

To Paint the Landscape O'er
The Small House which is Good
A Landscape Garden on a Small Scale

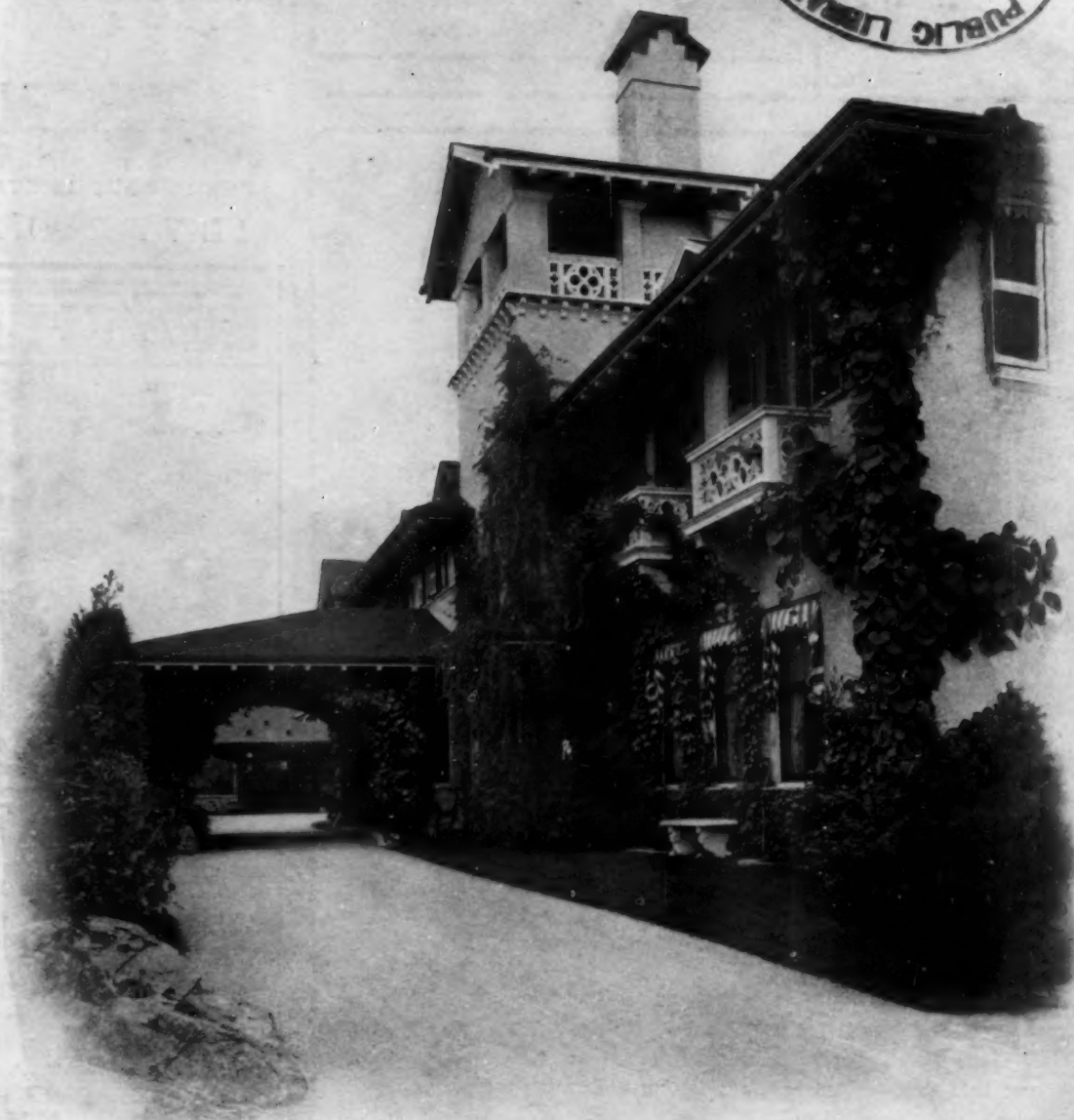
An Artist's Home
The Garden of Hardy Flowers
The Herb Garden

Vol. XI

APRIL, 1907

No. 4

House & Garden



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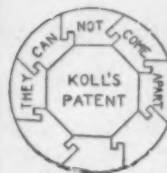
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NOTES AND REVIEWS

A LEGEND OF COLOGNE

THE legend concerning the plan of Cologne Cathedral may not be known to every one. It is related of the designer (Heinrich Sunere or Gerhard von Riel) that in despair of finding any plan sufficiently great, he was walking one day by the river, sketching with his stick upon the sand, when he finally hit on one which pleased him so much that he exclaimed, "This shall be the plan." "I will show you a better one than that," said a voice suddenly behind him, and a certain black gentleman, who figures in many German legends, stood by him and pulled from his pocket a roll containing the present plan of the cathedral. The architect, amazed at its grandeur, asked an explanation of every part. As he knew his soul was to be the price of it, he occupied himself, while the Devil was explaining, in committing its proportions carefully to memory. Having done this, he remarked that it did not please him and he would not take it. The Devil, seeing through the cheat, exclaimed in his rage, "You may build your cathedral according to this plan, but you shall never finish it." This prediction long seemed likely to be verified, for though the building was commenced in 1248, and continued for 250 years, only the choir and the nave and one tower to half its proposed height were finished. The towers were not completed until 1883—*The Architect*.

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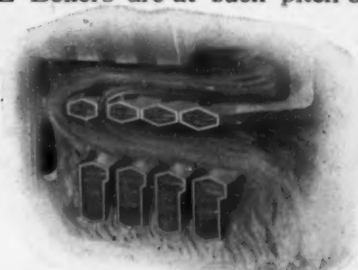
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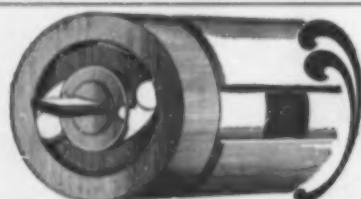
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House and Garden



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We are showing a different Colonial design from the one exhibited last month.

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is the title of a new book just published by the **Atlas Portland Cement Company**. This book contains about 90 photographs and floor plans, illustrating numerous styles of concrete houses, and should be of great value to those who are about to build. It has been collated for the purpose of showing prospective house builders the many advantages to be derived from a concrete building.

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SOME AMERICAN AND ENGLISH GARDENS

THE leading article in the May number of *HOUSE AND GARDEN* will be found of timely as well as of pronounced interest. "AN ENGLISH WOMAN'S IMPRESSIONS OF NEWPORT GARDENS" is given with a breezy frankness which is also convincing, and offers many suggestions to the garden lover. The latter part of this paper describes exquisitely the quaint and celebrated garden of the late Augustus Hare, of Sussex, England. In reading of this, one is filled with the charm of color and mingled scents and the hum of bees, as on a day in June. Beautiful half-tones, made from pastel portraits by Mary Helen Carlisle, of London, England, charmingly illustrate the article. These pictures are of especial interest as they show the gardens surrounding many of the best known houses in Newport. Miss Carlisle has held exhibitions in New York and Washington during the past month and early in April will open an exhibition in Philadelphia, showing many of these same gardens in color.

LEVENS HALL AND ITS GARDENS

Edward Thomas describes "LEVENS HALL AND ITS GARDENS." The wonderful old gardens of Levens Hall are the best examples extant of topiary work. The quaint and curious fancy for producing fantastic shapes in the shrubbery of the garden originated with Pliny. In 1701 the gardens illustrated in this article were laid out by Beaumont who was the Court gardener and designed the gardens of Hampton Court.

THE SUBURBAN GARDEN

John W. Hall writes of "THE SUBURBAN GARDEN," than which nothing is more productive of quiet pleasure to the suburban dweller.

The average suburban home has ample space surrounding it where all the lighter vegetables can be grown in sufficient quantities for the use of a family of ordinary size besides supplying the table with absolutely fresh vegetables, gathered while crisp with the morning dew. The time spent among the plants in the late afternoon, by the business or professional man, is most conducive to health as well as real enjoyment.

How to prepare the ground—Fertilizing, Seed, and the time of Planting—The soil conditions—Transplanting—Cultivating—Mulching and Irrigating, are all told of in a manner to be most readily understood by the beginner and much practical information useful as well, to those familiar with such work, is tersely given.

GREEK MOTIVES IN HISTORIC DOORWAYS

Myrtle Hyde Darling, writing under the above caption, claims that the most interesting survivals of Greek detail are to be found in the early dwelling-houses of the old New England cities and towns, where the Grecian influence is often limited to the treatment of a porch, a doorway, or a façade.

These buildings were honest and intelligent and the classic forms were well adapted to use in wood, because of their simplicity, beauty and power.

Four photographs of interesting doorways in Salem, Massachusetts, illustrate the article.

THE JAPANESE TREE LILAC

The Japanese tree lilac is a most beautiful specimen of the *Syringa Japonica*, one of the recent new species of the lilac family. It forms naturally a low spreading tree, eventually attaining a height of thirty feet, bearing in late summer creamy-white panicles often a foot long and almost as broad. Mr. W. C. Egan supplies the description and photograph illustrating the same.

THE SMALL HOUSE WHICH IS GOOD

"THE SMALL HOUSE WHICH IS GOOD." Two houses are offered in this number which, while widely differing in style, will prove of equal interest to the prospective builder, for these fit absolutely and honestly under the caption of "THE SMALL HOUSE WHICH IS GOOD."

The W. P. R. Pember house is shown in two perspective sketches together with full floor plans and a captivating plan of the garden which is a most important feature of this home. This house is built on a sixty foot lot, 150 feet in depth. The plan shows what can be done practically and artistically under these limitations. The cost is compiled in tabulated form.

The house by E. G. W. Dietrich is shown in a reproduced photograph of the exterior. The floor plans also are given. This is an attractive and thoroughly livable house. The architect in his descriptive notes explains the most attractive features about the house.

WHAT TO DO WITH THE WALLS

The question how to treat the walls is always one of great interest to the woman of the house, and when the deed is done and the walls are covered for good or ill, it is of extreme importance to the other members of the household. In the article under this caption Leila Mechlin gives good advice. The point is made by the writer that the walls are primarily a background and should be treated accordingly. They must be "considered a part of a single composition and not as an independent unit. They should supplement the furnishings but never intrude upon them. As in a picture the background should never be most noticeable, so in a room the walls should never be conspicuous." Pictures are also considered, together with their framing and suitable disposal.

AN UP-TO-DATE NURSERY

"AN UP-TO-DATE NURSERY," by G. B. Mitchell. An up-to-date nursery presents in actual facts and figures the tremendous growth of an industry which a comparatively short time ago had no real place in this country. The care of trees and shrubs and the transportation and transplanting of them is most interestingly told. There is much of excellent advice to be gleaned from this article. There are beautiful illustrations showing these trees in various stages and a wonderful field of lilies is also pictured which one can hardly realize is to be found this side of the Bermudas; these, however, we are told grow and blossom in New Jersey. Following as this does the article in the April number entitled "TO PAINT THE LANDSCAPE O'ER," the helpful suggestions here given will be of double value.

THE GARDEN IN THE TEMPORARY HOME

"THE GARDEN IN THE TEMPORARY HOME," by Ida D. Bennett, is an article which teems with useful suggestions. What seeds and bulbs to procure; where to obtain them; when and where to plant, and how to treat them, are matters of infinite interest that will largely appeal to the amateur gardener and to the great army of dwellers in temporary homes, particularly summer homes.

TALKS ABOUT HARDY PERENNIALS

In his "TALKS ABOUT HARDY PERENNIALS" Mr. W. C. Egan takes us to the fields where as children we plucked the black eyed Susans or the brown Bettys, for he tells at length of *Rudbeckia triloba*, which is a near relative with a more impressive name. He also discusses the rosy flowered crown vetch (*Coronilla varia*) and sets forth attractively its characteristics and beauty.

House and Garden



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grandeur and beauty of its namesake. It makes a strong, upright bush, with beautiful, deep, bronzy-green foliage. It is wonderfully free-blooming, bearing its large, long, pointed buds and massive flowers on long, stiff, heavy shoots. In colour it is an exquisite shade of deep, brilliant, sparkling shell pink. Its flowers are of enormous size, with thick petals of great substance and delightful tea fragrance. It is a magnificent winter flowering variety and is becoming the greatest pink rose for forcing purposes in existence. Expert rosarians claim it to be, without exception, the finest of all roses for outdoor culture. It is perfectly hardy, a constant bloomer, and one of the world's great new roses.

The Dingee & Conard Co., the leading rose growers of America, West Grove, Pa., are making a specialty of this rose this season, and have it beautifully illustrated on the front cover of their "Guide To Rose Culture," which is sent free to all who ask for it.

THE PRESERVATION OF ANTIQUITIES

Three Departments to Control Excavation of Historic Ruins

BRIGADIER General George B. Davis, Judge Advocate General of the army, has been designated by the Secretary of War as the representative of the War Department on a commission which is to frame regulations for the preservation of antiquities in this country, in accordance with the provisions of a law enacted by the last Congress.

The chief purpose of the bill is to prevent excavation and exploration in Aztec villages and other historic ruins without permits from the government. It is provided in the bill that the War Department, the Department of the Interior and the Department of Agriculture are to co-operate in preserving ruins.

These three departments are preparing to frame regulations under which scientific explorers and investigators may carry on their work, and they have decided to appoint a commission for this purpose. W. Bertrand Acker and Frank Bond, chiefs of divisions in the Department of the Interior, have been designated as the representatives of that department on the commission.—*New York Tribune.*

House and Garden

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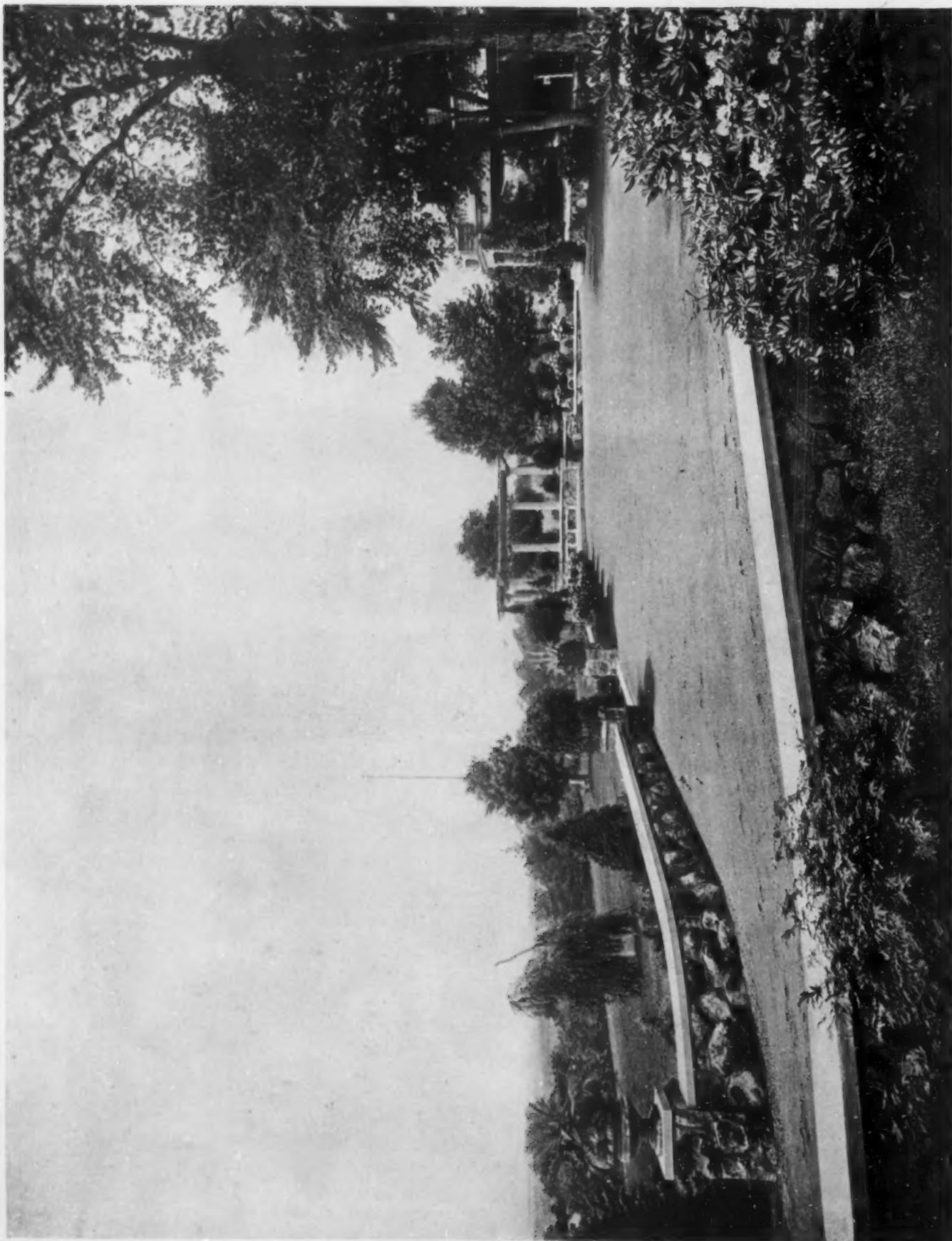


PLATE I.— "OVERLEIGH," THE COUNTRY HOUSE OF JOHN M. DILLON, ESQ., FAR HILLS, NEW JERSEY

House and Garden

VOL. XI

APRIL, 1907

No. 4

To Paint the Landscape O'er

To Find a New and Subtle Charm in Tree and Shrub Celebrated
in Song and Story, in Music and in Rhyme

By MARIE VON TSCHUDI

ANY one who had passed along the Far Hills, New Jersey, highroad less than seven years ago, would have many a surprise in store for him were he to return now, provided he was a lover of Nature, keen to recognize her varied beauties and quick to appreciate her forms and colors, for has not the poet said:

"To him who in the love of Nature holds
Communion with her visible forms, she speaks
A various language."

About a ten minutes' drive from the Far Hills railroad station is "Overleigh," the country home of Mr. John M. Dillon and his family, lawyer, artist and a writer of no little prominence, he has devoted much of his time to the cultivation of his land.

His place, laid out and designed by himself, offers eloquent testimony to his skill and taste. For from a small and in no way different farm from those originally surrounding it, he has converted this former sandy hill and indifferently cultivated slope into a picture of loveliness most interesting. Nothing now remains of the original house, and with the exception of a few old trees, no tree, shrub or flower has been allowed to remain or been chosen and placed without first considering its beauty and relative value to the whole effect. The two hundred and fifty acres are not laid out with any attempt at formal landscape gardening as perhaps Solomon, in his day and generation understood it nor according to the strict rules of French and Italian formal styles,



"OVERLEIGH" FROM THE LAWN

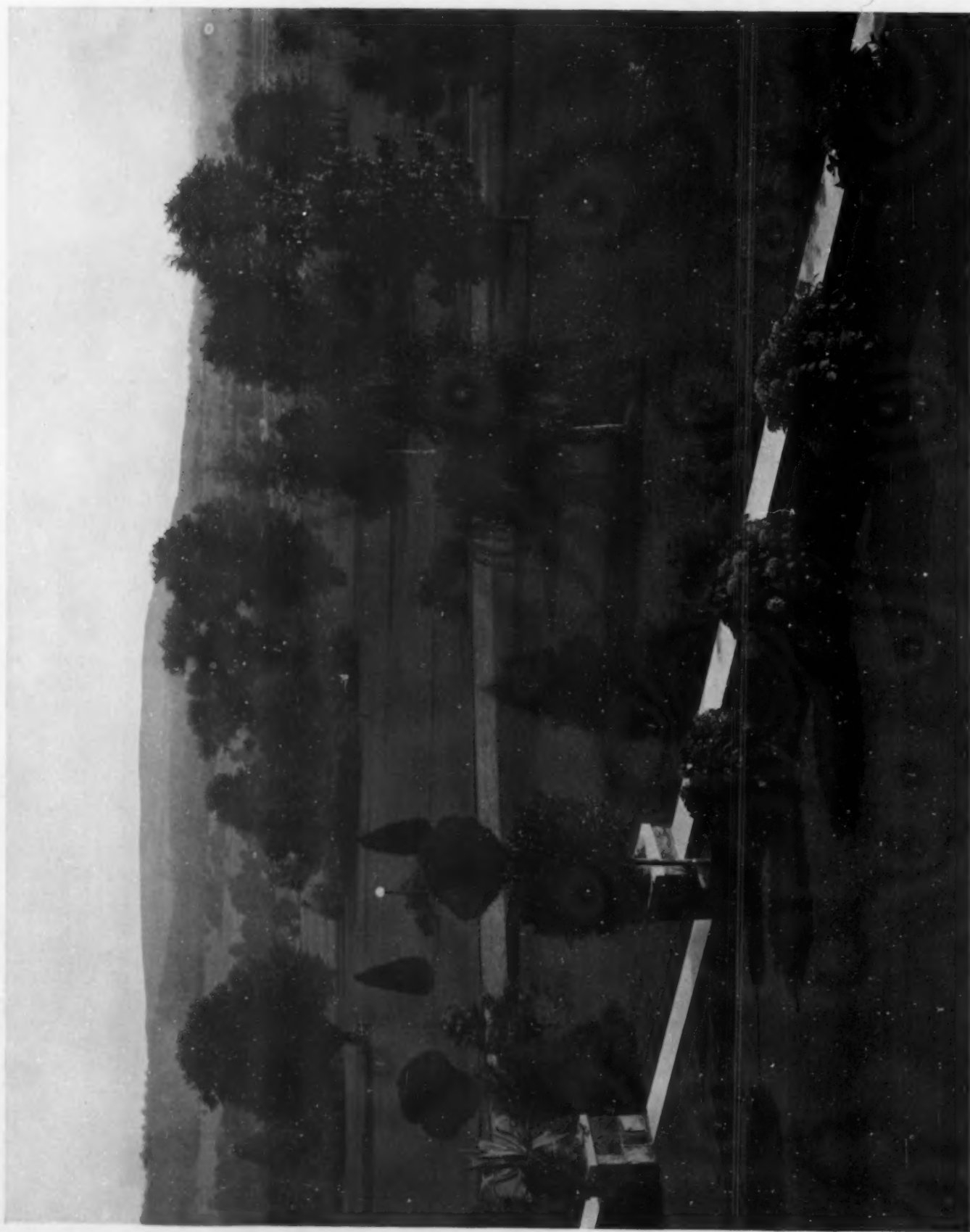
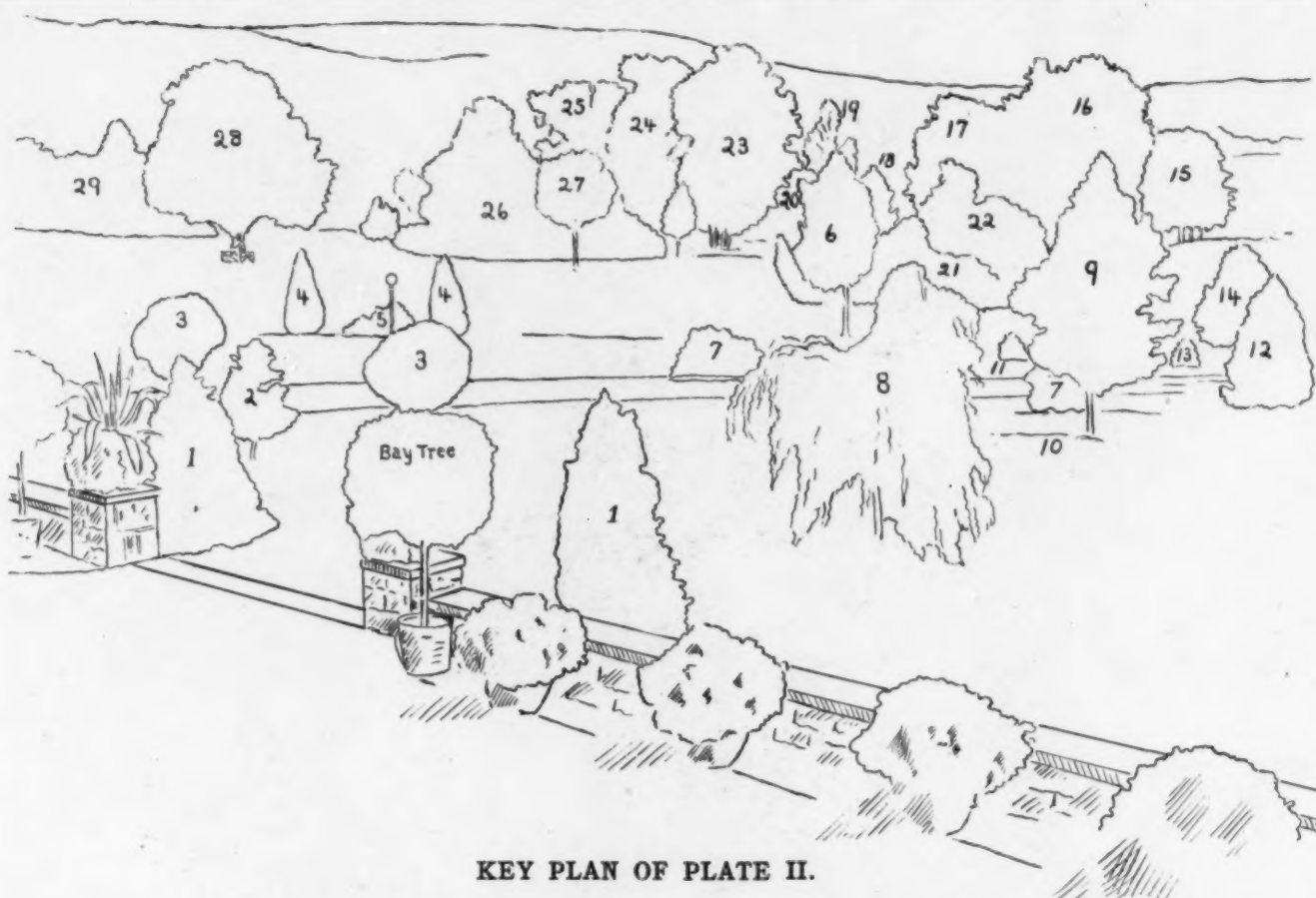


PLATE II.—VIEW FROM THE TERRACE SHOWING MOUNTAINS IN THE DISTANCE

To Paint the Landscape O'er



KEY PLAN OF PLATE II.

though one can see how an intelligent and artistic purpose has been followed in order to accomplish all this harmonious general result, for here one will discover how carefully and with what rare taste the design, symmetry, order, balance, contrast, group and ornament have been united in this charming landscape.

