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House & Garden

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And the tall sunflower seeks the sun;
The poppy censer bends and burns,
Bloom of oblivion.

Here sleek nasturtiums climb and coil
'Round honeysuckled trellises;
Velvet verbenas form a foil
For rows of pink sweet peas.

Here the smooth cheeks of pear and plum
Beguile with no deceptive gleam;
Here breezes from elysium
Murmur as in a dream.

And here, as in a wizard's glass,
Perchance at dewfall one may see
The spirit of August pause and pass
Like a rapt harmony—

Intangible, elusive, frail,
Wrapt fold upon ethereal fold
In some diaphanous web as pale
As primrose lemon-gold.

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To surcease from all storm and stress—
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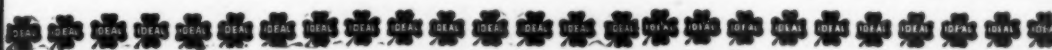
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PECANS

THE department of agriculture, recognizing the great commercial importance the pecan is attaining, not only in the South, but to the whole country, has made a special appropriation to aid in its development. The work planned and already in operation is along lines which the individual cannot do for himself yet is of importance to all concerned in pecan production.

In one of the papers prepared for the recent nut growers' convention is found the following in regard to pecans: "Where hundreds of pounds were used a few years ago, thousands of pounds are used now. I was very much struck by this fact a few days ago, when a pecan grower made a remark to the effect that his trade took his output now just as readily as it did years ago, though in the meantime his crop had increased many fold."

The nut producing qualities of the pecan is no longer a debatable question. The nature-planted trees in the valleys of the Mississippi, the Brazos and the Colorado, that have for hundreds of years yielded their crops of nuts and withstood the vicissitudes of wind and weather, of man and beast, attest this.

Trees a hundred years old, planted by man, go to show that it yields readily to cultivation. We produce the nuts. What more is demanded?—*Journal of Agriculture.*

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As the world has broadened, as its interests have become diversified, and distances between producer and consumer have increased the personal word or individual touch has given way to other means of conveying knowledge and securing publicity. Under these conditions has been developed the modern practice of advertising, by which the producer disseminates information to the prospective consumer and by reiteration impresses upon him a certain name or specific qualities.—*Building Management.*

House & Garden

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THE DINING-ROOM—"WELDACE"

House and Garden

VOL. XVI

AUGUST, 1909

No. 2

"WELDACRE"

A Charming Summer House at Phillips Beach, Massachusetts

By MARY H. NORTHEND

AT Phillips Beach, in Massachusetts,—a favorite mecca of exclusive society people, and the site of numerous beautiful homes,—is located "Weldacre," the charming summer residence of Mr. George E. Smith, which was designed by Mr. Guy E. Lowell, the well-known Boston architect.

It stands well back from the main highway, that leads from Swampscott to Marblehead, and is ensconced in the midst of smooth shaven lawns, bordered at the front with clumps of free-growing shrubs. Beds of bright flowers are planted at intervals about the grounds, and serve to relieve the monotony attendant upon such broad expanses of solid green, and, in addition, add a gay, artistic touch most pleasing to contemplate. At the rear the lawn slopes to a broad stretch of marshland, overgrown with the quaint little bog plants that love to riot in swampy places and this in turn sweeps to the borders of old ocean whose deep blue tones seem in the distance to combine with the tints of the horizon line.

The house itself is constructed of red brick, with trimmings of pure white, and blinds stained a dark green, and the steep pitched roof is shingled. Groups of dormer windows, inserted at the front and rear

of the roof, render the third floor chambers light and airy, and, in addition, serve to relieve the severe simplicity of the roof line.

A unique loggia arranged at the right of the entrance door, is an interesting exterior feature, and forms a cosy nook in which to lounge and contemplate the parade of carriages and automobiles that constantly passes along the highway on summer afternoons. A broad covered veranda, supported by Ionic columns, extends across a portion of the rear of the house, and it is comfortably fitted up as an outdoor living-room.

It connects at one end with an open veranda, shaded by an adjustable awning, which serves the purpose of breakfast-room whenever the weather permits, and proves a most enchanting spot in which to partake of the morning meal, surrounded as it is by sloping stretches of grass, with unobstructed glimpses of the old ocean in all its varying moods, and

constantly permeated with the fragrance of honeysuckle, rambler roses and wistaria, which clamber about trellises arranged just without. The approach to the house from the highway is by means of a broad gravelled path that winds past lawns and flower beds to the entrance, flanked on either side by handsome bay trees



THE HOUSE ENTRANCE SHOWING THE QUAIN T ROUNDED HOOD

House and Garden

set in large green tubs. This entrance is worthy of a moment's consideration, for it is one of the finest specimens of the pure colonial type to be found along the entire shore. Its deep rounded hood is shingled and supported by fluted columns, painted pure white, the whole in charming contrast with the red tones of the house and the varied green tints of the surrounding lawns and shrubbery. The simple door, ornamented with a beautiful old-time brass knocker, is also fitted with an oblong light of glass, set a few inches from the top of the single panel which adds a quaint finish to an exquisite



REAR OF HOUSE SHOWING VERANDA AND OPEN PORCH



THE ENTRANCE VESTIBULE, THE STAIRWAY AND RECEPTION HALL

whole. This door opens upon a vestibule which connects at the right with a narrow passageway, lighted by an odd little window, and fitted with a comfortably cushioned settle, from the end of which two broad low steps ascend to a little platform, that leads through a door on to the comfortably equipped loggia.

