associated authorities on building, furnishing, decoration and gardening are at your service.

If this number of HOUSE & GARDEN interests you and you believe in the future of the magazine as we present it here, why not subscribe? Each month you will receive the magazine promptly on publication day and not risk losing important articles from neglect to procure copies. A blank is appended for your convenience.



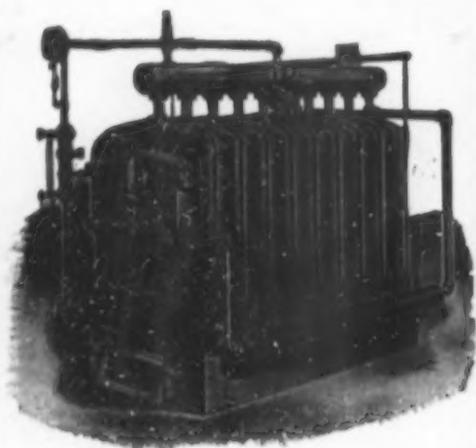
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### THE STANLEY WORKS

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## Difficult Spots on the Lawn

(Continued from page 94)

Quite naturally the memorial rose brings to mind the myrtles—both yellow and blue. Walk on them as much as you will, you will never kill them out. Common and hardy, again, yet beautiful. The yellow myrtle has a silky light green leaf of yellowish tone; the blue has a strong, firm, waxy dark green leaf and a large blue flower like the flax. The blue myrtle is an evergreen and if for no other reason should be grown for winter uses. Its long trailing sprays are almost as useful as smilax.

Queerly enough, the white honeysuckle, which loves so to climb, can be made to trail along the ground and completely carpet a difficult shady place. If it is meant for this purpose, the vines should be from the beginning drawn out over the earth and pegged down. At almost every joint the plant will take root, and must occasionally be mowed off with the scythe.

The result is beautiful as a carpet, and the honeysuckle is so persistent that it will endure very dense shade, but of course it is too much to expect it to blossom more than rarely.

A picture of a village sidewalk comes into my mind. A high fence with lilac bushes behind it is alongside me. The high board fence along the back yard gives place to a neat iron one as we advance toward the front, and then comes into view a space possibly something over two rods square, in the shade of two or three pine trees in the side yard, covered with what must have been hundreds of thousands of tiny pale blue violets.

The flower that grows beneath the northern pines is the small pineland-violet, hardly half an inch across, pale in color, a dozen in one little clump, rising from the midst of an equal number of leaves, just as tiny, pale green and pointed at the ends. The whole clump makes a mass only about half the size of a child's small fist. Someone had recognized that since the pines grew well in the yard the violet could also be grown there. Someone had planted a few, and, as years went by and no one condescended to pick so tiny a flower when the larger varieties were easily to be had, the violets had ripened their seeds and scattered them abroad and every spring had seen a new crop of violet plants so small and growing so close together that the blooms and the leaves together seemed a blur of dainty blue and green. They made as charming a ground covering as possible in a place where nothing else would have grown.

## How to Rid the Lawn of Ant Hills

THESE defacements to the lawn can be readily obliterated by making holes in the ant hills to a depth of a foot or a foot and one-half, and pouring in carbon bisulfide. Use about one-half teacupful of this to each hill, making the holes

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## House and Garden



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two or three feet apart, in accordance with the size of the ant hill and the porosity of the ground. For a heavy clay soil, they must be nearer, but for a light, sandy soil, they can be nearly three feet apart. These holes can be made with a sharpened stick. After the liquid has been poured in, close the holes with earth, and also keep the mound covered with a wet blanket for an hour or two. The carbon bisulfide will not injure vegetation, but it will kill the ants.—*The Country Gentleman.*

### Keeping Cut Flowers Fresh

Can you suggest to me some method or means by which cut flowers can be kept fresh for the longest time? E. L. C.