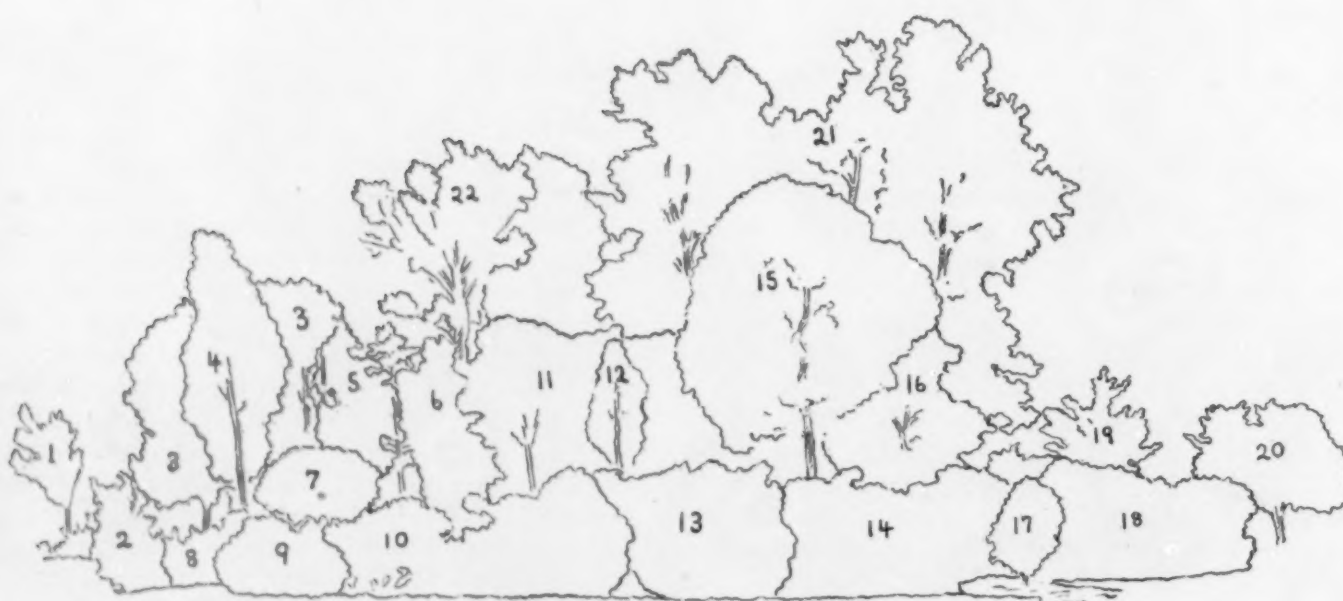
To paint in glowing colors a living, ever changing and ever renewing picture has been the great, dominant idea. Here will be found trees of distinct shape and color, vines and shrubs massed to bloom at different times of the year following each other from month to month as fast as those that bloom first, change and fade, and the eye is constantly seeking and enjoying this varied moving panorama with an always renewed pleasure. It is not the purpose of this article to give a full and complete record of all the surprises in reserve for one who would thus paint his landscape o'er, but to him who has a *pied à terre*, to any one of limited means and resources these suggestions and hints taken from the beauties of "Overleigh" will be of service and their simplicity, their practicability will appeal to all lovers of color and sympathetic suggestion in his surroundings. Most people observe only that the whole general color scheme of nature is of green, the sky is blue, the earth brown, anything intermediary in the way of shade and tint is lost upon such indifference, and the subtle beauties of a landscape's varied color would be undiscovered, existing not,

because they see them not. But the camera in all these pictures taken at "Overleigh" has been sensitive to the various gradations of color and one can easily recognize the different shades and tints of green as he studies them.

Plate No. I is the terrace in front of the house, and along the wall on which the pergola stands and along all the walls that surround the house are planted retinosporas, Japanese evergreens or cypress, among other trees of a like dwarf character of nearly one hundred varieties and about one thousand in all. Among these are trailing and erect junipers of all kinds. The junipers are of striking color tints of bluish green, straight and graceful in shapes and some of the trailing varieties, *Juniperus Virginiana* var. *glauca* and *Juniperus venusta*, show the bluest of evergreens and are lovely in June as well as in winter. Here also are cedars of golden yellow, cedars of dark green and light green and cedars red, with those cedars known as creeping junipers, *J. prostrata*, *J. squamata*, *J. tamariscifolia*. Interspersed among these are dwarf concolor spruce of a peculiar blue green, and the Colorado blue spruce, light blue green and delightfully resinous, has a capacity also for variations of color at different seasons. It is attractive in winter and as pleasing as the Japanese spruce, its neighbor here, known as Alcock's spruce, that shows gradations of yellow, silver and green hues. Here is found the American black dwarf spruce of striking form and compact



PLATE III.—A GROUP OF TREES AND SHRUBS
 Planted Conspicuously in the Foreground for Color Effect and Variety of Form



KEY PLAN OF PLATE III.

To Paint the Landscape O'er

masses, leading some to regard its appearance as eccentric. Its young growths have pleasing color tints and altogether the tree is attractive as well as hardy. Likewise, also is seen the American white spruce, so admired as to be called "The glory of all spruces." Its blue, older growths show warm golden hues in the spring, when its young growth is light green.

But my tapestry of trees, with its varied shades of color, its figures, its threads of gold and silver hung as it were on the outer walls, is not yet fully suggested for there are still the yew trees to fill it in. One of the finest evergreens in its summer effect, when its deep, rich, golden foliage glows with life and beauty, is the golden yew. It is also a most patient and hardy tree when subjected to topiary or formal clipping. The silver shaded English yew is planted here as is also the Irish variety. Both English and Irish yews though beautiful in effect and color scheme are not easily grown unless sheltered from the north winds and protected from the direct rays of a March sun striking them when the foliage is full of frost. For this reason to raise them successfully, great care must be given when selecting a place for them and nothing, so far as their characteristics and habits are understood, left to chance. These various varieties of dwarf trees, that space does not allow to more fully describe, are at times thinned out and clipped, so as not to interfere with each other's growth or become obtrusive. Beyond the pergola are two red swamp maples, separated by a common American ash by way of contrast. In April, the swamp maples are full of bright red tufts, enfolded flowers, that later develop into samara or winged seed fruit. This effect is most striking and beautiful. The young leaves soon appear and are of a delicate, semi-transparent green. These maples are also remarkable for their vivid red color in autumn, gowned like stately cardinals, and all maples of every variety are attractive in their summer green. But the ash tree is one of the glories of the American autumn, and grouped with these maples in their sensuous, autumnal symphony of red, the ash serves by contrast to make a chromatic harmony of different and lighter color tones. Its foliage is translucent, creating a soft mysterious atmosphere about it and at this time it has various shades and tints of yellow, greyish mauve and blue, blending into a decided but soft purple. Standing alone, this beautiful American ash might suggest to a composer of the romantic school of music, the motif for a sonata, a nocturn, a song, complete in itself. In these varying hues, this variety of native ash differs greatly from its English brothers that assume what the celebrated arboriculturist, William Gilpin, described as a "muddy, displeasing shade."

Returning to the picture we see elm trees with their Gothic lines in the foreground that are stately

and majestic in their summer as well as their winter aspect. Standing now on the right hand side of the terrace by the bay tree, Plate No. II. is before us, and if studied closely it reveals the art used in the arrangement and grouping of the trees with regard to foreground, middle distance and background effects and relations. The two trees Nos. 1 on either side of the entrance to the terrace are dwarf Japanese evergreens, *Retinospora plumosa*. They are of a light yellowish green, turning to a rich bronze in the autumn. In the winter the retinosporas are even more attractive than in the summer, and their winter dress differs considerably in shades and tints, when their blues darken and their yellow green grows yellower and mingles with their brown, bronze masses. The retinospora family of Japan is of ancient, aristocratic lineage, but so numerous that none other than a Japanese arboriculturist, with the patience of a Burke, could describe them and trace the family titles and lofty pedigree. The golden or yellow variety of retinospora takes on a pure yellow in winter and furnishes a pleasing contrast to the monotony of the neutral colored landscape at this time of the year. If these are planted with a green and a blue variety of the retinosporas or spruces, these will supply the half-tones and intermediate shades in the landscape and are very decorative with their delightful variety of yellow or golden and blue and brown. By the side of one of these retinosporas No. 1 is No. 2, a blue Jackmanii spruce, grouped to produce this half-toned effect, and it also has a charm and varied winter color. Not far off are two large specimens of dwarf boxwoods, No. 3, eighty years old. They have a dark green appearance, and in winter are of a darker, yellower green, different in shade from Nos. 1 and 2.

On either side of the electric lamp, are two golden bronze trees, No. 4, *Biota elegantissima aurea* belonging to the arbor-vitæ family. Here then, in the grouping of dwarf trees from Nos. 1 to 5 inclusive, which is another variety of retinospora, *R. squarrosa Veitchii*, we have a strong suggestion of figures in the scene. They appear very much like people would, dressed in stiff hooped brocades of mediæval design, and as the winds stir them gently, one might not be surprised much if they were to change their attitudes and positions as guests at a lawn party and dance a stately measure or minuet. Thus, the picture here given has variety, life and romance depicted to enhance its charm as well as color and arrangement. In Nos. 7 and 11, Japanese maples, No. 10, Japanese retinospora, No. 12, Douglas spruce, No. 13, dwarf retinospora, No. 14, American larch, we are again happily reminded of living figures. The Douglas spruce, *Pseudotsuga Douglasii*, is an attractive tree, feathery in appearance; the long drooping branches and needles make it look like a bunch of graceful plumes. Its color is



PLATE IV.—ANOTHER VIEW OF THE TERRACE—A CONTINUATION OF PLATE III.

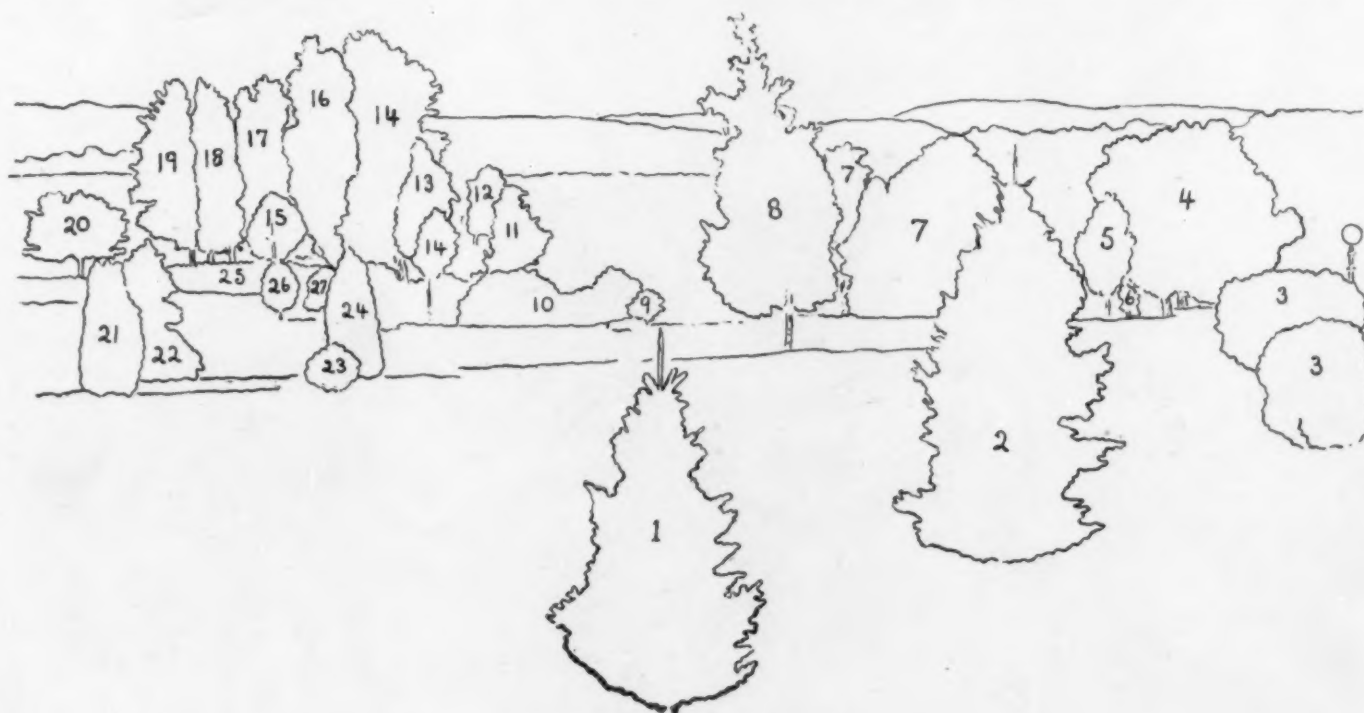
To Paint the Landscape O'er

glaucous, a dull sea-green, passing into a greyish blue, on the under side of the needles and green on the upper side. This peculiarity makes it a desirable tree to plant on a hill. It is easily transplanted, of rapid growth and pleasing shape, and it is surprising that a tree of so many merits is so seldom seen in this country.

June is the perfect time of the year for all kinds of maples, their foliage then becomes solid in masses, and rich in green and at no time of the year are the Japanese varieties more satisfactory. It is well also to know that nothing is lovelier in color than these Japanese maples in June, except their autumnal color and they are, during the entire year, always an interesting feature in any landscape. The young growths in early summer show a delicate, almost transparent red effect, prophetic of their riper and more resplendent charm and these tints mingle refreshingly with the green of their older foliage. The later summer tints are every variation of green, gold, silver and red, a red in certain varieties, *Acer polymorphum*, that gives it prismatic colors, shading off in another variety into purple, *Acer polymorphum purpurea*. As these trees are fairly hardy their decorative qualities are unsurpassed. In the selection and grouping of the trees at "Overleigh," we readily perceive that attention has been given to the choice of those trees, rich in spring beauty, some for summer charm and perfection and others chosen and grouped to show to advantage their great autumnal climax of color as well as those for their winter attractiveness and variety. Then aside from individual qualities, when considered as a whole, each becomes

an important factor in the entire general effect. For great spring attractiveness, when their tender soft green is never so lovely, the larches of all varieties are at their best. They grow rusty and brown in summer and are not desirable near the house, so that No. 14 is perfectly placed on the outlying lower slope of the lawn. A tree that is lovely at all times and at all hours of the year is "The Lady of the Woods," the birch. Nothing adds more grace to a summer landscape, nor more beauty to a winter scene than its silvery form and its delicate branches. In spring the tree has a slender, refined appearance, the exquisite beauty of its young leaves is revealed only to a close observer and these trees have always a distinction most striking. Personality is great among trees and strength, beauty, ruggedness, grace, refinement of form and spirituality, so to speak, are as distinctly displayed as such characteristics are among people. In figure No. 6 is a tall, slender American birch, its leaves "tittering," dance to the music of the slightest wind, while almost opposite is a weeping birch, No. 8. This tree, known as Young's weeping birch, is about twenty-five years old. In early autumn its leaves are of a soft, not very dark green and later they turn yellow. This variety of birch seems well named, "A Niobe all in tears," its graceful and drooping branches, despairingly relaxed, suggest grief and nothing could better recall to the mind Shakespeare's line, "that some must weep while some must play," than the relative position of these two trees of such distinctive and contrasted character.

One finds now in the landscape besides color, form,



KEY PLAN OF PLATE IV.

House and Garden

arrangement and romance, poetry here revealed to give it added charm. We reach now the most wonderful of trees for color in the entire picture, a liquid ambar or sweet gum tree, No. 9. Here is a tree that commends itself for its ornamental value at all times of the year. In summer its star-like leaves are light green, and it is round of head, sturdy of trunk and straight of stem. The fruit or seed of the liquid ambar resembles somewhat the round button-ball of the sycamore tree; its bark is peculiar and corrugated, corky in places, giving it a unique character; it has great hollows in its trunk when old, and as its sweet gum was considered by the opossum and raccoon families a delicacy worth climbing for, the ante-bellum negroes in the South used to hunt them up this tree, and it became celebrated in the line of the old slave song:

" 'Possum up the gum tree,
Coony in the hollah,
Shake 'em down to me, sah,
Give you quatah dollah."

It is smaller in size than the maple, oak or tulip trees, but it is one among only a half dozen trees remarkable for their vivid, varied fall appearance. Then its leaves show grades of color from almost a jet black and purple to vivid green, yellow, orange, browns, red, crimson and flaming scarlet, presenting a kaleidoscope of shapes and shades,—a tree in motley. This is a hardy tree and although a native of the South, it grows well in the latitude of New Jersey. Care, however, must be exercised if they should be moved at any time, for they are difficult to transplant successfully.

Celebrated in song and romance and history, the inspiration of poet and painter, trees and flowers after a closer acquaintance become objects of our deepest interest. In group No. 26, as shown in Plate No. II, and larger in No. III, will be found a most interesting arrangement of trees and shrubs that help to paint the landscape. In the background, and massed also back of several of these glowing palettes of color are various groups and lines of trees of wild or native cherry, pin-oak, sassafras and chestnut trees, Nos. 15 to 20 and 23 to 25 and 28 inclusive. This entire group occupies a space of 250 feet long by 75 feet wide. In front of the group, No. 27 is an American ash. No. 1 is a silver maple, by the side of No. 2, a Tartarian maple. This latter tree is hardy and among other peculiarities differing from the swamp maple, it is shrubby in form rather than tall and tree-like; it is seldom seen with a single stem or trunk but is branching in character. Under favorable conditions it may grow in time to a height of 15 to 20 feet, but they are rarely seen so high. The leaf is pointed and arrowy in shape, unlike the well-known many pointed maple leaf. It turns a fiery red in the fall, hence its suggestive and classic name. The Lombardy poplars, Nos. 4 and 6, slender and graceful shafts of green, as quaint as old village church spires, are here advantageously placed and in time will grow to break the skyline and give it irregularity. With these poplars are grouped Nos. 3 and 5, sassafras trees and also a ginkgo tree, *Salisburia adiantifolia* or maidenhair tree, for it resembles that



PLATE V.—A TOPIARY HEDGE OF CALIFORNIA PRIVET

To Paint the Landscape O'er



PLATE VI.—WEEPING MULBERRY TREES

fern variety. It pales yellow at the approach of cold weather. It grows a soft, unperfected, pulpy fruit in this part of the United States that makes it objectionable as it drops and leaves a purple stain, so that they are only desirable planted away from walks and driveways. It is a native of Japan, where its fruit is much prized.

Most people know the beauties of the sassafras tree. It has a dark, rich green color in summer, than which no green is lovelier, not even the green of the oak, and its vivid autumnal change of leaf color is only rivaled by the beauty of its seed that look like rare alexandrites of red and green upheld in long stemmed enameled chalices of red and green and blue, so that beautiful in its light green spring and dark green summer leafage it also joins the group of trees remarkable for brilliant colored autumnal fruit. No. 7 is a dwarf *Catalpa Bungei*. It has broad, shadowy foliage and retains its green color late in the season. Unfortunately it is too tender to stand the severe winter of New Jersey's latitude unprotected and the brittleness of the wood is a serious drawback to its general usefulness. No. 8 includes a mass of *Berberis Thunbergii*. This shrub becomes a veritable dwarf Mephisto in its brilliant scarlet autumn dress and later, when the leaves fall,

and during the winter its red berries hang on its bare, brown branches like clusters of coral, and are especially conspicuous and attractive when the snow is on the ground. *Rosa rugosa*, No. 9, a hardy flowering plant, does well in almost any situation. It has crinkled, dark green leaves, is very ornamental and has showy red fruit or haws in the fall. In this group of shrubs and trees Nos. 9 and 13 are two varieties of Japanese *Rosa rugosa*, one having red and the other white flowers that bloom from May to October. No. 10 contains shrubs not yet very widely known or cultivated in this country, called *Desmodium penduliflorum*. This variety has rosy, purple or violet shaded flowers in great abundance in September and early October.

Another variety, *D. Japonicum*, has white blossoms and is of a more dwarf habit than the first named, flowering also about the same time as it. In Nos. 11 and 15 is a group of sassafras, hawthorn and dogwood trees. The thorns, together with Nos. 12 and 16, are of two varieties, pink and white. The rich colors of the hawthorn blossoms coming as they do in the spring, make it one of the choicest trees to plant with this object in view and the month of May sees it in all its perfection. It is to be regretted, however, that

House and Garden



PLATE VII.—MASSES OF RHODODENDRONS
Arbor Covered with Crimson Rambler Roses

it has a most destructive enemy in the San José scale which selects this charming tree for its first devastating ravages. Dogwoods, too, are resplendent in white in May. They have a small insignificant blossom surrounded by a white involucre covering that together look like an immense flower from four to five inches in diameter, of four petals, and the tree at the time in its white robe is as beautiful as a bride or a young girl dressed for her first communion in "the month of May." Its leaves arrange themselves in broad strata-like masses, turning various shades of red in the fall; later it has red and purple berries that add to its autumnal attractiveness.

