

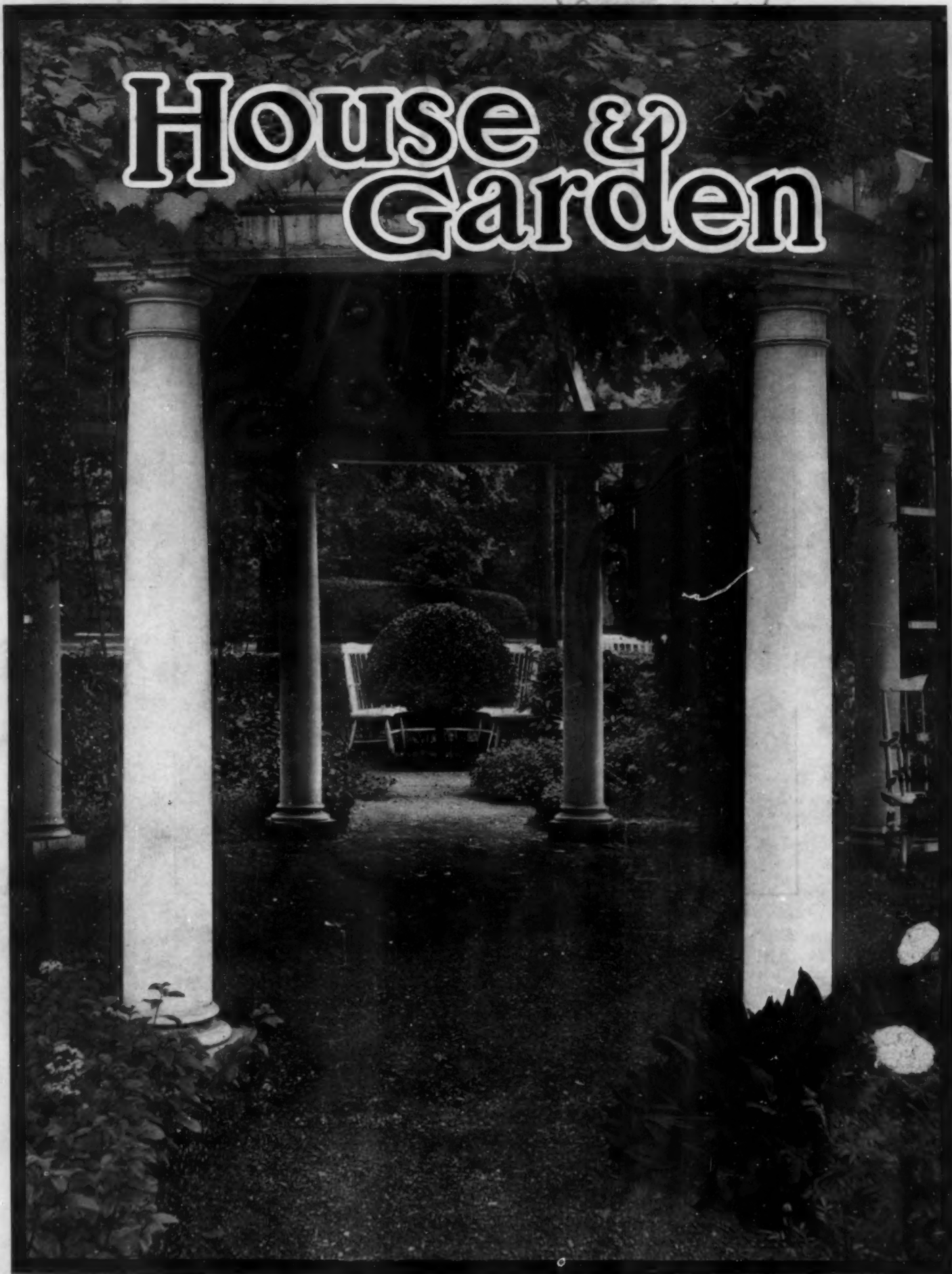
Vol. IX.

MARCH, 1906



No. 3

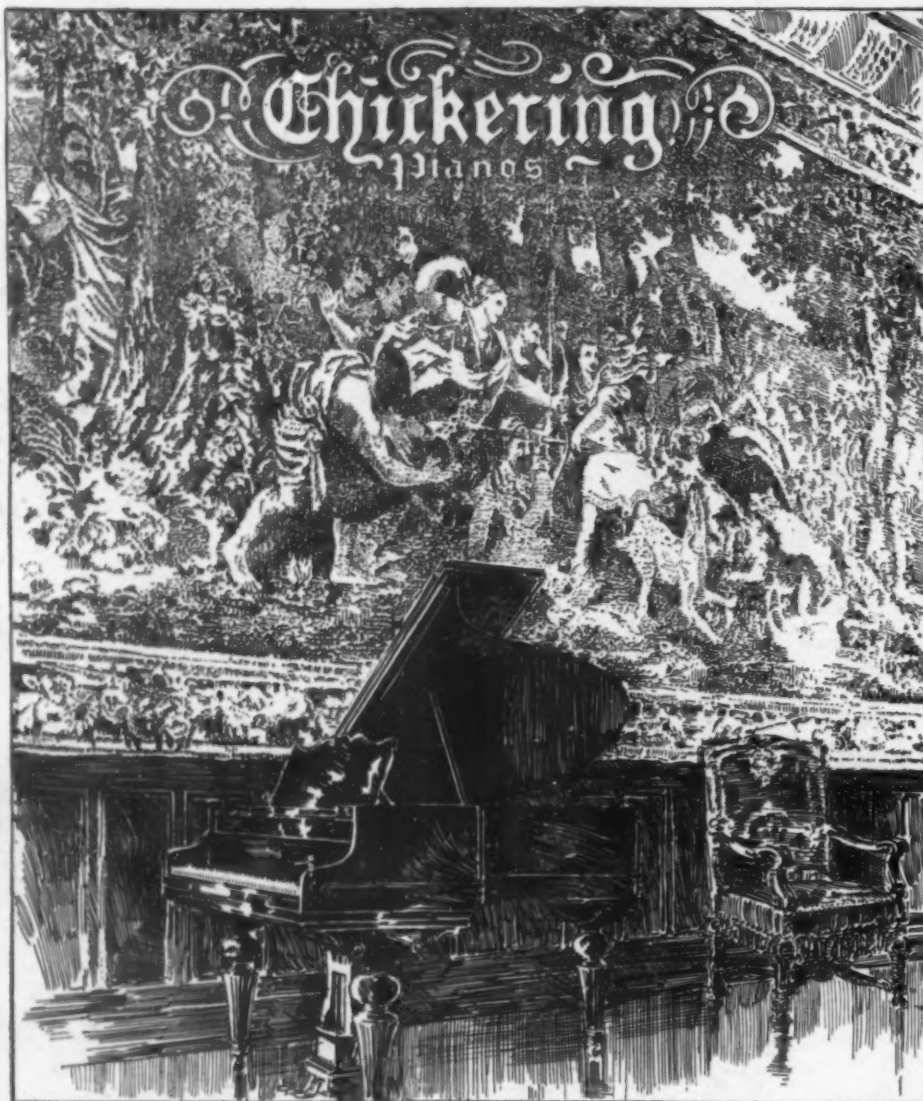
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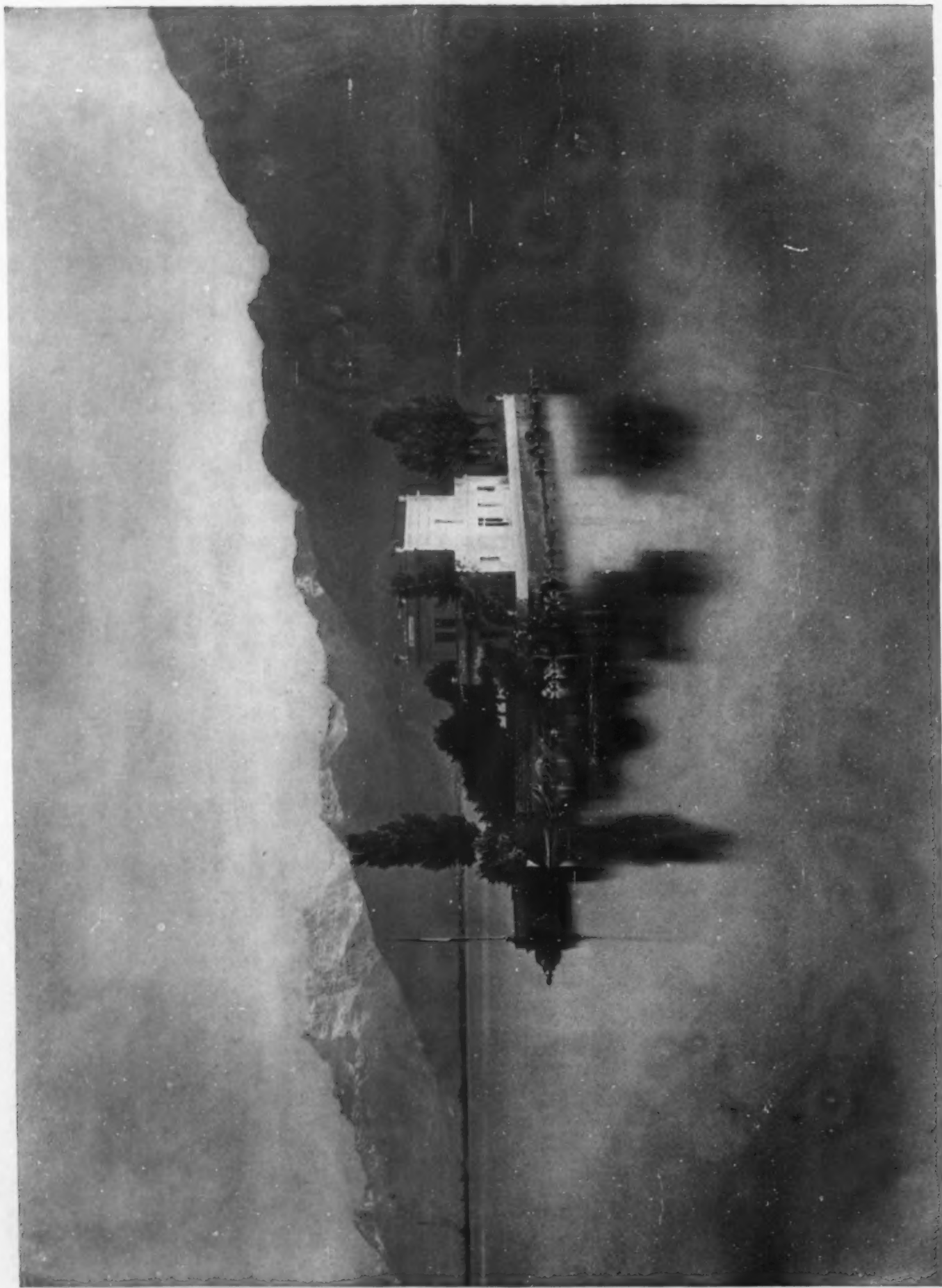
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VILLA OF MONSIEUR CHARTRAN ON LAKE GENEVA

House and Garden

Vol. IX

March, 1906

No. 3

THE SWISS RIVIERA

BY WILLIAM ELLIS SCULL

AT the eastern end of Lake Geneva, on the northern shore of what is called the *Petit Lac*, is a neighborhood much frequented by travelers during the "holiday" months, or passed by them on their way to Zermatt and other places approached from the Rhone valley. Few Americans, however, are familiar with its delightfully mild winter climate, but rather suppose Switzerland to be a bitterly cold place in winter, because in summer the snow is still deep on the mountains, and is even added to in July and August.

The narrow strip of land from the castle of Chillon to Vevey, including Territet, Montreux and Clarens, called the *Suisse Riviéra*, is protected from the cold winds of the north by the mountains, and is tempered on the south by the warm water of the lake, and here the lowest temperature in winter is 33° with an average through the year of 50°. A little snow sometimes falls in January and February, but it does not rest on the ground. The spring flowers appear in February, and it is not rare to see roses blooming in the gardens at Christmas. The lake never freezes over, which, notwithstanding all is said about protection and storage of summer's sun, seems almost a freak of nature. The Penobscot Bay, on the coast of Maine, opening as it does into

the ocean with its salt water, tide of fifteen feet, and high waves, sometimes freezes solidly from the shores of Long Island to the mainland, a distance of four miles, and so solidly that heavy teams cross on it; but Lake Geneva, comparatively small, with still fresh water, high in latitude as well as high in level above the sea, never freezes over. I heard an old native say she thought the cold water must all keep at the bottom.

Like many other places, this corner of the earth is most delightful in springtime, when the Swiss wild flowers, one hears so much of, are at the height of their beauty. During the months of May and June, the fields are carpeted with flowers, which form first one shade and design and then another. There are some localities where, without moving from one spot, from twenty to thirty different kinds can be picked. But, above all, in luxurious beauty and beyond description is the narcissus. For nearly a month the air is filled with its fragrance. They are almost as thick in the fields as those the greenhouse gardener plants in his small boxes, for the purpose of economising space under his glass; and for which he charges accordingly. One is quite inspired by this luxuriant growth, which is Nature's bountiful provision for man's enjoyment alone. Each year



CHILLON AND THE DENT DU MIDI



COW SHELTER ON THE ROCHERS DE NAYE

The Swiss Riviera



A FIELD OF NARCISSUS



A CORNER OF THE CHÂTEAU D'AIGLE

there is a *fête des Narcisses*, when all the peasants and townspeople join in processions, dances, and battles of flowers, using the narcissus as a decoration, and there are many thousands of francs given as prizes.

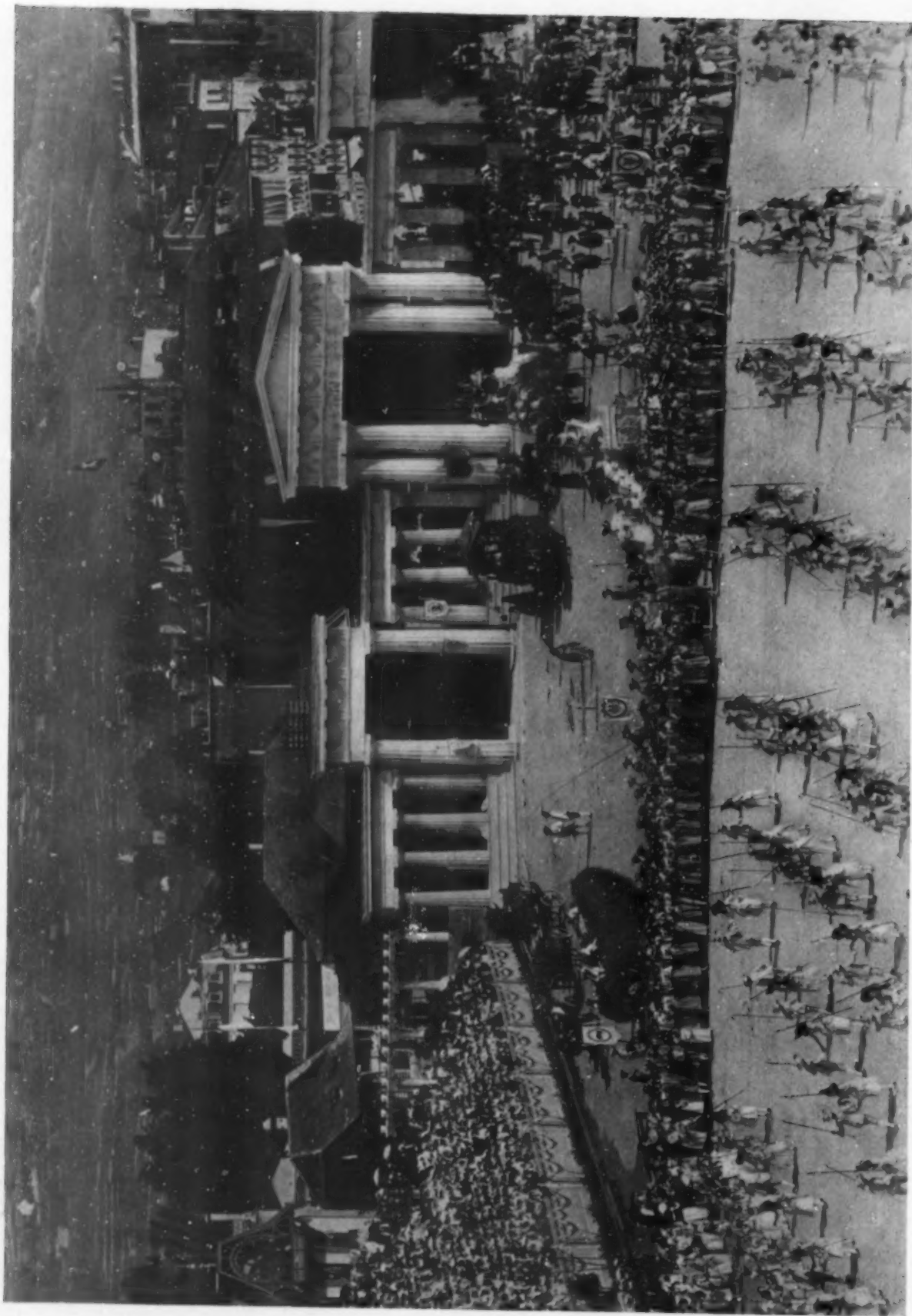
The level ground along the lake front is now mostly covered with small towns, villas and hotels, of the last of which there are eighty on the telephone list; but back of these and rising up the hill, are still the fine old vineyards. They are, however, every year being cut into for the purpose of new buildings. On a higher level are the hotels at Mont. Pellerin, Les Avants, Glion and Caux. The hotel at Caux is an immense affair, open all the year, but the principal season is winter, when the usual pastime is *leuging*, or in other words,



TOUR DES SORCIERS—SION

“bob-sledding.” The highest point of all the hills, *Les Rochers de Naye*, which is reached by cogwheel steam railway, is also crowned by a hotel.

This past summer, 1905, there was at Vevey a *fête des Vignerons*—a meeting of the “Brotherhood of Vine-growers,” which is held only every fifteen years. The origin is not definitely known, but it has existed in one form or another for about three and a half centuries. It is “an original and characteristic manifestation of the *génie* of the place. It is the *synthèse* and artistic glorification of agricultural labor, and more especially of the culture of the vine.” It is a great spectacular representation of the different seasons of the year, given by the peasants, showing their occupations in fields and



FÊTE OF THE VINE DRESSERS—VEVEY, AUGUST 4-12, 1905—THE SHEPHERDS' BALLET

The Swiss Riviera

vineyards. The style of the dances vary from the Greek Bacchanalian feast to the "falling of the autumn leaves," which latter dance is very suggestive of the modern skirt dance. The influence of the "cake-walk" has not as yet made its impression on the rustics of the Mountain Republic. The whole fête is very artistically done and very well carried out, and the music, which is written for the occasion, both vocal and instrumental, is excellent.