*Fremont, Ohio.*

If the flowers are cut in the afternoon sprinkle the stems well, being careful not to wet the petals; all delicate flowers, such as roses and sweet peas, become spotted brown when wet. Then wrap them in oil paper and put in a paper box until the next morning. If the stems have been thoroughly wet, the flowers will be perfectly fresh in the morning after being cut the preceding day. Before placing them in a vase cut off about a quarter of an inch of the stem with a sharp knife and wash the stems with warm water to remove all traces of foreign substance. This leaves the flowers in excellent condition. If the stems are cut and washed the second morning the blooms and foliage will be again invigorated. When cut flowers are to be shipped for any great distance a good plan is to insert the stem of each bloom into a small potato, being careful not to bruise the stem. The moisture fed from the potato will cause the flowers to retain their vitality and freshness. J. W. H.

### Transplanting Evergreens

BY T. E. WHITTLESEY

A GOOD rule to apply in the matter of setting out or transplanting evergreens is: Do the work a whole month before the usual summer drought or else a whole month before real winter sets in. The reason for this is that the roots of evergreens must be depended upon to supply the foliage with moisture every day in the year. If the tree, therefore, is put into the ground long enough before the weather begins to tax all of its resources, so that it may be well established and ready for the struggle, the tree will be far more likely to succeed.

A newly planted evergreen would suffer severely from the strain of a few days of winter sunshine; for the bruised and broken roots would not be able to respond to the demand for sap on the part of the foliage.

Because of the resinous character of the sap an evergreen can not stand as much drying out of the roots as can a deciduous tree. The resinous sap in drying hardens

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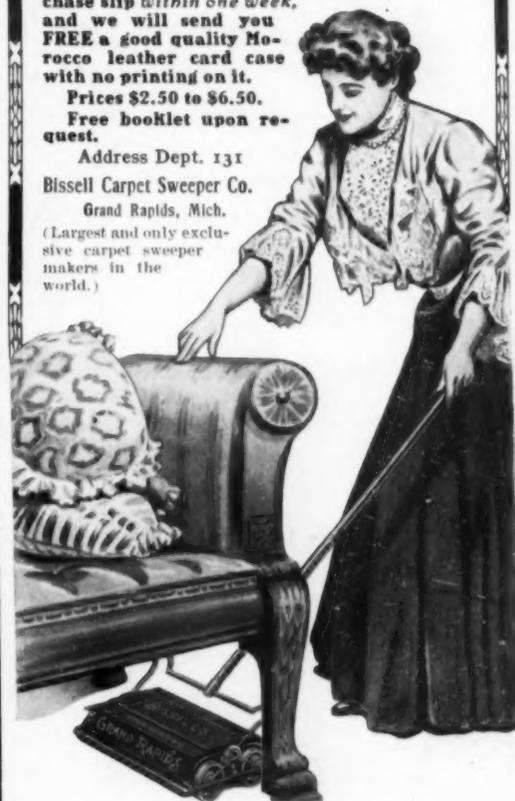
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YOUR own individual rug, different from all other rugs, and in a high class wool fabric adapted to your own decorations. If the rugs in stock colors do not suit your requirements we will make one that will, either plain, self-tone or contrast. All sizes up to twelve feet wide, any length. Seamless, wool welt, reversible, heavy and durable. Sold by best shops or write for color line and price list to ARNOLD, CONSTABLE & CO., NEW YORK.

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## House and Garden

Our Catalogue Gives Sizes and Prices of all the Best Varieties of Fruits and Ornamentals

Not the Most Complete in America, BUT GOOD STOCK, well-packed, prompt service and fair prices make the enthusiasm of our customers contagious, and therefore our most effective advertisement.

**Bulbs and Hardy Perennials**, including a very **Select List of Peonies, Phlox and Iris**

in good sized clumps. *Shrubs and Trees for Immediate Effect.*

**Irish Roses**, the Best in the World. We were awarded the Gold Medal at the St. Louis Exposition.

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**Peonies**  
**Phloxes**  
**Iris**

Are Unsurpassed in Variety and Quality

The Best Results are to be Obtained by Planting in September

Illustrated booklet with descriptions and planting directions FREE upon request.