The golden elder, No. 14, is ornamental and so named for its really golden yellow foliage. Striking as its color is in spring when showers are frequent, it grows more yellow and glowing even in dry weather. It has flat cymes three to five inches in diameter, composed of small fragrant flowers in spring, each flower turning to a berry and the white cymes become purple with their color when ripe; these make it attractive and the shrub is always satisfactory the entire year. *Hydrangea paniculata grandiflora*, Nos. 17 and 18, bloom from August to September. They have white flowers that grow in trusses in summer and have varied tints of pink, changing to crimson just before frost. Plate No. IV is another part of the panorama before us as we descend the terrace onto the lawn. In detail, No. 1, is *Picea Engelmanni*, one of the bluest of blue evergreens, the parent of the blue spruce, No. 2 golden

spruce, *Picea aurea*. Both trees suitable for middle distances in the landscape. No. 3 dwarf boxwood, No. 4 lindens, *Tilia Americana*, one of the most satisfactory trees to transplant, and while the European lindens are more graceful, they are not so hardy, the blossoms in spring are pale yellow, in drooping fragrant clusters and pleasing to look at. This variety of linden holds its green foliage until late in October, and this makes a striking effect against its yellow bark.

No. 5 Carolina poplar, attractive in spring leaf buds. No. 6 white pine. No. 7 group of poplars, sassafras and other trees. No. 8 American white birch. No. 9 golden elder. No. 10 *Prunus Pissardii*, a Japanese plum tree with purple foliage, not recommended as it is ravaged by the San José scale. No. 11 sycamore, *Acer pseudo-platanus*, rich in silver, gold and reddish purple tints, while No. 12 poplar, No. 13 sycamore, No. 14 chestnut, No. 15 pine tree, No. 16 chestnut, Nos. 17, 18, 19 wild cherry trees and No. 20 dogwood are arranged for general decorative and background effects. Nos. 21 and 24, *Biota elegantissima aurea*, a golden arbo-vite is a native of China, rich golden bronze in color, grows well if protected from the cold. No. 22 *Retinospora squarrosa Veitchii*; this shrub has a glaucous color with feathery foliage, is fairly hardy after it has been well established, but unless protected it is apt to be cut by severe winter winds. No. 23 *Weigela rosea*, a dwarf variety, useful where low shrubbery is required. It grows in compact masses, is vigorous, quick growing, rich in golden leaf tints, has abundant red flowers and this dwarf variety is the most satisfactory of the weigelas. No. 25 under the trees Nos. 13 to 19 inclusive, is a mass of hydrangeas and pink and white azaleas placed in this position that the trees may not only shelter them from the north winds but serve also as a background for them at all times.

It is not necessary to go into a more detailed account of the trees composing this group as most of

To Paint the Landscape O'er

them have been described before, and the picture is given as another example to follow for group, form and color effect, as well as artistic combination. Plate No. V is given to show a hedge of California privet of topiary work, with individual trees of the same kind uncut, and with a row of *Catalpa Bungei*, well sheltered by a group of trees on the opposite side of the road to reveal their graceful ornamental possibilities, that could not be recognized from the position of one in group Plate No. III. In Plate No. VI are two weeping mulberries (Tea's) considered the finest of small growing weeping trees, a good specimen being a veritable fountain of brilliant green foliage, a foliage so massed and sheltering that if this was the variety Thisbe saw when she waited for Pyramus, one does not wonder she took refuge under it to hide from the roaring lion.

These trees are easily transplanted, bear fruit and are of rapid hardy growth; they remain green until very late in the season and the leaves of this variety may be fed to silk worms. Between these two mulberries, again for contrast, is another beautiful American ash tree, already described as to its color changes.

A golden honeysuckle is on the left side of the picture draping the windows; it is green almost all winter and aside from its decorative qualities is planted in this position that its perfume may fill the house when it blooms. Plate No. VII is a pleasing group of plants and vines readily distinguished. Under the elm tree are rhododendrons, on porte cochère and piazza wall is *Ampelopsis Veitchii*, rapid

in growth and in various shades of scarlet, before and just after the first light frost of autumn. An arbor entirely concealed by a crimson rambler rose growing over it is in the group among the rhododendrons, and when in full bloom is conspicuous and strikingly attractive. There are many more rare trees and shrubs of interest at "Overleigh," separate and in groups, that are planted for their leaf as well as for their varied fruit color in the autumn, and to any one interested in developing the color shades and tints of a landscape, to say nothing of romantic or poetic suggestion, the subject is fascinating and instructive in its revelations and full of magical and wonderful surprises.

One can make for himself, out of a careful choice of trees and flowering shrubs judiciously grouped, a garden or a setting for his home that will amply repay in beauty all the time and money expended. The attempt may not be on a large or even a grand scale, but the object sought should be beauty in all its relative phases as here suggested. To plant something and see it grow is a simple pleasure, but when that something is grown to perfection, and is part of a well laid out plan, then one may take flattering unction to his soul.

For in a landscape wisely laid out, one has created the visible form of poetry. He has painted his picture from Nature's color box. He has suggested the theme and supplied the motif for music; he has raised temples for the birds to sing in. Here in this little realm he is a creator, a genius and some have preferred the delights of a garden "to the dominion of a world."



THE ENTRANCE GATE



AN ARTIST'S HOME

A COTTAGE BUILT OF STUCCO

By G. BERTRAND MITCHELL

Mr. Mitchell is by profession illustrator, figure painter and interior decorator. He claims little knowledge of architectural detail and wishes it stated that while no architect was employed in supervising the construction of the house described below, assistance was received from a competent source on many of its features and in the delineation of the plans and in the preparation of the specifications.—EDITOR.

YOU have heard, perhaps, of the lady who cut a hole through the roof to make room for an old-fashioned high posted bedstead. It was highly important, apparently, that the bedstead should be set up at whatever cost it might be to the house.

Some such problem faced us in planning our little suburban home. Not only must the house be complete in itself as a comfortable and practical establishment, but it must contain a working room or studio of suitable dimensions, and yet cover in itself no more space than that of the usual cottage house.

At first, we decided to have the studio as an extension or ell, and plans were prepared and submitted to the local contractors, but the bids ran far beyond

what we had planned to expend. We tried builders from adjoining towns, and still the studio figured almost an extra half to the cost of the house.

Disappointed but not discouraged, we allowed the matter to rest until after the summer vacation. By that time we felt convinced that the problem had been solved and plans were again submitted in which the great working room was a part of the second floor of the house. We commenced building in the fall of 1903 with a carpenter's contract that was within our proposed expenditure.

Of course there were many other things to be taken into consideration. One of these was to plan a style of architecture that would be in keeping with



THE HOUSE

An Artist's Home



THE LIVING-ROOM

the surroundings. Our plot of land was in New Jersey, on the summit of a ridge that overlooked the Hackensack Valley. Rugged trees and rocks abounded, therefore the house must fit in with these and look as far as possible as if it had stood for many years.

What more fitting then than the simple lines of the Dutch Colonial, with its gambrel roof and walls of brick or stone! In place of these materials, stucco was substituted, it being less expensive, yet giving a firm durable surface and resembling grey rock in color.

Over a galvanized woven wire secured to furring strips, two coats of Portland cement were applied, mixed equally with sand and fine gravel. This gave the whole exterior from the ground to the eaves an even thickness of about one inch, and has proven to be a substance more impervious to heat and cold than clapboards or shingles.

Boston ivy (*Ampelopsis Veitchii*) planted close to the base in two years' time grew up over the surface to the very eaves, its leaves and tendrils rich green through spring and summer, and golden yellow and red in the fall. Nature herself seemed to second our

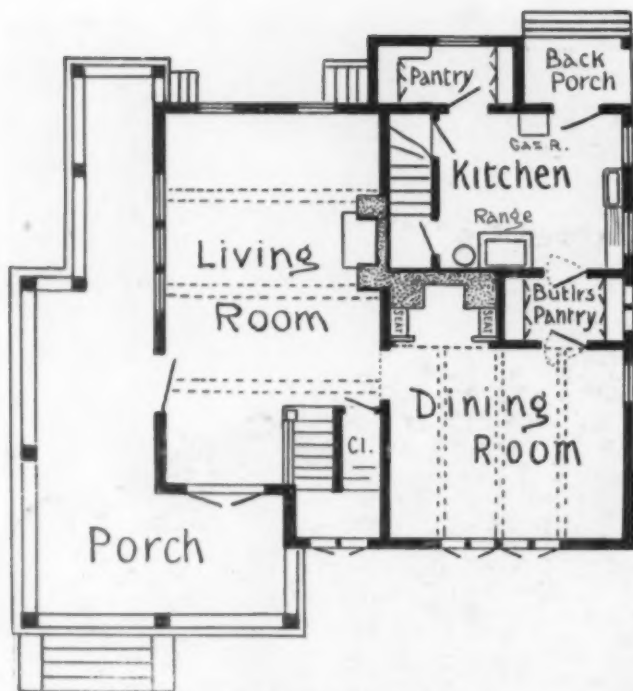
efforts, and woodbine and other wild plants sought resting place here, adding bright clusters of berries in harmonious spots of color.

Soon after the house was completed a street was laid around the hill and to meet this, a roadway graded at a slight incline, passed around the rear of the house and ended in a circle, the center of which was planted with raspberry vines and shrubs. Beyond this, the land formed a square and was laid out, a kitchen garden on one side, on the other, beds of roses and garden flowers.

Experience gained from several years in city apartments, where sunlight and good ventilation were a secondary consideration, resulted in plans not only for a spacious porch, but for rooms that should be well lighted and that would admit of sufficient fresh air.

When we came to design this "spacious porch," the solution of the studio problem here proved a joy, for the extra floor space required up-stairs necessitated a considerable overhang,—and so our porch made itself,—open on three sides to the summer breezes. A jog in the design of the house, further

House and Garden



FIRST FLOOR PLAN

helped, forming the front portion into a sort of room, connecting directly with the living-room by low French windows.

The "possibility" of mosquitoes in a New Jersey town suggested screening this space, and the fact that the house is set seventy-five feet from the street makes it so delightfully secluded that many times in the summer lunch is served here, and even the table is laid for dinner in the cool of the evening. A scheme of the future when carried out, for enclosing this space in glass, will give the luxury of a sun room.



SECOND FLOOR PLAN

The eaves of the house extend eighteen inches beyond the walls, the under surface being ceiled with matched and beaded North Carolina pine and varnished. Under the projecting floor of the studio on the north side are set heavy brackets stained the same as the shingles, porch posts and balustrade, a weathered brown, which combined with the stone gray of the stucco, and a light yellow gray of the second floor window trim, is the exterior color scheme.

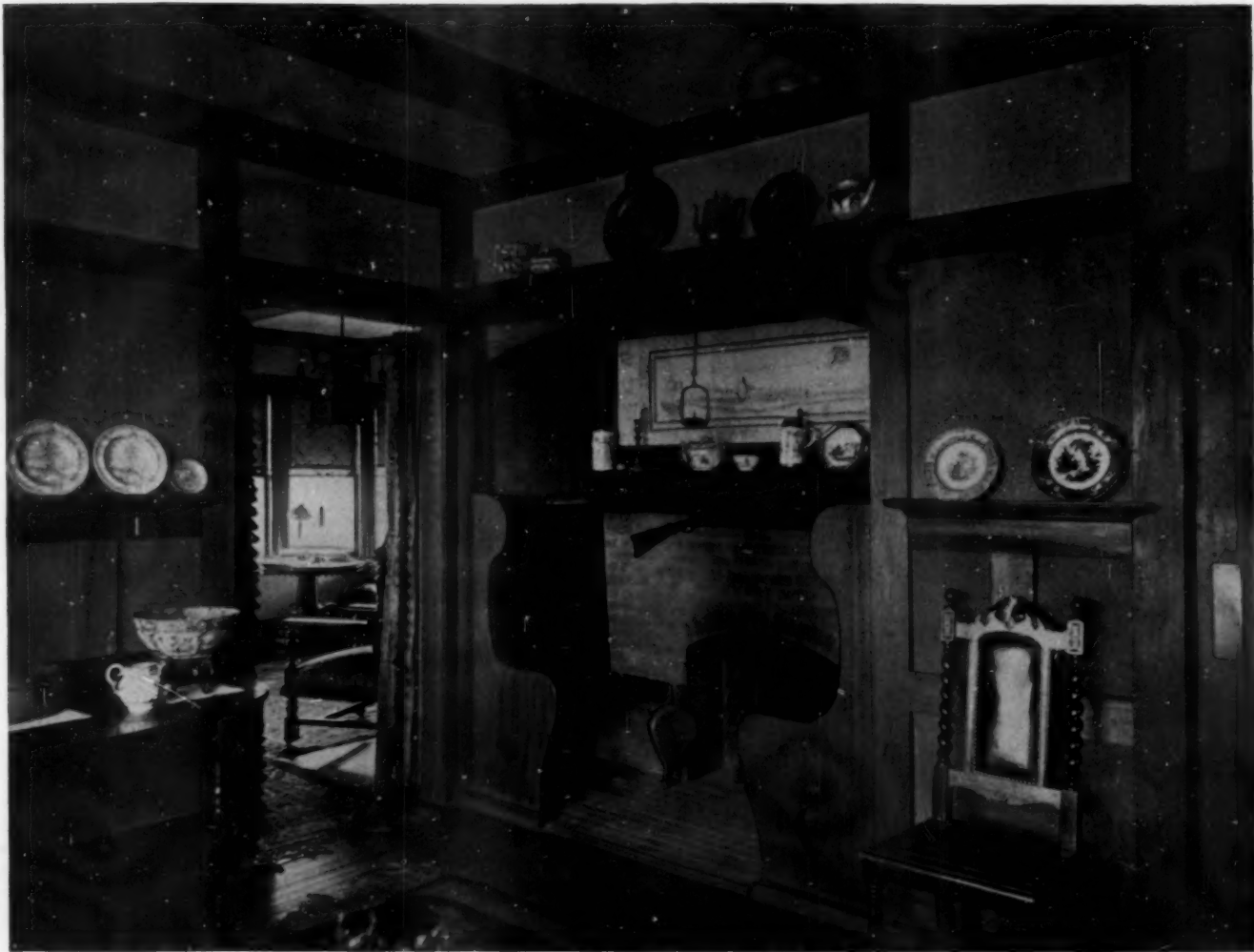
On the first floor, opening from the porch or south side, is the living-room, sixteen feet by twenty-four feet in dimensions and connecting by a square arched doorway with the dining-room. A butler's pantry separates the kitchen, out of which leads the large pantry, servant's stairway, cellar and back porch.

The outer door opens directly into the living-room, so arranged that the main stairway leads from the front. This is of Gothic design, with a newel post of simple pattern. The casing is built in and paneled. Between the uprights on each step are narrow openings with Tudor arches. Above the landing square balusters are arranged in groups of three. But the architectural feature of this room is a massive fireplace built in the inner wall. The face



THE MAIN STAIRWAY

An Artist's Home



THE DINING-ROOM FIREPLACE

is of Roman brick, a soft yellow gray, the opening set with semi-regular blocks of gray sandstone with keystone, and forming a slightly pointed or Tudor arch. The heavy wooden mantel that extends beyond each side, as well as the paneling above, is Gothic. In the large center panel, intended for a bas-relief, a pastoral scene was painted on the plaster.

On the opposite side the wall space is broken by a cluster of three windows. Three broad false beams cross the ceiling, their ends supported by a six-inch flat moulding.

The fun now came in planning a color scheme for the living-room. The woodwork was of cypress, selected because of its beautiful grain and adaptability to even staining. We wanted the room to be cool, airy, and spacious in effect. The soft gray green suggested by old Japanese temple doors and screens we found could be produced by an inexpensive preparation of coal tar and turpentine to which was added a little blue. When applied with a brush and wiped, this gave an extremely soft effect, ranging from a delicate green tone to an orange where the grain of the wood was exposed. The walls were

tinted a light warm yellow gray, and the ceiling between the false beams the same shade, but of lighter tone.

On the floor, stained a gray brown with a preparation made of tar, umber and hard oil, were spread a large cashmere rug with tones of dull yellow, Turkey red, and deep purple, and other smaller Oriental rugs of the same blending.

The andirons, fire set and screen, lamps and gas fixtures were of old brass. It might be of interest to state that we had made to order by a small manufacturing company, and at an expense no greater than that of ordinary fixtures of stock pattern, gas sconces of our own design.

With a scheme of soft yellow and green grays in wall and woodwork as a background, we arranged to advantage old studio furnishings, straight-back and arm chairs of dead black, tables of old mahogany, a Chinese lantern of teak, bits of porcelain, Russian copper and dull brass urns, and vases of mellow Satsuma. A bit of antique Persian embroidery, carelessly thrown over a grand piano in one corner, broke the too great expanse of ebony. Hangings in

House and Garden



THE DINING-ROOM, SHOWING THE OLD ENGLISH WINDOW

soft yellow, old gold and purple as well as the tapestry back and seat of an odd chair add a pleasing note of color, but perhaps the key-note of the room, is a small glazed vase of bright lemon color.

In strong and yet harmonious contrast to the living-room, is the deeper and richer coloring of the dining-room. Here the woodwork is stained a weathered oak and given a dead-lac finish. Between the open paneled wainscoting to the height of the plate rack, the plaster is tinted a maroon to correspond with the brick of the fireplace. The rough-cast plaster in the intermediate panels is a light terracotta and above the narrow panels of the frieze and the spaces between the false beaming, a pale warm yellow. The fireplace built in a recess or inglenook to the left of the entrance, is ceiled over somewhat lower than the rest of the room, and has an arched lintel of wood. High backed settles are built in and with the brick hearth extend out to the dining-room wall. A Delft tile above the fireplace mantel, a representation of historic old New York, set in a two by six foot panel, lends a bright note in

the color harmony, and, combined with the Dutch steins and candlesticks on the mantel, a long rifle underneath, as well as a quaint iron fluid lamp suspended from the ceiling, gives this corner a comfortable suggestion of bygone times.

The dining-room set is of heavy English oak, somewhat darker in tone than the woodwork, each chair having seats and back of dull red leather studded with brass headed nails. The other pieces, a San Domingo mahogany sideboard, Sheraton serving table and cabinet for china, most useful articles in themselves, while not of the same character as the rest of the room, are rich in color and do not openly conflict. On the plate rack and sideboard are displayed our New England heirlooms—odd plates of Staffordshire and English pastoral scenes, teapots and bowls of flowing blue, pewter platters and dishes of copper. A thick Afghanistan rug of deep maroon and dark blue covers the floor leaving a narrow margin only of the stained flooring.

Beyond doubt, however, the greatest delight of the dining-room is the English window through which

An Artist's Home



A CORNER OF THE STUDIO

the morning sun as it makes its low eastern circuit, enters in undisputed control. Through the hot summer days, the overhanging eaves act as a screen. This window is a reproduction from a sketch the writer secured in one of the old inns of Chester, England. It is eight feet in length by four and a half in height and is divided into eight sections by heavy wooden mullions. The upper sash, which are stationary, have leaded glass of circular formations; but the lower windows, with panes of glass oblong in shape, are hinged and open out. The sill, in imitation of the original, forms a wide shelving for plants and running house vines. Remarkable as it may seem, the glazier's bill for the leading and glass of this window, was but twenty dollars.

From the dining-room, a swinging five paneled door enters the butler's pantry which completely isolates the kitchen.

A landing made by a turn in the main stairway is broad enough for a grandfather's clock, and two square casement windows opening upon it furnish

light also for the second floor hallway. The doors are all five paneled and the woodwork is treated the same as in the living-room. The bath-room is at the further end. On one side of this hall open two connecting bedrooms in white enamel throughout, the walls in both toned a light warm yellow.

While the plaster on the first floor was rough finished so that when tinted it would give the quality of a textile, in the bedrooms a smooth finish was given, to remain a flat kalsomine only until the house had settled, when any appearing cracks could be filled up and suitable wall-papers put on.

In the front room, besides a double dormer window on the east, a bay window projects out over the porch roof on the south, giving sunshine throughout the entire day. Under this a seat is built in with hinged lid, thus giving a convenient shirt-waist box. A dresser of bird's-eye maple, straight backed chairs of maple, bamboo stand, and a brass bedstead carry out the scheme of light and cheerfulness which is also helped by a Japanese matting of yellow gray with figures in blue and ochre.

House and Garden

The adjoining bedroom, or guests' room, is furnished in old Colonial mahogany. A bureau with swell front and legs supporting heavy columns occupies the center of one wall, while over it hangs a curiously carved mirror with painted landscape in the upper panel. A large bed placed opposite, wash-stand with bowl and pitcher of mulberry, a drop leaf sewing-table, chairs and quaint rocker complete the room.

The studio on the right, with its ample proportions and height, in so seemingly a small house, never ceases to impress the visitor.

Twenty-eight feet in length, with a width of sixteen feet, the gambrel roof sheathed on the inside with matched and beaded North Carolina pine, forms the end walls. These rise to a height of fourteen feet where the ceiling is sheathed in the same manner, allowing for an air-well or storeroom above. This space ventilated by a latticed window opens into the third floor hallway and casement windows set high in the studio wall also open on this landing.

Four large swinging windows six feet in height, joined together, admit the north light, which can be regulated by opaque shades that raise from the sills. On the inner wall is an enormous fireplace made of rough brick, with a square four foot opening, extending into the room and capped with a heavy oaken mantel, six feet above the floor. This fireplace rests on doubled floor timbers and in addition is supported by a turned brick arch between the floors. To carry out the Colonial scheme there is suspended from a wrought iron crane, in one side of the opening, an antique iron kettle. The andirons also of iron, made from a simple pattern by the local blacksmith, are massive enough to permit of the use of heavy logs.

The wide plastered chimney breast above the mantel gradually tapers back to the chimney itself, which is exposed several feet below the ceiling. Built out with the breast, a little higher than the mantel, is an enclosed space with wooden cap and plastered wall; the upper surface forming a sort of gallery used as a receptacle for studio traps, but its real purpose

is to enclose a back stairway, the door of which opens into the hall. In this way was solved a problem quite as difficult as the planning of the studio itself. This gallery is continued

across the rear wall and supported by a single square post not only gives room underneath for a full size divan, but breaks an otherwise bare wall space. Old spinning and flax wheels placed here out of the way show to advantage.

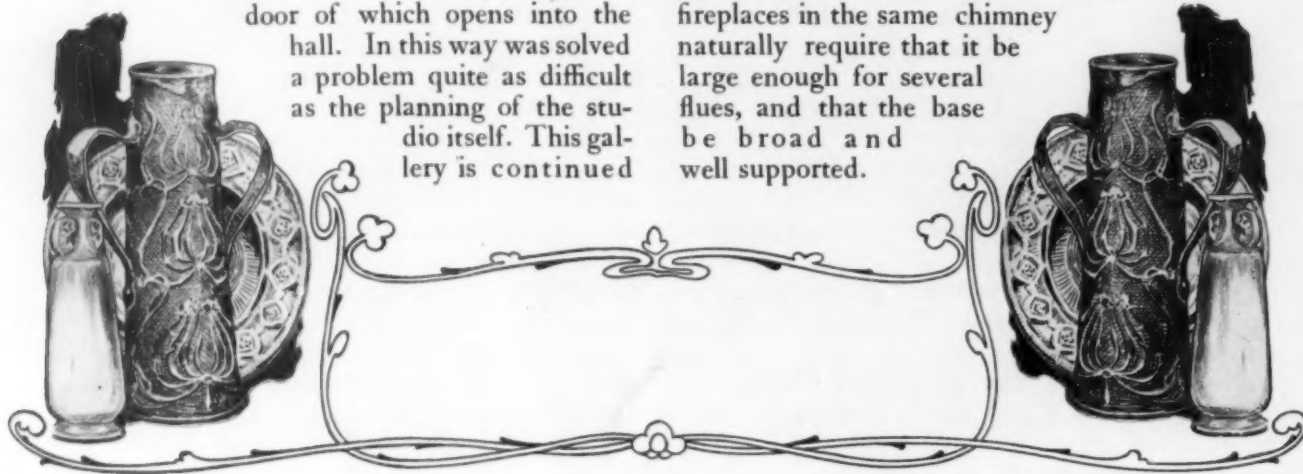
It was an easy matter to stain the cypress trim of windows, doors and closets a light weathered brown made from coal tar and turpentine, but the extensive sheathing of the ceiling and two sides required heavy ladders and staging. The day the painters arrived at this point in their contract in which they had already met with a number of surprises in the combining of pigments to produce wall tints somewhat softer and more subtle than the conventional color cards, the owner was called out of town. Returning in the early afternoon, expecting to find the work well under way, he was astonished to find the men, bedaubed with tar, scratching their heads in sore perplexity and actually on a strike. They had refused to go on with the work when they found that pine would not take an even stain. The result which they had obtained and which had so discouraged them, was the very effect desired, that of a loft with timbers stained by weather and age.