The main hallway is located on a slightly higher level than the vestibule, from which it is reached by a short flight of oak steps. It opens directly into the stairway hall, of which it really forms a part. The stairway is a most

"Weldacre"



THE LIBRARY AND LIVING-ROOM IN ONE

hangings in tones of gray, and has a polished hard wood floor, partly covered with several small artistic rugs.

The hallway opens at the right into the living-room or library, a spacious apartment, connecting at the front with the loggia, and at the rear with the larger veranda. It is finished in white wood, with low paneled wainscot and wall hangings in tones of red, edged at the top with a deep wooden cornice. The floor is of polished oak, adorned with oriental rugs of warm, rich tones. An interesting feature of the room is the great open fireplace, built at one

graceful winding one, rising in an elliptical well—a landing half way up coming directly over the entrance doorway. The stairway is painted white, except the hand-rail, which is of mahogany. The stair hall is separated from the reception hall by handsome Ionic pillars having enriched volute capitals.

The reception-hall is charmingly equipped with rare colonial furnishings, and opens at the rear on to the open veranda, with its pleasing outlook and dainty appointments. Like the hallway and vestibule, this room is finished in white wood, with wall



ANOTHER VIEW OF THE LIVING-ROOM LOOKING THROUGH HALL INTO DINING-ROOM

House and Garden

side, and fitted with a handsomely carved mantel of true colonial feeling. Low bookcases, painted to match the woodwork, and fitted with glass doors, extend on either side of the room, and their shelves are filled with finely bound volumes of standard works as well as some exceedingly rare books. The broad triple windows, at the rear and side, are shaded by dainty hangings, corresponding in tint and pattern to the coverings of the sofa and a majority of the fine old chairs. The furniture is mostly of colonial design and includes a beautiful mahogany desk and chair, ensconced in a nook beside the window, and on the wall space just above hangs a fine banjo clock.

Opposite the living-room or library, and leading from the reception-room, is the dining-room, Dutch-colonial in design and furnishings, and one of the most interesting rooms in the house.

The paneled wainscot, extending around the room, is painted white to match the rest of the woodwork. A plate rail, on which are displayed some beautiful Staffordshire plates whose deep blue and white tints repeat the color scheme of the room, is placed on a line with the mantel shelf. Above this rail is a narrow strip of plain woodwork edged with

a molding effect, from which rises a frieze of beautiful design, in tones of delft blue, green and soft autumnal browns, the whole finished with a deep wooden cornice. At one side of the room is a

handsome fireplace, of the pure colonial type with a mantel of beautiful finish, supported by exquisitely carved pillars. The furniture is of Dutch design, hand painted, and is entirely worthy of its beautiful setting.

The service department is located in a separate wing at the rear of the main portion of the house, and is reached from the central hall by means of a broad passageway, which opens at the left.

On the second floor are five large chambers and two finely appointed bath-rooms, and the third floor contains three additional bedrooms, a bath, and storage-room. The house is lighted throughout with electricity, and all the doors on the lower story are of solid

mahogany. Ideal in location and appointment, it is little wonder the fortunate owners delight to come here in early April, when the first spring blossoms poke their dainty heads above the half-chilled earth, lingering on through the summer months, when the garden beds are at their best, and until the winds of autumn kill the last of the season's flowers.



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THE UNCOVERED PORCH, USED AS A SUMMER BREAKFAST-ROOM

Andrew Jackson Downing

The First American Landscape Architect

BY RICHARD SCHERMERHORN, JR.

Photographs by W. S. Vail

IN this very young country of ours, the space of even a generation or two gives an impression of ages, while a glimpse of a period as far back as a hundred years, which we are occasionally offered through the medium of history and tradition, is apt to be awe-inspiring in the visions it gives us of times which in their rugged character and elementary conditions, seem almost to have belonged to some other world. The great rapidity of this country's growth and its enormous wealth, still increasing, provides for little else than the uprooting of old things and the establishment of new. But in spite of the exhilaration of such rapid and bewildering progress, we are occasionally led, in moments of retrospection, to view with some regret the passing of the scenes with which our grandfathers were so familiar, and to realize with considerable surprise how fast our early traditions are being forgotten and how surely, though gradually, the memory of so many of our great men of former days is being lost to public mind. Thus we look with increasing interest when we learn from an occasional writer's pen, how certain events, altogether unknown to us, were of great note in their day, and how certain personages, whose names are very unfamiliar, did big things in times gone by.