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Box H, Rochester, New York

### ORNAMENTAL TRAINED FRUIT TREES



Cup-shaped Pear Tree



Lyre-shaped Apple Tree

Trained fruit trees are quite new in the United States but are features of gardens large and small in Germany, France and England. They are rapidly becoming garden favorites in this country, as their true worth is becoming realized. We are importers and growers of trained fruit trees and can furnish fruit-bearing stock in any desired shape or size for growing on trellises, lining walls or walks; growing singly as ornaments, etc. Plant some out this fall.

Our richly illustrated catalogue containing complete information about Trained Fruit Trees will be sent on receipt of ten cents in stamps.

**OTTO LOCHMAN & CO.**

WALLINGFORD, PA.

and effectually seals up the pores. When moving evergreens, then, even for a short distance, see that the roots are kept moist by a damp ball of earth or by means of a wrapping of wet cloths. Have all broken roots cut off sharp and clean.

Never cut back the foliage of an evergreen, unless it be the top of the main trunk or leader. Any attempt to cut back the tree enough to restore the balance between top and root growth would result disastrously, and even a little pruning, aside from cutting back the leader, will in all likelihood seriously mar the symmetry of the specimen.

Nursery-grown trees, which have probably been transplanted several times and have consequently developed more compact root growth, are of course the most likely to withstand transplanting. If these are sound, vigorous, and not too dried out in shipment, they are practically sure to thrive in a good soil.

In planting, the hole must be larger and deeper than the ball of roots, and in the bottom there should be a good lot of old manure, well stirred into the soil, and covered with about four inches of good earth. In setting the tree, have at hand a quantity of finely pulverized soil which will settle closely around the roots after these have been spread out evenly and naturally. Firm the soil well as it goes into place, having been careful to get earth under all the roots so as not to crush them with the pressure from above. When the roots are covered, water copiously and throw in the remaining soil to grade without tamping at all.

Stay ropes or wires may be needed if the tree is large. Where these are fastened around the trunk protect the latter from abrasion by cloths and strips of wood, and set the end stakes well outside the area containing the roots.

## PEONIES

FROM THE COTTAGE GARDENS' FAMOUS COLLECTION.

Our 1909 Catalogue containing a valuable treatise on the cultivation of the Peony and giving authentic descriptions of nearly three hundred varieties, will be issued about August First.

**SEND TO-DAY FOR A FREE COPY**

Peonies may be planted any time during the fall months, but September and October planting will give the best results.

*NOTE: Our enormous stock of one hundred thousand plants, enables us to furnish tubers of the very highest quality, and in filling orders we use undivided roots only, assuring an abundance of flowers the first season.*

**COTTAGE GARDENS COMPANY INC.,**

Queens, Long Island, New York

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It is really cheaper to be beautiful than ugly. Your reputation for taste depends mostly upon the outside of your house. Most people never see the inside. The soft, rich, velvety tones of

### Cabot's Shingle Stains

make beautiful houses more beautiful, commonplace houses attractive, and redeem ugly houses. They are also cheap, easy to apply, and guaranteed fast colors; and they are made of Creosote, "the best wood-preservation known."

Send for samples and catalog.

**SAMUEL CABOT, Inc., Sole Manufacturers,**

Agents at all Central Points

Boston,

Mass.



(Stained with Cabot's Shingle Stains.) Kirby Petit & Green, Architects, New York.

## Plant Peonies Now

(Continued from page 79)

late bloomer, very good. Madame Ducl: full double, light mauve rose, midseason, very good. Rubra: aramant red, very early, good. Victor Hugo: brilliant carmine red, late bloomer, good.

SEMI-DOUBLE.