It is not necessary to say that all studios are much alike in their furnishings of rugs, bric-a-brac, arms, weapons, and hangings. The main point is to have plenty of room, good light, and to be undisturbed. This room possesses these if nothing more.

To give an idea of the capacity of the studio, one evening when some forty persons assembled in the room, a belated guest upon entering the deserted living-room, apologized profusely for being the first arrival, and looked his astonishment when it was explained to him that the other members of the party would be found on the next floor.

From the hall an open stair with plain rail and pin balusters leads to the third floor, on which are the servants' rooms and storerooms.

The house is heated by steam. In the larger rooms two radiators of different sizes allow for a greater or less degree of heat. The studio heats as easily as the smallest room in the house. Three fireplaces in the same chimney naturally require that it be large enough for several flues, and that the base be broad and well supported.



The Garden of Hardy Flowers

By EBEN E. REXFORD

MANY a woman loves flowers, but goes without a garden, because she has not time to care for it properly. But the woman who does this has in mind, nine times out of ten, a garden of annual flowers. She thinks of the labor and time involved in spading up the soil, in making beds, in seed-sowing, and weed-pulling. But she does not think of the garden of hardy flowers which calls for but a fraction of the time and labor that must be expended on annuals. Were she to do that, and give the matter a little thought, she would soon understand the advantage of such a garden, and she would set about the making of one at once—this very season, in fact.

The fact is, hardy plants—and by this is meant those which are sufficiently strong to endure a Northern winter with but little attention in the way of protection,—require very little care. Plant them in good soil, and keep grass and weeds from encroaching on them, and robbing them of the nutriment they need, and they will afford you pleasure for years. By and by it may be necessary to divide old plants, or to re-set them, but this is easy work, and something that will not have to be done oftener than once in three or four years. Each spring the plants ought to have all grass removed from about their roots, and some good fertilizer should be dug into the soil, in liberal quantity. It will not take ten minutes' time, to a plant, to do this. And when it is done, about all it will be necessary to do each season is done. Possibly weeds

may get a start about the plants, but the use of the hoe for a few minutes, once a week, during the early part of the season, will clear the ground of these intruders. Compare this with the amount of work that must be done among annuals, and one will readily see that all the arguments are on the side of the hardy plant.

A collection of hardy plants, once well established, will increase in beauty for years. Indeed, if well-cared for, it is good for an indefinite period. We frequently find old houses which have been deserted for years about which some of the old-fashioned flowers still grow and flourish, fighting for their lives, and keeping weed and grass at bay. An annual is satisfactory, as long as it lasts, but its beauty

is for a season only, and next year the work of starting it and caring for it must all be done over. And this work, which is hard, and much of it unpleasant, cannot be disposed of in a short time, early in the season, but must be continued throughout many weeks. It *must* be given, or your garden will prove a failure, for annuals cannot take care of themselves, but hardy plants can, to a great degree, do this. I am not overstating it when I say that the amount of care required by a large collection of hardy plants will not equal that demanded by one small bed of annuals. When the reader grasps the full significance of that assertion, she will begin to see how much more satisfactory a



COLUMBINE



DAY LILIES

collection of hardy plants can be made for the woman of limited time for garden work, than even a small garden of annuals.

The impression prevails to a considerable extent that from hardy plants one gets but few flowers. That is, in the aggregate. There may be quite a profuse crop, at some time during the season, but after that, none. The fact is, most of our perennials bloom for weeks, and it is an easy matter to make a selection that will cover the entire season. Some come into bloom weeks before the annuals begin, and some are in their prime after many of the annuals are gone. And when one comes to consider that the hollyhock, the Rudbeckia, the peony, and the perennial phlox belong to this class of plants, it will be readily understood what grand displays of color can be depended on from them. No annual can equal some of them.

Spring is the proper season in which to plant a collection of these flowers. The florists can furnish last-year's seedlings, which will bloom the present season, but not with the profusion characteristic of older plants, or they can send you old, strong roots from which immediate effects of a satisfactory nature

can be expected. Personally, my preference would be for two-year-old plants. These will be large and strong enough to bloom well, and you will not run the risk of getting stock made by dividing old clumps whose vitality may have been on the wane.

Have the soil in which you set them made fine and rich, and be sure it is spaded up to the depth of at least a foot. When the roots are put in place, press the soil firmly about them, and then water well.

I would never advise planting these,—or any other plants, for that matter—in rows. Do everything possible to avoid primness and formality. Group your plants, taking care to so arrange them that there will be no conflict of colors, and making sure that the low-growing sorts have places in the foreground. You can tell about these things by studying your catalogues carefully. No greater mistake can be made than planting them in a haphazard way, for by following that method you are sure to get colors together that will be utterly discordant, and your tall plants may entirely hide the low ones. A good location for a collection of hardy plants is along the sides of the lot, where it joins your neighbor's. If possible, coax him to supplement

The Garden of Hardy Flowers

your work of the improvement of the home grounds by planting a similar collection on his side of the fence. A partnership border of this kind will be found vastly more effective than a one-sided one, such as yours will be if there is nothing to balance it on the other side of the fence.

Among the taller-growing plants, which should be given places in the back row, and which every collection ought to include, are the hollyhocks, both single and double, the delphiniums, and the "golden glow," Rudbeckia. The hollyhocks come in a wide range of brilliant, as well as delicate colors. The double sorts are the most showy, but the single kinds are stateliest. The delphiniums in intense blue, and white, are extremely showy, if well supported. Unless they are provided with some substantial support, the wind is likely to break down their tall, heavily-laden stalks, and when this happens, the plants are ruined. Rudbeckia, "golden glow," is one of our most valuable plants, because its profuse crops of rich yellow flowers light up the garden like a burst of sunshine. It is extremely valuable for cutting.

Among our earliest bloomers is the convallaria, or lily-of-the-valley, one of the loveliest and sweetest



PURPLE AND WHITE IRIS



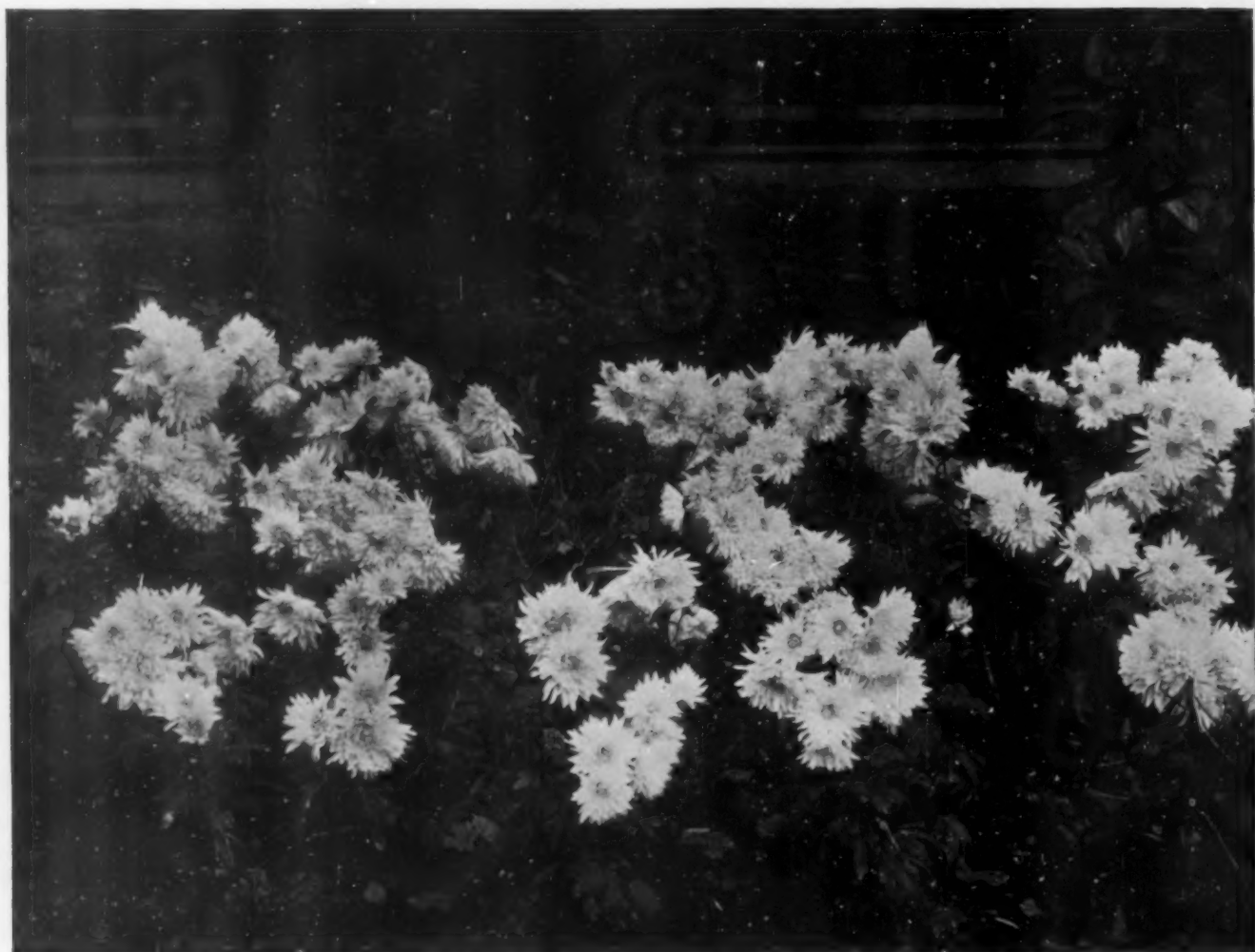
PYRETHRUM OR GIANT DAISY

of all flowers. This is a low grower, and should be given a place in the immediate foreground, and where it can have shade if possible.

The aquilegias are early bloomers. They come in pure white, purple, dark and light blue, scarlet, pink, and yellow. In some varieties two or more of these colors are combined. They are very profuse bloomers. They grow in large clumps of very attractive foliage, from which their long flower-stalks are sent up in great quantities, all laden with flowers of most peculiar shape. We have both double and single sorts.

The dicentra is another early bloomer. It sends up scores of long, gracefully arching stalks, bearing foliage almost as attractive as that of a fern, and terminated with sprays of drooping pink and white flowers of exquisite loveliness. This plant is popularly known as "bleeding heart," because of the shape of its pendant blossoms.

The peony is too well known to need special mention here. No garden can be considered complete if it does not include at least half a dozen of the most distinct varieties. Next to the rose, this is one of our most valuable flowers, either for garden decoration, or for cutting. The iris is the orchid of the garden. Its colors are wonderful in variety, and so



OUTDOOR CHRYSANTHEMUMS

brilliant and delicate that one never tires of the flower, as we are likely to of commoner sorts. It makes a most magnificent display during June and July. Be sure to plant it.

It is not generally known by the amateur florist that we have a class of chrysanthemums sufficiently hardy to stand a Northern winter, but such is the case. They are not as large or rich in color as the more popular varieties grown in pots, but they are delightful flowers, for all that, and deserve a place in every border.

So do the Funkias, better known as day lilies. These are as attractive in foliage as in flower, their rich green leaves, with deep indentations, forming an excellent groundwork against which to display their lovely pure white blossoms.

If I were asked to name the best perennial, all things considered, I think my decision would be in favor of the hardy phlox. Such rich colors, such great masses of bloom, such luxuriance of growth is found in no other plant of its class. For six weeks or two months it makes the garden gay with its crimsons and carmines, its pale rose, lilac,

mauve, and pure white bloom. Anybody can grow it. Do not overlook it.

We have several excellent lilies that are at home in the border. Prominent among these is the old tiger lily, in tawny orange, spotted with brown, the candelabrum lily, soft yellow, and the dear old annunciation lilies, of purest white and most perfect shape. These are to the garden what the Bermuda lily is to the florist's collection of Easter flowers.

Coreopsis lanceolata is a most excellent bloomer, of rich yellow. It is valuable for cutting, having long flower-stalks. *Phlox subulata*—the "moss pink"—is one of our best hardy plants for edging beds and groups. *Achillea rosea* and *A. aurea*, rose and yellow,—are free and constant bloomers, well adapted for locations in the front row.

Pyrethrum uliginosum,—the "giant daisy"—is, what its popular name would indicate, an overgrown daisy of rampant habit and wonderful freedom of bloom. It is a late bloomer. The new claimant for popular favor, Burbank's Shasta daisy, ought to be given a place in all collections, as it blooms throughout the season, and is extremely valuable for cutting.

The Garden of Hardy Flowers

Spiraea palmata and *S. alba* are lovely flowers, the first-named a soft pink, the other a cream white. The individual blossoms are very small, but there is such a multitude of them in a panicle that the effect is quite that of a great pink or white plume, held well above the lovely, dark green foliage, which grows in such profusion at the base of the plant.

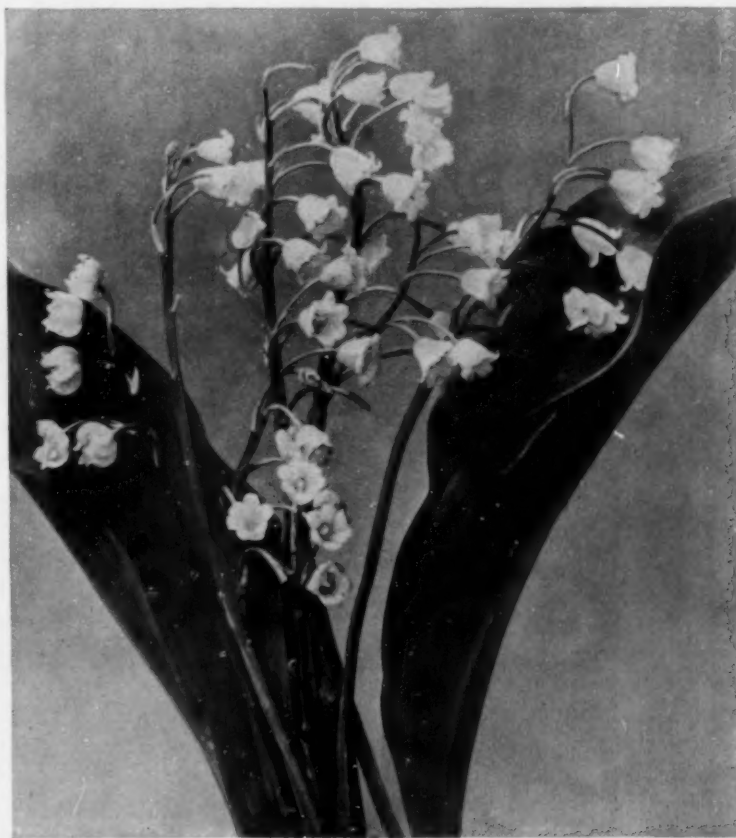
The perennial asters are superb plants for garden use. These are our native wild asters domesticated or varieties grown from seed of the most satisfactory kinds. Some of them grow to a height of eight feet, others four and five, and some are dainty little things admirably adapted to front-row planting. These small sorts are generally blue and white, with yellow centers, and are really the loveliest of the entire family, though the tall growers are grand decorative plants, with purple, rosy-violet, and lavender flowers, always effective if properly placed.

Of course it would be impossible to mention all desirable hardy plants in an article of this length.

I have spoken of a few of the kinds I consider best adapted to general culture.

Those the amateur may feel justified in undertaking to grow. They are kinds which succeed in most soils, and are entirely hardy throughout the North. Protection is not absolutely necessary for any of them, but it is always advisable, for if it is given, heaving of the soil from the action of frost is prevented, and that means prevention of broken and loosened roots—a condition almost certain to result when the soil about a plant is not covered with several inches of litter in the fall.

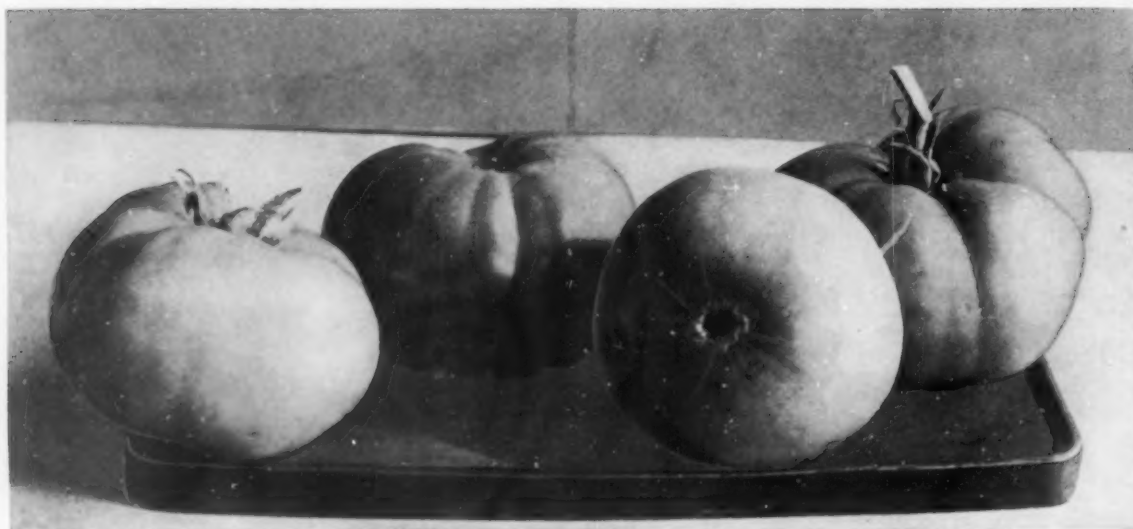
Bear in mind that success in the growing of flowers depends largely upon the intimate relations existing between the gardener and his plants. Each plant should be studied individually.



LILY-OF-THE-VALLEY



A Stately Row of Annunciation Lilies



Ponderosa and Golden Sunrise Tomatoes

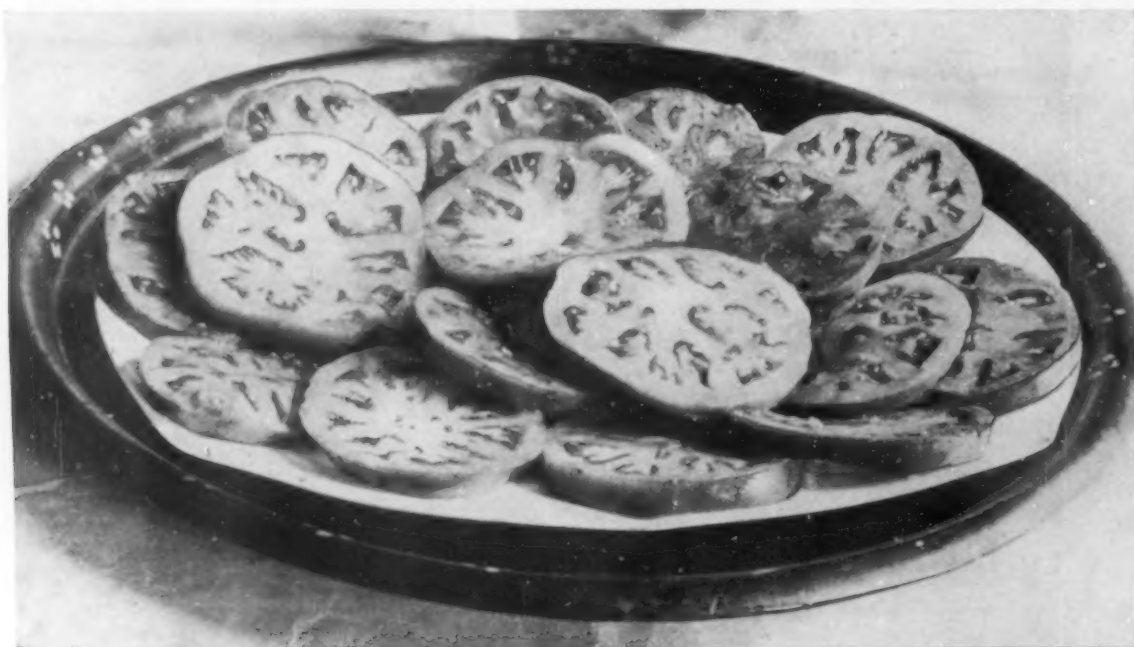
Good Tomatoes for the Garden

By I. M. ANGELL

THE amateur gardener will make no mistake if he plants Ponderosa and Golden Sunrise tomatoes for home use. He will search through many catalogues before he will find their equals. The Ponderosa is, of course, well known. It is famous for its size and other good qualities. In an ordinary garden, with no special care, it reaches a pound and a half, and its solidity and seedlessness are remarkable. The flavor is all that could be desired.

A good mate to Ponderosa, among the large yellow sorts, is Golden Sunrise. It is nearly as large and the flavor is excellent. The color is a beautiful yellow, so fair and perfect that we always regret having to cut one.

These two kinds are desirable for either slicing or cooking. There may be earlier sorts, but the home gardener would do better to wait for these than fill his ground with inferior varieties, simply for the sake of their earliness.



THE TOMATOES SLICED

The Small House Which is Good

I. A DUTCH COLONIAL HOUSE

WALTER P. CRABTREE, ARCHITECT

THE house illustrated and described herewith was completed last July, and comes very near being all the owner and architect expected it to be. It stands in the center of the lot, facing west, with a brick walk leading to the front porch.

The brickwork of the first story was laid in flemish bond, with headers of "niggerheads," with window and door sills of pink granite in keeping with the design of house, with the second story and gables shingled.

The cellar wall is of rubble-stone masonry, twenty inches thick, pointed both inside and out, and the underpinning wall above is of brick twelve inches thick.

The cellar contains coal bins, servants' toilet, laundry with set tubs and stove, vegetable cellar and heater. The cellar floor was cemented.

All exterior finishing wood was of the best white pine, shingles of red cedar and flooring of porch and terrace was of white pine $\frac{3}{4}$ of an inch by $2\frac{1}{2}$ inches laid with white lead in all joints.

The construction and material throughout were of the best, the idea being to save by economical planning.

Entering the staircase hall from the roomy covered porch, the two main rooms are on either side and are entered through large trimmed openings, throwing the master portion of the house open, giving a cheerful and inviting appearance to the whole. Directly opposite the entrance door is the main staircase with seat at the base with hinged lids, which is used for rubbers and overshoes. On the first landing is a door leading to the den, this making a combination staircase for servants. From the staircase hall is a small passage to kitchen and to cellar stairway so arranged that the master may care for the furnace without going through the kitchen.

The dining-room was planned for a square table, it being nearly square with the large bay at the front. The living-room, just across the hall, is especially attractive; the rear of this room is arranged in a nook with large open fireplace at one end and seat at the other.

The second floor arrangement is very simple. The staircase hall is in the center and is well lighted through the large opening to sewing-room which is on the front of house. The doors to the four chambers are grouped around this hall. The bath-room is placed convenient to all chambers and also connects with the family chamber. The side walls

of the bath-room to a height of five feet are plastered with a finishing coat of Keene's cement and then marked off to imitate tile work. Each chamber has ample closet room and the space of overhang of roof is used for low closets and drawers.

The attic was arranged for two bedrooms, with a finished hallway connecting the two.

The terrace is mostly covered by the overhang of the eaves, which was so designed that all rooms in the second story would be full height. The terrace was carried around the southwest corner so as to secure the summer breezes.

The interior trim, while the best of their several kinds and of special form, is very simple in outline. Kitchen, pantry and attic hall and rooms are finished in North Carolina pine and finished natural. The chambers, bath-room and den are finished in the same material but stained, the colors being tobacco brown for family chamber, white enamel for little girl's and bath-room, dark brown wood tint for boy's room and colonial oak for guest chamber. The den is stained bog oak; quartered white oak flooring of narrow width was used in staircase hall, living and dining-rooms, filled and waxed.