The architectural and historic interest of the neighborhood, of course, centres in the castle of Chillon, visited by Bonnivard, Byron and Baedeker, and each in his way helped



THE CHÂTEAU DE CHÂTELARD



THE VILLAGE AND CHÂTEAU OF AIGLE

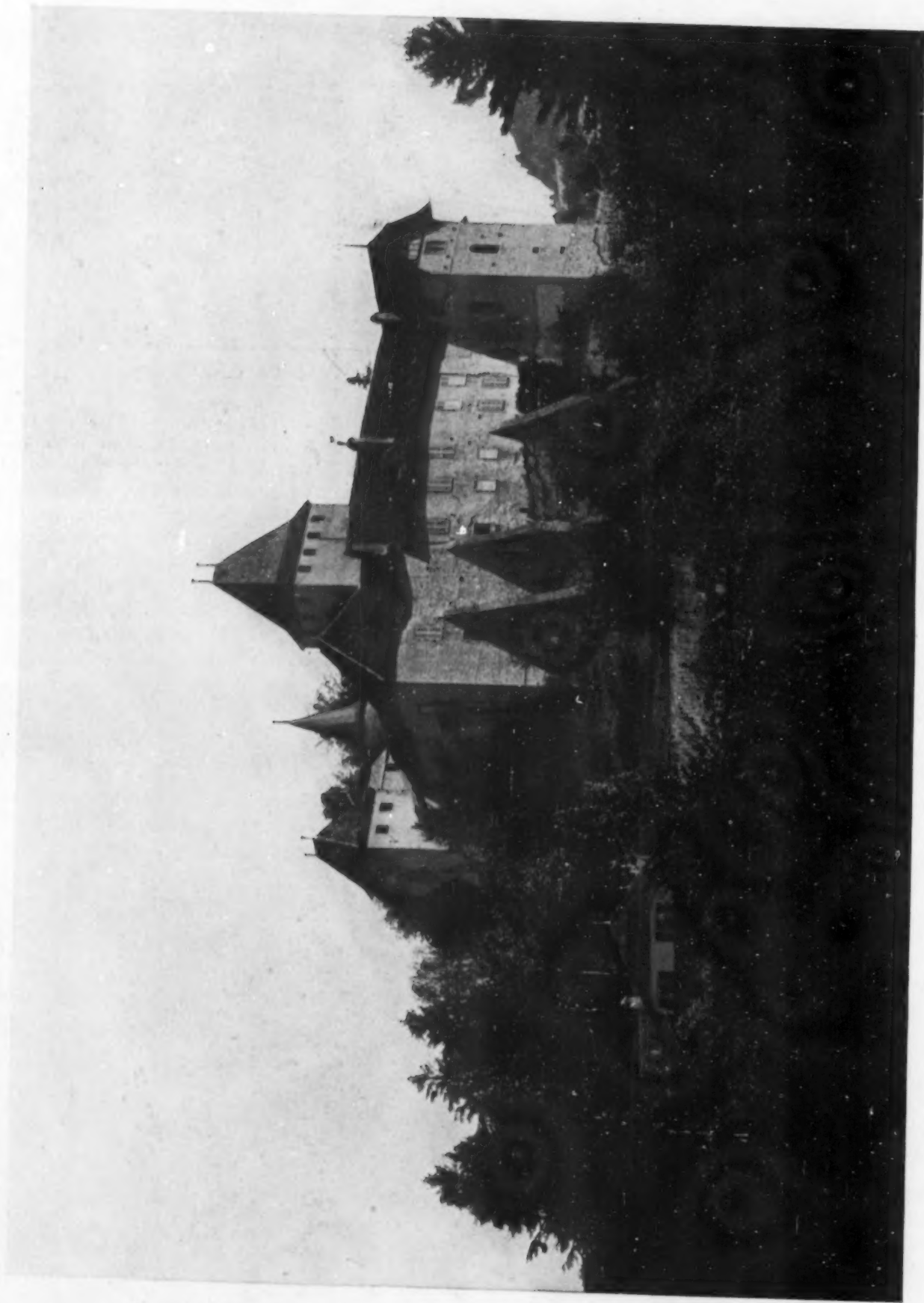
to bring it to public notice. In the year 1005 the château was the property of the Bishop of Sion, whose residential castle was a short distance up the Rhone valley, but the real importance of Chillon dates from the thirteenth century, when Peter of Savoie, surnamed the "Little Charlemagne," added the greater part of the Vaud to the House of Savoie. A great part of the present fortress was then added to what was before not much more than a tower. Chillon, to which was tied many of the surrounding noblemen, remained in the hands of the Dukes of Savoie until 1536, when it was taken by the Bernese, and with it the entire submission of the Vaud country. The

Bernese held the castle for two and a half centuries, until 1798, when it was retaken by the Vaudois almost without a struggle. Bonnivard, the hero of Chillon, was a rich young nobleman in the neighborhood of Geneva, who bravely risked himself and his fortune to aid the Vaudois to regain possession of their fortress, but was taken prisoner and confined in the fortress for six years prior to its fall.

At the beginning of the tenth century, the family of Blonay sought to create a private estate between Vevey and Villeneuve, but, torn on one side by the Bishop of Sion and on the other by the house of De La Vaux,



THE OUTER COURT—CHILLON



THE CHÂTEAU DE BLONAY

The Swiss Riviera

the sires of Blonay were not able to hold themselves as independent lords, so they attached themselves to the house of Savoie, who had other strongholds on the south side of the lake, and received from them high dignities in return for their constant fidelity. About the patrimonial manor, the old castle of Blonay, built 1175, clustered twenty villages which they controlled, and here they held their little court and lived surrounded by vassals, who in time of peace took part in their fêtes and hunts, and in times of war followed them to battle.

The conquest by the Bernese was a terrible blow to their importance; one branch of the family remained Catholic and Savoyard and continued near Evian; the other Reform and Vaudois, and resides in the château of Blonay.

Approaching the shore by boat the many new buildings are very conspicuous in the landscape, but few have the charm or interest equal to the small classical villa on the Isle de Clarens, standing out bright in the sunshine, which was recently built by Monsieur Chartran, the great French painter, recently better known in America by reason of his portraits of President Roosevelt and his family. Beautiful Chillon itself is, however, so softened by time, and so blends in with the landscape and its



MOUNTAIN SHEEP SEEKING SHADE

surroundings, that it at first escapes one's notice.

In the Middle Ages the lake was the great route for transportation, and during the wars between the lakeside states and because of the rivalries between the families, it was the scene of many bloody naval combats. The fleets of the princes, lords and *abbés* displayed their banners in the daytime, while during the night the brigands attacked the belated mariners for plunder. How great the contrast with the present time!



A Temple by the Lakeside



DOMES OF THE CAPITOL AT WASHINGTON FROM THE EAST

FREDERICK LAW OLMSTED AND HIS WORK

II. THE TERRACES AND LANDSCAPE WORK OF THE UNITED STATES CAPITOL AT WASHINGTON

By JOHN NOLEN, M. A., (HARVARD)

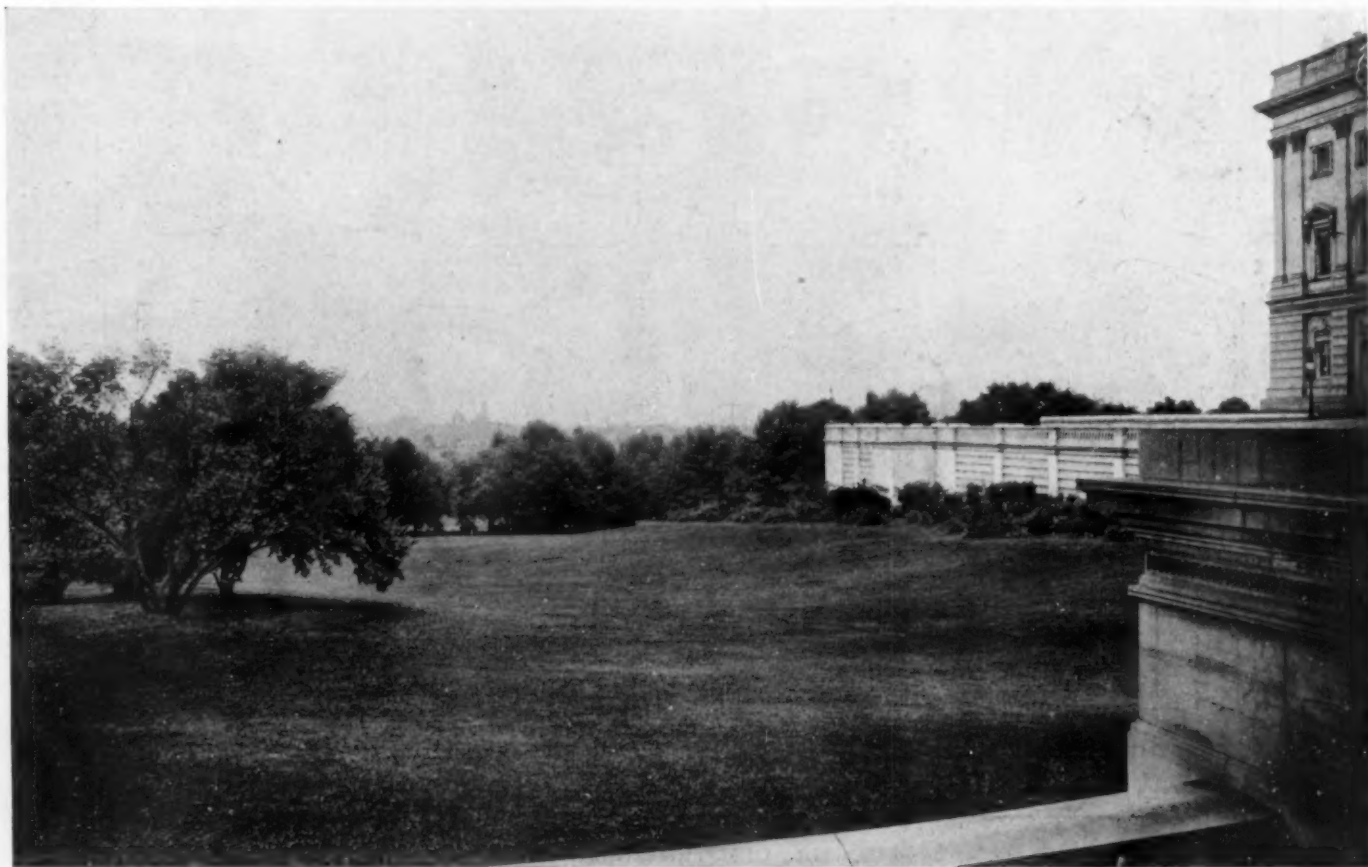
MR. FREDERICK LAW OLMSTED was placed in charge of the improvement of the Capitol grounds at Washington by Act of Congress in 1874. His appointment was made upon the recommendation of Edward Clark, Architect of the Capitol, who had for a long time appreciated the need for extensive improvements in the area surrounding the great building. The task to which Mr. Olmsted was called was not an easy one. It presented very difficult problems in design,—problems in many respects different from what he or any one else in this country had hitherto been called upon to solve.

It is the aim of this article to set forth briefly these problems and then to see how they were met and mastered.

First of all the conditions must be understood. The Capitol building itself is finely situated on a hill ninety-five feet above the Potomac River, dominating the entire city with its great dome which

rises to a height of 288 feet. In length the building is 751 feet; in width it varies from 121 to 324 feet. The central section is of sandstone painted white and the two wings are of marble. The style is classic with Corinthian details. It is generally believed that the city was expected to spread to the east rather than to the west, and so the principal façade looks in the former direction. Early in the century Congress regarded the ground west of the Capitol as its "back yard," but through the improvements within the grounds and in the city generally it has become incomparably the nobler and more important front. From the hill upon which the Capitol stands fine views were commanded along the eleven avenues radiating from it, views that would naturally become more and more important with each passing year. Moreover, to the south and southwest the spectator could enjoy the rare beauty of the valley of the Potomac.

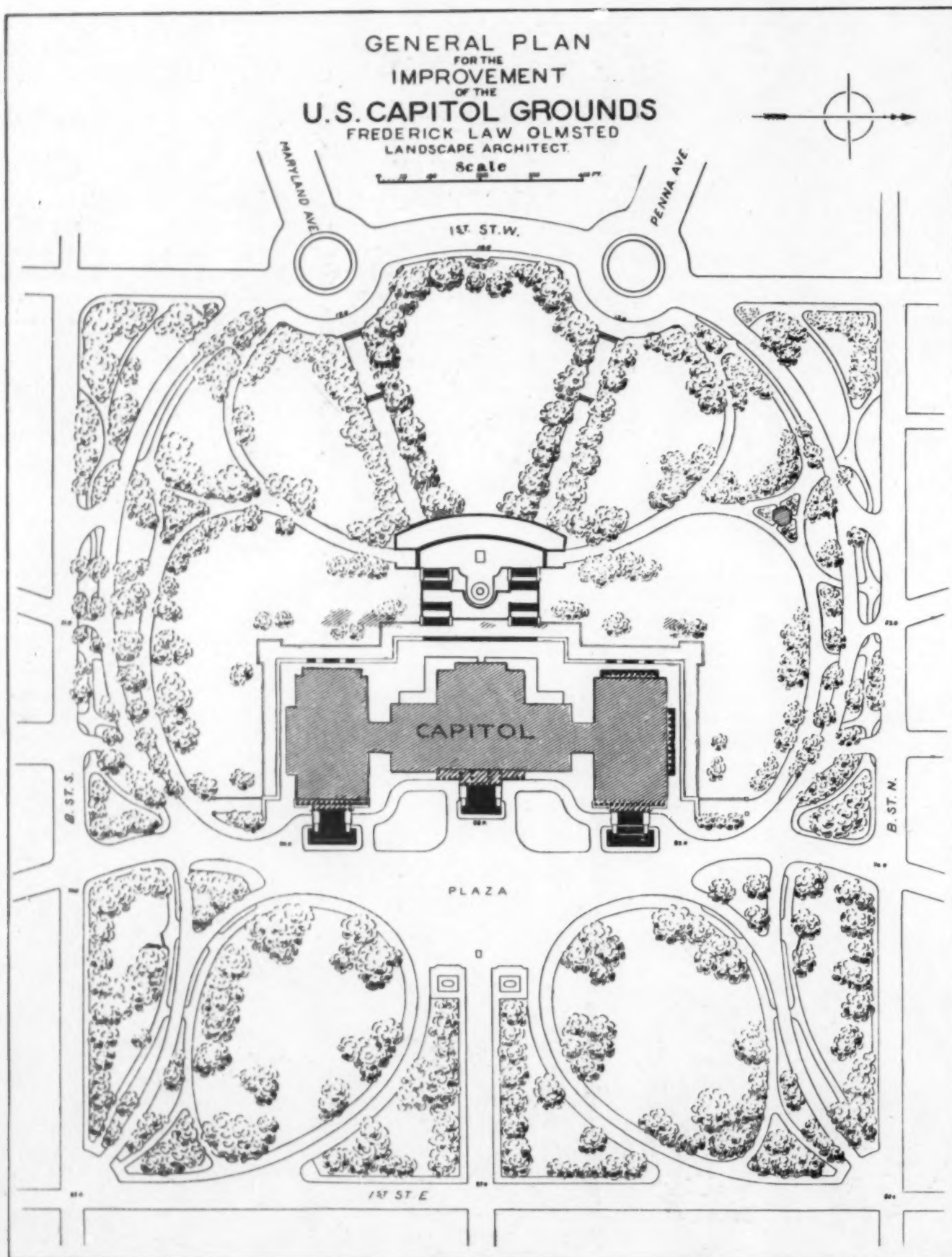
In earlier years the Capitol stood upon a much



THE SOUTH LAWN AND TERRACE

GENERAL PLAN
FOR THE
IMPROVEMENT
OF THE
U.S. CAPITOL GROUNDS
FREDERICK LAW OLMSTED
LANDSCAPE ARCHITECT.

Scale



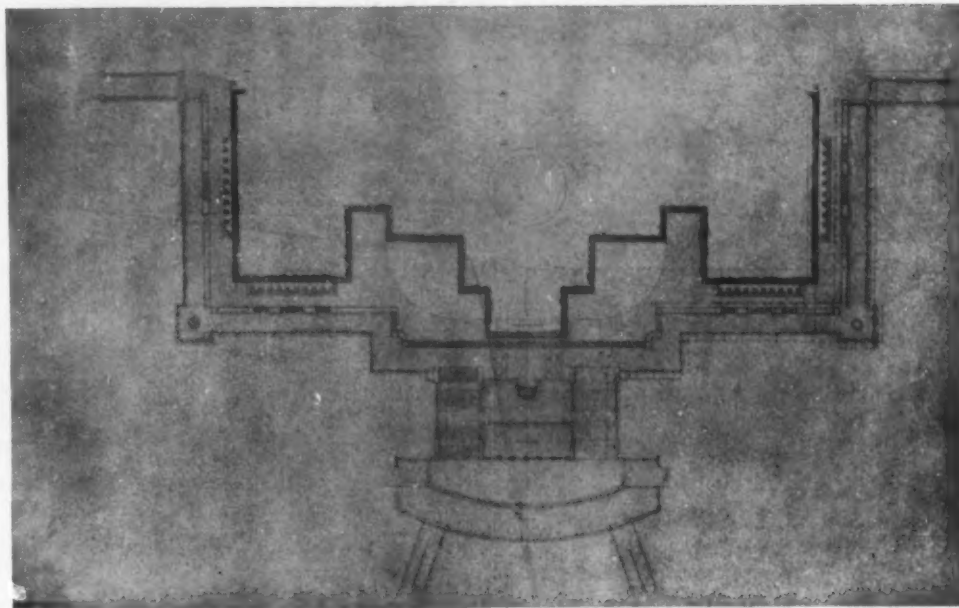
MR. OLMSTED'S PLAN

Frederick Law Olmsted and His Work

smaller plot of ground, but with the extensions to the buildings an additional area had been purchased, so that when Mr. Olmsted was appointed landscape architect there were some 50 acres to be treated. Before his appointment there had been no fixed policy with regard to the improvement of the grounds, and even the gardening, the mere planting and care of trees and plants, had had little intelligent attention. For example, in 1874 there was but one tree (the "Washington Elm") upon the grounds approaching a condition of tree majesty, and not a dozen trees of ten years healthy and unmutilated growth. Contrast the history of the building and the grounds.† The design of the building by a trained and experienced architect was begun in 1793, and was always in expert hands, yet it was four score years later before a similar consideration was given to the surroundings of the building. Here surely we find a notable illustration of Lord Bacon's quaint phrase "that when Ages grow to Civility and Elegance, Men come to Build Stately, sooner than to Garden Finely."