White—Couronne d'Or: white with yellow tints, late bloomer, very good. La Rosière: sulphurish white, midseason, good. La Tulipe: almost white, shaded lilac, midseason, good. Mademoiselle Rousseau: white with faint pink tints, early, good. Marie Jacquin: semi-double, globular shape, white with faint pink tint, yellow stamens, midseason, good. Monsieur Dupont: almost full double, white tinged with cream, midseason, good.

## House and Garden

Pink—Marguerite Gérard: apparently full double, very pale pink, or flesh color, late bloomer, very good.

Red—Armandine Mechin: loose, deep red, midseason, good. Armand Rousseau: very deep purplish pink, early to midseason. Asa Gray: pale lilac, midseason, very good. Delache: dark red, midseason, very good. Euphemia: pale lilac rose, late, fairly good. Francois Ortegat: dark red, midseason, fairly good. General Lawton: purplish pink, late, good. Jupiter: deep purple, late, fairly good. Lewis Van Houtte, Group: dark red, late, good. Mme. Barillet Deschamps: loose, pale lilac rose, early, very good, shape distinct. Masterpiece: Tyrian rose (cerise), midseason, good. Victor Lemoine Group: dark red, midseason, fairly good. Ville de Poissy: pale lilac rose, early, good. Virginie: pale lilac rose, midseason, good.

### CROWN.

Pink—Octave Demay: double irregular, light pink, midseason, very valuable.

### ROSE.

White—Avalanche: very good bloom, midseason. Candidissima: pure white with sulphur centre, early, good. Comte d'Osmont: white with sulphur collar, midseason, good. Festiva: creamy white, late, very good shipper. Festiva Maxima: pure white, centre usually flecked with carmine, large and very vigorous, medium early, very good. Splendida: white, faintly tinted pink, early, good. Alexandriana: purplish pink, early, good. Enfant de Nancy: fresh glossy mauve pink, late, good. Grandiflora Rosea: deep flesh pink, midseason, very stiff stem, good. Madame Calot: very pale pink: valuable, early. Madame Emile Gallé: soft lilac, slightly shaded flesh, late, good. Mathilde Mechin Group: fleshy pink, mixed with small salmon petals, midseason, good. Mons. Chevreul: violaceous pink, very good, early. Nivea Plenissima: very pale pink and sulphur yellow, early, good. Plenissima Rosea Superba: pink and salmon, early, good. Richardson's Perfection: very pale shell pink, late, very good. Stewart's America: pale pink, free bloomer, early, blooms in clusters. Triumphans Gandavensis: pale pink, tinted chamois, early, good.

Red—Camille Calot: violet rose, early good. Charles Verdier: purplish, light carmine, late, good. Constant Devried: purplish red, late, very good. De Candolle: bright lilac purple, late, very good. Felix



## Peterson's Perfect Peonies

won first prize (and four others) last June, at Queens, N. Y., for the best and most distinct varieties shown at the Annual Exhibition of The American Peony Society.

### "The Flower Beautiful"

for 1909, a gem of the printer's art, tells you in detail all about the noblest and most beautiful outdoor flower of modern times. Want a copy? It's free.

GEORGE H. PETERSON

Rose and Peony Specialist

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**Grow Chestnuts Like This For Profit**



Covers a 50c. piece.

Whether you have one acre, or a hundred, you can get bigger profits per acre from Sober Paragon Chestnuts than from any other crop you could plant.

Hardy, rapid, symmetrical growth; luxuriant foliage; spreading boughs; clean trunk; stateliness; immunity from parasitic blight—

These qualities have been combined and developed by science to a degree that closely borders perfection, in the new

## SOBER PARAGON Mammoth, Sweet Chestnut

A single crop, Fall of 1908, brought \$30,000 (5,000 bushels @ \$6.00 a bushel). And that orchard was only 7 years old.

The only large sweet chestnut in the world. United States Pomologist, G. B. Brackett, says "The Sober Paragon comes the nearest in quality to the native chestnut of any of the cultivated varieties that I have examined. It is of large size, fine appearance and excellent flavor."