The hall and sewing-room on second floor are finished in cypress, stained in color to match the oak finish in lower hall.

Both the living and dining-rooms are finished in brown ash, while the staircase and hall are finished in quartered oak.

All hardware throughout is of solid bronze; old brass finish, and all plumbing fixtures are of the best. Windows on front and sides are glazed with plate glass, the balance being of common glass, double thick.

The fireplaces, one in living-room and one in den, are of special design laid up with pressed brick, and all flues are lined with fire clay flue liners.

The heating is by a tubular hot air heater, with registers of stamped steel, old brass finish to match lighting fixtures and hardware.

The leading idea throughout the construction of the house was to spend no money on things not essential to the comfort of the owner's family but to spend all that was demanded to make a house of thorough construction and good appearance.

The cost, \$5,500, was for the building complete, ready for occupancy, and, considering the amount of room it contains and general appearance, was a very reasonable figure.

House and Garden



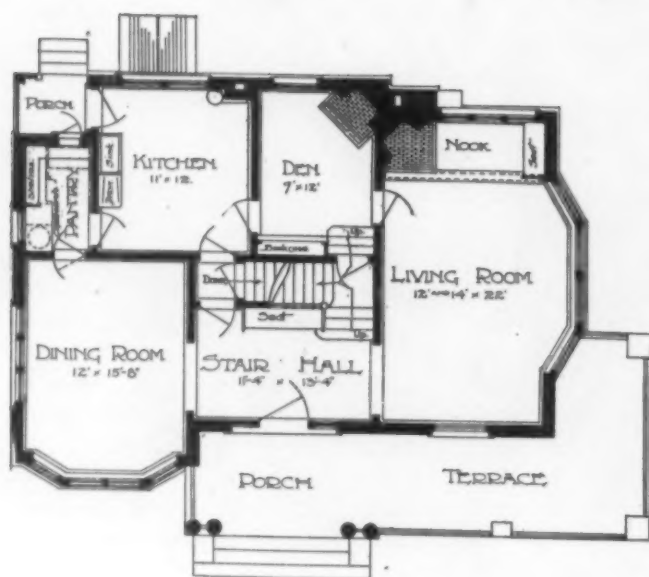
The Hall



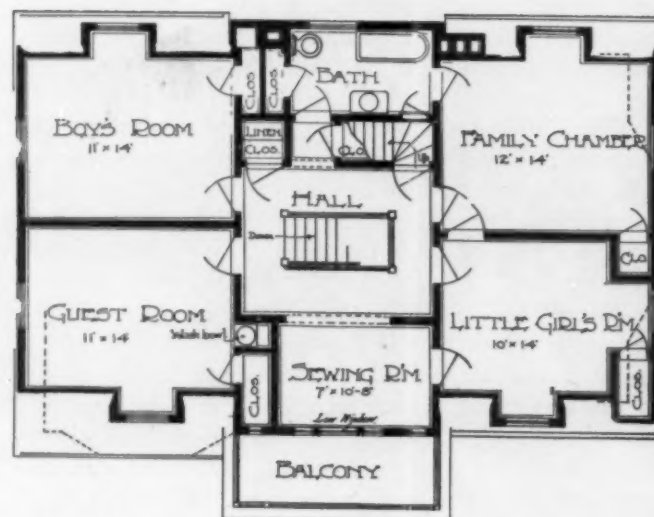
The Living-Room



Front View of the House



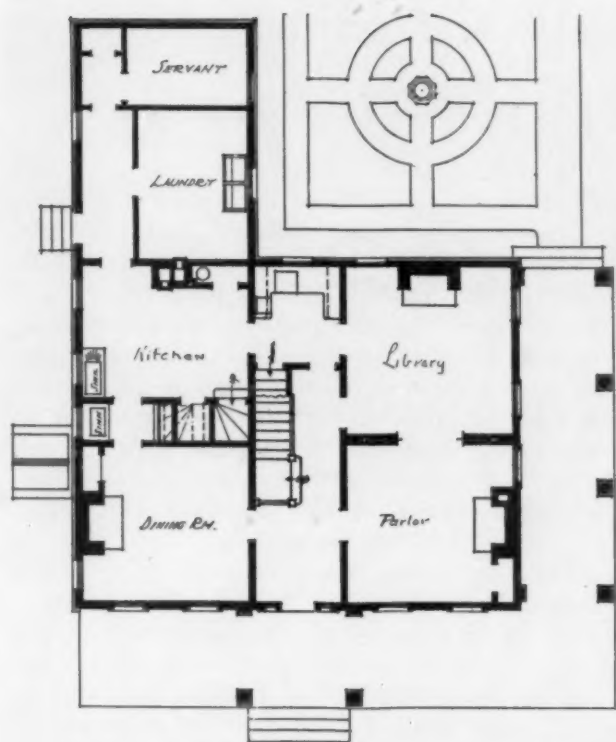
First Floor Plan



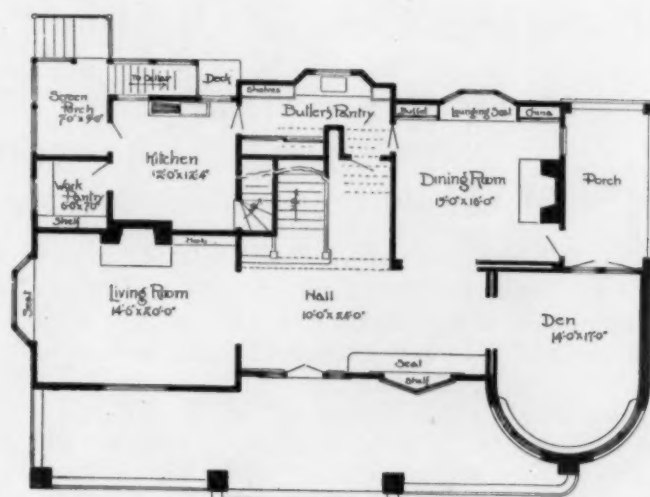
Second Floor Plan

A DUTCH COLONIAL HOUSE

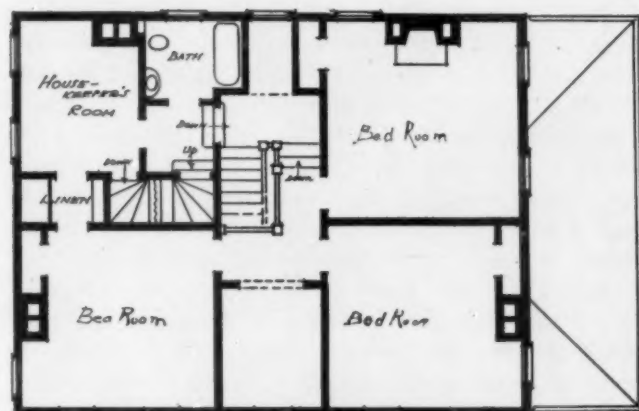
The Small House Which is Good



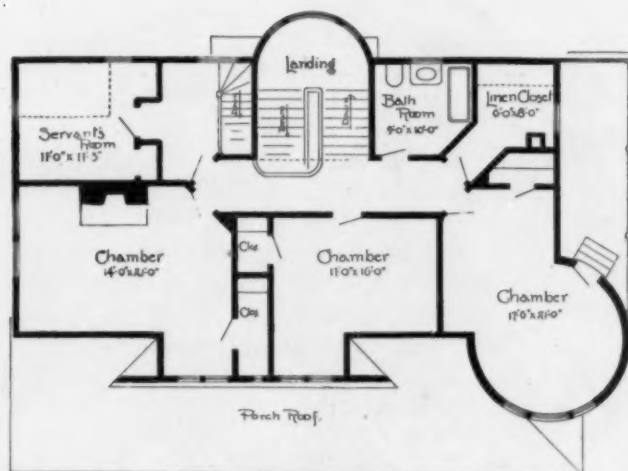
First Floor Plan



First Floor Plan



Second Floor Plan



Second Floor Plan



A NEW HOUSE ON OLD LINES
CHARLES E. PATCH, Architect



A COMFORTABLE HOUSE
SEYMOUR E. LOCKE Architect

House and Garden

II. A New House on Old Lines

CHARLES E. PATCH, ARCHITECT

THERE is nothing of novelty in this design as the house represents a deliberate return to old models, with such modifications, however, as would better suit with the conveniences of to-day.

The house is thoroughly well built and the work was all done by local workmen. The lumber and all other woodwork mentioned in the first item was contracted for with a large firm in Maine. The doors are of red cedar, the finish is partly Gulf cypress and partly whitewood, the whitewood portion being painted and the cypress stained. The heating is hot water, and the floors hard pine throughout, rift sawed in the principal rooms and halls.

Towards the east is a piazza with columns (the end one showing in the photograph) looking eastward to the shore, Ipswich Bay and the sea in the distance. The plans will show other features, such as the vista from end to end of the front rooms and from front to back of the rooms on the right hand side.

It should be noted also, that all the finish, both exterior and interior, was made to order from detail as were also of course, the mantels. Old-fashioned brass hardware and brass thumb latches were used throughout.

These plans and items of cost are contributed to show that, even with labor as high as it is to-day, a good type of simple house with rooms of good size, may yet be well built at reasonable cost. The following schedule of cost of this residence at Ipswich, Mass., will be of interest:

All woodwork in the building, frame, boarding, floors, sashes, doors, blinds, finish, etc.....	\$2200.00
Carpenters' labor.....	1025.00
Excavating cellar, mason work, plastering and fireplaces.....	584.00
Lathing.....	45.00
Window weights, nails, sheathing paper, deafening paper, metal flashings.....	65.00
Finish hardware.....	67.00
Builder's (rough) hardware.....	12.00
Painters' work.....	260.00
Mantels.....	70.00
Electric wiring.....	40.00
Heating.....	435.00
Plumbing.....	300.00
	\$5103.00
Architect.....	255.00
	\$5358.00

III. A Comfortable House

SEYMOUR E. LOCKE, ARCHITECT

THE site of this house demanded a building whose greatest length would be parallel with the street. It is located on an avenue in Pasadena, California, which runs parallel with and overlooks the Arroyo Seco and the San Rafael Hills.

The combination of shingles and the rough granite boulders from the beds of the mountain streams is a favorite one in that section and produces effects, taken in conjunction with the general setting of the place, at once picturesque and artistic.

The extreme dimensions of the building are approximately thirty-eight feet by sixty-one feet. A commodious cellar for the necessary heating apparatus, and the other usual purposes to which a cellar is put, is provided with a portion of it exposed to the outside light, the house being built on the edge of a bluff.

The first floor, by reference to the plans, will be seen to contain a good living-room and den at the front of the house, connected by a hall which in itself is a delightful lounging-room. The stairway leads up from this hall to a very spacious landing from the circular bay window of which charming views of valley and mountains may be had. The dining-room and kitchen at the rear are connected by the butler's pantry, which is under the stairway landing.

The second floor has sleeping rooms for family and servants; also bath-room, linen closet, etc. The floors throughout the house are double, sound proofed and laid with first quality vertical grained Oregon pine, planed, scraped and sandpapered and finished in best wax finish.

The standing trim of the first floor, except the kitchen department, is of Shasta pine, a beautiful wood with satin-like grain, growing in the high Sierras, which when varnished and rubbed to a dull gloss surface is particularly attractive. The stairway and upper hall were finished with the same wood. The plastering of the walls and ceilings of all living-rooms was finished with a rough sand coat and was tinted in strong but harmonious colors.

The woodwork of the chambers was painted with egg-shel white, and the walls covered with papers of artistic design. The plumbing fixtures were of the best sanitary type, the hardware as good as is made for wear, and the electric fixtures artistic and appropriate, matching the hardware finish in the several rooms. The construction throughout was substantial and honest.

The building was erected under contract at a total cost of about \$5800. This, however, was at a time when materials and labor were probably at least ten per cent. less than they are to-day.

Edging Plants that May be Increased by Root Division

By IDA D. BENNETT

THE use of plants as an edging or border to the flower beds doubles its blooming capacity and, where the area of one's garden is restricted, is of value from an economic as well as an esthetic point of view. There are few, if any, beds but what are improved by the addition of some low growing plant around the edge, bringing the flower bed into relation with the sod without any intervening strip of bare soil. If a plant that gives bloom in harmony with the taller occupant of the bed, so much the better.

I remember seeing once in Eastern New York a garden, a vegetable garden, where the vegetables were grown in well-arranged beds each of which was edged with a plant of lower growth and contrasting color such as parsley, a low growing blood-red beet, bronzy lettuce or the like and the effect of the lettuce with the purple foliage of the egg plants, of the parsley with the deep red of the beet, was something to be remembered as an evidence of artistic faculty not often applied to the common things of life. One looks for artistic effects in the lawn and flower garden, but the one who conceives and carries out the possibilities in the common kitchen garden is a genius; and yet how simple and practical it is; no space wasted, no plants grown but what would have ordinarily been required, but the ability to recognize the beautiful amid lowly surroundings and deftly place it in artistic combinations.

From an economic standpoint, taking the question of labor involved in the annual setting of borders, the hardy perennial border is greatly to be preferred to the annual one. Fortunately there is a goodly array of plants to choose from so that much individual taste may be indulged in their selection. One of the most easily started and grown is the *Phlox subulata*, or moss pink as it is sometimes called. Planted in early spring, setting the plants a few inches apart, it will by fall have closed up the gap and early in May, the following spring, be a mass of bloom, completely covering the foliage from sight. This comes in pink and in white and the only care it requires is to keep it trimmed close to the boundaries assigned to it as it has a penchant for carpeting everything in sight. All dead growth should be promptly removed as a straggly, ill-kept border is a disfigurement in place of an adornment.

The plants may be increased by dividing the branches, as they will root wherever they touch the ground and in this fact consists their great value for carpet

bedding, covering graves and the like, as from their multiplicity of roots they are able to extract more nourishment from the soil than plants with only one root. The plants may be divided at any time after they are through flowering or very early in the spring.

No daintier, more cheerful plant for the border can be desired than the English daisy, *Bellis perennis*. Easily started from seed in the spring it forms small rosette-shaped plants that by fall may be divided into several plants, or as many as there are crowns, and in this way soon furnish a long border. The seed may be started in boxes in the house, in the hotbed, or in the open ground. In purchasing seed care should be taken to secure a good strain of the large flowered, double variety and as the flowers come into bloom all single or semi-double plants should be weeded out. The English daisy seeds very freely and plants are constantly coming up in unexpected places that greatly increase one's stock.

They may be divided in the spring or in the fall. Lift the plants and taking hold of each crown, of which there will be several, pull gently apart and set the new plants three or four inches apart. Each plant will yield from five to seven new plants. Plants which have not bloomed too freely during summer may be lifted, potted and grown in a cool north window in winter if desired.

Under the head of primroses many hardy border plants are classified, chief of which are the auriculas, polyanthus of our grandmother's garden and the English cowslip. All are easily raised from seed and will gladden the garden in early spring with a wealth of bright blossoms. The English cowslip comes in pale yellow not unlike our native cowslip of the bogs and marshes and is always the source of tender, homesick memories to those who have watched it grow in English lanes and Irish meadows. The polyanthus comes in various shades of red and orange, the double cups being usually a bright red or scarlet with yellow throat and present a brilliant appearance in the spring sunshine. It should have protection in the winter which should not be removed entirely until all danger of frost is past as the cold is liable to affect the color of the blossoms rendering them duller. All the varieties of primroses may be divided by pulling apart the crowns and resetting them after they are through flowering in the spring; they will then become established before cold weather. Seed may be sown in the house, hotbed or cold frame and the plants transplanted into permanent position when

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large enough and the plants will bloom the following spring.

English violets make an attractive border for a bed of hardy perennials, although their season of bloom is confined to the spring months. They may be purchased of the florist in the spring or started from seed sown in the fall in the house or cold frame.

As violet seed cannot be depended to come up the same season that it is sown it is, perhaps, better to purchase a dozen plants of the florist and by repeated root division increase them to the desired number. Violets are heavy feeders and should be supplied during the growing season with abundant moisture and liquid manure. To yield large and abundant blooms during the flowering season they must not be neglected during the remainder of the year and for this reason are to be recommended as a border for a bed of plants requiring abundant moisture as in this way they are apt to receive the attention they might be deprived of were they in a bed by themselves.

One of the very daintiest plants for the hardy border in spring is the hepatica or liverwort. Although its blossoms remain for but a few days the foliage, which comes after the blossoms, is very attractive and drooping, suiting well for a border plant. If one is fortunate enough to be in the secret of their haunts one may bring from the woods these firstlings of the spring and establish them where they may be enjoyed as it is difficult to catch these early bloomers. No matter how early one visits their haunts in

the first warm days of spring we are apt to find the treasures flown and only the empty calyx held aloft to greet us. In the garden all this is changed and we may watch the lifting of the first little downy head and the unfolding of the dainty cups of pink and white and lavender. They make very desirable borders for beds of ferns or wild flowers, and may be increased by root division or propagated from seed.

The golden yellow saxatile is a very desirable plant where a yellow border is desired, blooming freely the second season from seed, and afterwards may be increased by root division. It is own cousin to the sweet alyssum but blooms in the spring time. There is an attractive double form of the flower.

The centaureas, although not of the plants which may be increased by root division are so easily raised from cuttings stuck in the ground that they may be considered in the same general class.

The silver leaved and fern leaved are the best. *Centaurea candidissima* being of a more trailing habit than *C. gymnocarpa* is more desirable, but should be kept closely trimmed or it will grow straggly. The pieces cut away may be used for cuttings, merely sticking them in the ground an equal distance apart, where they are to remain, when they will root and grow without further trouble.

Seed should be started in the spring in the house or hotbed and transplanted to the open ground when the weather is warm.

The Herb Garden

By H. R. MORRIS

HERBS are rather difficult to raise. They require a very rich, light soil, and much moisture, while the seeds are in the ground. When the little plants are once established, however, they grow well, and more than repay the care spent on them. The seeds should be gotten from a reliable seedsman and as they soon lose their germinating power, they should be fresh as possible. Cultural directions are on all the packets of seeds.

Most herbs bloom late in the summer, and they should be gathered in the first stage of bloom. The leaves of sage should be clipped and dried. The plant is perennial. The plants of thyme, sweet marjoram and summer savory should be cut at the root and hung up to dry. The leaves and blossoms may be rubbed off when they are quite dry. Parsley and chervil are used in fresh leaf. They are perennial,

and grow well in boxes during the winter. A flourishing herb garden is more than satisfactory to both the family gardener and the family cook.

That the uses of herbs have been much restricted in these times is shown by the descriptions of some of our most cherished ones from "The Herball" of John Gerard, published in 1597 and 1633. This great folio is based on the work of the earlier herbalists, who were the pharmacists of their time, and to whom we owe the knowledge of our vegetable medicines. Even in Gerard's day herbs seem to have been used more for physic than for the savor for which we prize them, and their effect on the body had been carefully noted, as can be seen from his minute accounts of the plants themselves. The following illustrations and descriptions are reproduced from "The Herball" of 1633.



MARJEROME TIME

TIME is so well knowne that it needeth no description; because there is not any which are ignorant what *Thymum durius* is, I meane our common garden Time.

THE VERTUES.

Time boyled in water and hony drunken, is good against the cough and shortnes of the breath. . . and dissolues clotted or congealed bloud in the body. The same drunke with vinegre and salt purgeth flegme.

Made into pouder, and taken in the weight of three drams with Mede or honied vinegre, called Oxymel, and a little salt, it. . . is good against the Sciatica, the paine in the side and brest. . . and is profitable also for such as are fearefull, melancholicke, and troubled in minde.



GREAT SWEET MARJEROME

SWEET Marjorome is a low and shrubbie plant, of a whitish colour, and maruelous sweet smell, a foot or somewhat more high.

THE VERTUES.

Sweet Marjorome is a remedy against cold diseases of the braine and head, being taken any way to your best liking; put vp into the nostrils it prouokes sneeing, and draweth forth much baggage flegme; it easeth the toothache, being chewed in the mouth. . . and is used in medicines against poyson. . . The leaues are excellent good to be put into all odoriferous ointments. . . There is an excellent oyle to be drawne forth of these herbes, good against . . . all aches proceeding of a colde cause.



SUMMER SAUORIE

WINTER Sauorie . . bringeth forth very many branches, compassed on euery side with narrow and sharpe pointed leaues.

Summer Sauorie groweth with a slender brittle stalke of a foot high, diuided into little branches. . . The floures stand hard to the branches, of a light purple, tending to whitenesse.

THE VERTUES.

Winter Sauorie. . . maketh thinne, cutteth, it clenseth the passages.

Summer Sauorie . . . maketh thinne and doth maruellously preuaile against winde; therefore it is with good successe boyled and eaten with beanes, peason and other windie pulses.



GARDEN PARSLEY

THE leaues of garden Parsley are of a beautifull greene, consisting of many little ones fastned together, diuided most commonly into three parts, and also snipt round about the edges. . . Parsley is delighted with water, and therefore it naturally commeth vp neere to fountaines or springs.

THE VERTUES.

The leaues are pleasant in sauces and broth, in which besides that they giue a pleasant tast, they be also singular good to take away stoppings. . . The seeds are more profitable for medicine. . . they be commended also against the cough. . . The roots or the seeds of any of them boiled in ale and drunken, cast forth strong venom or poison, but the seed is the strongest part of the herbe.



COMMON CHERUILL

THE leaues of Cheruill are slender, and diuersly cut, something hairy, of a whitish greene . . . the stalkes be short, slender, round, and hollow within . . . the floures be white, and grow vpon scattered tufts . . . The root is full of strings.

THE VERTUES.

The leaues of sweet Cheruill are exceeding good, wholesome and pleasant among other sallad herbs, giuing the taste of Anise seed vnto the rest. . . The seeds eaten as a sallad whiles they are yet green, with oile, vinegar, and pepper, exceed all other sallads by many degrees, both in pleasantnesse of taste, sweetnesse of smell, and wholsomnesse for the cold and feeble stomacke. The roots are likewise most excellent in a sallad.



GREAT SAGE

THE Great Sage is very full of stalkes, foure square, of a woody substance, parted into branches, about the which grow broad leaues, long, wrinkled, rough, whitish. . . the floures stand forked in the tops of the branches. . . of a purple blew colour.

THE VERTUES.

Sage is singular good for the head and braine, it quickneth the sences and memory, strengthneth the sinewes, restoreth health to those that haue the palsie vpon a moist cause, takes away shaking or trembling of the members; and being put vp into the nostrils, it draweth thin flegme out of the head.

It is likewise commended against the spitting of blood, the cough, and paines of the sides, and bitings of Serpents.

A Landscape Garden on a Small Scale

By MYRTLE HYDE DARLING

A FARM about a mile from Nashua, New Hampshire, was purchased for a suburban residence as an electric car route passes it with frequent service. At first the farmhouse was used as a home, but later was removed to the rear of the grounds at the extreme right, and a modern house was built. The farmhouse was finally destroyed by fire, and by the wishes of the owner's wife, a building to accord in design with the new house, intended for use as a tea and reading-room, was erected on the second site of the old house. It is situated on a slight rise of ground and in summer, even on the hottest day, a breeze clings about it so that the lodge is popular with all the members of the family.

The beautiful garden, laid out with a particular view to the most attractive results from landscape gardening, has many visitors. The hedges surrounding it on three sides are different. That in front of the house is the Japanese burberry (the corrupted form is "barberry"). This shrub, with pendent foliage, is a more delicate, slower grower than our native wild shrub, and the yellow blooms, followed by the red fruit, hang singly on the stem, and not in clusters, like our native plant.

On the left of the grounds a white posted, modern fence marks the boundary line, and is partially hidden by a rose hedge. The other hedge on the right of the estate is of lilacs, of which there are ninety varieties and which display superb masses of color in May. Lilacs, whether the Persian, villosa, or the late-blooming tree species, as Pekinsensis or Japonica, do not require pruning, except for suckers from the old stocks if they have been grafted. These growths should be removed as soon as seen. A garden needs study to train it as it should be, in order to make excellent effects and harmonies.