The latitude of Washington is 39°. This, as we shall see later, was an important factor both in the plan and the planting. In summer the city was apt to be very hot and dry. Its principal use, however, is in the winter, for only occasionally does Congress remain in session during the hot summer

†For complete and well illustrated account of the Capitol see Glenn Brown's excellent work entitled "History of the United States Capitol." 2 vols.



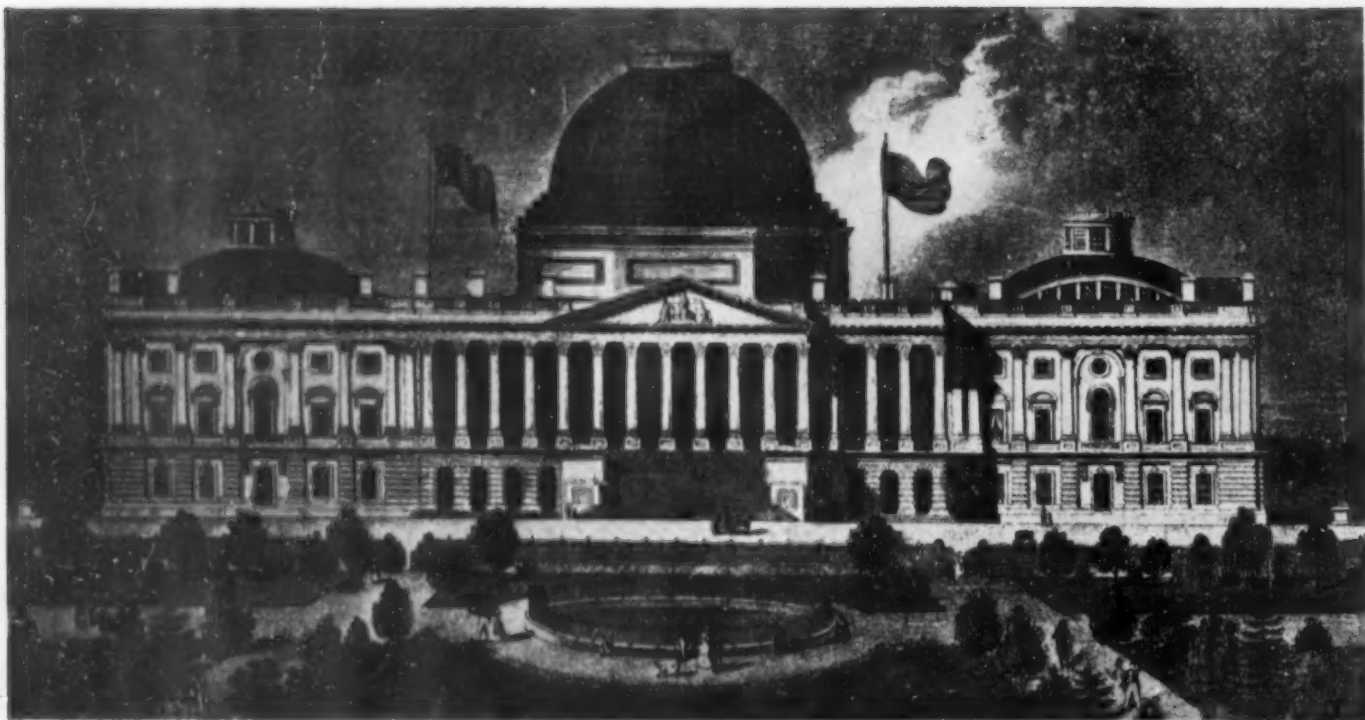
PLAN OF THE TERRACES AND WESTERN STAIRWAY

months, and when Congress is not in session the city is comparatively deserted. The social conditions affecting the Capitol grounds are unique, for these grounds form an important part of the governmental centre of a great and rich nation. It is natural, therefore, to expect that pride will be taken in their appearance. But public opinion thirty years ago was in no sense favorable to formal gardening. Although public taste permitted topiary work and artificial features to be inconsistently mixed with natural gardening schemes, it condemned formal gardening *per se* and all the grander and more essential aims of classic landscape design. The truth is there was then even less general familiarity with the aims of design out-of-doors than there is to-day. Ample funds were available for the improvement of the grounds in an appropriate manner. The building had already cost \$16,000,000. It was desired that the grounds and the surroundings of the building should be adequate in extent and suitable in treatment.

In brief, then, these were the conditions—physical, social and financial—that Mr. Olmsted as landscape architect had to accept as the basis for his work. It is now proper to inquire what aims he adopted as the controlling motives for his design. They were four: (1) To serve conveniently the business of Congress and other Government Departments. (2) To support and present to advantage the Capitol building itself as a great national monument, the greatest in fact that the nation possesses. (3) To preserve and enhance the vistas and views



SHRUBBERY AT THE BASE OF THE TERRACES



EAST FRONT OF CAPITOL, FROM A LITHOGRAPH OF 1830



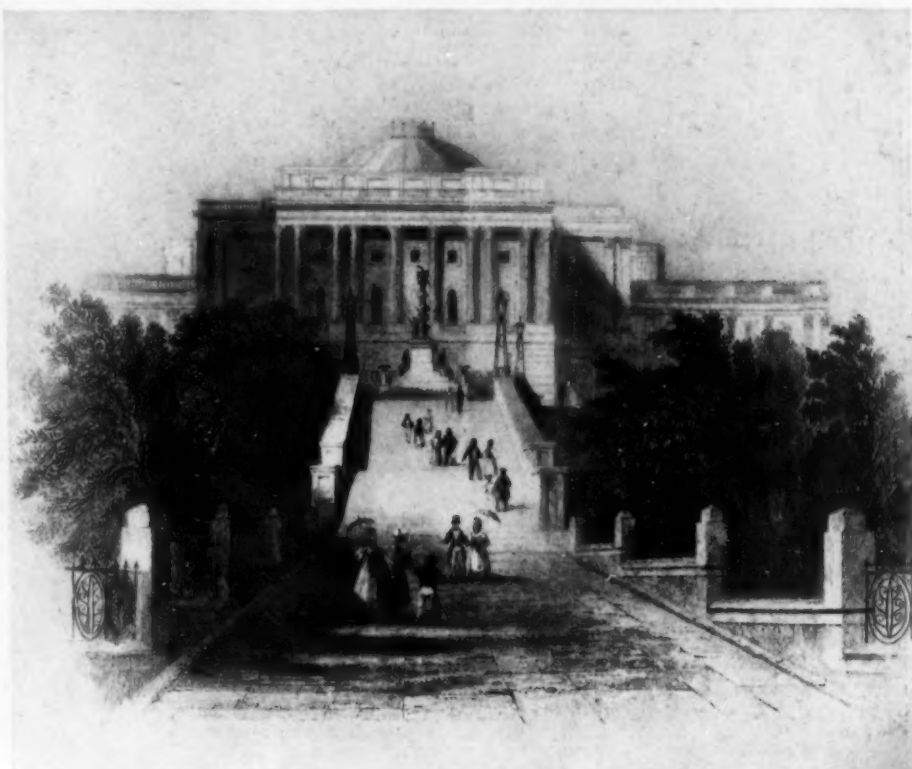
PRESENT WEST FRONT

Frederick Law Olmsted and His Work

from the Capitol. (4) To incidentally provide a small but attractive public park, suitable for daily use by small numbers of people and on special occasions for great numbers,—such occasions, for example, as the inauguration of the president.

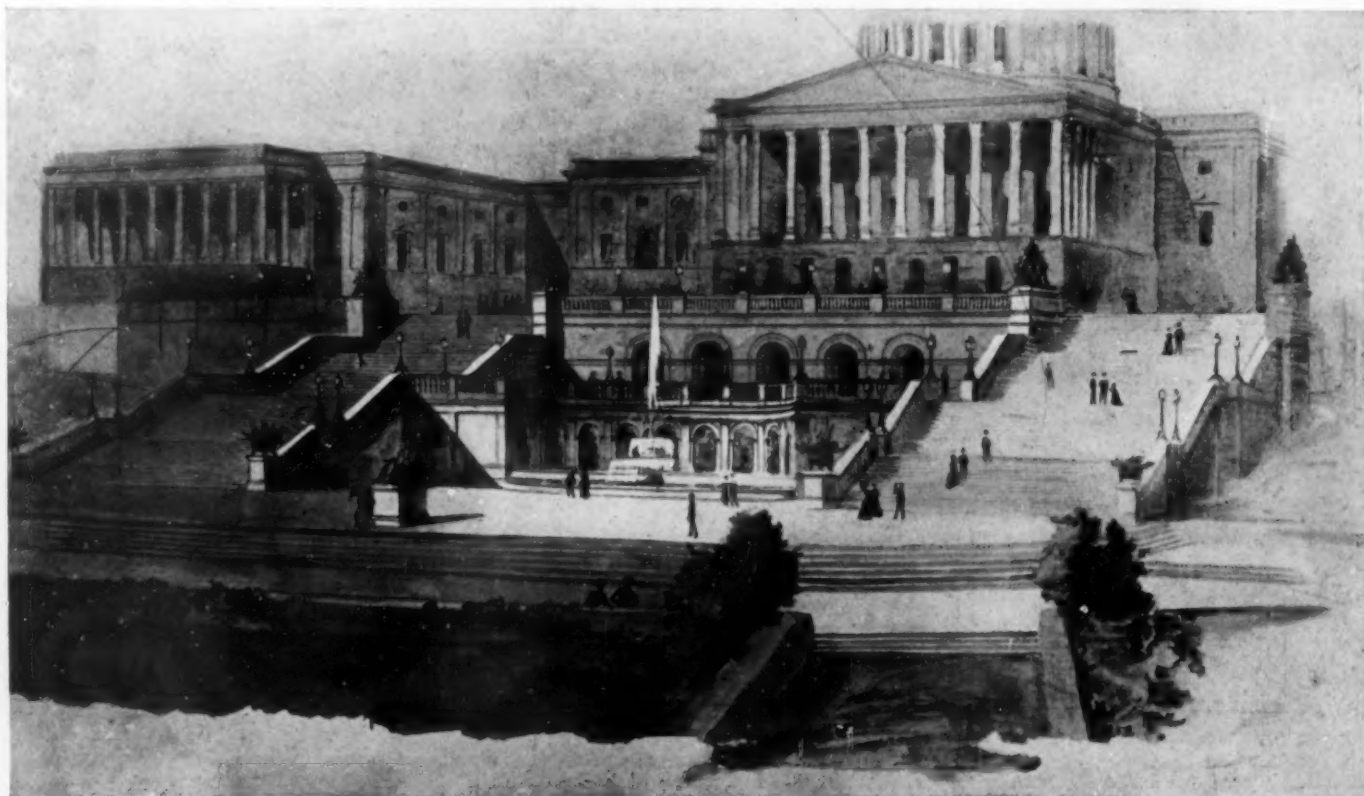
In adopting means for realizing these purposes, Mr. Olmsted dismissed at once a strictly formal treatment mainly, it seems, because of the unsympathetic public opinion already referred to. And on the other hand, he made no attempt to secure a broad landscape effect, such as one would expect to find in a rural park or a large private estate. Such a treatment if not indeed inappropriate was impracticable, for ready access to the different entrances to the building had to be supplied from the twenty-one streets by which the boundary of the grounds was to be reached from the city.

The number of foot and carriage entrances was therefore necessarily great, and as the total area to be crossed was but fifty acres, the composition of broad landscape effects was out of the question.

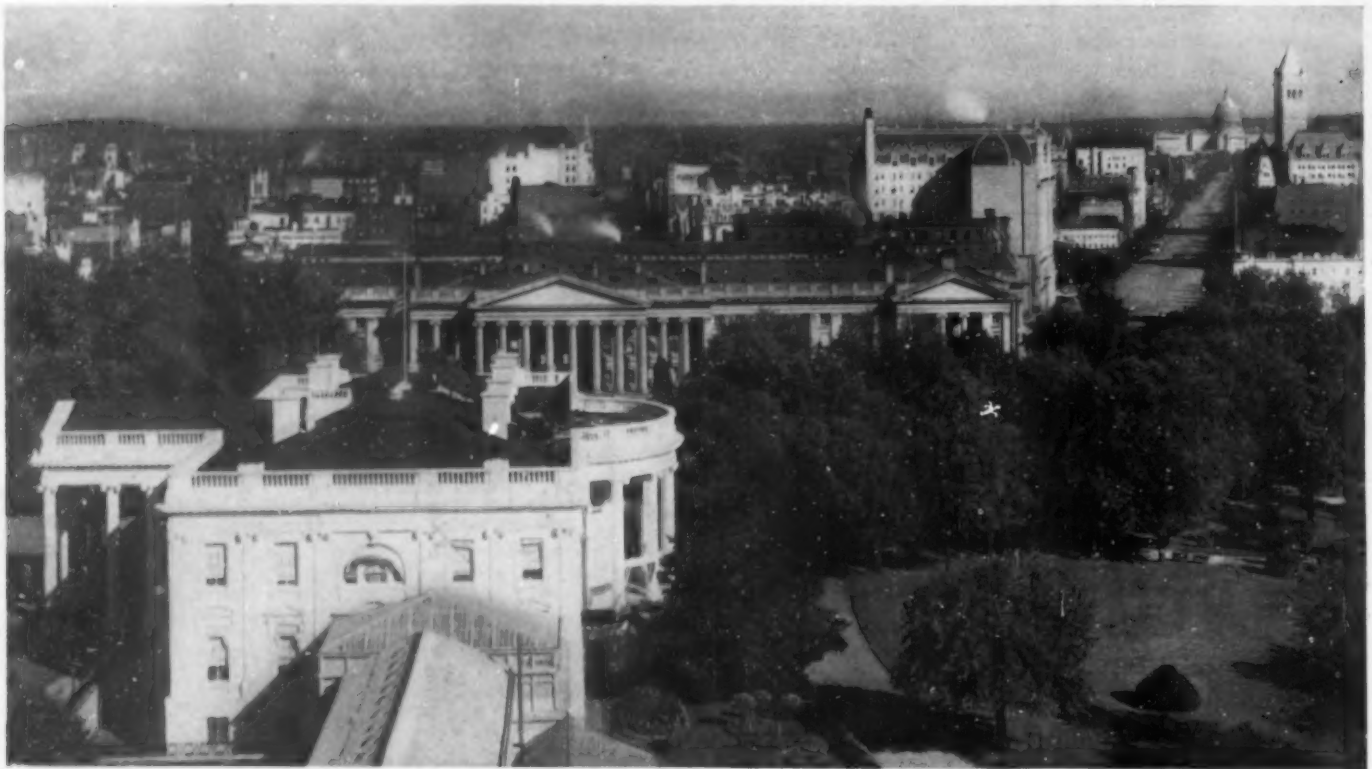


STEPS AND APPROACH TO THE OLD CAPITOL

Moreover there was the further complication of the hillside position of the building toward the west, necessitating steep grades on that side for all roads and paths.



THE WESTERN APPROACHES, FROM MR. OLMSTED'S PERSPECTIVE DRAWING



VIEW OF THE CAPITOL DOWN PENNSYLVANIA AVENUE, THE WHITE HOUSE IN THE FOREGROUND

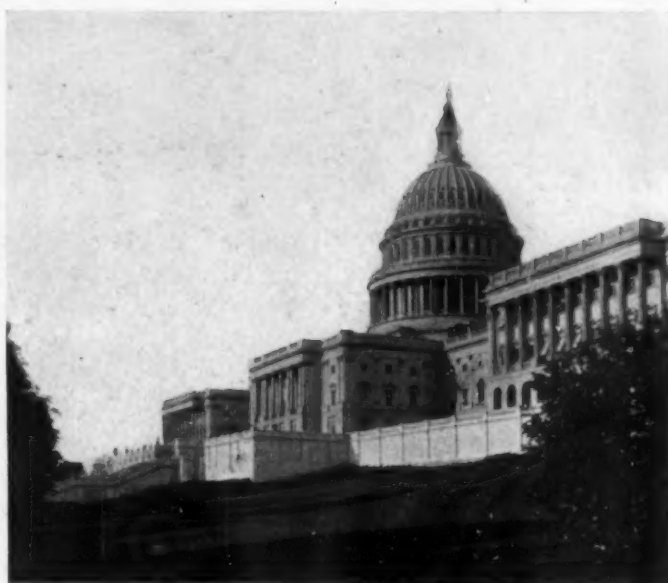


VIEW OF THE MALL AND PENNSYLVANIA AVENUE FROM THE WEST FRONT OF THE CAPITOL

Frederick Law Olmsted and His Work

The general scheme which Mr. Olmsted proposed was original and happy. A plan showing its main features is here reproduced. It provides for convenience of approach by a natural and well devised system of drives and walks, so that the business of Congress and other departments of the National Government was well served. The principal driveway is from the east and is 50 feet wide; the side drives are 25 feet wide. The main drive is rendered stately by rows of tulip trees on either side. Upon the west, on account of the heavy grades, there are no driveways, but the walks are of great width, especially those that prolong the lines of Pennsylvania and Maryland Avenues and lead directly to the building. These broad and impressive paths or sidewalks are lined with plane trees 30 feet apart in the row and 55 feet between rows.