The Sober Paragon bears the second year—a 5-year old tree grew 500 burrs in 1 year. The nuts average 1 to 2 inches in diameter—and 3 to 5 nuts in a burr.

We offer 3 to 5-foot grafted trees for delivery Fall, 1909, and Spring, 1910. **Orders being booked now.**

Testimony from growers, commission merchants, Forestry Experts, etc., given in our free booklet, together with prices and particulars.



We own exclusive control of the Sober Paragon. This copyrighted metal seal is attached to every genuine tree, when shipped.

Write today for the booklet. Address "Desk E." **GLEN BROS., Nursery, Sole Agents, ROCHESTER, N. Y.**

## Horsford's Hardy Bulbs

### For Autumn Planting

You can plant your Tulips, Daffodils and other bulbs in early September before you leave your summer homes. Ask for Horsford's Autumn Supplement before placing your Fall orders. Many Herbaceous Perennials may be set in late August or September and become established before Winter. Supplement will be ready about the middle of August.

F. Horsford, Charlotte, Vt.

Fruit and Shade Trees  
Evergreens, Shrubs, Vines  
Herbaceous Plants

LANDSCAPE GARDENING

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WEST CHESTER, Chester Co., Pa.



## Sheep Manure

Kiln dried and pulverized. No weeds or bad odors. Helps nature hustle. For garden, lawn, trees, shrubs, fruits and house plants. **\$4.00** LARGE BARREL, Cash with Order. Delivered to your Freight Station.

Apply now.

The Pulverized Manure Co., 25 Union Stock Yards, Chicago.

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Are offering for sale puppies sired by the recently Imported Balla Salla Model, winner of over thirty first prizes in England.

These puppies are beautifully marked sable and white, and black, tan and white. They should develop into prize-winning specimens.

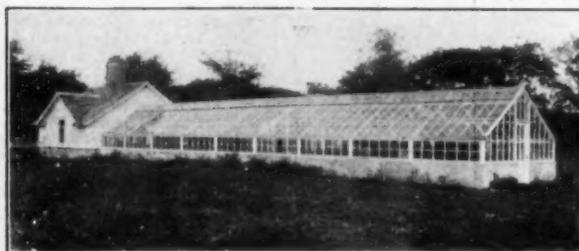
An exceptional opportunity to get a Collie that would be a useful ornament to any home. A dog possessing grace, beauty and intelligence not found in other breeds. Prices reasonable. Photograph on request.

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KENILWORTH DESIGN

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We are Manufacturers of  
**CHAIRS-TABLES-SWINGS-SETTEES-TEA CARTS**

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ALSO, WE MAKE TO ORDER ANYTHING  
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Shipped on receipt  
of price. Return-  
able if not satis-  
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Ready for imme-  
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Excellent for  
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**FINE SEWING CHAIR**

Equally suitable for  
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Seat 20 ins. square. Left arm has  
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from Vacuum MOBIL OIL—will run your car a  
third longer and at a third less expense than if  
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is made in 6 different grades, one  
of which is made for your par-  
ticular car. It saves you expense  
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A valuable booklet on motor lubri-  
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Lists every automobile made, and  
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MOBIL OIL in barrels, and in cans  
with patent pouring spout, is sold by  
dealers everywhere. Manufactured by  
**VACUUM OIL CO., ROCHESTER, N. Y.**

Crousse: brilliant flame red, very valuable, midseason. Henri Laurent: purple rose, late, good. Henry Woodward: lilac rose, late, very good. Isabelle Karlitsky: deep pink, midseason, good. Jules Calot: bright pink, shaded white, midseason, good. La Coquette: deep pink, midseason, very good. Madame Geissler: violet rose, base of petals light Bengal rose color, late, good. Madame Moreau: violet rose, early, good. Mathilde de Roseneck: lilac rose, late, very good. Modeste Guerin: lively bright solferino, midseason, very good. Noemie Demay: mauve rose, early, very good. President de Montezey: rosy magenta, late, dwarf habit, stiff stems, good. Souvenir de L'Exposition Universelle: clear violet, rose or cherry, late, very good. Ville de Nancy: rosy magenta, late, good.