Two old apple trees which were on the farm still stand in front of the house, retained for the beauty of their spring blossoms. At the left is the garden of annuals, where stocks, marigolds, asters, and other garden posies fill the beds. (The China aster or *Reine Marguerite* was first known in 1731.) In front of the house grows a dwarf mulberry tree, a Japanese shrub. The piazza is partially shaded by a half canopy of the *Clematis paniculata*, which shows in early autumn fine clusters of feathery flowers like snowflakes, and the fruit of this vine is attractive as well as the flower.



VIEW FROM THE ROAD SHOWING EVERGREEN TREES



A HOUSE AT NASHUA, NEW HAMPSHIRE



PHLOX BORDERING THE PATH TO THE LODGE

House and Garden



THE LODGE ON A SLIGHT RISE OF GROUND

The garden-borders along the walks have been arranged with a regard to the tasteful mixture of leaf-forms, just irregular enough to blend pleasantly into the surroundings. Healthy selected plants for this purpose should be set in the earth as soon as received. The leek known as "hen and chickens" is used as a firm edge to keep the border from breaking away. Back of these grow the purple-crowned Funkias, known as day-lilies in olden times. These do not belong to the genus *Lilium*, but are placed by botanists under the genus *Hemerocallis*. They are native to Europe and Asia, and have probably been in cultivation in this country ever since the first flower gardens. In the rear of the day-lilies are abundant plants of phlox, of which there are sixteen varieties, the whites, pinks, and reds showing well in mass displays. The perennial phlox is useful from its long blooming season. It dates as far back as 1731. The annual or Drummond phlox was sent over from Texas in 1835, and has a large range of tints. It needs plenty of room and thorough watering. Interspersed amongst the garden beds are the Japanese striped corn, tiger lilies, and richly glowing dahlias, the last a favorite flower in this garden and very different from the older forms of the plant, which date back to 1802. Dwarf evergreens and rhododendrons are set out on the estate in tasteful grouping, some of them along the path to the lodge. The bane of

rhododendron culture in this country is the *Rhododendron Ponticum* which is not sufficiently hardy for the Northern States, but is largely advertised by the catalogues giving foreign specimens. Many plants named after individuals, as "Sir Robert Peel," have this variety in them and thousands of dollars have been wasted in their culture. The two native species which are best are the *R. Catawbiensis* and *R. maximum*.

Where the ground slopes low in a sunny spot lies a water-garden, a crescent shaped basin holding aquatic plants, the lotus (*Nelumbium speciosum*), and the water-lily (varieties of hardy *nymphaea*). As a border plant, and spreading into the basin, Japanese rice is growing. Beyond this at the back of the basin are banana plants, and the purple Japanese iris (*Iris laevigata*), so popular as a background for aquatic gardens.

One of the gardeners, a German, built a picturesque bridge over the brook which flows through the grounds. A hedge of untrained rambler roses, allowed to grow in riotous profusion, separates the flower garden from the field beyond. The rambler rose is free-blooming, and in winter serves as a wind-guard to protect low growing plants. Velvety pansies have been found in the garden as late as November. The pansy is a plant which was born in 1613.

Talks About Hardy Perennials

III. THE GOLDEN-FLOWERED COLUMBINE

By W. C. EGAN

AUTHORITIES disagree as to the derivation of the generic name of the plant *Aquilegia chrysantha*. In Nicholson's Dictionary of Gardening, the English authority, it states that it is derived from *aquila*, eagle, in reference to the form of its petals, while our American authority, Cyclopaedia of American Horticulture, gives it as from *aquilegus*, water-drawer. It is singular, however, that a plant so universally grown should have but few common names, columbine, the best known of them all, red bells, and dove plants, comprising the list. Red bells is suggested by the most common American form *Aquilegia Canadensis*, and the appellation dove plant is applied on account of the resemblance of its nectaries to the heads of pigeons in a ring around a dish, a favorite device of ancient artists. Lady Wilkinson compares the flowers to "the figure of a hovering dove, with expanded wings, which we obtain by pulling off a single petal with its attached sepals."

In the language of flowers it represents desertion, inconstancy.

It is one of the oldest favorites of the English gardens and often mentioned in verse in the fourteenth and fifteenth centuries.

"Gay in her gown true and fine,
Dances the merry Columbine."

The genus is well distributed in the northern temperate zone and about all seem reliably hardy, but often short lived. In a garden sense, they may be divided into three groups, the long-spurred or American, short-spurred or European, and the non-spurred or clematis shaped, the result of cultivation, wherein one of its chief charms, its long spurs, are eliminated. Some of the recent catalogues are advertising this latter form as one of Burbank's new creations,

which is an error, as the form was introduced some years ago and fell flat upon public patronage, on account of its unattractiveness.

There are many species and innumerable forms and hybrids. Saving one's own seeds, where any great variety is grown, is very unsatisfactory, if species true to name is desired, as they hybridize so readily. Those most apt to come true are *A. vulgaris*, the European species; *A. Canadensis*, our Eastern native; *A. chrysantha*, a Southwestern species, and

A. Sibirica, from Eastern Siberia.

All are readily grown from seed either in a hotbed or in the open, but are slow to germinate and it is best to keep a light covering of moss or cotton over the seed bed so as to retain the moisture, until the plants are up. They make fairly strong plants the first season, if sown in the spring and bloom early the following spring.

Some species, especially *A. Canadensis*, if in a favorable position, will last for years but as a rule it is best to treat them as triennials, sowing often in order to keep up a stock.

Should one possess an

unusually fine plant and desire an increase, it may be divided at the roots just after flowering or early in the fall. Partial shade suits them well, although they will grow in full sun and I have some plants of *A. Canadensis* growing in almost dense shade that seem happy. They like good, well-drained soil. Those who know our native form only in its stony habitat would be surprised to see the same plant in rich soil. One of the loveliest of all the species is the fickle Rocky Mountain columbine, *A. caerulea*, the daintiest of blues, but alas! its weak constitution often causes it to die back, even before blooming and as for a second season's bloom it cannot be depended upon with me. Luckily, however, there is a substitute for it in *A. Helena* said to be a hybrid between



COLUMBINES

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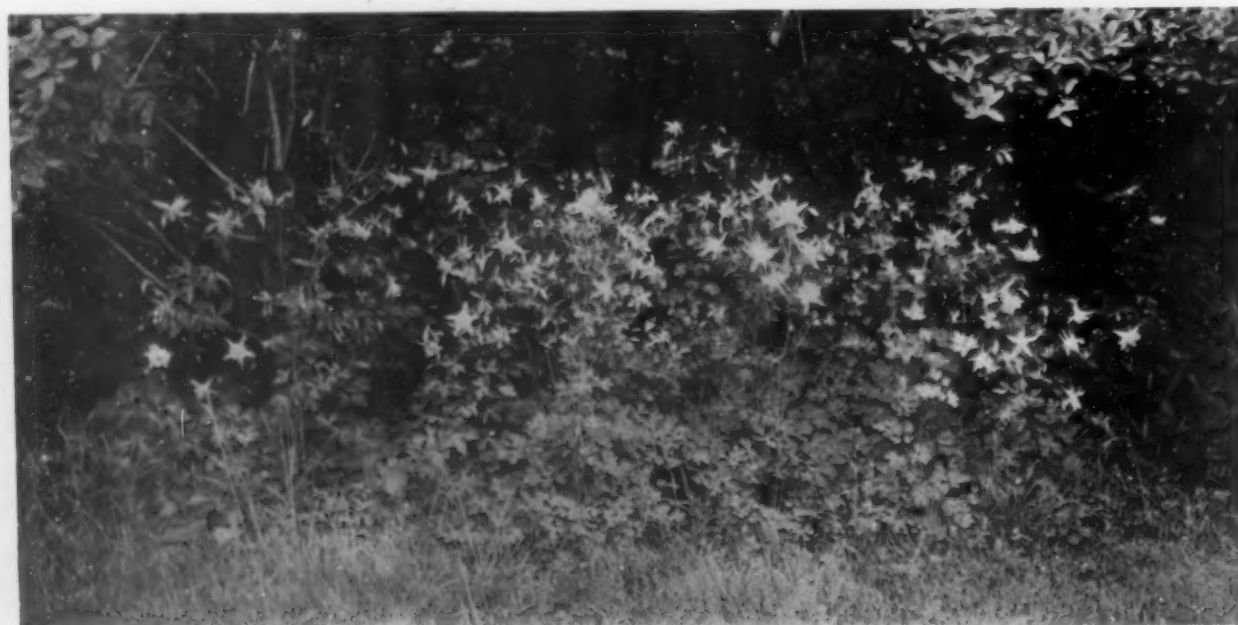
A ROCKERY OF "AQUILEGIA CHRYSANTHA"

A. caerulea and *A. glandulosa*, dwarf and early flowering. It lasts for several years, and bears numerous flowers of a lovely shade of blue and white, holding them well up to view.

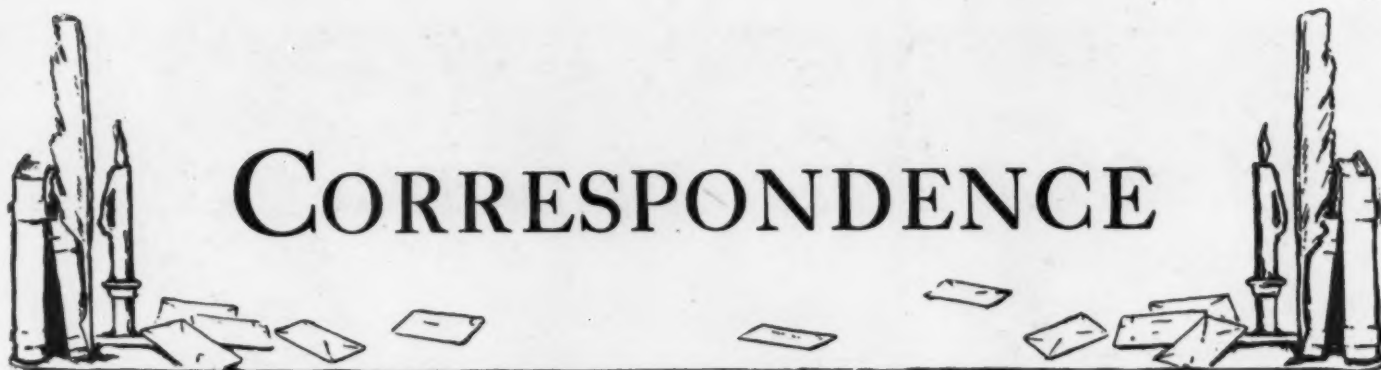
Among the best of the older forms are *A. Sibirica*, lilac blue and yellow, an early bloomer; *A. Olympica*, blue and white, from Mt. Olympus; Munsted white, a robust form of *A. vulgaris*; *A. Formosa*, red and *A. chrysantha*, a yellow, the latest to bloom.

A batch of seedlings from seed offered as "long-spurred hybrids" will produce a varied combination of colors running from lavender into blue, associated with yellow and red. Many beautiful forms may

be thus obtained. Sometimes stray seedlings spring up amid the shrubs in the wild part of my grounds and seem more at home and more natural than in any other situation. When the colors are good, I encourage the formation of a group by shaking the ripened seed around the parent plant. They may be utilized by being set in among newly planted shrubs, that, if planted properly in order to allow for future development, naturally have open spaces between them, casting some shade, or in receding bays in large shrub plantings, and in the rockery where they are at home. For cut flowers they are indispensable, being good keepers and admitting of open and airy arrangements.



LONG-SPURRED HYBRID COLUMBINES



The editor wishes to extend a personal invitation to all readers of *HOUSE AND GARDEN* to send into this department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice given. Beginning with the June number, a short talk by the editor will be given each month in connection with this department. The interior of the house will be first considered, the houses to vary in price from \$2,500 to \$8,000.

REMODELING A RESIDENCE

Physician writes: I am remodeling my residence and desire to make a feature of one room any way, although I cannot go to much expense. The dining-room and possibly the parlor I should like to make especially attractive. My architect has suggested panels in the dining-room to the height of seven feet, with false beams on the ceiling, running one way. The wood, I will say, is whitewood and the floors of maple. Would mahogany be too heavy a tone for such a small room? For the parlor I had thought of using white paint or enamel. What would you suggest for wall coloring in dining-room and parlor; there will be sliding doors between, although mostly kept open?

Answer: The combination of ivory white and mahogany stain is always attractive so you would make no mistake in using the treatment suggested. There is a stain now on the market which closely resembles the real San Domingo mahogany in color and when finished with a finishing varnish, which is inexpensive because it requires but little rubbing, the effect is wonderfully like the more costly wood treated with rubbed wax. Therefore, I feel that you would be wise in using this for your dining-room, the beams to be treated in the same way. The ivory white in your parlor will look well leading from this room and the doors of mahogany will add to the Colonial effect. The plan you supply me shows the rooms of sufficiently good proportions to bear the treatment suggested. I would advise for your parlor walls a covering of wall-paper in French Colonial design in two tones of green. This is almost silvery in effect and most attractive in combination with the ivory woodwork; it also makes an excellent setting for mahogany furniture. For your dining-room, since this is of southern exposure, I would suggest the Japanese grass-cloth in coppery shades, to extend to the ceiling line. This harmonizes beautifully with the mahogany stain. The drapery here should be of tapestry, showing a mingling of fruit and flowers in shades of mahogany, dull blue, tan and olive green. This same tapestry should be used to upholster the seats of your chairs. The floor covering to be a rug 9 x 12 in size, showing some of this copper brown mahogany and lighter shades of tan. The ceiling to be in tan with a suggestion of copper. The door curtain between these two rooms should be of pastel green cut velour on the parlor side, the silvery high lights of which will be found to harmonize well with the wall coloring. The fixtures in the parlor to be of the dull silver, this also carried out in the hardware. In the dining-room, bronze fixtures and hardware should be used. The central lights over the table to have a spreading shade in art glass in tones of green and gold. For the parlor floor, Oriental rugs should be used and your furniture should be of mahogany. Leave your floors in the natural color of the maple, treating them with some

good floor finish, something that does not show too much gloss. The color of the maple will be an attractive feature in the decoration of your room and will give you a much better effect than a stained floor.

FINISH FOR A SUBURBAN HOUSE

"Country" writes: I send you by this post, plans of a small house which we are building in the suburbs of Milwaukee. I would like some suggestions for the finish of woodwork and floors, for tiles, hardware, mantels, etc., from you. You will note that the dining-room shows a six foot wainscot. This is to be of ash. Unfortunately my dining-room furniture is of mahogany of good design and much too handsome to be dispensed with. What can I do about this? I would like to cover the upper wall in my dining-room with fabric if you can suggest something suitable. I shall not be ready for the full color scheme for the house until much later. I will, however, appreciate it if you will make suggestions for the dining-room, as requested. The estimated cost of the house will be about \$12,000.00. I am enclosing a self-addressed envelope and would appreciate a reply by post to some of my questions.

Answer: I wish to congratulate you upon the very attractive plan of your country house. It is quite ideal. The plans, however, fail to show the character of the wood used in the various rooms. I note that you mention ash for the dining-room. I therefore, would suggest that you write to a firm whose address I am sending you by post, asking them to supply you with a special stain for use here. This gives the ash a grayish color which is almost blue in some lights. It is most artistic and attractive. I send you a sample of fabric which I would advise you to use with this for wall covering. This is tapestry showing bluish green trees against a gray ground. It is exquisitely harmonious with the woodwork of which I speak. Your ceiling should be tinted a shade of gray lighter than the gray in the woodwork. The fixtures in this room should be of bronze. Your door curtains and over-draperies should be of the same tapestry as I have advised for wall covering. Next the glass of your windows hang heavy raw silk draperies in a shade of dull blue. If your mahogany chairs could be re-seated, I would advise dull blue morocco of the same shade. The shades of your electric lights should be in dull blue-green favrile glass effects. You will find that a room so treated as to color will make a most excellent setting for your mahogany furniture. The floor should be stained with English oak wood tint and finished with a dull gloss. I will be glad to send you a full color scheme for the other rooms of your house should you desire it, when you have supplied me with the information I request.

Garden Correspondence

CONDUCTED BY W. C. EGAN

CLIMBING NASTURTIUMS

I am thinking of using the climbing nasturtiums for covering some arches over a garden path. The arches are seven feet high. Will they climb tall enough?
M. P. H.

Yes, if you will keep the leaders tied as fast as they gain a foot or so. When once started, if in a sunny situation, it will keep you quite busy.

DWARF PETUNIAS

The enticing and confusing seed catalogues are now in and as each succeeding description portrays qualifications superior to all others, one is bewildered and led to exclaim "How happy could I be with either were t'other dear charmer away." I want to grow some dwarf petunias, and, having had no experience with them, request you to advise me what seeds to get.
W. J. M.

You do not mention the color you desire, but are naturally limited to white, pink and different shades of red petunias.

I think that "Rosy Morn," lately introduced, is one of the handsomest of the group for bedding out. The plant is comparatively dwarf, a free bloomer belonging to the small flowered section. The color is a brilliant rosy pink, with a white throat.

"Snowball" is a fine dwarf white, and the old "Inimitable" with its cherry red star on a white ground is good.

Howard's "Star" petunia, while growing taller, where it can gain support, is a good bedder, as its long stems lie on the ground and send up erect, short flowering branches. The ground color is a rich velvety maroon on which is depicted a rosy white five pointed star.

SUITABLE SOIL FOR A LAWN

I am about finishing a new cottage and wish to have a fine grass lawn around it. I allowed the contractor to fill the earth excavated on top of what seemed to be good top soil so that the finished grade will be about 18 or 24 inches above the old top soil. The earth excavated is mostly sand from serpentine stone, with some red clay in it. The reason I allowed the contractor to fill the earth over it, was to retain the good soil on this steep slope. Was I right in doing this? Is there any disadvantage in having the top soil so far beneath the surface to get a good lawn? What kind of evergreen trees or shrubs will thrive well in such sandy and clayey soil?
READER.

All top soils, if not denuded, are generally in a proper condition for plant growth, having had the action of air and frost, and have been enriched by a deposit of humus from decaying vegetation. The fertile layer seldom exceeds a foot in depth, six to eight inches probably being the average unless the soil is an alluvial deposit, in which case it may be much deeper. As you have a "steep slope" your surface soil is probably not very deep. If you wanted to save the expense of a top dressing of good soil, you should have had some six or more inches taken off from that part to be covered, returning it to the top when the excavated soil was in place. Your best plan now is to scrape off six inches and use it further down the slope, then put on a thin layer of well-rotted cow manure and

cover it all with good soil. Filled in soil settles and perhaps you need not scrape any soil away, but place the manure and good soil over it as it now stands.

A combination of sand and clay generally makes a good loamy soil, and most any of the ornamental trees and shrubs will grow in it. If you are in doubt, see what your neighbors are having success with and choose accordingly, or consult some reliable nurseryman who is familiar with your neighborhood. The following will grow in a very poor sandy soil: *Prunus maritima*, beach plum; *Prunus pumila*, dwarf sand plum; *Tamarix*, three varieties; *Spiraea salicifolia*, willow leaved spiraea; *Myrica cerifera*, candleberry, wax myrtle; *Colutea arborescens*, bladder senna; dwarf sumachs; *Amorpha fragrans*; *Amorpha fruticosa*, false indigo; *Rosa rugosa*, Japanese rose; *Symphoricarpos vulgaris*, coral berry; scarlet maple, white birch, red pine, Scotch pine, pitch pine.

HARDY ANNUALS REQUIRING LITTLE CARE

I have a large flower bed in full sun on a sloping lawn bordering a roadway, and desire to plant in it some hardy annual that will require but little care, and bloom all summer. I don't want one that will be ragged looking towards fall. I have generally grown the Tom Thumb nasturtium, but want a change.

Mrs. E. L. B.

There are several flowering plants that would do well in the situation you describe. One of the annuals most easily grown that will flower until frost is the *Sanvitalia procumbens*, *flore pleno*. Sow the seeds as soon as the ground is fairly warm, say May 15th, in rows one foot apart, eventually thinning them out to a foot apart, or sow in "spots," each "spot" a foot apart, and then thin out to one strong plant. Those left will soon cover the ground and present a mass of handsome foliage, profusely dotted with interesting, small, double, rich yellow flowers. Some will come semi-double and exhibit a black center when they somewhat resemble miniature black-eyed Susans.

These plants will bloom all summer and shed their faded flowers so deftly that one is seldom seen, thus keeping the plants always looking neat and tidy. The dense foliage, which remains fresh looking until the last, crowds out all weeds, except a few stronger ones easily pulled out, which with the fact that it requires no staking, and where the drainage is good seems to do as well during a dry season as a wet one, makes it easily grown and easily cared for.

If you have a greenhouse where you can start *Vinca rosea*, the Madagascar periwinkle, after the middle of February, growing them on in pots, and planting out when all danger of frost is past, you will have a plant that will bloom until frost and always look neat. It is a dwarf plant, the individual flower resembling that of the hardy garden phlox. The variety *alba*, being white with a pink eye, is my favorite. The bedding lobelias, especially *Lobelia teniour*, *L. neterophylla major*, and some others, grown in the same manner as recommended for the vinca, will bloom all summer and give a fine coloring of blue.

Zinnias are long bloomers where they do well, but their faded flowers require removal.



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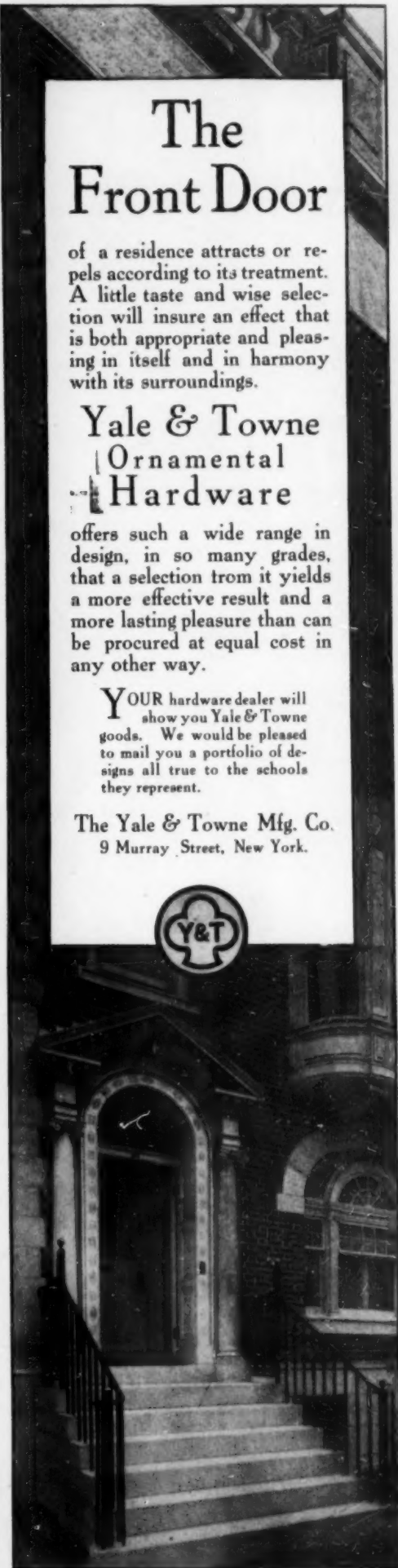
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NOTES AND REVIEWS

HOUSES AND GARDENS

HOUSES AND GARDENS,* by H. M. Baillie Scott is a volume filled with beautiful and practical suggestions to the makers of houses and gardens. The excellent illustrations, many of them reproduced in color from exquisite water-color drawings, serve to point the description in the text. Chapter first treats of "Houses as they are and as they might be" and is meant to clear the mind of the reader of any misconception he may hold of the real meaning of the artistic in houses. The author says "That conception is not without a basis in fact, must be admitted and the demand for spurious art which the little knowledge of modern art education so readily inculcates, is met on all sides by those who cater to the wants and whims of the public."

While the general feeling of these interiors is for *la moderne*, it is in no sense aggressively put forward. Beautiful exteriors and gardens, together with well arranged floor plans of various types of cottages are offered, while those of England are most pleasing and most numerous. It is interesting to contrast this style of small house with those of Switzerland, Poland, Germany and even America.