To support the building and enhance its impression of stability and grandeur—the most important artistic problem of the design—Mr. Olmsted proposed a great terrace on the west side, and a plaza of appropriate area on the east side. The proposal of the terrace is but another illustration of Mr. Olmsted's genius, and it is more striking in that his tasks had hitherto been mainly in informal design. His large ability is thus unmistakably illustrated. He saw always what was fit; and what he believed in he advocated. It appears that no such terrace as he proposed had ever been constructed in this country before and his recommendation met only with firm and repeated opposition. In 1881, seven years after his appointment, we find him still



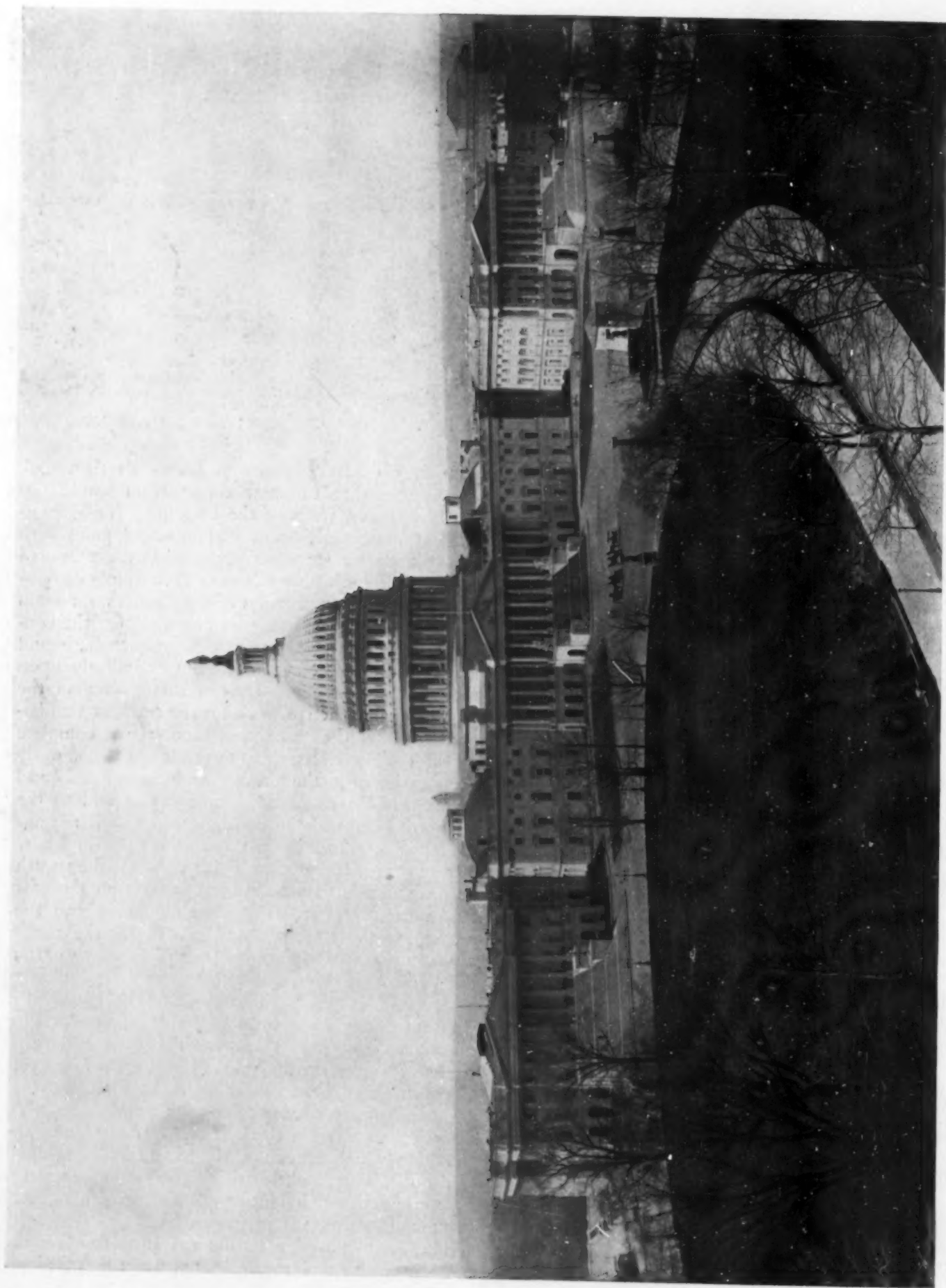
THE TERRACES FROM THE SOUTHWEST

strongly combatting this opposition. It then took the ground that the new construction would obscure the main walls of the building. To demonstrate that this objection was unsound poles with cross bars were set up to show what the proposed effect would be. As a matter of fact, amply demonstrated by the construction of the terraces, the main walls of the Capitol were not obscured; on the contrary the building was given a broader base and made to appear to rest naturally and firmly upon the ground. At last Mr. Olmsted overcame the opposition and active work on the terraces was begun in 1883; the stone construction was complete in 1890. The effect was (1) to close harmoniously the gap between the Capitol and the grounds and realize the merits of both, and (2) to add to the apparent height of the building and give it the appearance of possessing a stable foundation. These terraces are appropriately large. On the north and south axis they measure 850 feet; on the east and west, 269 feet. They are 28 feet above the ground at the stairway, and 20 feet at the north and south corners. They were to be in two parts, the division running midway between the building and the outer walls. The inner one is level with the foot of the steps coming from the portico; the outer one is four feet lower. The two levels are connected opposite the portico by flights of steps. Between them there is a channel or pit eight feet wide and four feet deep filled with soil. It was the intention to plant in this channel formal plants, an intention which unfortunately has never been carried out. The height of this terrace and its severe lines are relieved by heavy planting which almost completely surrounds it.

The broad paved plaza on the east, 100 feet or more in width and the full length of the building,



A NEARER VIEW OF THE WESTERN STEPS



THE CAPITOL FROM THE SOUTHEAST, SHOWING THE PRESENT PLAZA

Frederick Law Olmsted and His Work

is an equally appropriate treatment for that front, besides being of decided utility on public occasions. It possesses dignity and simplicity. These effects are produced by happy proportions and a judicious placing of architectural objects and trees.

The planting in general has been skilfully planned so as to preserve and enhance the best views of the building and so fulfil the third purpose of the design. As a result the visitor can enjoy direct front views of the central portion and dome from opposite sides, and agreeable diagonal views of the entire east and west fronts from four different points. Not only were the grounds designed so as to preserve good views of the Capitol building, but also to keep the fine vistas and views *from* the building, views of the main city avenues and related buildings, and up and down and across the valley of the Potomac. This was achieved by a thoughtful location of drives and walks and by intelligent control of the planting. By itself this would not have been difficult to accomplish, but the hot climate of Washington made general umbrageousness desirable, and to combine open views with sufficient verdure and shade was not so simple a matter. Moreover, the broad paved spaces necessary for use led to disjointedness, but this disjointedness was lessened by selecting trees that would grow together in groups,—monotony being avoided and variety and vivacity secured in the shrubbery and smaller plants.

The consideration of the planting in connection with the views brings us to the fourth purpose of the design, viz: the making of a small city park. The extensive paved plaza and the unusual number and width of drives and walks were unfavorable to a park-like effect but barring these there was nothing in the treatment of the grounds for the other purposes that rendered them unsuitable



THE WESTERN LAWN

for profitable use as a park. It simply remained to carry the planting further and establish certain park features. The climate of Washington permits of a most unusual range of vegetation, numerous woody plants not hardy to the North flourishing there and some not common to the South except at considerable elevations. It also appears hospitable to a larger number of foreign plants than the climate of most other parts of this country. A study of the planting reveals five main aims: (1) the preservation of broad and effective lawns. It is astonishing that the other purposes of the de-

House and Garden

sign could be so perfectly served—for they were considered as primary—and so much attractive lawn be retained, as the illustrations herewith given show. (2) The use of trees in ample and yet in restrained variety. A selected representative list of species follows: maples, horse-chestnuts, birches, chestnuts, catalpas, redbud, yellowwood, flowering dogwood, crataegus, persimmon, beech, ash, both sweet- and sour-gum, tulip, magnolia (in great variety), mulberry, hop-hornbeam, plane, poplar, oaks, lindens, elms. (3) The selection of shrubbery for foliage, form and size, rather than for bloom,—such shrubs for example as aralia, azaleas, barberries, cornels, hazel, euonymus, forsythia, althea, ilex, privets, buckthorn, sumachs, elders, spireas, lilacs and viburnums. (4) The final feature of the planting was the large use as a ground cover, in many places instead of turf, of creepers and low perennials. These plants stand the summer heat and drought of Washington better than grass and also serve to connect and merge higher foliage with the verdure of the lawns.

There would have been something peculiarly fitting in using only native American plants in the Capitol grounds, although such a policy would, of course, have lessened decidedly their ornamental character. Therefore, it may be reasonably questioned whether the interest and instructiveness of such a policy would have been sufficient to justify it. A good compromise might have been had in the use of native plants predominatingly, adding only comparatively few foreign plants for the sake of variety. As it is, of the 225 species listed in the report for 1882, a majority are of foreign origin. It is probable, however, that the American plants were used in larger quantities.

The only special features incident to the park character of the grounds that Mr. Olmsted added were the Grotto and the Summer-house. The grotto was an odd conception. Mr. Olmsted plan-



STEPS IN THE LOWER WALK



FOUNTAIN AT EAST END OF GROUNDS, TYPICAL OF AMERICAN DECORATIVE DESIGN IN THE EARLY '70's

ned it as a convenient place of relief for Congressmen from the stress, turmoil and excitement of legislative life. In support of this view it must be remembered that it was constructed prior to the days of rapid transit, before it was possible to travel quickly and easily to really peaceful rural surroundings. The grotto appears never to have been a success, nor to have accomplished even in a measure what its designer hoped for. Its appropriateness also may be reasonably questioned. The summer-house meets more successfully a normal human need. It provides a place where people can rest in passing up Capitol Hill from Pennsylvania Avenue, and it answers as a shelter from storm. Altogether it may be said that without sacrificing the essential features of the design, the grounds have been made genuinely serviceable for use as a city park of a very attractive and convenient type.

In conclusion there are three general considerations that appear worthy of mention. (1) The architectural features of the grounds—the walls, balustrades, lanterns, lamp-posts, etc.—are not in harmony with the Capitol nor are they of good design in themselves. They were designed in an unfortunate period in architectural history in this country, when classic motives were disregarded and unity and harmony ignored. The fountain

Frederick Law Olmsted and His Work

on the west of the grounds is one of the most unfortunate examples. (2) The very small use made of water in fountains, pools and cascades is to be regretted. The formal character of the design, the topography of the grounds, and especially the climate of Washington, all appear to unite in a justification, if indeed not a demand for a much greater use of water.

What might have been done in this direction can in a measure be realized by recalling the happy and effective designs for fountains, water-basins, etc. and the way in which they are employed in Paris, Rome and other European cities. (3) Assuming for the moment that public opinion



THE GROTTO

was not hostile to it, would not an even more formal and architectural treatment have been possible and appropriate, at least for the western half of the grounds? It would seem that the noble architecture of the Capitol, the natural slope of the ground on the west (grade of about 10%) and the importance of the building and its grounds in the plan of the city,

called for a grander and more elaborate treatment. The problems of convenient approaches, views and shade could probably have been successfully solved. The standards for suggestive treatment would have been found in the classic Italian villas of the Renaissance and in the best of the French designs



VIEW OF THE POTOMAC AS SEEN THROUGH ONE OF THE CAPITOL VISTAS PLANNED BY MR. OLMSTED



VIEW OF THE CAPITOL AND THE MALL FROM THE MONUMENT

at the time of Le Notre. Such treatment would also have made the Capitol grounds a more appropriate central feature for the "Twentieth Century Washington" now being advocated by the Park Commission.* There is reasonable hope that the improvement of the city of Washington will be the principal artistic achievement of the next hundred years. The conditions are more than ready; they are propitious; the nation is rich, the people are awakening to the value of art, and the consideration of the plan is in the hands of men who are masters in their several professions. It is impossible to believe that through the ignorance, shortsightedness or obstinacy of a few, such an opportunity will be lost. If it is not lost it will be in no small measure because Frederick Law Olmsted, in his time and generation, and in his field, contributed to the Capitol grounds all

of good art that the public mind was then prepared to support. Thus he has, as landscape architect of the United States Capitol during its most critical period, won for himself a permanent place as a leader, not only in informal but also in formal design.† His position, therefore, in the art history of this country is unique.

* See "The Improvement of the Park System of the District of Columbia," edited by Charles Moore, 1902. Also "HOUSE AND GARDEN," February, 1902, —"The Twentieth Century Washington," by Glenn Brown.

† "The wisdom shown in the selection of Frederick Law Olmsted has been proved by the broad, imposing, as well as pleasing effect recognized by all who view the finished results. The dignity and effectiveness of the Capitol might so easily have been spoiled by a man of moderate capacity that it is cause for congratulation that the one capable man, probably, in the country at that date, was chosen for this important work. The selection of Thornton for the original design, Walter for the extension, and Olmsted for the final landscape work has produced most happy results." (Glenn Brown's *History of the U. S. Capitol*, II, page 168.)

"A SHELF OF OLD GARDENING BOOKS"

By P. H. DITCHFIELD, M.A., F.S.A.

THE gardener loves his books, as well as his flowers; and when the wintry snow falls fast he likes to pile the oak logs higher in his study grate, and reach down those inviting old volumes which tell him of the garden-lovers of old time, and try to understand their manners, thoughts and methods. On this shelf we shall discover many old friends whose forms and faces are familiar, and here and there make new acquaintances who are not wholly to be despised.

Here is the first regular treatise on gardening, written by one Thomas Hill, who was born within the sound of Bow Bells, but lived at a time when London houses had gardens, and long before excessive smoke made it difficult for flowers to raise their heads and preserve their complexions. This copy is printed in black letter, and bears the date 1560. Alas! it lacks the title page, and some wretch has cut out one of the quaint figures of a maze which the author declares to be "proper adournments upon pleasure to a garden—for the only purpose to sporte them at times. For Mazes and knottes aptly made, do much set forth a garden, which nevertheless I referre to your discretion, for that not all persons be of the like abilitie."

Happily one of the figures of a maze has been spared and is here introduced. Mazes were once an ordinary feature of old-fashioned gardens, and were not confined to such historic grounds as those of Hampton Court. Kitchen herbs often flourished in the divers borders of a maze, which was therefore intended to be useful as well as ornamental. In a subsequent work, the "Gardener's Labyrinth," our author returned to the study of the maze. This work was published after his death in 1577, by Henry Dethicke.

Hill's book is not a very perfect work, but it certainly marked an advance in horticultural knowledge. He writes of "the pleasure very delectable through the delight of walking in a garden, which both giveth health to man's body and recoverie of strength after long sickness by commoditie of taking fresh ayre and sweet smell of the flowers in the same." He recommends that the garden should be on a slope with courses of water flowing through it. He tells us "how a garden may divers wayes be fenced and enclosed, and the manner and secret of making a lively and strong hedge," recommending one composed of briars and thorns.



LONGFORD CASTLE AND GARDEN

14

The Arte of Gardening

Of the second Maze. Cap. vii.



And here I also place the other Maze, which may be like ordered and used, as I spake before, and it may either be set with scope and time, or with winter sawery and time: For these doe well endure at the winter through greene. And there be some which set their Mazes with Lavender Cotten, Spike, Paterorne, and such like. But let them be ordered in this point, as liketh best the Gardener, and so an ende. For I do not here set forth this, or the other Maze afore expressed, for any necessarie commoditie in a Garden, but rather appoint either of these (which liketh you best) as a beautifying unto your Garden: For that Mazes and knottes aptly made, do much set forth a Garden, which neuertheless I referre to your discretion, for that not all persons be of like abilitie.

¶ Certaine precepts, and rules of auncient men, both in the choyse and proper sowing of seedes. Cap. viij.

The Garden, as Palladius writeth, is best kept under a gentle and becomely ayre, and hath a fountaine, spring, or fountaine water running by it, in a manner good enough of it selfe, and needeth

A MAZE FROM HILL'S "ARTE OF GARDENING"

Rules for sowing, planting, and grafting are given, and "for the ordering, care and secrets" of many flowers and vegetables.

Faith in astrology as regards gardening operations was not yet dead, and survived to a much later period. A fifteenth century manuscript tells us what we should do under various signs of the zodiac, and Hill quotes Palladius to prove that "the organ should be set in the moneth of September about the entring of the Sunne into the signe Libra." This early manuscript shows that our forefathers loved novelties, and tells us how to grow cherries without stones and peaches without kernels, and pomegranates on peach-trees, and a coin or gem inside a pear.

If you want your white lilies to bear red flowers, you must pour the fine powder of red vermillion or red lead between the rind and the small heads; and thus green and blue lilies may be produced by this dyeing process. This peculiar method is not usually adopted by modern gardeners.



SIR FRANCIS BACON

He states also that in the ordering and care of cummin, "some authors write that the seedes prosper better and growe the plentifuler if they be sown with cursed words."

"Off talys and tryfulls many man tellys,
Sume be trew, and sume byn ellis,"

as the old bards sang in the baron's hall.

Tusser's "Five Hundred Points of Good Husbandry, as well for the Campagne and Open Country, as for the Woodlands," (London, 1557) can hardly be called a gardener's manual, but he tells us how to plant a hop-garden. Here is a specimen of his homely verse:

"Whom fancy persuadeth among other crops,
To have for his spending sufficient of hops,
Must willingly follow, of choices to choose,
Such lessons approved, as skillful to use."

We need not follow his directions further. This passage on Housewifely Physic has an old garden flavor:

"Good huswife provides, ere a sickness do come,
Of sundry good things in her house to have some,
Good aqua composita and vinegar tart,



MISS MITFORD

From the portrait by John Lucas, in the National Portrait Gallery

"A Shelf of Old Gardening Books"



HAM HOUSE, RICHMOND

Rosewater and treacle, to comfort thine heart;
Cold herbs in her garden for agues that burn,
That over-strong heat to good temper may turn;
White endive and succory and spinach enow,
All such with good pot-herbs should follow the plough.
Get water of fermitory, liver to cool,
And others the like, or else lie like a fool.
Conserve of barbary, quinces and such,
With sirops that easeth the sickly so much."

English gardens bloomed afresh in the days of Queen Bess, when the gallant sea-dogs of Devon and other seaboard counties scoured the Spanish main, and bore back from distant shores rare plants unknown to our English florists. America and the West Indies did good service to our English gardens, and gave us many of their treasures; but the craze for gardening books was not yet, and few wrote about them.

And now let us glance at Bacon's Essay "Of Gardens," which contains the earliest Gardener's Calendar. What a wonderful array it is! And here is his *Sylva Sylvarum*, which shows what a keen interest the great philosopher took in rural affairs. Here he shows his pleasure and delight.

"God Almighty first planted a garden. And indeed it is the purest of Human Pleasures. It is the greatest Refreshment to the spirits of Man; without which Buildings and Palaces are but gross Handy-works."

He holds that there should be gardens for all the months of the year, in which Things of Beauty may be seen in Season; and thus you may have the

Golden Age again, and a Spring all the year long. How Bacon loved the Breath of Flowers, and carefully selected those that gave the sweetest scent. He gives the palm to the Violet, especially the White double Violet, which comes twice a year. The Musk Rose he loved, and the strawberry leaves dying with a most excellent cordial smell. The flower of the vines, Sweet Briar, Wallflower, to be set under a Parlour window, Pinks, Gillyflowers, Honey Suckles are all commended. But those which perfume the air most delightfully, not passed by as the rest, but being trodden upon and crushed are three: that is Burnet, Wild Thyme, and Water-Mints. "Therefore you are to set whole Alleys of them, to have the pleasure when you walk or tread."

Bacon loved a long expanse of lawn, since nothing is more pleasant to the eye than green grass kept finely shorn. In order not to have to walk in the heat of the sun, you should plant a covered alley upon carpenter's work, about twelve feet high, covered with creepers. Here he makes the first protest against undue formality:

"As for knots or figures, with divers coloured earths—they are but toys—you may see as good sights many times in tarts."