The tree peony differs from the ordinary herbaceous type in that it is a woody shrub, three or four feet in height, which does not die down to the ground each year. It is well worth growing for the sake of its large flowers. On account of the tree peony's bad habit of budding too early in the spring it may need a slight protection on frosty nights. Because of the slowness and difficulty of propagation the tree peony is often grafted on roots of the herbaceous type. If you happen to have this kind be sure to break off all shoots coming from the stock itself or these will choke out the grafted branch. Because of the enormous number of varieties of tree peonies it is harder to secure the most desirable kinds than among the herbaceous plants.

## Historic Houses of Litchfield

(Continued from page 99)

One of the most perfect of these is the residence of Miss Mary Perkins Quincy, great-granddaughter of Julius Deming, and a descendant of "Dorothy Q." Her father was John Williams Quincy, of Boston and New York, a man distinguished for his philanthropy and broadmindedness, belonging as he did to that old Massachusetts family "with names in history" who gave to this country statesmen, diplomats and men of letters. Miss Quincy decided to build on Prospect street, at the corner of North street, an early Georgian house which, designed and built by John Mead Howells, of New York, is in full harmony with the historic houses of olden time. On the south side is a wide veranda from which is seen one of the finest views in Litchfield, extending for miles around and beyond the township. The interior of this house is as beautiful as the exterior, for it is filled with inherited Colonial furniture, Chippendale, Sheraton and other types; silver, in quaintest designs, with Lowestoff, Spode, and old Delft, and a collection of curios that are absolutely priceless.

On North street, at a little distance

## House and Garden

from the Gould house, was the former location of Miss Sarah Pierce's "Academy" which gave such prestige to Litchfield. This site was purchased by Mr. Frank Livingston Underwood, of New York, and some twelve years ago he built the house he now occupies. Mrs. Underwood is of distinguished Connecticut ancestry.

Architecturally the house is a faithful reproduction of the Colonial period; its noble proportions and fine lines stand out against its background of landscape and flowers, while the great elms in front, which have sheltered three generations, complete the harmony of the picture.

A distinct feature of the old town are these same elm trees, which increase in beauty year by year. Two, with fine sweeping branches, on West street, were planted by John C. Calhoun, when a student at the Law School, and are the pride of the homestead where they stand.

Perhaps owing to the fine clear air of the Litchfield hills, the rate of longevity there is quite remarkable. Three score years and ten is considered merely middle age when many inhabitants have attained eighty and ninety, and, in the person of Father Bacon, even one hundred years. A few years since, a gentleman, born in Litchfield, visiting there, called upon one of the residents, who had just celebrated his eighty-third birthday. He fell into conversation with his host upon the subject of average longevity, and to his infinite delight the old gentleman, placing his hand on his visitor's shoulder, closed the interview by remarking with entire gravity and seriousness:

"Ah, George, I've made the subject of human existence a study, and have come to the conclusion that the critical period of a man's life is from ninety-nine to one hundred!"

The social life of the Litchfield of to-day is fully equal to that of an hundred years ago in its conservative elegance and generous hospitality, and there is no so-called "smart set" to disturb its fine air of repose. It has been said that the people of a hill-country are born with a love for their hills far exceeding the affection of the dwellers in the lowlands for their valleys; and it may be that factor which leads the descendants of Litchfield to return there, no matter how far afield they have wandered from their beloved hills. For,

O'er all the land, our favored land, are hills and mountains green,  
From where the rugged Rockies rise in grandeur o'er the scene,  
To Maine's tall forests,—but to eyes and hearts who distant roam,  
No hills are like New England hills,—the hills we love at home!