MODERN PLUMBING ILLUSTRATED

WE are in receipt of a volume entitled, "Modern Plumbing Illustrated,"† by R. M. Starbuck. This is a most comprehensive and thoroughly practical work on modern and most approved methods of plumbing construction. The author in his preface says, "There is possibly no branch of construction work which has undergone within the same given time such great changes of a far-reaching nature as plumbing construction. These changes look to the betterment of sanitary conditions, and are going on continually."

"So far as it is within his power the author has endeavored to acquaint his readers with the improvements that have been effected in the many different directions."

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* "Houses and Gardens." Published by George Newnes, Limited, London, and imported by Charles Scribner's Sons, New York. Price, \$12.00.

† "Modern Plumbing Illustrated." Published by the Norman W. Henley Publishing Company, 132 Nassau Street, New York, 1907. Price, \$4.00.

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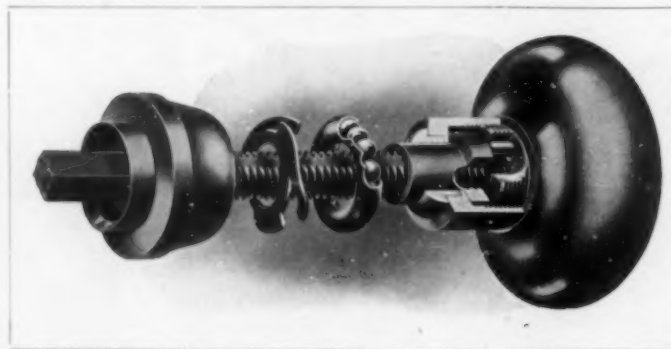
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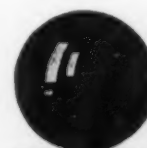


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DIRECTOR OF WORKS OF ALASKA-YUKON-PACIFIC EXPOSITION

FRANK P. ALLEN, JR., an architect and engineer of wide experience, has been appointed director of works of the Alaska-Yukon-Pacific Exposition which will be held at Seattle during the summer of 1909. It will be his duty to supervise all work done on the grounds and after the exposition opens to have charge of the maintenance of the grounds and buildings.

Mr. Allen gained his exposition experience at the Lewis and Clark Exposition at Portland in 1905 where he had charge of the structural work.

Mr. Allen was born in Grand Rapids, Michigan, and has been an architect and engineer all his life. He secured his early training in his profession under his father, Frank P. Allen, Sr., who was a prominent architect. After taking a course in civil engineering at the University of Michigan he went to Chicago where he spent six years, specializing on structural work for bridges, railroads and large buildings.

At Portland he became a member of the firm of Lewis & Allen, consulting and constructing architects and engi-

neers. He is Manager of the General Engineering and Construction Company, of Seattle and Portland.

The exposition grounds cover 250 acres of the unused portion of the campus of the University of Washington and border for more than a mile and a half on Lake Washington and Lake Union. The site has been pronounced by John C. Olmsted, the famous landscape artist, who laid out the grounds, as the most beautiful ever utilized for such a purpose. Mt. Rainier and Mt. Baker, with their perpetual snow peaks, are in plain view. Work on the grounds has already begun under the direction of Mr. Allen.

TWO RARE BIRDS IN THE NEW YORK ZOOLOGICAL PARK

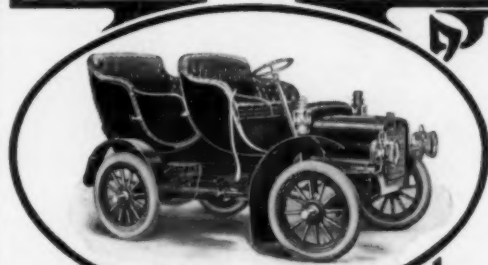
TWO recent acquisitions to the New York Zoological Park are the brush turkey and the vulturine sea eagle, coming from countries so widely separated geographically, and so strikingly



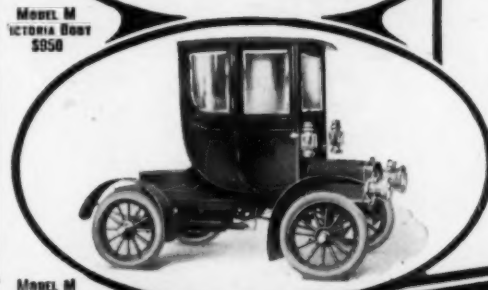
The Brush Turkey

ingly different in inhabitants, both human and animal, as Australia and Africa. The park is fortunate in having three specimens of the brush turkey, which are to be found on exhibition in the ostrich house. In the matter of physical appearance this bird is not particularly striking, being about the size of an ordinary hen turkey, grayish-brown above with the under surface also brown, and the feathers tipped with silver gray. It is only about the head and neck that there is a touch of more brilliant coloring, the skin of these parts being a deep reddish pink, dotted over with short bristles, while on the breast

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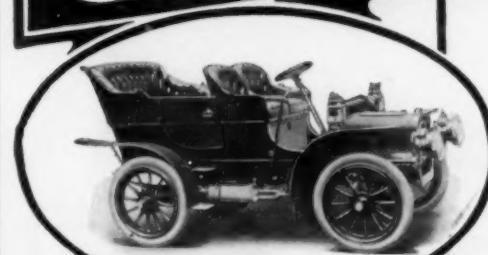


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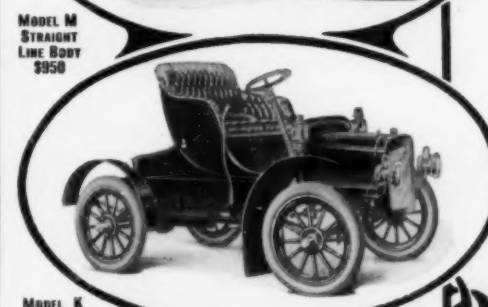


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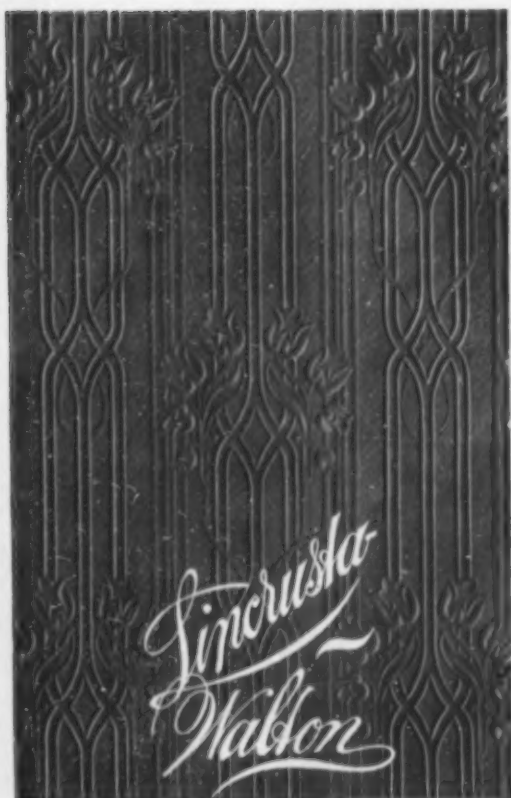
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there is a bright yellow wattle. Except that it is smaller, the female closely resembles the male bird. It is, however, in its domestic economy that the brush turkey is of such peculiar interest. This curious member of the feathered tribe is appropriately found in Australia, that land so destitute of the most common birds and animals of the world, but teeming with strange creatures to be found nowhere else on the globe. Indeed, with the kangaroo, the bower birds, the marvelous lyre-bird and the giant king-fisher for countrymen, the brush turkey may well be justified in not considering himself a "freak." While the cowbird and the cuckoo escape the cares and responsibilities of rearing their own families by imposing the care of their offspring on other birds, the



The Vulturine Sea Eagle

brush turkey accomplishes the same end in a very different manner. It has been called "the first feathered inventor of an artificial incubator." In the spring these enterprising and labor-saving birds are said to unite their efforts in the making of the mound which is to serve as incubator for the future chicks. The materials of which the mound is made consist of decayed leaves, earth and debris. The birds grasp this rubbish in their unusually strong and large feet and throw it backward to a common center. So vigorous and effectual are their efforts that the ground for some distance about the mound is left bare of leaf or blade of grass. The mound itself is often of great size, varying from one or two to many cartloads, and sometimes measuring six feet in height and twelve to fourteen yards around the base, being more or less pyramidal in shape. These

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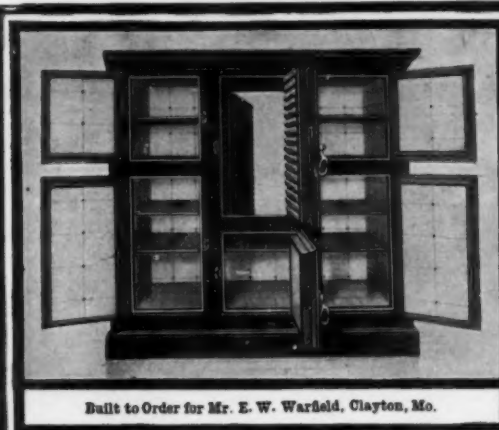
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House and Garden

mounds are always to be found in cool, shady spots, and invariably near some stream, where the moisture and the absence of sunlight combine to produce in the mound the fermentation of decay, the resulting heat of which is so necessary for the development of the eggs. Like the ospreys of our own land, the brush turkeys use the same mound year after year, annually adding a little to the structure of the previous season. After the mound is finished, several weeks elapse before the laying of the eggs, so there is abundant time for fermentation to set in. Under cover of darkness the hens lay their eggs, usually depositing them in a circle about three feet beneath the surface of the mound. After carefully covering the eggs, the mother birds go serenely off, leaving this co-operative nursery to take care of itself, which in fact the youthful brush turkey is well able to do.

After six weeks of incubation the newly hatched birds make their escape from the mound. They come out fully feathered, very nimble as to legs, and perfectly able to procure their own food and to flee before danger. The young birds grow with amazing rapidity, and within several months they are hardly distinguishable from the adult birds. The brush turkey is so named because of its habit of lurking in the dense tangled brush, through which it can flee swiftly, easily eluding pursuit; but if hard pressed by its arch enemy among the animals—the native dog—it springs up on the lower branch of some tree, leaping from branch to branch until it reaches the top.

In striking contrast to the brush turkey in its modest garb is the vulturine sea eagle, almost pure white in color, save for the glossy black of the tips of its wings and of its tail. This bird combines the characteristics of an eagle and a vulture, having the bare face and black and white coloring of the latter, but the prehensile feet and the sharp talons of an eagle. With the bare skin on the sides of the head, we find that, like the vultures, the vulturine sea eagle is a feeder on carrion. It does not, however, restrict itself to that malodorous diet, but preys on fish, which it swoops down to the surface of the water to capture, awakening vividly the memory of the sudden pounce of the American osprey—the splash, the frothy foam, and one less fish left to dart like silvery lightning



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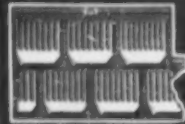
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through the water! So the vulturine sea eagle in the New York Zoological Park must find congenial companions in the two young ospreys which share its cage and its daily meals of fish. Crabs and crustaceans also form a part of the menu of this bird, while it is very fond of the fruit of the oil palm. The vulturine sea eagle is found along the sea coasts, and at the mouths of the rivers of tropical Africa. The beautiful snowy bird, majestic in its bearing, must indeed be an impressive sight, stationed solitary, as is its custom, on the top of some lofty tree, with below it the swollen tropical stream hurrying into the sea, and away in the distance the forest—the mysterious jungle of the Dark Continent!—
C. W. Beebe, Curator of Ornithology, New York Zoological Society, in New York Evening Mail.

THE ART OF COTTAGE DESIGNING

YEARS ago a cottage was a simple affair, many of the functions now performed within a modern cottage were done outside. In some localities a portion of, if not all, the servants were quartered under a separate roof. A few of the modern refinements never seen in the older Colonial houses are bath-rooms, laundries, back-stairs, butler's pantries, distinct servants' quarters, lavatories, roomy closets, etc. These new conditions of the problem make modern cottage designing not an off-hand matter by any means, but make it necessary to call for not only a talent for this class of architecture, but also for an expenditure of considerable time and experience in bringing all these parts together in such a way that there shall be no unnecessary waste space, that each part should have its correct exposure and that the whole should have a pleasing appearance.

Look at any well-arranged cottage plan, observe each part carefully, then attempt to draw it and you will get a slight insight into the difficulties accompanying designing this plan originally from a set of verbal instructions.

The number of prosperous architects all over the country bear us out in the statement that their ability is being thoroughly appreciated by the public. A man now wanting a house seldom entrusts the work to any one but an architect, no matter how humble may be his requirements, for he has come to know the fee paid his architect is saved to him

House and Garden

many times over, not always so apparent in actual money, but always in convenience and in accruing value to the enterprise.

Compare, if you are interested and are in doubt, some ill conceived, wasteful house with another carefully planned building of the same size. At first you may be merely struck with the fitness and comfort of the latter over the former, but later upon attentive comparison, in the latter you will find a means, perhaps, of ascending from the cellar to the attic without coming on the main stairs, again upon examination the closets, although they do not seem to take any available space from a room yet are generous, that baths are in the right position instead of occurring any old place, perhaps down a long hall far away from the rooms they are to serve. The odors and noises of the kitchen in some way or other do not get into the rest of the house. There will be many another point later that will eventually come to your attention, but by that time you will feel the advisability of employing expert-service upon the designing of your home.

HENRY ATTERBURY SMITH

CHILDREN'S GARDENS

A CHILD who is provided with a garden space will enjoy health and develop mind and body. The space should be no greater than the little hands can tend and the young mind plan unaided.

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A large central bed was a sort of syndicate affair, and received some attention from each young gardener. In the early days of spring it had held crocuses, tulips, hyacinths and lilies-of-the-valley; in the latter part of April these bulbs were removed and the ground sown with the seed of gilliflower or stock, which, it was promised, would be all in flower by the middle of June. With the early spring flowers and these later ones there was no lack of blossoms throughout the season.

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ground and well covered, or potted and kept in a dark, cold place, will produce stronger and more beautiful blossoms than those planted late in warm ground and forced to develop their roots quickly. They planted their bulbs in the ground in the middle of November, in a soil which was rich but also sandy. They placed hyacinths six or eight inches apart and four inches deep, tulips the same distance apart, but not quite so deep, and jonquils and narcissus four inches apart and four inches deep.

By the middle of November the winter's chill had not penetrated the ground, and when these bulbs were in, and the top of the ground covered with sand and leaves to keep out heat and cold alike, the actual work was done. But the hardest part for the children was the waiting. During the last winter days, when their impatience became almost unbearable, and the planting of each child's own garden was completed to the smallest detail, and all seeds purchased, some kind soul, who loved both flowers and children, suggested saucer propagation to them.

A visit to a neighboring florist was followed by the annexing of all the odd saucers and soup plates in the house. These were filled with sand to the depth of an inch or so, and then the carefully prepared cuttings secured from the florist were stuck into the sand quite close together. The southern windows of the nursery were filled with them. Verbenas, heliotrope and fuchsias, it was found would root in little more than a week's time, but rose cuttings and azaleas took much longer—from three to four weeks.

The florist's instructions were that, until these cuttings were well rooted, the sand must be kept entirely wet and in the condition of mud. When the rooting had taken place, the little plants must be potted and treated with great care, shaded and watered. All of this served to interest the young gardeners deeply, and the time soon came when the crocuses and tulips and hyacinths pushed up their delicate green spears of foliage from the brown earth.

The early spring days were busy ones. Each child spaded and raked and prepared the soil in the individual gardens, and they all worked together over the "house garden," as it was called. A portion of each small garden was devoted to a favorite flower and

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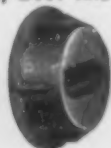
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House and Garden

to the saucer-grown cuttings, while in another section radishes, lettuce, young onions and delicate herbs were planted.

All was done in careful accordance with the printed directions on the seed packets or in the florist's catalogue. The least fertile and unshaded part of the yard was taken up by the gardener whose chief enthusiasm was for the brilliant and hardy little many-colored verbenas. Another had ferns and violets and pansies, and in the same garden some young rose cuttings were set on the sunny side of the square space. Marguerites and sweet peas found favor in the remaining garden, and flourished and grew and blossomed.

The stock in bloom in the common garden surpassed, however, everything else and fulfilled their highest hopes. Such exquisite shades, such hardy stalks, such gray-green foliage and delicate fragrance were almost more than they had dared to expect. — *New York Press.*

OLD DUTCH FARMS

Some of the Oddities of Life in the Netherlands

OF the manner of life in Zealand, Netherlands, an observer writes: "The Dutch farmhouse is usually built after a uniform model. The living-room usually occupies the whole of the ground floor and is a sitting-room, bedroom and kitchen rolled into one. The bedsteads are screened by green curtains or hidden away like cupboards, but what is called the show bedstead — *pronk-bedden* — always occupies a prominent place in the room. But, then, it is never used; it is kept exclusively for the purpose of proving the high respectability of the family by the fineness of its linen sheets and the richness of the counterpane.

Kept nominally in honor of the guests, the most honored guest would not be allowed to use it. In larger or more modern farmhouses a separate room is set apart as a show place, or *pronk-kamer*, but there is, as a rule, no bedstead, and the room is furnished as a parlor.

This room, like the bedstead, is never used by the household for general purposes, but on the occasion of the death of a member of the family it serves



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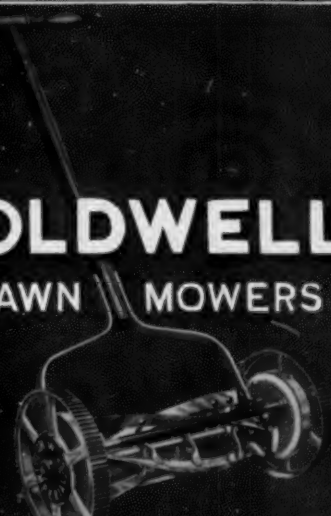
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as the bier chamber. In some farm-houses a wing has been added to the original building, and in such cases it is divided into two or three small bedrooms.

"As a rule, the stable or shed for the cows forms part of the house and is separated from the living-room only by a wooden wall or partition. The door of communication is generally fitted with glass windows, so as to keep the animals under supervision. There is also a class of open farmhouses where there is no partition at all and the animals literally live with the family. Nowhere is the old-fashioned theory more firmly held than in Holland that the odor of cows is beneficial to consumptives. Indeed, sometimes those who are tuberculous will go to sleep with the cows in their manger. Over the cow sheds are the hay lofts, and sometimes these serve as sleeping places as well.

"In many of the older farms there is an open fireplace without a chimney, and the smoke finds its way out as best it can, helping in its passage to cure the hams, sausages and black puddings which depend from the beams of the ceiling. The furniture is strictly limited to chairs, tables, the linen press, which is the ornament of the chamber, and perhaps a spinning wheel or a mangle. The ornaments are probably no more than some Delft ware hung round the room, generally in racks, and a Dutch clock. The library consists of the family Bible.

"Food of the Boer class is as simple as the rest of their life. The staple dish is buckwheat porridge, but pig meat, especially in the form of hams and sausages, represents the chief article of the principal daily meal, with little or no variety. Coffee is the universal beverage, and the only intoxicant taken is one of the numerous forms of gin distilled in all parts of the country. Treacle is also largely used, while sugar is regarded as a luxury. The bread used is black or rye, but there is also a brown loaf made with treacle and mixed with raisins."—*Chicago News*.

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A SIMPLE LIVING-ROOM FOR A COUNTRY HOUSE

Being the second of a series of little talks on Interior Decoration of especial interest to readers of HOUSE AND GARDEN.

THIS month we will talk of a living-room, simple and very inexpensive both as to architectural detail and scheme of decoration. Here comfort artistic beauty and simplicity were produced at small cost. Ash is the wood used for wainscot beams and all standing woodwork. This is an inexpensive wood, but shows beautiful effects under the stains and finishes made by the Chicago Varnish Company. The soft, dull brown of old English Oak is reproduced here. The full specification of the materials used are as follows: One coat of No. 254 English Oak Wood Tint, followed by one coat of No. 20 Surfacer and one coat of Dead-Lac, the completed effect being that of natural, unstained, unvarnished wood. The rough plaster of wall and ceiling of this room is tinted a shade of cafe-au-lait, which harmonizes with the richer tones of the woodwork. The rug shows dim old reds and dull greens on a cafe-au-lait ground, drapery and upholstery being of similar coloring. Much of East India cotton has been used for window draperies and covering the loose cushions of the willow chairs. These chairs are stained with No. 315 Light Brown Wood Tint, followed by one coat of Florsatin, giving a soft polish. The Mission furniture of the room has been stained with the same stain and given a similar finish as that used on the standing woodwork. The floor of oak has been lightly stained with Pollard Oak Wood Tint and finished with Florsatin, giving an exquisite satin-like gloss. The architectural detail of steps leading up to the dining room and the attractive casement windows of that room become a decorative feature of this living-room.

On other inexpensive woods, such as chestnut, birch, pine and poplar, these stains produce effects which make them the equal of the rarest and most costly.

Through the courtesy of the Chicago Varnish Company their Consulting Decorator, Margaret Greenleaf, will advise the treatment for wood trim to obtain the best results in inexpensive as well as the most elaborate houses. If you intend using the products of the Chicago Varnish Company and will write to Miss Greenleaf explaining as fully as possible what you wish to accomplish, she will make a scheme of decoration for you without cost to you in any way, sending samples showing the treatment of woodwork advocated, the wall covering and draperies to be used, together with complete information in regard to the fitting and furnishing of your house. When writing about decorations address Margaret Greenleaf, No. 36 Vesey Street, New York. Send ten cents to cover postage and receive a copy of "The Home Ideal" and a wood panel showing our exquisite finish for floors.

Next month we will consider the hall and its relation to the other rooms of the house, illustrated by a half-tone showing an excellent treatment.

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Department 15, 35 Dearborn Avenue, Chicago.
Department 15, 36 Vesey Street, New York.

esting floral novelties and yet not generally known. It is grown in the garden as easily as a geranium and flourishes like a weed. In fact, once established, it thrives perennially and is one of the heritages autumn bequeathes to spring.

Bailey's Encyclopedia states that it was first brought to England from Nippon by James H. Veitch, and first described with a name by Masters in 1894.

It is easily propagated from seed and once established requires no further attention. Its foliage has been described as beautiful, but it is rather



The cherry-like fruit of the Lantern Plant, calyx bent backward.

coarse and does not commend the plant for conservatory or house decoration. I have had no experience with Physalis as a pot-plant, and therefore am unable to tell whether it would be of service in that respect. But it is recommended for the purpose by the seedsmen.

When full grown, at a height of about two feet, it produces seed pods, from the axis of each leaf, that gradually change from a light green color to an orange-red and constitute the principal feature of the plant.

As they hang suspended among the green foliage, they present a most novel and beautiful appearance. In form and color they resemble a Chinese lantern, hence the name. These pods contain a bright, shining cherry-like fruit, which is edible but not toothsome.

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Seed pods and coarse leaves of the Lantern Plant

Altogether this curious plant well repays cultivation and will prove a desirable acquisition for some corner of the garden or the perennial border.