Perhaps we should not admire the introduction into our gardens of broad plates of round colored glass for the sun to play upon. I have seen such in the garden of Goethe's house at Hildersheim, but they

House and Garden

seem vulgar and villa-ish. When Bacon was censuring such "toys," they were rather coming into fashion, nor did his vindication of true taste suppress the use of such artifices. Bacon liked not the tonsorial art, images cut out in juniper or other garden stuff. "They are for children." Fountains are a great beauty, but the water is never to become stagnant. And what a delightful spot is the Heath with its natural wildness, wherein grow the sweetbriar, honeysuckle and wild vine, the ground set with violets, strawberries and primroses. And how beautiful are the mounds set with wild thyme, pinks, germander, periwinkles, violets, cowslips, daisies, red roses, *lilium convallium* and sweet-williams.

Here is a copy of Bacon's *Sylva Sylvarum*, giving an account of his numerous experiments in horticulture, and we are struck by his minute and affectionate attention to all the details of the garden, and his wide sympathy with the beauties and wonders of Nature.

You have in your hand the "Diary" of the learned Evelyn. See how lovingly he described the gardens which he visited both at home and abroad. The palace-gardens of Genoa, with their wonderful reservoirs of water, their grottoes and statuary, oranges, citrons, pomegranates and fountains astonish him

greatly, and the strange devices at Frascati, Cardinal Aldobrandini's villa—where he saw "an artificial grotto wherein are curious rocks, hydraulic organs, and all sorts of singing birds moving and chirping by force of the water, with several other pageants and surprising inventions." In the centre of one of the rooms he saw "a copper ball that continually daunces about 3 foote above the pavement by virtue of a wind conveyed secretly to a hole beneath it; with many other devices to wett the unwary spectators, so that one can hardly step without wetting to the skin. In one of these theatres of water is an Atlas spouting up the streame to a very great height; and another monster makes a terrible roaring with an horn; but above all, the representation of a storm is most naturall, with such fury of raine, wind and thunder as one would imagine oneself in some extreme tempest. The garden has excellent walks and shady groves, abundance of rare fruit, oranges, lemons, etc., and the goodly prospect of Rome, above all description, so as I do not wonder that Cicero and others have celebrated the place with such encomiums."

Evelyn introduced to England "The French Gardener" in an English dress in 1658. It is a very



JOHN EVELYN, FROM THE "DIARY"



JOHN MILTON

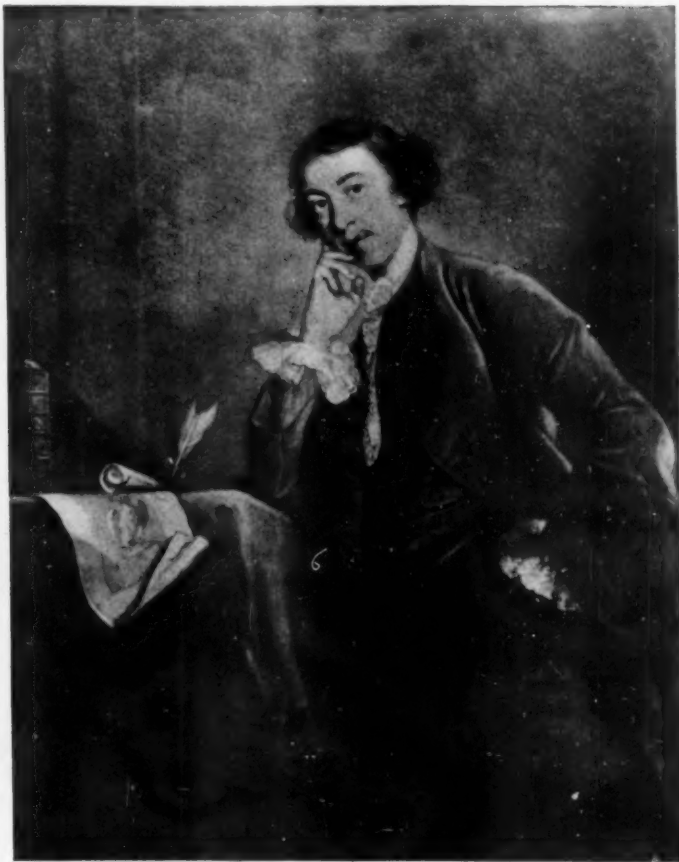
"A Shelf of Old Gardening Books"



ALEXANDER POPE

charming book, and loses nothing by its translation. His catalogue of fruit trees is curious and interesting. He also devotes much space to the directions for pickling, preserving, and candying fruits, though a lady friend, a person of quality, assured the author that there was "nothing extraordinary amongst them, but what the fair sex do infinitely exceed, whenever they please to divertise themselves in that sweet employment." In 1664, he published his "Sylva, or a Discourse of Forest Trees and Pomona, or an Appendix concerning Fruit Trees, in relation to Cider," and the *Kalendarium Hortense*, "or Gardener's Almanac, Directing what he is to do monthly throughout the year." This Calendar is, with the exception of Bacon's essay, the earliest of the many manuals which have been published containing directions with regard to the management of gardens. It is an attractive book, wherein the charming personality of the writer is enshrined; and he tells us much about jessamine, laurel and hollies, and the fair denizens of our woods and how to prune and propagate them.

Side by side with Evelyn's book, I keep Cowley's poems. The two authors were friends, so their works shall lie together. Cowley, writing "to J. Evelyn, Esquire," says, "I never had any other desire so strong, and so like to covetousness, as that



HORACE WALPOLE

one which I have had always, that I might be master at last of a small house and large garden with every moderate conveniences joined to them, and there dedicate the remainder of my life only to the culture of them and the study of nature. And there (with no design beyond my wall) whole and entire to lie, in no unactive ease and no unglorious poverty. * * * I know nobody that possesses more private happiness than you do in your garden, and yet no man who makes his happiness more public by a free communication of the art and knowledge of it to others."

Cowley's whole poem on "the Garden" is full of beautiful thought and the sweet love of Nature's beauty. Was it Johnson who said, "there is more sense in a line of Cowley than in a page of Pope"? Other poets may be read, Cowley must be studied. Here is noble verse:

"Oh blessed shades! Oh, gentle, cool retreat
From all the immoderate heat,
In which the frantic world does burn and sweat.
* * * * *
The birds that dance from bough to bough
And sing above in every tree,
Are not from fears and cares more free
Than we who lie, or sit, or walk below,
And should by right be singers too."

Here speaks the true lover of the country:

"Who that has reason and his smell
Would not among roses and jasmine dwell,
Rather than all his spirits choke
With exhalations of dirt and smoke."

House and Garden

and he makes Diocletian say to the ambassadors who were enticing him to a throne,

"If I, my friends, 'said he,' should to you show
All the delights which in these gardens glow;
'Tis likelier much that you should with me stay,
Than 'tis that you should carry me away."

Cowley's love for gardens, trees and fountains was natural and sincere. He had the "inward eye which is the bliss of solitude," and discovered in the meanest flower or weed by the hedge-row

"Thoughts that do often lie too deep for tears."

Here is an old volume of the evergreen "Gentleman's Magazine," which contains a chapter on old gardens. The writer mentions Hollar's engraving of Boscobel, Lord Arundel's seat in Surrey, the delicious pleasure-grounds of Sir Matthew Decker on Richmond Green, where the pineapple was first brought to perfection; Biddington, the place of the Carews, and the home of the earliest orange-tree planted in England, and Ham House on the banks of the Thames, shaded by spreading elms, which Evelyn describes with its parterres, orangeries, groves, fountains and aviaries. Miss Mitford, the charming authoress of "Our Village," who lived a few miles from where I am writing, has also sketched Ham House:

"It is a perfect model of the mansion of the last century, with its dark, shadowy front, its steps and terraces, its marble basins, and its deep, silent court. Harlow Place must have been such an abode of stateliness and seclusion. These iron gates seem to have been erected for no other purpose than to divide Lovelace from Clarissa—they look so stern and unrelenting. If there are any Clarissas now-a-days, they would be found at Ham House. And the keeping is so perfect. The very flowers are old-fashioned—no American borders, no kalmias or azaleas, or magnolias, or such heathen shrubs. No flimsy China roses. Nothing new-fangled. None but flowers of the olden time, arranged in gay, formal knots, staid and trim, and regular, and without a leaf awry." A good description truly of a perfect garden.

Milton's Paradise Lost is not often regarded as a gardening book, but in his description of Eden we find a fairly accurate picture of the gardens of England in his day. He tells of "groves whose rich

trees wept odorous gums and balm," flowers of all hues and "without thorn the rose," of lawns, or level downs, umbrageous grots and caves, of cool recess covered with mantling vine, of murmuring waters, lakes with fringed bank, with myrtle crowned reflected in the crystal mirror. He tells of wondrous flowers:

"which not nice art
In beds and curious knots, but nature born
Poured forth profuse on hill and dale and plain."

A wonderfully beautiful garden which Horace Walpole recognizes as a glorified Hagley, or Stourhead, or as a poetical description of the royal grounds of Theobalds and Nonsuch.

Sir William Temple was a notable gardener, and writer of garden literature. Here is his essay, "Upon the Gardens of Epicurus, or Gardening in the year 1685,"

which, after "much rambling into ancient times and remote places," tells of the present way and humor of our gardening in England which seems to have grown into such vogue and to have been so mightily improved in three or four and twenty years of His Majesty's reign, that perhaps few countries are before us, either in the elegance of our gardens or in the number of our plants; and I believe none equals us in the variety of fruits which may justly be called food; and from the earliest cherry and strawberry, to the last apples and pears, may furnish every day of the circling year. Temple's garden, at Sheen, was the wonder of the age, but he says that "the perfectest figure of a garden I ever saw, at home or abroad, was that of Moor Park in Hertfordshire," made by the famous Countess of Bedford.

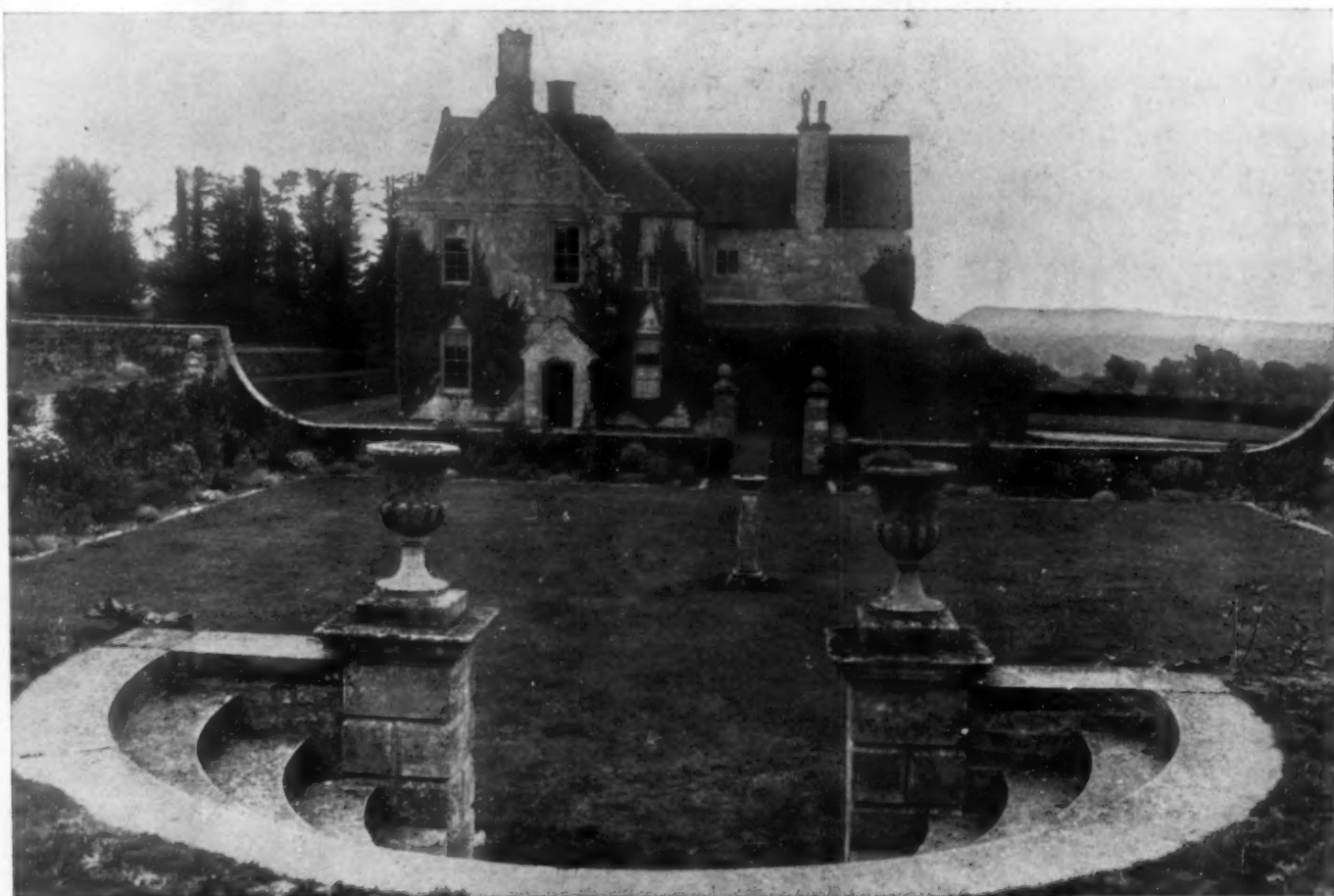
Pope, who began his literary life a few miles from where we are sitting—is not Pope's Wood at Binfield named after him? and is there not a tree standing with the inscription, "Here Pope sang?"—planted a fair garden at Twickenham. See, here is his letter to Richardson, whither in the freshness of a summer morning, he invites his friend to pass the day among its shades, and "as much of the night as a fine moon allows." From the noon-tide heat he retreats into his grotto, fit haunt of poetry and wood nymphs. Sails gliding up and down the river cast a faint, vanishing gleam through a sloping arcade of trees. As the sun sets behind the branches, his



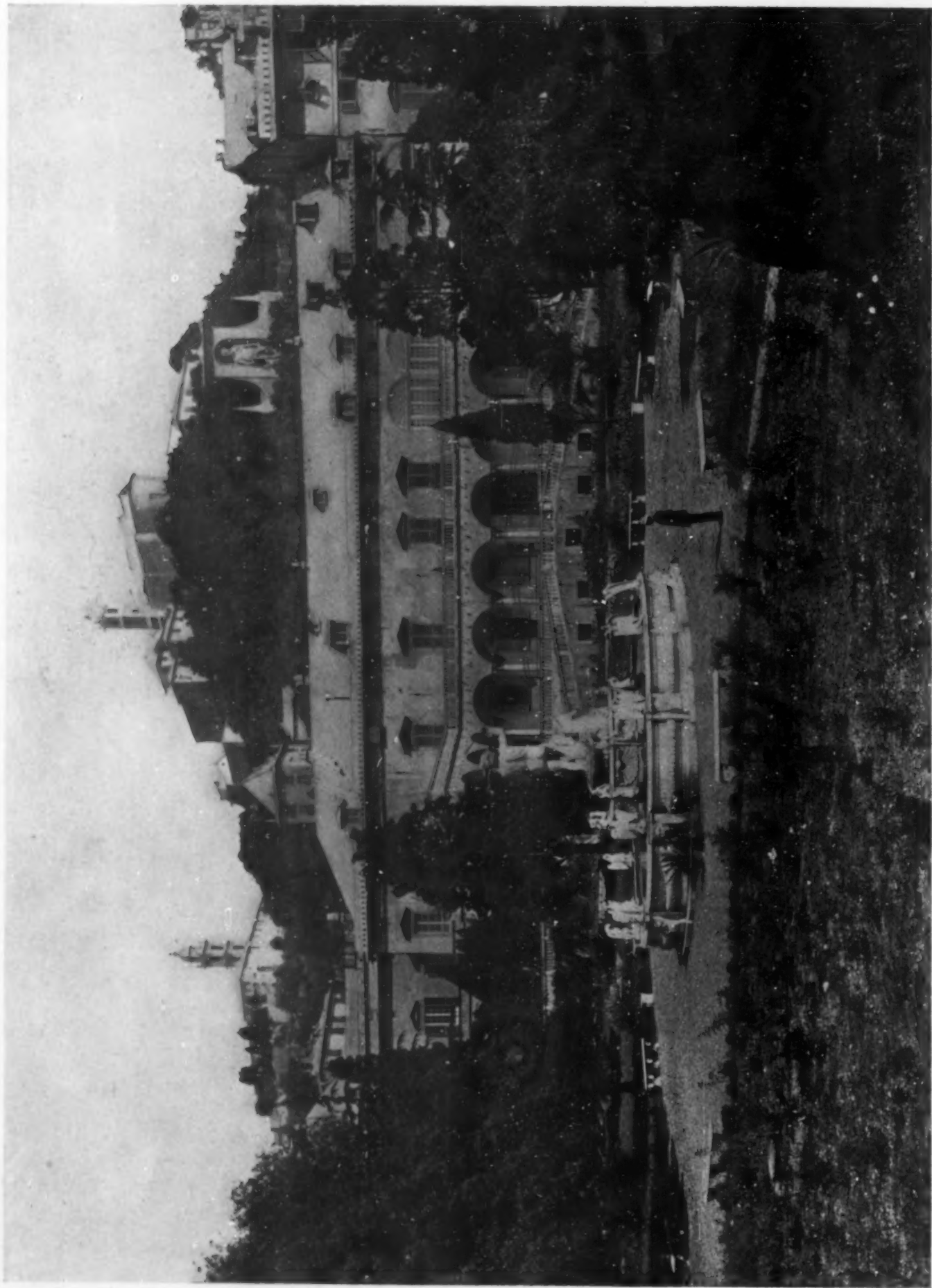
SIR WILLIAM TEMPLE



GARDEN AND TERRACES AT BOWOOD HOUSE



TISBURY OLD HOUSE AND THE SUNKEN GARDEN



A GENOESE GARDEN—PALAZZO DORIA

"A Shelf of Old Gardening Books"



GARDEN AT HEYTHROP HOUSE, CHIPPING NORTON

terrace tempts him abroad. The river in all its glory flows at his feet, as Thomson sings:

—"the silver Thames first rural grows,
Fair winding up to where the Muses haunt,
In Twit'nam's bowers."

Pope's garden was not a large one—only five acres; but in this space he had a delightful flower garden, which he tended with his own hands, an orangery, bowling-green and vineyard. There he loved to entertain his friends, and many a feast of wit was spread beneath those rural shades which the poet loved so well.