New England hills! Their outlines dear are graven on our hearts,  
With touch so tender, hand so true, that when the vision parts,  
By day or night they come to us, and 'mid fond Memory's scenes,  
Thy hills, New England, rise aloft, the Paradise of Dreams.

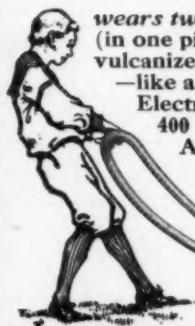
## FOR STANCH HOSE—

See the **RED** Trade-mark!

Every section of Electric Garden Hose (made in Wilmington, Delaware) is stamped with a **red** trade-mark. *Be sure to look for it.* Twist Electric Hose. Pull it around sharp corners. Even tie it into a knot. You simply can't make it kink. In any position or shape you get full pressure at the nozzle.

## ELECTRIC GARDEN HOSE

(made in Wilmington, Delaware)



wears twice as long as ordinary hose. It is built in a series of woven jackets (in one piece) of high test cotton alternating with layers of fine grade rubber vulcanized into a solid seamless piece. (Common hose is wrapped with canvas —like a rag around a sore finger. It has no body. It won't wear.)

Electric will stand a higher water pressure than any other hose. 400 pounds won't burst it. Any length up to 500 feet.

Although Electric is the finest hose ever made it only costs a cent or two more than common. Get your seedsman or hardware dealer to show you the hose and the trade-mark.

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WALL PANEL IN COLORED MAT GLAZE

Special Design Made by

**THE ROOKWOOD POTTERY COMPANY**

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Eastern Office, 1 Madison Avenue, New York



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Iron Fence

Will beautify your grounds and furnish the desired protection at less expense than any improvement that can be made.

Combines dignity, symmetry, ornamentation, and durability.

Backed by 25 years experience, an established reputation, facilities of production, patents and special features that place it far in advance of all others.

Stewart's is synonymous with quality and is specified by leading architects.

Original designs in harmony with house and grounds is our specialty.

Catalogue, estimates and suggestions cheerfully supplied.

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The World's Greatest Iron Fence Works



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Produce soft, even shades in Moss Greens, Tile Reds and beautiful Silver Grays;

Damp **PETRIX** Resisting

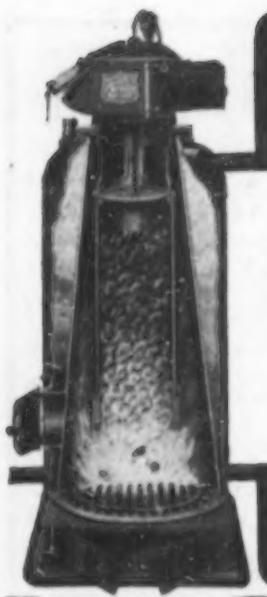
**INTERIOR and EXTERIOR COATING FOR BRICK, CONCRETE or CEMENT**

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made possible by a WILKS WATER HEATER in your greenhouse, barns, garage, brooders or anywhere that hot water and heat are desired. The WILKS IMPROVED COAL MAGAZINE is the only one that feeds itself and regulates itself, keeping the fire in consecutive hours, thus doing away with need of night firing and making

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as easily cared for as a kitchen range. Any desired degree of heat or temperature can be maintained. We guarantee these heaters to work right and give satisfaction if installed according to our plain directions. Anyone can install. WILKS HEATERS are strongly made of high grade steel and will not crack, as they have no sections—no bolts to loosen. Tested to 100 lbs. pressure. Successfully used for 50 years.

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That would have seemed a foolish question once, but to-day it is worth looking into. It is fully discussed in a booklet just issued and which can be had free for the asking. Address

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## Ives Patent Window Stop Adjuster

PREVENTS DRAFTS, DUST AND WINDOW RATTLING.  
**IVES' PATENT Window Stop Adjuster.**



**PATENTED.**  
The only Stop Adjuster made from one piece of metal with solid ribs and heavy bed that will not cup, turn or bend in tightening the screw. Manufactured only by **The H. B. IVES CO., New Haven, Conn., U. S. A.** (Fifty-page Catalogue Mailed Free.)