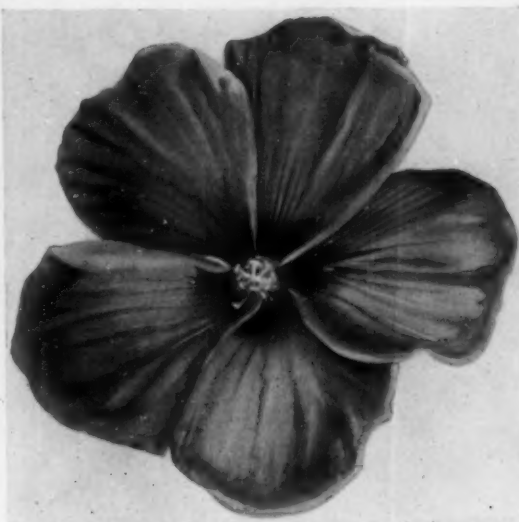
HUGO ERICHSEN

GLASS PAVEMENTS

WHEN we compress fragments of glass reduced by heat to a pasty state," says *Cosmos*, "the glass is devitrified and loses its transparency, while its hardness, infusibility and resistance to shock and to pressure are increased. It thus forms a new substance, glass-stone. Réaumur studied it for a long time about 1727. The principle discovered by him has found new applications, and, owing to perfected methods, a glass-stone is now made that is used for various purposes. Among other things, interior walls to imitate marble, granite or mosaic are made of it, as well as the floors of houses, and the pavement of sidewalks, court-yards, bath-rooms, or factories that require a stout resisting substance not attacked by acids. On the other hand, the recent use, in large quantities, of 'ceramic stone' in the Rhone factory, both in the machinery rooms and on the façade, has given the best results. The city of Geneva has experimented with glass pavement, and it gives perfect satisfaction, as well from the standpoint of looks as from that of durability and freedom from slipping. The city of Nice is also about to try this method of paving. All bits of broken glass can be

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utilized by this new industry, which is taking on a large development. In France at present there are two factories one at Demi-Lune, near Lyons, the other at Bousquet-d'Orb, which is connected with the Carmaux glass-works. Besides this, two factories are being erected, one at Point St. Esprit and the other at Creil. In a few years we shall perhaps realize the dream of a glass-house, so dear to a certain philosopher but it will not be transparent if it is made of glass-stone." — *Literary Digest*.

THE AMERICAN TOAD

THAT the common toad, nocturnal, of quiet habit and appearance, is a valuable friend to farmers and gardeners in the destruction of harmful insects, has been demonstrated by many experiments according to the entomologist of the Department of Agriculture.

To many the worth of the toad is still unknown, while to others it is an object of disgust, if not fear. No one will insist that it is an attractive animal; on the contrary it does not possess even the sinuous beauty of some of its reptilian relatives. But judging by the standard of good works, however, it does not suffer by comparison with any of the lower animals.

The ancient savants, while doing much to establish the study of nature, had the failing of confounding fancy with fact, and the American people adopted the European traditions concerning the toad. In consequence, it has always borne the burden of ludicrous misrepresentation.

Following the early writings, there are popular superstitions, curiously interwoven, as to the toad's venomous qualities, medicinal virtues and the valuable toadstone to be found in its head. Coupled with these traditions, the ability of the toad to produce warts on the hand, to poison infants by its breath, to bring good fortune to the house in whose new made cellar it establishes its domicile, and to cause bloody milk in cows if killed by accident or otherwise, is even now heard.

But getting away from superstition and false impressions and considering the toad in its adaptability and capacity for the destruction of noxious insects, it

is found to accomplish an inconspicuous but effective work.

By careful examination of the contents of a sufficiently large number of stomachs collected at different dates and over diversified range of territory, it has been established that the toad feeds on noxious rather than beneficial insects. At all times it feeds on moving insects, and dead or motionless food presents no attraction, no matter how ravenous the appetite. The toad will sit motionless beside a bread crust, soaked in molasses, but when it has attracted flies, ants, beetles, etc., the work of destruction begins immediately. Ninety-eight per cent of a toad's food is of animal origin, the remaining two per cent being composed of bits of grass, leaves or gravel, evidently swept into the stomach by accident while gathering the insect food.

The destruction of cut worms is of specific importance. They feed by night and the grower only learns of their presence through the loss of his plants. During a season, examination disclosed that twenty-eight per cent of the contents of a toad's stomach was of this destructive worm. Likewise injurious beetles, of which the plum curculio is a good type, have been found to the extent of eighteen per cent. Sow bugs, myriapods, etc., especially destructive to flowers, such as orchids, violets, pansies and roses are known to have constituted thirteen per cent. Three per cent of the grasshopper, of the hay field species, has been shown.

While accomplishing a destruction of sixty-two per cent of injurious insects the toad destroys twenty-two per cent of neutrals in the consumption of ants, worms, vegetable and mineral matter. Against the toad must be charged the destruction of beneficial species to the extent of eleven per cent in ground and carrion beetles, and spiders. The five per cent unidentified has been excluded from the calculation.

English gardeners, realizing the value of the toad often pay as high as twenty-five dollars per hundred for them for colonizing purposes. The well-known authoress, Celia Thaxter, at one time found her beautiful gardens at the Isles of Shoals overrun by insects and snails. She imported a considerable number of toads from the mainland with the result that in a short time the

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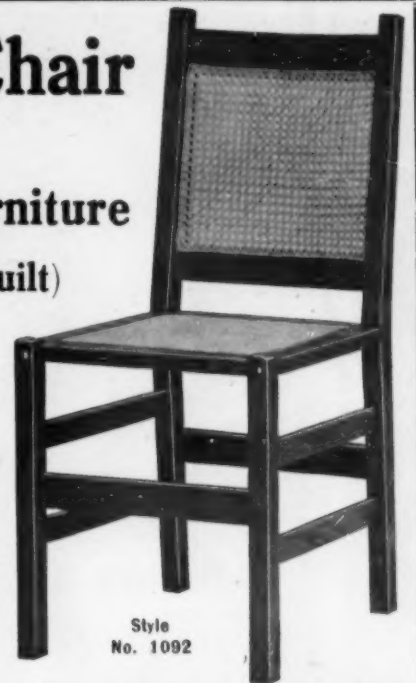
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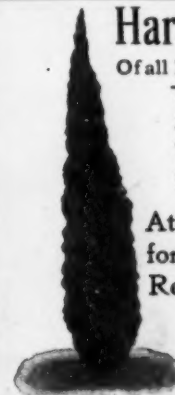
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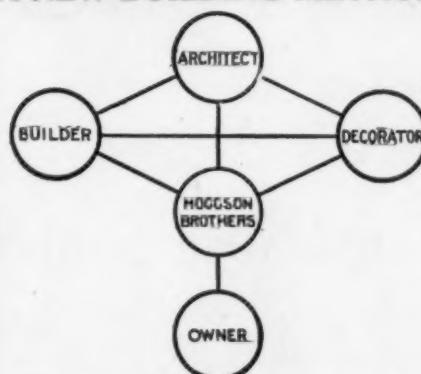
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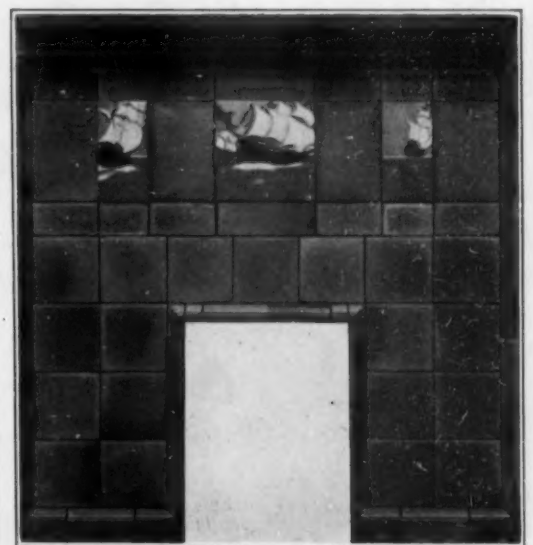


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JOHN W. HALL.

DECLINE OF JAPAN'S CERAMICS

THE ceramic industry of Japan, viewed from a commercial standpoint, is found to be suffering from a chronic form of decadence. The annual export does not exceed 2,000,000 yen worth, which, however, will decline to 1,600,000 yen when the value of *cloisonné* ware is deducted from the sum. Of the total export at least one-half is sent to the American market. Good customers for the Japanese ware as the American people are, Japan, however, supplies to them only four per cent of the total volume of porcelain, the remaining ninety-six per cent coming from the French, German and other potters. The reason why the demand for Japanese ware is steadily falling off in America is entirely due to the deterioration of the quality of the Japanese porcelains. And yet the Japanese ware is relatively higher in price than the German or French ware. The price being such, with nothing particularly recommendable in its workmanship, the wonder is that the export of Japanese ware does not decline even more. To what an extent the industry has been reduced may be inferred when it is remembered that in Arita, one of the principal porcelain districts of Japan, while its output was valued at above 700,000 yen worth about ten years ago, it has since declined to only one-seventh. Deterioration of the quality is at the root of the trouble. The same remark applies to Tajimi, Soto, Kyoto, and indeed to almost all the places of old famous for their porcelains. Various causes are evidently at the root of the evil. The withdrawal of the liberal patronage formerly extended to potters by feudal princes must in a large measure be responsible for the discontinuance of production of porcelain ware of such exquisite workmanship as to entitle it to be ranked among art objects. But with regard to the cheaper kinds of ware the cause must be traced to the lack of funds and of knowledge. Both



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are defects not easy to remedy, for it is out of the question that Japanese potters could have, even in combination, command of an adequate amount of funds. The second difficulty is equally beyond immediate cure, for the artisans at present engaged in the work are in most cases men of the old school and are not qualified to be benefited by the recent progress of science. That will be possible only after the boys now being educated at the various apprentice schools shall have been turned out sufficiently equipped for the purpose, with scientific knowledge, further strengthened by practical training at the workshops. But, in regard to this question of how to promote the ceramic industry, the authorities should contribute their due share. It is necessary that greater encouragement should be accorded it, as is the case in the principal ceramic countries of the world, such as Germany and France.—*Japan Weekly Times*.

STAGE FURNITURE

TO-DAY the stage is looked upon as an educator by the serious actor or manager, who spares neither time nor trouble to develop every little detail of the setting, as well as of the acting. As a result, some of the productions are faithful in detail, and impress even the uninitiated as being true to the period represented. This state of excellence is not reached by accident, but by the most careful study. Tawdry make-shifts belong to the traveling country troupes, but in large theatres may be seen fine specimens of furniture and valuable *objets d'art*. The late Augustin Daly had many treasures, collected from all parts of the world; perhaps, like Richard Wagner, feeling the need of a beautiful environment as an aid to inspiration.

The talented actor, Mr. Faversham, has one of the most charming houses in New York, as different from the over-furnished and crowded photograph gallery atmosphere which some professionals affect as it is possible to imagine. In a quaint neighborhood filled with the spirit of old New York, stands this house, which, with its delightful furnishings exemplifies the restfulness of atmosphere attainable by carrying out the Colonial period in this clear-cut way.

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VANBRUGH AND CASTLE HOWARD

THE first notice we have of Vanbrugh as an architect is in 1702, when he furnished the design for Castle Howard for the Earl of Carlisle. Why he should have been selected for such an important work cannot be divined. There was no lack of architects in those days. Wren, though seventy years of age, was in his full vigor. Talman had finished Chatsworth, Thorsley and Dyrham. Wynn was engaged on Buckingham House, and Gunnersbury, Marlborough House, Roehampton, Cliefden were all built within a few years of this period. Be this as it may, Vanbrugh here gave the first proof of his architectural genius. In endeavoring to avoid the rudeness of Gothic "magnificence," the "flutter of flying-buttresses," "the uselessness of pinnacles," "the discord of oblique lines," our architects, with the exception of Wren, had fallen into a cold, tame, flat style, making square blocks of their buildings, without decided masses, which cast bold shadows and give so much breadth. They affected horizontality, and strove as much as they could to get all the various departments of the house into one solid block. Such too, was the passion for uniformity that all sorts of expedients were resorted to to make one-half of the building exactly like the other, and false windows and doors, screen-walls and parapets, and all sorts of shams were used to "balance" the points of the design. We seem now to run into the opposite extreme, and to go out of our way to make things irregular. Windows are made of various heights, and oriels are stuck here and there without meaning or any use, except for the studied purpose of making the building irregular, or to use a common phrase, lop-sided. Vanbrugh avoided both errors. At Castle Howard he separated the subordinate buildings, and arranged them round the principal structure in a series of regular but picturesque groups. Even the laundries and breweries were not concealed, and were surmounted by domes, which served at once for ornament and the purposes of ventilation. Instead of striving to hide his chimneys, he clusters them together, and makes them, as well as his roofs, the means of breaking and enriching the sky-line. The main building is entered by a lofty portico,

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from which we pass into a noble hall lighted by a cupola 100 feet in height, and from which lengthened corridors extend, leading to numerous suites of fine apartments. Our limits will not permit a further description. Suffice it to say, that this picturesque but at the same time symmetrical building presents a frontage of 660 feet, or 130 feet more than the entire length of Westminster Abbey, and, with the exception of Blenheim, is the noblest palace in the kingdom.—*The Architect.*

THE SIERRA SEQUOIAS

EMBOLDENED by the action of Congress in practically revoking Mr. Cleveland's forest reservation proclamations and by the attitude of the administration toward the whole subject of our Western forests, the lumbermen now controlling a large block of big-tree forest on the western slope of the Sierra Nevada in California are making a determined effort to obtain from Congress authority to cut the sequoia timber in the General Grant National Park. This particular portion of the Sierra Reservation includes about fifteen hundred acres, and is covered with an exceptionally fine growth of sequoias and sugar pines, numbering among its vegetable wonders the great tree known as "the General Grant." This scheme of California lumbermen to get possession of this body of timber has been incidentally commented on in several of the papers of the Pacific States, but it is likely to remain generally unnoticed or to be forgotten until the country discovers some day that by a skillfully worded amendment to some appropriation bill it has been again robbed of a great possession for the benefit of a few speculators. It is unnecessary to remind our readers that these Sierra sequoias are marvels of the vegetable kingdom, unsurpassed in grandeur, and probably the oldest living organisms on the face of the globe. Every individual is a monument which should be sacredly preserved for the benefit of future generations. To cut down one of these trees is a crime, and it should be a matter of national humiliation that a considerable part of the sequoia forest has been allowed to pass from Government control into the hands of lumbermen. There was no excuse for this; there would



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be less excuse in allowing those portions of the Sierra forest which have already been reserved for the benefit of the people to be opened to entry. The lumber, even, is not needed by the community, which can be abundantly supplied from the redwood forests, and no one but a little group of men who expect to make money by this transaction has any interest in the success of this movement.—*Garden and Forest*.

TIBERIUS' PLEASURE GALLEY

NEWS comes from Nemi, near Albano, that by private enterprise two divers are exploring the bottom of the Lake of Nemi, where lies the pleasure galley which served as a retreat for the Emperor Tiberius during his orgies. Our Rome correspondent says: "In the fifteenth century Cardinal Colonna, owner of the Castle of Nemi, now the property of the Orsini, tried to recover the galley, but without success. At the beginning of our century, the effort was again made and some large bronze nails were brought up from the lake. The present explorers have seen the galley, called the Palace of Tiberius, at about eighty feet from the bank, and although damaged by age, it still appears much decorated with bronze and mosaics. Heads of bronze, a wolf and lion, targets adorned with inscriptions, rings for docks, and other objects of immense archaeological value have already come to light."—*London Daily News*.

PRESERVING DECAYING TREES

A very good practice observed of late is the filling with cement of the holes in trees caused by decay. It takes a lifetime to grow a fine tree, and it is a shame to neglect one suffering from a decaying part when filling the hole with cement would remedy it. It is air and moisture that cause decay, which, if excluded, puts an end to the trouble. The best way to proceed with cementing is to scrape away every bit of decayed wood met with, even using a chisel or scraper to do it if necessary. When all has been gotten out, wash the hole with Bordeaux mixture, to kill any fungus that may be there, then fill it with cement, solubly, until the surface of the new bark is met. When so treated and the work well done, trees will flourish and be almost as good as ever. The

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inner wood of trees has no life anyway, it is only the outer layers that have, but when it is firm it sustains the tree in position, preventing its blowing over; and thus we need it to preserve its inside wood as well as the outside living portion. Where it has been tried, the cementing has given satisfaction.—*Joseph Meehan in Florists' Exchange.*

A NEW DUST LAYER

WITH the coming of another automobile season many people, especially householders who live near automobile thoroughfares, as well as the automobilists themselves, will look forward with dread to the summer dust nuisance.

Many automobiles are nowadays so designed that the occupants are not bothered by the dust of their own machines, but they cannot escape that of other vehicles on the road. As for the inhabitants of the neighborhood, they suffer constantly, and the coming of the automobile in such localities has depreciated instead of increasing the value of property in many cases. Everybody has seen such roads where clouds of dust hang for many minutes in the air after the passage of a single automobile. Sprinkling is expensive, and instead of decreasing the nuisance actually increases it. The constant use of water on the road breaks up the natural bond of the top dressing so that mud is formed, which soon becomes dust again in the hot sun. Roads which are regularly sprinkled require re-surfacing much oftener than roads which can be left to themselves.

Oil for the purpose of suppression of dust has been used in many localities, especially in California where it is exceedingly cheap. It is only partially effective and develops another nuisance on account of the damage it does to vehicles and to garments.

The best of the propositions for the suppression of dust, and the one which is recommended by the United States Department of Agriculture, is a tar preparation of the right grade and character. This is sold by the leading manufacturers of coal tar products under the name of "Tarvia," the makers having made prolonged experiments to determine which of the various tar compounds is best adapted to the purpose.



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The use of "Tarvia" was so successful that it was adopted, with modifications, in all the departments of France and it is now the standard method of preserving macadam roads throughout the French Republic.

It has been found, as set forth in many American Consular reports, that the use of tar of the right kind results in economy of maintenance of upwards of 25 per cent; wear of the road is to a large degree prevented, and damage by water is altogether avoided. Roads which formerly used to be sprinkled several times a day can now be left without any sprinkling, despite heavy automobile traffic, and no dust is created. In this country successful experiments have been made by the Department of Agriculture at Jackson, Tenn., and by several of the State Engineers. Almost a million yards of park roads and automobile thoroughfares of America were treated with "Tarvia" during 1906, and the authorities of several cities have announced a decision to make use of "Tarvia" on every macadam road under their supervision.

"Tarvia" is applied hot to the macadam during a spell of warm, dry weather. It filters into the top surface of the macadam and strengthens the natural bond of the stone, giving it an appearance resembling asphalt and rendering it capable of receiving equally heavy traction without sustaining damage. An annual application of "Tarvia" is sufficient to keep a road in splendid condition, free from side washing or ravelling, and absolutely dustless.

A tarviated road can be swept with the street sweeper's brooms or flushed with a hose without damage, and on many tarviated streets this is done occasionally to alleviate the dust blown on by wind or carried on the road by regular traffic.

Wherever roads are properly maintained, especially in such places as city parks and parkways, "Tarvia" effects considerable saving.

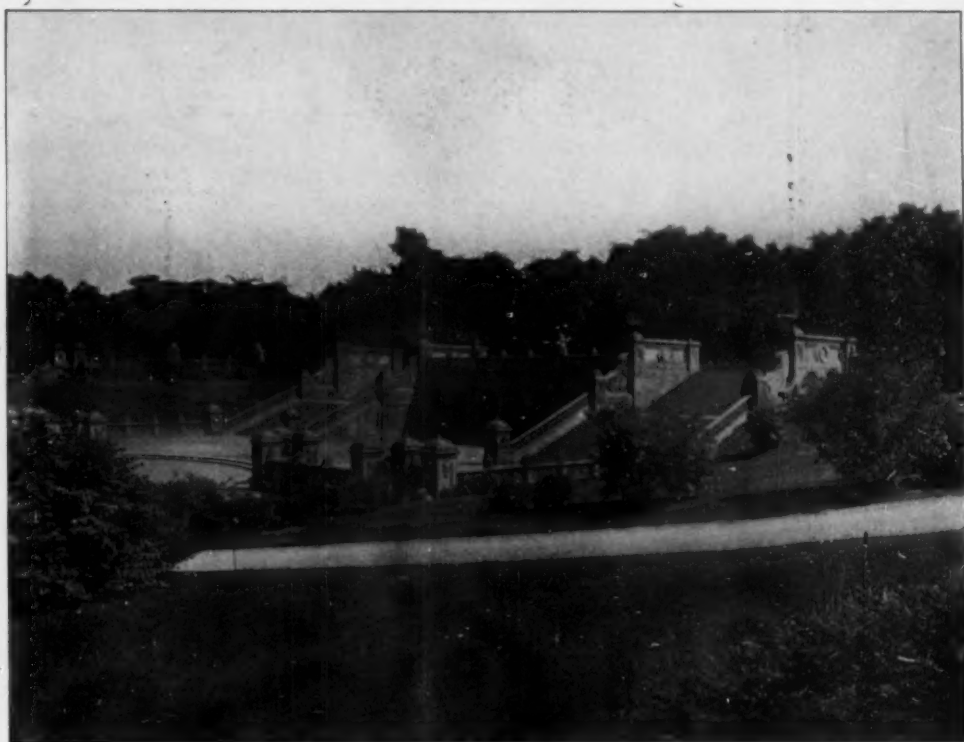
LILACS ON PRIVET STOCK

OWING to the great demand for the newer sorts of lilacs witnessed the past few years, nurserymen have very generally adopted the plan of raising them by budding them on the privet, the one called the California being used. This stock is generally satisfactory. As every bud takes, the only limit to the number raised is decided by the buds available for use. The privet stocks are set out in spring, and are to be budded in late summer. One-year-old rooted cuttings answer very well, but a two-year-old stock is better, being stronger, thus throwing more strength into the bud.

As the privet is not as strong growing as the lilac, the latter is dwarfed to some extent when on the privet. But this need not exist for any length of time. When the bud has made enough growth that the plant can be dug up for permanent planting, it can be planted deeper than it was before, deep enough that the junction of bud with stock is well below ground. In this way the privet acts merely as something to sustain the lilac until it has made roots of its own, when it then proceeds to grow and behave as a true lilac, relying on its own roots. This deep planting is more sure of good results when the budding has been done close to the ground, as is the custom with nurserymen. There are then no buds on the stock below ground to become shoots to rob the lilac of support, which will happen at times when dormant buds are below the bud inserted. When the stock is very vigorous and buds are inserted some inches above ground, and the buds happen to be of a slow growing lilac, the stock shows a reluctance to abide the growth of the lilac, and will push out its own buds, much as a manetti rose will at times when a weak-growing rose has been set on it.

The dwarfing of the lilac for a few years when on the privet stock is objected to by some; by others it is thought to be a merit, as such shrubs bloom earlier than when on their own roots.

There is this to be said, too, in favor of the privet stock, that when not deep enough to permit of the lilac growing roots of its own, there is an absence in after years of the thicket of lilacs which sometimes springs up around an old lilac bush. *Florists' Exchange.*



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Its Point of View

The Magazine of Christian Art will deal with the question of Religious Art from three points of view:—the historical; the theoretical; the practical.

Its Field

It will aim to cover, as far as possible, the entire field of Art in its relation to Religion, and will treat of Architecture, Painting, Sculpture in stone and wood, Stained glass, Metal work, Goldsmiths' work, Embroidery, Printing and illuminating, Heraldry, Music and Liturgics.

Its Contents

It will contain fully illustrated papers by expert authorities on the theory of Christian Art as applied to these various fields; illustrated articles on the great works of the past in all the provinces of Art, and critical records of all, both good and bad, that may be done at the present day in these various domains.

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Its Edi- torial Manage- ment

The general direction of The Magazine of Christian Art will be in the hands of MR. RALPH ADAMS CRAM, Fellow of the Royal Geographical Society, and of the American Institute of Architects, and senior member of the firm of Cram, Goodhue & Ferguson. The professional work of this well known firm in the direction of a restoration of sound principles in ecclesiastical art, as well as Mr. Cram's published works—*Church Building: The Ruined Abbeys of Great Britain: Impressions of Japanese Architecture and the Allied Arts*—will serve to indicate the principles and standard the Magazine has set for itself.

The Date of Issue

The Magazine of Christian Art will be issued on the 1st of each month, printed on a special paper, with pages $8\frac{3}{4}$ inches by $12\frac{3}{4}$ inches and a type form $6\frac{1}{2}$ inches by $9\frac{3}{4}$ inches. It will be richly and thoroughly illustrated in all of its departments—the editors having already received assurances of the hearty co-operation of many of the leading authorities in its various departments.

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