No library of gardening books is complete without Horace Walpole's "Essay on Modern Gardening," (1785) in which he glories in his rich acquaintances quite as much as in his flower-beds. As a lover of the old English formal garden, and as a scorner of the hateful devastating crew of landscape-gardeners, Bridgman, Kent, and above all, "Capability" Brown, I cannot treat with patience the writing of Walpole, who paved the way for their detestable enormities. He pours scorn on "the measured walk, the *quincunx* and the *etoile*," imposing their unsatisfying sceneries on our royal and noble gardens. Trees

were headed, and their sides pared away; many French groves seem green chests set upon green poles. Seats of marble, arbours and summer houses terminated every vista, and symmetry, even when the space was too large to permit its being remarked at our view, was so essential that, as Pope observed:

"Each alley has a brother,
And half the garden just reflects the other."

Happily, his taste for formal gardens was not killed by Walpole's diatribes, and modern eyes appreciate their beauties.

I have here a curious old gardening book, called the "Systema Horticultura, or the Art of Gardening," by J. Woolridge, gent: published at the Harrow over against the Inner Temple Gate in Fleet Street in 1688. There was an earlier edition in 1677. This is the earliest manual for the forming and cultivating gardens, and tells us much about the treatment and virtue of different soils: the form of the ground, giving two delightful plates of the round and square gardens; the erection of arbors and summer-houses, garden seats and benches; and much about dials, and how to grow flowers and fruit trees. Here speaks the true garden lover:

House and Garden

"A garden of pleasant avenues, walks, Fruits, Flowers, grots and other Branches springing from it, well composed, is the only compleat and permanent inanimate object of delight the world affords, ever complying with our various and mutable minds, feeding us, and supplying our Fancies with daily novels. All curious pieces of architecture, Limning, Painting, or whatever else that seem pleasant to the eye and other senses at first sight or apprehension, at length become dull by too long acquaintance with them. But the pleasures of a garden are every day renewed with the approaching Aurora."

Has the world changed since the days of Master John Woolridge? He writes: "In the country, in many places, Ignorance, Sloth, and Envy, are great impediments to the way of Improvement; no country in the world being without some persons fraught with lazy, envious Humours. Therefore we cannot be exempt from them, the best of Airs naturally nourishing the worst of animals, and the best of gardens naturally producing the worst weeds.

"As for slothful men, they are the greatest burthen to themselves; but envious men, although they are

so great an affliction to themselves, yet are they also the worst neighbours to good Husbandry, not only to the constant depraving the endeavours and ingenuity of the industrious, but using all means they can to impede or prevent their prosperity. Like unto him that poisoned the Flowers in his own garden, because his neighbour's Bees should get no more Honey from them."

With the wise saws of Master Woolridge we will close our books, and look out upon the world of Nature clad in its wintry covering. The snow has ceased to fall, and the sun is shining brightly upon the trees decked with glistening whiteness.

"Now is the time
To visit Nature in her grand attire,"

as the old Scottish poet Grahame in his "Sabbath" manfully asserts. The robin is waiting for his crumbs, and all the tiny fluffs of feathered life are all expectant. Soon the reign of your tyrant winter will be over; soon the sun will bring us back our flowers, which delight us more than even a whole shelf of gardening books.

WINDOW AND VERANDA BOXES

HOW TO BE SUCCESSFUL WITH THEM

BY EBEN E. REXFORD

WHEN a window-box, or what amounts to the same thing, the flower-box in which we attempt to grow a few flowers each season, on our verandas and porches, is a success, it gives us a great amount of pleasure, because, as a general thing, if we are unfortunate enough to be kept prisoners in the city during the season, it must be our substitute for a garden. But when, on the other hand, it turns out a failure we are likely to lose faith in the possibilities of flower-culture under such conditions, and declare that *all* window-boxes are "snares and delusions." And it is an easy matter for us to cite scores of experiences similar to our own in this phase of gardening, for it is a fact that cannot be gainsaid, that nine-tenths of the window-boxes one sees, when going along the street, are sorry failures. At first, they seem likely to develop into something attractive, but after a little they come to a stand-still, and presently they are in "the sere-and-yellow-leaf" stage of their existence and soon we see them no more. The discouraged owner has kindly and regretfully consigned them to the oblivion of the back-yard.

"There *are* such things as beautiful window-boxes," said a friend to me, last season, after lamenting over her third season of failure. "I *know* there are, because I have seen them. And to see them was to want to have something like them. But judging from the experience of myself, and of my friends, there must be a knack about them which we poor amateurs cannot attain. The grower of a really pretty window-box is, like the poet, born, not made, I conclude."

My friend was right about it. There is a "knack" to the successful culture of flowers in the window-box. But, fortunately, it is a knack anyone can easily acquire. It consists in using a pailful of water where a quart has been considered sufficient.

I wonder if those who have attempted to grow fine plants in boxes at the window, and on the veranda, have ever thought about the rapid evaporation which must take place from a box exposed as most of them are? The air can get to it at all sides, and from below. The wind also, and, as a natural consequence what moisture there is in the soil is parted with so rapidly that, before you know it, it

Window and Veranda Boxes

becomes almost as dry as dust. In such a soil no plant can grow. It may *live* from one watering to another, but it cannot flourish. By and by a diseased condition sets in, and presently it dies.

When a window-box is first filled with plants they are small, as a general thing, and have few roots, and these are near the surface. When a small amount of water is applied, daily, the surface of the soil is wet and the few, delicate roots of the plants get all the moisture they need, therefore they flourish for a time, and the collection promises to do well. But as soon as their roots attempt to reach down into the soil they get below the moisture-line and then it is that they cease to grow. This explains why so many persons fail, after thinking they are on the highroad to success in the culture of the window-garden. The amount of water that is quite sufficient to answer the demands of a *small* plant is only a fraction of what a larger plant requires.

If the owner of a window-box were to experiment a little, she would soon convince herself of the folly of applying water in small quantities. Let the soil in such a box get dry—really *dry* all through—apply a quart of water to it, then examine the effect. You will find that perhaps an inch of the upper soil has been penetrated by moisture, but below that the soil

remains in the condition that prevailed before any water was applied. Then use a pailful of water, instead of a quart, and note the change that takes place. You will find that *all* the soil in the box is

saturated. Very likely some water will escape at the ends and bottom if the box is not a snug-jointed one. This shows that the soil has taken up all the moisture it can retain, and that the surplus has been allowed to drain away. From this experiment you gain a good idea of the amount of water needed to keep the soil moist, in a window-box of average size, and from it it is easy to formulate this rule. Apply at least a pailful of water to each box every day. If the season is a very hot, dry one, a second watering may be necessary, especially after your plants have grown to good size, for then they will have strong roots and a good many of them, and these will extract moisture very rapidly from the soil. Evaporation will be doing the same thing, hence

two sources of moisture-depletion must be guarded against instead of one. From what I have said, it will be easy to understand that I consider the window-box problem solved by the liberal use of water. I have advised a great many readers, who have written to me of failure, to try again, and use water as suggested above, and many of them have done so and have written, later on, to tell me of entire success.



A VERANDA-POSTBOX

House and Garden

Beware of the "little-and-often" plan of watering. Some persons follow it, giving a small amount of water "every time they think of it." They never have good plants. Why? Simply because a small amount of water fails to supply the need of the plants, to begin with, and is soon utterly dissipated by evaporation. When you water any plant, do it thoroughly. Give enough to saturate the soil. Then wait until the *surface* looks dry. Then give more on the same liberal scale as at first, and keep on doing this throughout the season. If this is done, there is no good reason why you should not grow plants as well in boxes at the window, and on the veranda, as in the garden. You need not be afraid of over-watering your plants. The roots of them, and evaporation, will take care of all that does not run away at watering-time, and no such disastrous results will occur as take place in the winter window-garden. In filling the window-box use the best soil you can get.

Be sure to fasten window-boxes securely in place. A box ten or twelve inches wide, and as many inches deep, and the length of the window-sill,—and no box ought to be smaller if you would grow fine plants in it—will contain a good deal of soil, and the weight of it will try the strength of a few nails so severely that they often fail to stand the strain put upon them, and some day, after you have applied a pailful of water they give way and your little garden is demolished. Guard against accidents of this kind by fastening the box so securely that it will be able to hold its own against a much greater weight than is likely to be put upon it.

Do not get the idea that a fancy box is necessary. I have seen finer plants grown in a pine box that any storekeeper will sell you for ten cents, than in tile boxes that cost as many dollars. Perhaps the explanation lies in the fact that the pine box had cracks and crevices in it through which all surplus water ran off freely, while the tile box, being practically water-tight, retained so much that the lower stratum of soil was kept in the condition of mud, thus bringing about a diseased condition of roots which soon ended the usefulness of the plants growing in it.

I am often asked what plants to use in the window and veranda-box. I would reply: Whatever kinds you like best, among others those which succeed in the garden in summer, under ordinary culture. As I

said above, there is no reason why you need not be successful with them if you give them all the water they need. I would advise planting vines and drooping plants about the edge of the box to hide it after a little, and back of them plants of upright habit. Geraniums, Heliotropes, Tea Roses, Petunias, Fuchsias, and Lantanas will furnish a generous amount of bloom throughout the season. Coleus, Dracenas, Crotons, and fancy-leaved Geraniums will supply vivid touches of color in foliage. Senecio Moneywort, Lysimachia, Tradescantia, Nasturtiums, and Ivy-leaved Geraniums will soon drape your box with a wealth of greenery, and make it impossible for the passer-by to tell whether it is a ten-cent bargain, or a ten-dollar tile one. At north windows ferns will flourish, as will Pausies and *Asparagus Sprengeri*,—the latter planted where it can droop over the box. Such a box of plants will have a cool, dainty look about them that those of more brilliant color will be lacking in.

The accompanying illustration is from a snap shot of a veranda-box that was beautiful in its simplicity. Single Petunias and German Ivy drooped over it, and a double Petunia, Geraniums, and a thrifty Coleus made it brilliant with color, while a Dracena, in the centre, furnished a charming contrast in green to the vivid hues of the flowers and the richly-colored foliage of the Coleus. All simple, inexpensive plants, you see. Probably a dollar would have covered the first cost of them. But their combined beauty made the place in which they grew an admirable substitute for the garden its owner could not have. Such a box may be grown at the window of the living-rooms of the home with very little trouble, and the pleasure to be derived from these little gardens has a value that cannot be computed in dollars and cents.

If you want to educate the children to an appreciation of flowers, let each one of them have a window-box, or a box on the veranda, in which to grow such plants as they may select. Take a little pains, at first, in telling them how to plant and care for them. In a short time they will become enthusiastic little gardeners on a small scale, and I venture the prediction that after one season's experience you can safely give over box-gardening to them. They will, doubtless, take better and more regular care of their flowers than older persons are likely to.





NO. I

ROCKERY, EGANDALE, 1905

THREE HOUSE AND GARDEN SUGGESTIONS

By W. C. EGAN

Garden Rockeries A ROCKERY, or even a rock-garden, as known in Europe, and especially in the moist and favorable climate of England, is not known here. Our hot sun, drying winds and severe winters are inimical to success.

The term rockery, in a garden sense, implies the cultivation only of Alpine plants, and those whose habitat is that of the crevices and shallow pockets in the rocks; in fact, those first constructed were to afford a congenial home to this class of plants, the elevation producing the perfect drainage required, and the projecting stones the shelter from sun and wind. Man is progressive, and rocky glens and dales, where fern and brake had taken refuge, suggested the rock garden, more extensive in area and more level in contour.

An abandoned stone quarry, a natural out-crop of rocks, or the talus of a ledge, often afford most admirable situations for a rock-garden, and here one may depart from the traditional restrictions, and use plants spurned by the Europeans as being outside the charmed circle of rock plants.

In these situations, as elsewhere, ample and deep root-run of soil must be provided.

When Nature has not supplied these requisites, and one feels that he must have a rock-garden, he is placed in a quandary, requiring thought and study to be successfully liberated. A natural out-crop suggests, and probably is, the most suitable position, but in its absence a site must be chosen. Here comes the rub. Sometimes, as in my case, some natural condition of the surroundings suggests a situation. From a deep ravine at the southern limits of my grounds a spur runs out into the lawn, cutting the turf into two lobes. If Nature took the notion to invade my premises in that manner, she might also have deposited some rocks at the point—at least, I imagined so, and chose that place for my rock-garden. The densely-wooded ravine formed an essential background, and hid the retaining wall of boulders at the raised back.

The first step was to cart quite a mound of rich, light soil to the spot, and put it in place, high at the back and receding gently to the lawn on three sides.



NO. 2

PERENNIALS IN ROCKERY—A NEARER VIEW OF NO. 1



NO. 3

ANOTHER EGANDALE ROCKERY

Three House and Garden Suggestions

Then rocks were embedded, forming pockets, ledges and small beds; but in all cases the soil led down to the main mound, so that in every instance, no matter how small the pocket was at the top, there was ample root room below.

Nearly one-half of the western portion is occupied by one grouping of rocks, and is shown in the first illustration here given; while a closer view of a portion of it is given in number two. Between the group and the large pocket containing the ferns (number 3) is a gently sloping space, starting from the lawn and leading up to a small bed at the back, containing succulent plants. It is some nine or ten feet long, varying in width, but averaging, say six feet, all of which is planted with the moss pink—*Phlox subulata*. The flat mass effect is broken by a protruding jagged-topped rock, at the base of which is a very dwarf arbor-vitæ. Hidden in among the plants are flat stepping stones to admit passage for weeding. This space, whether in its brilliant flowering period, or when reveling in the mossy gray tones of its foliage, is always attractive. A few short oak boughs, cut early so as to retain their foliage, stuck into the soil here and there between the plants, gather the flying autumn leaves, holding them in place, and affording an ideal winter protection for this evergreen plant.

A tall, slender, pyramidal arbor-vitæ stands at the east of the phlox, to the left of which is a large group of the ostrich fern, shown in illustration number three. This fern bed is raised some two and a half feet above the lawn level, and when the ferns are in their prime they are considerably taller than one's head when standing on the lawn.

At the base of the rocks, retaining the soil in this bed, is a single specimen of that admirable shrub *Berberis Thunbergii*. A *Funkia subcordata* and some escaped ferns complete the foundation furnishings. Pyramidal and dwarf evergreens are used here and there in order that, from our windows and porch, the space may look attractive when the other occupants are enjoying their winter's nap.

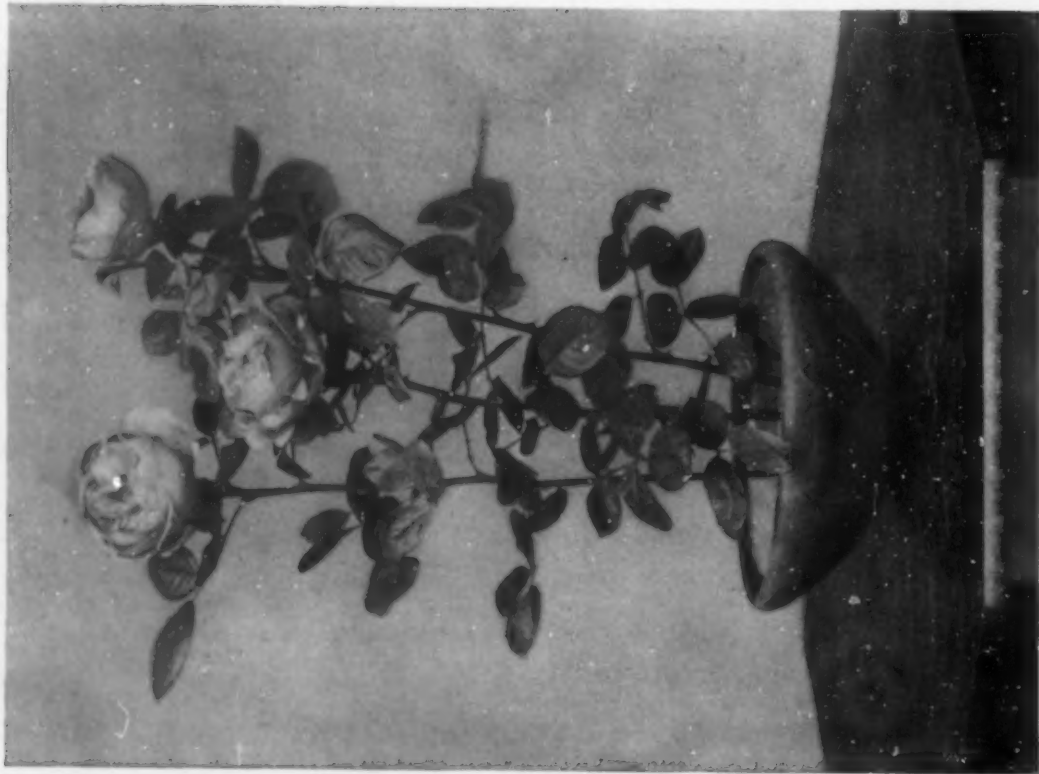
Among the plants used are the following—the varieties of annuals being changed each year:

<i>Alyssum saxatile</i>	<i>Lobelias-dwarf</i>
<i>Anagallis Phillipsi</i>	<i>Phlox subulata</i>
<i>Asclepias tuberosa</i>	<i>Sedums</i>
<i>Columbines</i>	<i>Sanvitalia procumbens</i>
<i>Campanula Carpatia</i>	<i>Saponaria ocymoides</i>
<i>Callirrhoe involucrata</i>	<i>Silene pendula</i>
<i>Epimediums</i>	<i>Sweet alyssum</i>
<i>Gaura Lindheimeri</i>	<i>Tagetes nana</i>
<i>Geranium sanguineum</i>	<i>Ulmaria: Filipendula</i>
<i>Geum coccineum</i>	<i>Verbascum phœniceum</i>
<i>Helianthemums</i>	<i>Veronica repens</i>

Table Decorations IT is an unusual pleasure to those having access to their own flower gardens to arrange their table decorations when entertaining. Almost any departure from the florist's decoration that one has seen so oft repeated during the winter's festivities, is a welcome change to one's guest, and starts the feast with a feeling of pleasure. A little forethought in the selection of flowers and foliage most suitable, and of the proper vehicles to contain them is advisable. It is an established rule that no table decoration should be so tall as to hide the view of any guest. To engage in conversation with an unseen person is not pleasing. Bowls and small individual vases have been generally used, but the former are apt to produce a lumpy effect, too heavy for a dainty lunch. There is in market a stand about a foot high, with a glass base and standard and a silvered wire frame holding, in candelabra form, five small urn-shaped vases, which may be arranged quite daintily. There are taller ones, containing more vases, but too tall for table use. A more elaborate stand is also in the market, round in side outlines, having respectively nine and eleven vases, the centre ones being higher than those outside, thus forming a low mounding top. The frame is of silvered wire and the vases of white glass, and they cost nine and eleven dollars each. One may, however, have a frame made of copper wire by any florist, painting it an enameled white



JAPANA HOLDER IN GLASS DISH



ROSES IN PERFORATED GLASS DISH, SET IN A BOWL



COSMOS AND DAHLIAS IN GLASS DISH, SET IN A BOWL



Vase with Wire Frame

Kift's Candelabra Flower Stand

Oval Form for Centre Table Use

SUGGESTIONS FOR FLOWER HOLDERS



ASTERS IN BASKET

—and obtain through him the vases used in the candelabra form mentioned. This should bring the cost down to considerably less than five dollars.