## THE CLIPPER



There are three things that destroy your lawns, Dandelions, Buck Plantain and Crab Grass. In one season the Clipper will drive them all out.

**CLIPPER LAWN MOWER CO. DIXON ILL.**

## SPEAR'S

- New Cooking Range
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There are many reasons why you should have only Spear's Heating and Cooking Appliances—the most modern, efficient, and economical

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Write to-day for further information and estimates. Hotels and Institutions receive special attention.

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**THE Velvet Grip**

**THE CUSHION RUBBER BUTTON**

**THE BUTTONS ARE MOULDED FROM BEST GRADE RUBBER**

**HOSE SUPPORTERS**

**WORN ALL OVER THE WORLD DURABLE STYLISH COMFORTABLE**

**WEBS FRESH FROM THE LOOMS METAL PARTS HEAVY NICKEL PLATE**

**THIS GUARANTY COUPON—in Yellow IS ATTACHED THIS WAY TO EVERY PAIR OF THE GENUINE—BE SURE IT'S THERE.**

Sample Pair, Mercantile 50c., Silk 60c. Mailed on receipt of price

**GEORGE FROST COMPANY, Makers BOSTON**

**WEAR LONGER THAN OTHERS**

**THE GUARANTY VELVET GRIP HOSE SUPPORTER IS GUARANTEED TO DEALER AND USER AGAINST IMPERFECTIONS**

**THE BUTTONS AND LOOPS ARE LICENSED FOR USE ON THIS HOSE SUPPORTER ONLY.**

## The Kitchen Bouquet

(Continued from page 89)

rarely grown in America, has thickened leaf stalks which, when cooked and served with a white sauce, are considered superior to celery.

Tarragon cannot be grown from seed, but it is hardy and will live through the winter if mulched with leaves or litter. It is mostly used as an infusion. Cover the green leaves with vinegar and keep out the air. In a few weeks it will be ready for use to flavor the salad.

Basil is an East Indian annual. The leaves, of a clove-like flavor, are greatly esteemed by the French for the seasoning of soups, stews, and, especially in the green state, for salads.

Of the minor herbs, anise and coriander, annual, and caraway, a biennial, grow much like dill, and their seeds are used to flavor sweets, breads and cakes.

Saffron flowers are used for soups, breads and cakes.

Horehound and Hyssop, perennials, thrive best in a dry, light soil, but as they can be obtained in a good condition from the druggist, it is hardly worth while to give them room in an ordinary garden.

## Fence vs. Hedge

(Continued from page 107)

severely at the time of transplanting to encourage the sprouting of side growth. Cut to within six inches of the ground. Keep cutting back until a sufficient number of lateral branches have been secured. After securing this desired end, the tops should be cut a little higher at each pruning until the desired height has been attained. If your lawn is small a hedge from two to two and one-half feet high, pruned in conical shape, is the most ornamental.

The Japan barberry also makes a handsome hedge, but not so desirable as the privet. The Japan quince, or *Pyrus Japonica*, is another hedge plant that may be pruned like the privet, and in the early spring it makes a great show with its brilliant red flowers.

J. W. H.

## Wall Papers

(Continued from page 83)

sturdy oak furniture. Plain hangings of course, and plain paper of cheviot or silk fibre must be used beneath these friezes, but the strong coloring introduced in the friezes must be carried out in the color of the hangings, and in the rugs; they also require strong woodwork treatment.

All-over designs are still seen; those on heavy cheviot paper are the most pleasing of the big patterned papers. One of our illustrations shows a heavy tan cheviot with an outline design in brown; with plain brown hangings, and walls judiciously broken by doors and windows, this paper can be successfully used, but it requires a large room.