The vases, which are about two-and-a-half inches in diameter at the top, are set some three inches apart, from centre to centre, allowing an open, dainty decoration, free from stiffness.

A new and admirable flower holder has lately been offered by a Western florist that sells at a price within the reach of all. An Irishman would describe it as a solid glass dish with holes in it. It comes in two sizes—the larger one being four inches in diameter and two and one-half thick. Twenty-seven holes, almost large enough to admit an ordinary sized lead pencil, run longitudinally from top to bottom; it costs at retail, fifty cents. This may be set in bowls or glass dishes of equal depth and used with effect. When the smaller iris is used—such as the English, Spanish, *pumila* or *graminea*, a shallow glass bowl much larger in diameter than the holder, filled with water, produces a dainty and natural effect if the natural foliage is used and arranged properly.

What to put into them is the next consideration. Among the shrubs, blooms of the Deutzias, exochorda, fairy rose "Cecile Bruner," many of the



CHRYSANTHEMUMS IN FANCY WASTE BASKET

spirææ, or any small-flowered forms are good. Most of these will furnish their own green, but with sweet peas and others it makes a better effect if the foliage of the meadow rue is used quite freely. I like *Thalictrum dioicum* the best. Its foliage so resembles the maiden-hair fern that it is often mistaken for it. Its keeping qualities are unsurpassed, and as its fronds stand out at almost right angles with the stem it forms a leafy base for the flowers to nestle in. It will grow almost anywhere, and may be planted in between tall-growing shrubs in semi-shade, but it is well to plant some also in more open places which will be ready for use earlier than the shaded ones. Its bloom is inconspicuous, but that of *T. aquilegi-*

folium, a taller-growing species, especially its white form, presents a fleecy plume that may be among the flowers to use. The following are suitable: Spanish iris, *Iris graminea*, *Anemone Pennsylvanica*, columbines, Boltonias, *Campanula Carpatia*, lily-of-the-valley, Chinese *Delphiniums*, bleeding heart, *Euphorbia corollata*, Geums, *Gypsophilla paniculata*, *Lychnis Flosculi*, *Rudbeckia laciniata*, Trilliums, sweet peas, and many others. These are all hardy perennials excepting the last, but many forms may be found among the annuals.

Rosa

Spinosissima

WHILE this rose bears a most formidable name—more easily pronounced by those who lisp—it is withal, at the time of its bloom, one of the most charming of its race.

Coming, as it does, from the Altai Mountains—The Ghin-shau, or Golden Mountains of the Chinese—in its Siberian range, where the sub-alpine meadows are rich in soil, but cold in climate, it stands our winters unprotected and unharmed.

This is a desideratum of much value to many of us—and I am one—who live in a climate uncongenial to the better class of roses.

It is classed with the Scotch rose—*R. Spinosisima*, but is a much taller grower.

Unfortunately when first introduced, it bore the

name of *R. grandiflora*, a name already applied to a more tender variety, which led to much confusion and disappointment.

I mention this because I bought the true *R. grandiflora* under the belief that I was getting *Altaica*, and found it winter-killed, the following spring. In time, in ordinary garden soil, it will form a bush five or more feet tall and as much in width, and seems exempt from insect pests and fungus diseases. In June—the month of roses—it comes as a bride, all decked in white, a pure paper white, centered with a disk of golden anthers.

Those who have been fortunate enough to see and admire that mysterious, but enticing rose of the South Atlantic States, the Cherokee, are struck

Three House and Garden Suggestions



ROSA SPINOSISSIMA, VAR. ALTAICA, HARDY, EGANDALE, 1905

at once by the resemblance of this, its prototype. The Cherokee is a rambling exotic, a native of the Orient that has strayed from its habitat and become naturalized in the warmer portion of the Atlantic coast, but is, unfortunately, too tender for a northern climate.

White *R. Altaica* is worthy of an individual position. Standing alone, it lends itself to grouping, and for a less tall companion bearing a similar single white flower, the comparatively new white form of our native *Rosa lucida* (*R. humilis*) may be used. Roses that are hardy without protection, with me, are limited in number and valued in proportion. The old garden forms of June roses do fairly well.

The Japanese *Rosa rugosa* and some of its hybrids, are indispensable, the former being single in flower and many of the latter double, and most all possessing the true rosy scent. The type *R. rugosa* comes

in two colors, one a pure white, and the other different shades of pink. With them one may, even here, indulge in the hitherto undreamed of luxury of a perfectly hardy hedge of roses.

Flowers from June to frost, and a goodly array of bright colored hips, large as cherries, will reward the planter, and a wealth of dark green, rugged, deep-ribbed foliage, always fresh and crisp, form a pleasing foil for flower and fruit.

It needs but little care. Manure at its roots in winter more for its leachings than protection, and quite a severe cutting back each spring to cause it to retain its foliage close to the ground, is all it needs. I protect all my climbing roses, as well as the hybrid perpetuals by bending them down, covering thickly with dry oak leaves—loose dry straw or hay would do—and then boxing them, being sure that the roof is water tight, as dripping moisture will rot the canes.

GARDEN WORK IN MARCH

BY ERNEST HEMMING

IN all well regulated gardens, work begins in earnest sometime during the month of March. Allowing for the vagaries of the weather, it is

usually possible to commence digging about the 20th of the month in the latitude of Philadelphia, with New York and Boston a little later,

and Washington and points South a little earlier. There is, however, lots of work that should be attended to before the frost is actually out of the ground.

In the flower garden, perhaps the roses should be first to receive attention. The first few warm days will make the buds look plump and ready to burst. This is the time to prune them, as all danger of the wood of the more tender varieties killing back is past.

To many the art of pruning is a mystery; to others it merely consists in taking a pair of shears and cutting back to nowhere in particular. To prune properly the nature of the subject must be understood: with the rose bush it is a very simple matter and anyone with a little attention can readily learn the rules governing it. With the hands protected by a pair of leather gloves to keep the thorns from tearing them and a pair of shears, or sharp pruning knife, first cut out all the dead wood; there will be no difficulty in distinguishing the dead from the living. The next step is to cut out all the weak and twiggy growth, reserving the strongest wood that was made last year. These strong shoots should be shortened back more or less according to the strength and variety of the bush.

The point to keep in mind is that the bud next below where the cut is made will develop into a shoot that bears the best flowers. Opinions differ as to how severely roses should be pruned, but for the amateur it is always a safe rule to leave five or six buds on each shoot of last year's growth when shortening them back.

After pruning clean up and fork the ground over around the bushes, turning under some well rotted manure, that from the cow-stables preferred, if it is procurable.

The pruning of climbing roses is a little different, the object being to obtain height to the plant. The rules are the same about the weak and twiggy growth. The object should be to encourage strong new growth. Some roses, like the Crimson Rambler, throw up strong canes from the ground; when the roses are on their own roots these should be encouraged as they will bear the flowers. If the roses are budded or grafted they will

occasionally throw up suckers or shoots from the stock which should be removed. It will be easy to distinguish them with a little observation.

The herbaceous borders are not the least interesting features of a garden in the early spring, and to bring out the interest they should have early attention so that the various forms of growth of the different plants may be seen at their best.

The winter aconite, *Eranthis hyemalis*, is perhaps the very first to bloom, this will soon be followed by the red shoots of the peonies, the various shades of green of the shoots of the phlox, columbines, hollyhocks, German iris, delphinium, bleeding heart, and many others. If there is any transplanting to be done, the sooner it is attended to the better. All hardy plants may be moved with safety now, and if they are dug up without shaking too much of the soil from the roots they will not know they have been moved so that it will not affect their flowering qualities at all. Overgrown clumps should be dug up, divided and replanted. Any faults noted the previous summer in the arrangement of the plants should now be corrected. If it were not attended to in the fall, the dead tops should be removed and the ground carefully forked over, watching out for those plants that have not yet put in their appearance above ground so as not to injure them. This will leave the borders in a nice, fresh looking condition and prevent the first crop of weeds detracting from their general appearance at this interesting time. Well rotted manure may be turned under freely.

The same general cleaning up of the shrubbery borders is in order, and if these were not pruned during the winter it should be attended to without delay. Do not, however, ruin your shrubs by cropping them over with a pair of shears, or prune them all regardless of kind in the manner advised for roses, or you will cut off the majority of the flowering wood. Take for instance the golden bell, spiræa, lilacs, Deutzias, in fact nearly all the early flowering shrubs bloom on the wood that was made the previous summer, so that to cut it off must necessarily result in the loss of flowers. Leave the long branches of these untouched and you will be rewarded



DEUTZIA UNPRUNED



DEUTZIA PRUNED

Garden Work in March

with long sprays of flowers. Cut out only the dead wood and weak growth leaving the young and vigorous shoots. If necessary shorten these in after they have done flowering. A few of the early flowering shrubs flower on the old wood, such as the Judas tree or red bud and *Pyrus Japonica* or Japanese quince. These as a rule are better left severely alone. The later flowering shrubs, such as *Althaea Syriacus* (Rose of Sharon) and the different varieties of *Hydrangea paniculata* may be cut back like the roses as they flower on the young wood made between now and their season of flowering.

The lawn should come in for a little early attention. If manure was spread over it during the winter this should be thoroughly raked off with an iron toothed rake. Even if there was no manure spread on it it will pay for a thorough raking, as there will be twigs, pebbles and rubbish scattered over it from some inconceivable source that will be very annoying if not cleaned up before the machine is used. Where the grass is poor press on the rake a little harder, stirring the ground up as much as possible and sow a little grass seed and white clover.

An application of Canada wood ashes or bone meal could be used now to the best advantage if the lawn is not in good condition.

It is hardly necessary to mention that such evergreens as were protected during the winter should have their covers removed as soon as the frost leaves the ground, and any excess of mulch be taken from the tulips, hyacinths, daffodils and other bulbs and protected plants.

As a rule there is not very much gained by sowing either vegetable or flower seeds too early, but the good gardener always arranges to have everything in readiness so as to be able to take advantage of the most suitable weather and conditions. With this in mind make up your list of seeds and purchase from a reliable house as early as possible, so they will be on hand when needed.

Sweet peas may be sown just as soon as the ground can be worked. Dig a trench twelve to eighteen inches deep, mix some well rotted manure with the soil and place in the bottom, fill up the trench with soil to within about three inches of the top, then sow the peas, not too thick—the seeds should not be closer than one inch apart—then cover them to the depth of about two inches.

The vegetable garden should be dug or ploughed as soon as the condition of the ground permits. Onions, peas, radishes and lettuce are among the first to be sown. Hitherto perhaps the first mentioned have always been grown from sets. It is

well worth while to sow a bed of seed in addition, while the onions may not grow so large they will mature into fair sized ones with a good proportion of little ones for pickling. To those who like green onions, those from seed will be found to be much superior to the ones from sets. Sow the seed just as soon as it is possible to work the ground. Rake the soil fine when preparing the bed, make very firm, treading the ground evenly all over, this however should not be done unless the soil is in fairly dry condition. With the back of the rake make shallow drills and sow the onion seed very thin and cover lightly, then firm over with the back of a spade. Sow the peas as advised for sweet peas. Provision must be made to protect them from the sparrows as these little robbers are very fond of them just as they are coming through the soil and will rapidly destroy a crop at this period. A small-meshed wire netting is an excellent protection, failing this, black sewing thread stretched on pegs stuck in the ground will effectually keep them away. The thread should be strung about two inches high, several strands running the length of the row will be quite sufficient. Spinach also is one of the crops that should be sown as early as possible. Every cook knows how this vegetable seems to boil down to nothing, so that it is in order to plant a good supply.

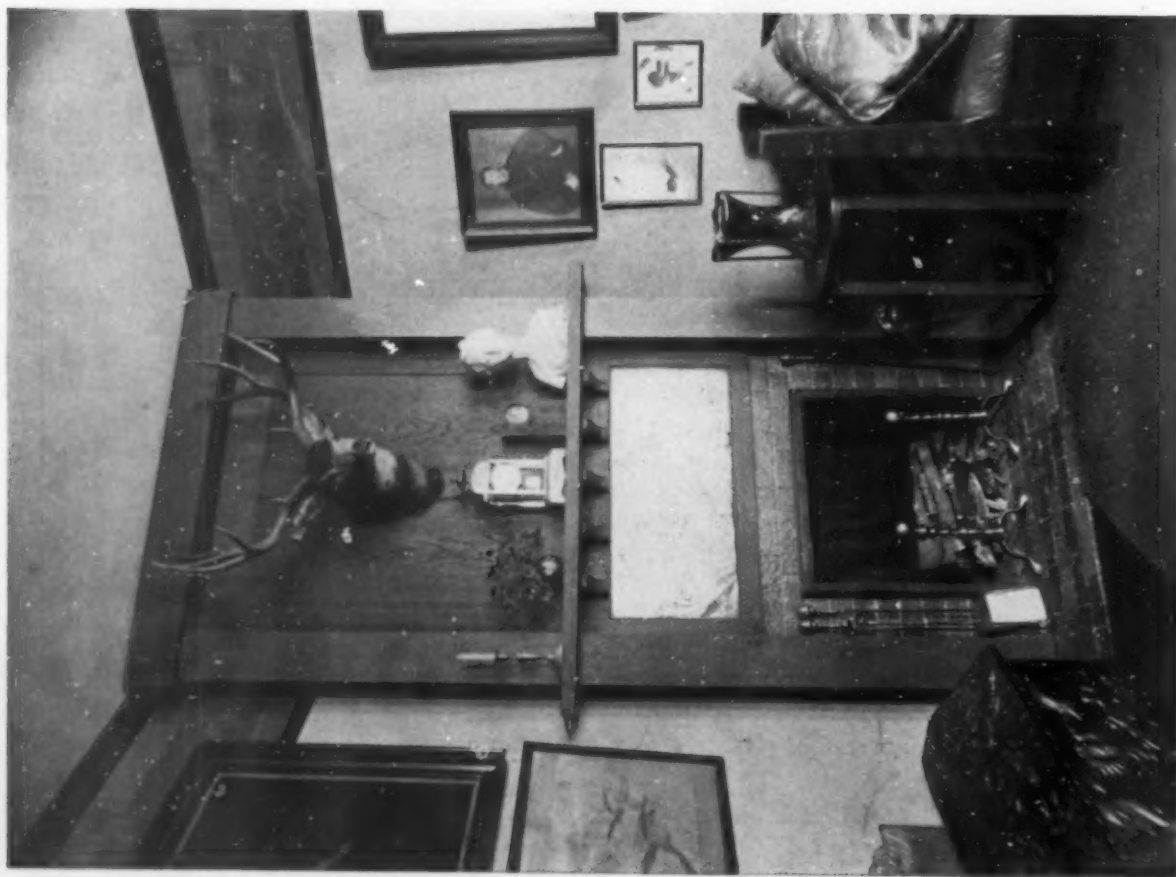
Those who are fortunate enough to have cold frames can make good use of them in early spring. Pansies, cosmos, tomatoes, cabbage, cauliflower, lettuce, may all be had from two to three weeks earlier by sowing under such protection.

The commonest mistake in sowing seed in boxes is that too deep ones are used. They should not exceed four inches in depth and should have a few crevices or holes in to ensure good drainage. Use light sifted soil. If the only soil procurable is heavy or clayey in texture and bakes when dry, mix with a good proportion of sand and well rotted manure rubbed through a sieve. Avoid leaf mould from the woods. Fill the boxes up level and press down firm and evenly, sow the seed thinly and cover with fine soil very lightly, water with a fine spray and do not let the soil become dry after the seeds have begun to germinate.

The month of April is usually the one in which most of the sowing is done as the soil is not in fit condition except in some favored localities, so that the work of this month is essentially one of preparation. Deciduous trees and shrubs may be safely moved. No time of the year is better for this operation. Evergreens may be left with advantage until the weather gets a little warmer.



THE SOFA SIDE OF THE ROOM



THE FIREPLACE AND MANTEL

A ROOM FURNISHED IN MISSION STYLE

By MABEL TUKE PRIESTMAN

IT is not so easy as it would seem to furnish a room with artistic taste and yet keep it simple and homelike, but, when color and proportion are carefully thought out beforehand, everything will come together in a satisfactory and harmonious manner.

Not long ago I assisted a lady to furnish a library, which adjoined a beautiful drawing-room furnished in the colonial style. First of all, this room itself had to be considered. As it was in tones of greens and old reds some scheme harmonizing with these colors had to be thought out. The library was long and narrow, with a bay window at one end, and a door leading into the hall at the opposite end; at right angles another doorway led into the parlor. Opposite in the corner was a forlorn mantelpiece, with all the woodwork varnished pine. We planned to have the colors tan, brown and red, with touches of green and copper. After the paper was removed and the mantel taken out, we covered the walls with a heavy Boston felt, which was a warm shade of tan, almost brown; above this a landscape frieze with brown trees, green fields, and a red sunset, the colors of which were carried out in the room; the frieze was printed on a heavy felt, the shade of the wall paper, and fairly glowed with rich, warm tones.

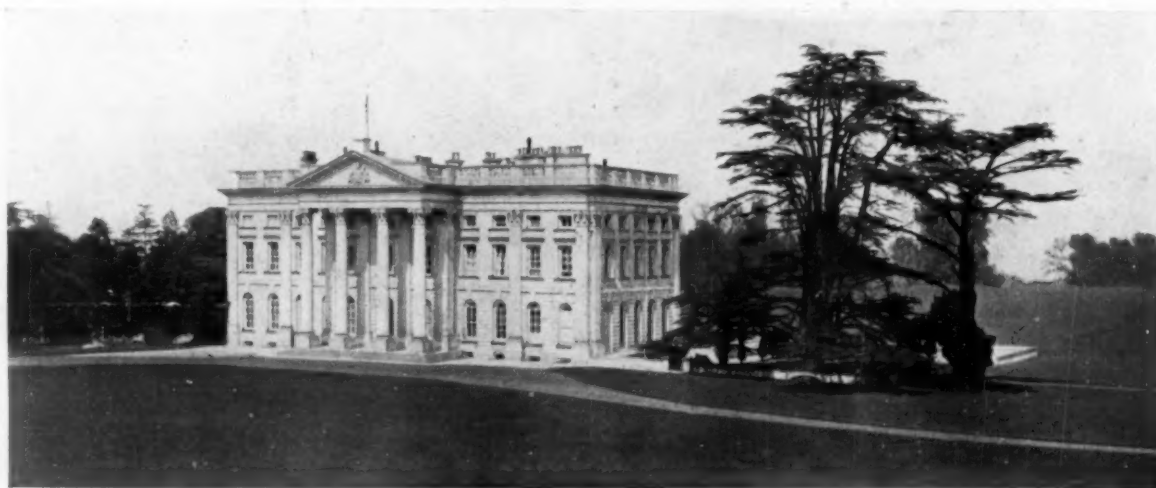
The very ordinary woodwork was changed by having the varnish removed and staining it brown; the picture mouldings were, of course, colored to match, as the room had no cornice, and the frieze required a heavy moulding above. I used the ordinary ready-made plate rail, having the part intended for plates flat against the ceiling.

Mission furniture stained brown, with russet and leather cushions, harmonized well with this scheme.

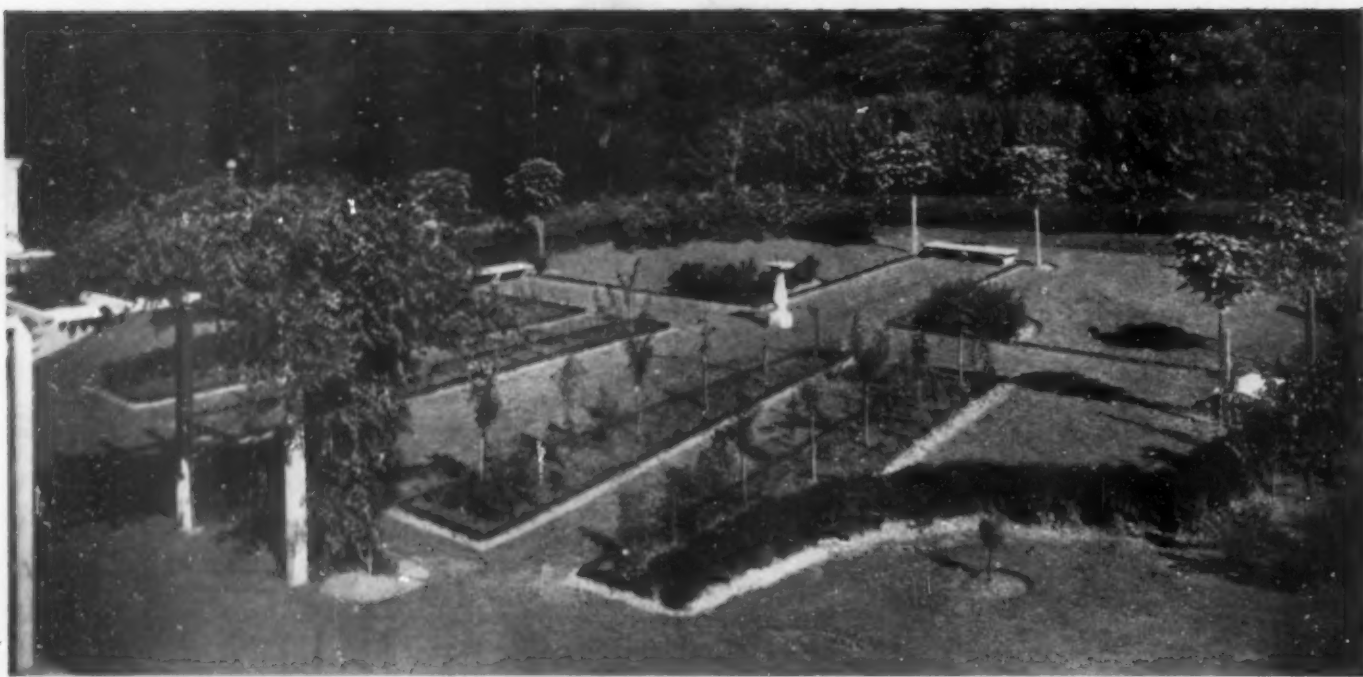
Against one long wall the sofa was placed, while bookshelves lined the opposite wall. A writing table with drawers stood between the sofa and windows, and several easy chairs, none of them heavy and massive, like so many of the Mission chairs, were conveniently arranged. On the floor, a made-to-order brown wool rug with a stencilled border design gave a touch of individuality to the room. The chimney piece also afforded opportunity for something a little different, so I designed one with simple straight lines reaching to the ceiling. In the large centre panel above the mantel shelf a deer's head was placed, while below the shelf a plaster panel of the Chariot Race, tinted green, was set in the mantel. The tiles were dull copper, without any shiny surface, and the hearth stones, too, were unglazed. The copper tones were repeated in the portieres, between the two rooms, which were made from a mercerized material of a conventional two-toned design suited to the rest of the decorations. Soft scrim sash curtains were stencilled with a nasturtium design, repeating the colors in the landscape fringe. Although these curtains have been washed several times, they have retained their color, and seem impervious to the rays of the sun.

There is nothing fussy in the way of ornaments; they are well chosen, and also serve a useful purpose. Pictures are framed to suit the subjects, and the strong bits of color in the Japanese prints are a pleasant relief to the eye from the other brown-toned platinotypes.

The room is a pleasant one in which to stay awhile; while a comfortable chair has beside it a low reading table. It is, after all, these little things that count in the making of a successful room. The accompanying photographs are by Miss Emma E. Francis.



MOOR PARK, ENGLAND



GARDEN AT WEST OF HOUSE—RIVERDALE



HALL OF HOUSE AT RIVERDALE. VIEW LOOKING TOWARDS GARDEN

A NEW WAY TO BUY A HOUSE

By J. M. HASKELL

"VERY WELL! Here is my check for five thousand dollars. I shall take my family to Europe on the first of the month and will not return until the 10th of next December. On the 20th of that month I shall expect you to deliver to me, complete in all particulars according to my written memorandum of instructions, the house called for by these plans and specifications—complete as to structure; as to grading, sodding and planting of the grounds; complete, too, as to furniture, with carpets down, curtains hung, pantry, kitchen and coal cellar stocked, the house warmed and lighted, and dinner for six ready to be served at eight o'clock of that day. The price is to be thirty-five thousand dollars and it is agreed, too, that there are to be no bills for extras or additions, and further that if the house complete can be built and equipped according to these plans and instructions for less than thirty-five thousand dollars I am to be credited with my share of the difference. Meanwhile I want to hear nothing further of the matter until I return. My financial agent will pay you additional instalments of the cost pro rata as the work proceeds in accordance with my contract with you until twenty-five thousand dollars have been paid. The balance due you will be paid within thirty days of the delivery and acceptance of the house by me, and it will be accepted and your bond satisfied when I am satisfied that everything has been done by you as agreed."

Such, in effect, is the way the house builder of the twentieth century will buy his house, if the new method of Messrs. Hoggson Brothers is carried into successful operation; and that it can be done they offer as evidence the accompanying photographs of a thoroughly modern residence at Riverdale, New York, recently completed under their system. Acting as the owner's representative they attended to the making of the plans for the house by a New York architect approved by the owner; to the designing and planting of the

grounds by a landscape architect; the building of the house and the grading by local labor under a local contractor.

The site of the house is on a slope of the Palisades overlooking the Hudson and facing east. To take the fullest advantage of the easterly exposure, all the rooms of the house are practically on that side, as shown in the accompanying plans, which carried out the owner's wishes in every respect.

The house is of frame throughout with foundations of local stone. All of the rooms are furnished in enamelled cream white woodwork with Colonial detail. The halls are panelled, and the ceiling beams show in the dining-room, around which there is a rail six feet above the floor. The fireplaces are finished in brick, and the bath rooms in cream tile, with vitreous tile floors.

The second floor contains the bedrooms, bath rooms, and linen closet only. On the third floor are a large guest room, servant's room, bath rooms and attic. The cellar contains the arrangements usual in a house of this character.

The advantages claimed for this method of contracting are:

- 1st. That the owner is guaranteed a certain maximum cost with a variable minimum cost dependent upon the saving effected over the first estimates.
- 2nd. That the owner is relieved of responsibility and worry during the progress of the work.
- 3rd. That the inclusion under one contract of all parties engaged in the production of the house ensures a uniformity and unity of product not otherwise possible.

In the case illustrated, the entire estate was finished, stables, pergolas, etc. erected, vegetable and flower gardens planted, and the whole delivered actually ready for use.

This proposition seems a reasonable one, and will doubtless become a well established custom once public confidence is fully gained.



FOUNTAIN IN GARDEN.

A SUGGESTION FOR RELIEVING A BLANK BRICK WALL



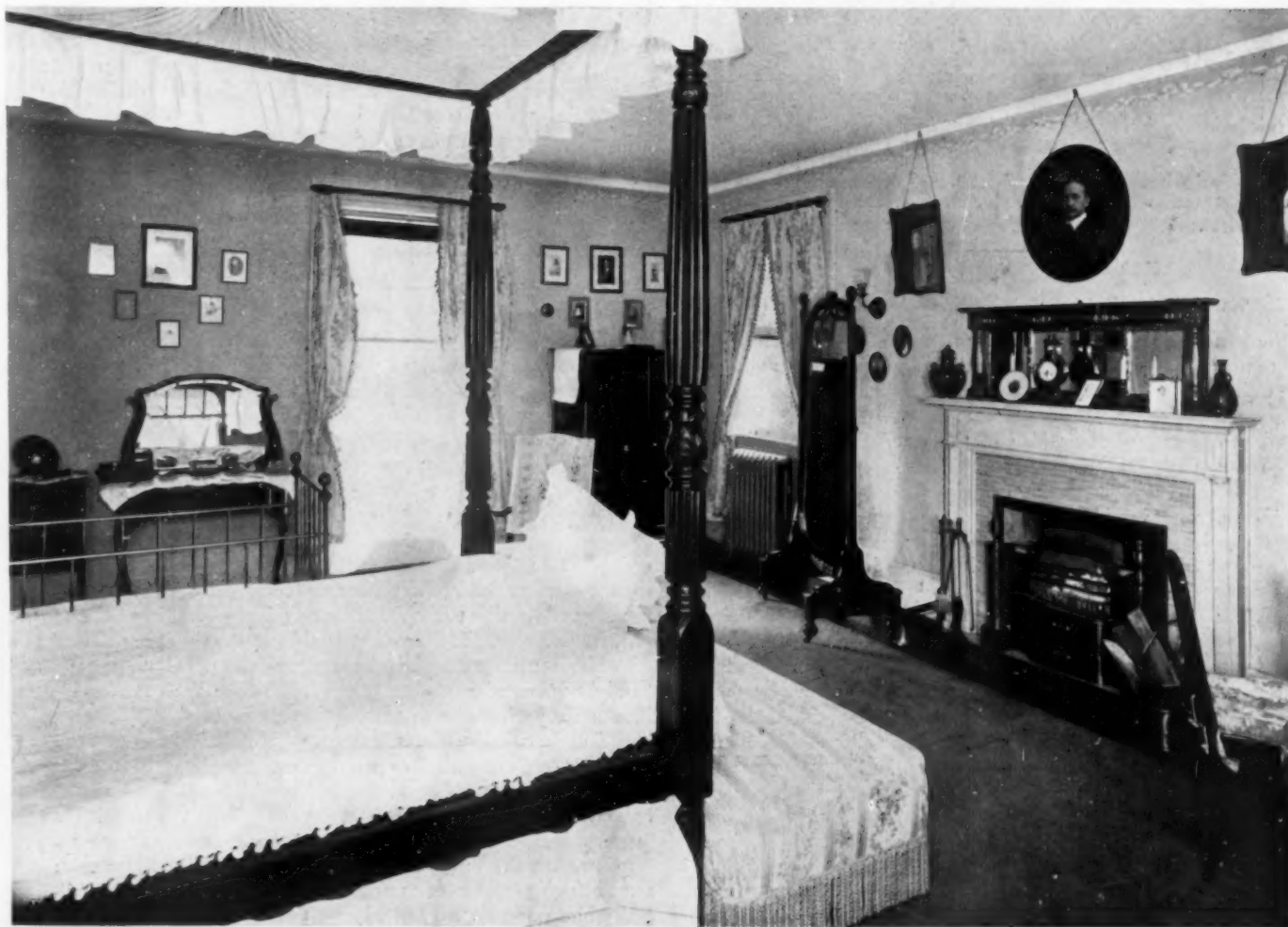
ENTRANCE TO THE RIVERDALE PLACE



LIVING-ROOM, RIVERDALE. FINISHED IN MAHOGANY



VIEW FROM THE NORTHWEST



A BEDROOM AT RIVERDALE—BLUE CARTRIDGE PAPER AND WHITE WOODWORK

HOUSE AND GARDEN CORRESPONDENCE

SEMI-DETACHED VERSUS URBAN HOUSES

Will you permit me to take issue with your suggestion in *HOUSE AND GARDEN* for October, that houses of the closely built city type are preferable to semi-detached houses under certain conditions? The particular case cited showed houses about eight feet apart. Does not the fault lie with the plan of these houses rather than with the type itself? I fully agree that existence under such conditions as there shown—with, say, fifty per cent. of the windows within handshaking distance of similar windows in an adjoining house, must be nearly intolerable—or at least it should be so to people normally sensitive to the value of privacy in domestic life. But could not these houses have been so arranged as to obviate this objection by having the plan so shaped, with the front parlor not more than two rooms deep? These rooms would be lighted by front and rear windows respectively, and assuming that these rooms on the floors above the first were bedrooms, a bath room and closet space could be introduced between the principal rooms, the former having a side window with the sill above the eye line, and a similar window could be introduced into each of the rooms, for cross ventilation only. The back building could be arranged upon similar principles, and the objectionable feature of those houses thus entirely eliminated.—VIGNOLE.

Our correspondent is right in principle, but it is inapplicable to the case cited, as the width of the lot would not permit of an L-shaped plan without materially lessening either the size or the number of the rooms, with a corresponding reduction in the rental or the selling price as the case may be. The advantage of a house having free light and air on three sides rather than on two is undeniable as an abstract proposition, but when this light and air on the third side is derived from a chasm less than eight feet wide and some fifty or more feet long and thirty feet high, the advantage becomes purely a sentimental one, which is overwhelmingly offset by the destruction of the real value of the side windows in the manner shown. [Ed.]

FINISH FOR THE LIVING-ROOM OF A HOUSE-BOAT

Please suggest a finish for the living-room of a House-Boat. I wish to use a Franklin stove at one end, and would prefer the room to be Colonial in character. M. D. R.

Had you given me some idea of the wood finish used in the living-room of your House-Boat, I would perhaps be able to advise you more particularly. However, since you say you wish a Colonial effect, I would suggest the ivory eggshell-white enamel for the woodwork. A frieze could be used about the upper wall of this room. I have one in mind which comes in beautiful shades. These are 21 inches wide and 58 inches long. "The Swans" is a particularly attractive one and would look well used in such a room. The soft gray-green of the water and deeper tone of the lily pads and reeds make a charming contrast with the pure white of the swans themselves, which is repeated again in the water lily blossoms. The windows should be hung with a crinkled thin silk which will not be affected by dampness; this in the shade of green of the lily pads. The couch which your drawing shows, should be upholstered in linen taffeta of a deeper shade of this green. The rug for your floor should be rich in tone showing some crimson, together with other soft deep colors. Mahogany furniture would look well in this setting of ivory white, although willow furniture upholstered would be attractive. At your French door the same crinkled silk as is advised for the windows; curtains of this should be run on slender brass rods set at the top and bottom of the glass and drawn tautly in place. The price of this silk

is 90c per yard and it is 32 inches wide. There should be many pillows used on your couch, these to repeat all the various shades of color used in the room. The deep crimson in the rug, the dull old blue, cold green and rich yellow will be found to be entirely harmonious if chosen in raw silk pastel shades.

MARGARET GREENLEAF.

A COLOR SCHEME, RUG AND CURTAINS

Please suggest color scheme, rug and curtains for an octagonal room, size 15 x 15, finished in mahogany; upright piano in mahogany, onyx tile, old-fashioned writing desk, small carved mahogany sofa, arm chair, tiger skin rug; the furniture is to be upholstered. This room has three windows and one door with portieres. Height of ceiling eleven feet. S. A. G.

If you had mentioned the coloring of your onyx tiling, it would have been a help to me. I will advise a scheme in shades showing much of green in the hope that this will harmonize with the tiling. For the upper third of your wall, use a foliage tapestry paper. This does not mean a tree pattern, but is a foliage of poppies against a yellow brown ground. The shades of green are soft, some quite dark, and others almost sage green with suggestions of the blossoms themselves showing in dull red. The ceiling should be a lighter shade of the yellow tan. The lower wall should be covered with the green Japanese grass cloth matching the medium shade of green in the tapestry. The carved mahogany sofa and arm chair should be covered in silk-and-wool tapestry showing same shades of green, with suggestion of red. Window draperies of dull red, raw silk should reach only to the sill; next the glass should be hung curtains of soft point-de-sprit in cafe au lait shade. These curtains should also reach to the sill, and be finished with a plain hem three inches in depth. A Khiva rug showing the rich dull crimson ground that one sees in these, would be effective used with your tiger skin. MARGARET GREENLEAF.

FURNISHING A NURSERY

I am glad to see that your valuable magazine has opened a correspondence department relative to house decoration. This will be of great help to many like myself who will be glad to avail themselves of it. I wish now to ask advice as to the furnishing of a nursery in a simple way that would be attractive to children ranging in age from two to eight years. H. B. C.

There is a nursery paper made in England which is particularly attractive. This is Dutch in design, showing smiling little maidens and great white geese against a blue-gray ground. The poster effect is carried out in the stiff little trees and suggested background of hills and fences which are clearly defined. This used for the upper third or frieze in a nursery where walls are of dull blue or yellow, this latter shade matching the kerchief of the goose girl, is attractive. If the yellow is chosen, the draperies should be of white muslin next the glass, made with frills up the front. Straight valanced over-draperies of dull blue linen taffeta would harmonize well. The woodwork in this room should be treated with ivory eggshell-white enamel, or with Gobelin blue enamelacq. Tiny Morris chairs, in every way exact replicas of the larger ones, are now made for children, also tables of exactly the right height. However, should it be your desire to furnish this nursery inexpensively, you, perhaps, have some odd pieces of furniture which you can treat with ivory eggshell-white enamel, thus bringing pieces of your divers sets into harmony. A blue and white rag-style rug, which, as its name suggests, is very like the old rag rug, will be a good floor covering to use in this room.

MARGARET GREENLEAF.