It is not likely that the name of Andrew Jackson Downing, the first American born landscape architect, will be forgotten (at least by those who follow his craft); his work was too significant and his influence too widely extended; but in these days there is much to think of, and though honor is generally given where honor is due, we occasionally need prompting in subjects which, though

worthy, are not close at hand. Particularly in this period when the development of home life in the country is such an important and ever-growing topic of interest, should the debt be known and realized, of what is owed to A. J. Downing; one whose sincerest thoughts and greatest efforts were given toward the first education of the American people to a

fuller appreciation of the elementary gifts of nature, and how they might be cultivated to the best use and enjoyment of all.

Downing's name does not occur frequently in garden literature of the present day, but those who would take sufficient interest to trace the origin of the landscape art in this country, would be surprised to learn of the prominence given him in that period of the 40's and early 50's when his greatest influence was felt. The literature of that date shows him not only well honored, but pre-eminent in his line, and at the time of his death, besides the very genuine regret expressed by many who were close to him, not only the horticultural and allied

societies of this country, but many even in England paid tribute in sincere eulogies of the man and his distinguished career.

Downing was born in Newburgh in 1815. His father was a nurseryman and, brought up in such an environment, Downing's natural taste for horticulture and science found ample opportunity for development. He attended school at Montgomery until 1831 when he joined his brother in the nursery business, his father having died in 1822. He was married in 1838 and in the same year purchased his brother's interest in the nursery. In 1839 he built his residence (which is still standing) to the design



ANDREW JACKSON DOWNING

House and Garden

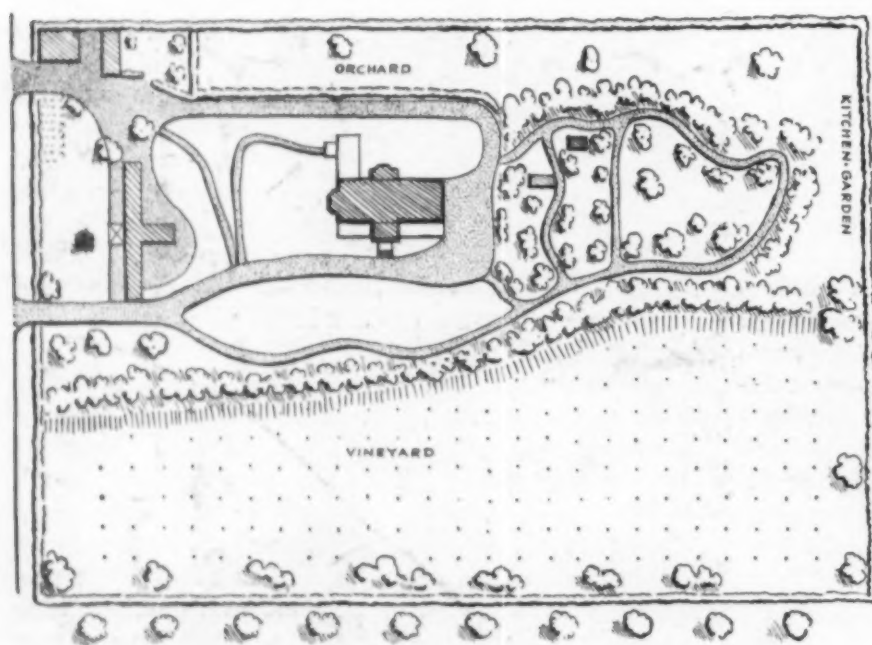
and arrangement of which he gave his undivided attention. Having a considerable acreage connected with this property he spent much time in developing the estate along lines which he considered typical of all that was best in the art of landscape gardening. There were quite a number of other large estates along the shores of the Hudson at that period which had been developed quite pretentiously, but beyond the work of André Parmentier, a French landscape gardener, who had settled in Brooklyn, and a few others whom wealthy land-owners had brought over from Europe for their own individual use, there was little visible precedent for him to follow. He had thoroughly digested all the Old World literature on the subject, however; had studied the development of the art through the various transitions in style in England and France, so that he became technically very well grounded. He later had opportunities of forming the acquaintance of many influential people, among whom were the Baron De Linderer, Austrian Consul General whose summer home was in Newburgh, also Edward Armstrong and Charles A. Murray, well-known men of their day. His artistic sense was early developed through association with Raphael Hoyle, an English artist then living in Newburgh. With the influence thus obtained through association with people of high education and refinement, his own talents and sensibilities were thoroughly cultivated along lines



THE OLD RESIDENCE OF A. J. DOWNING, NEWBURGH

which were to be of such great importance in his life-work. Thus with only an ordinary education he eagerly grasped all these later opportunities and by close study and continual observation, combined with all his natural talents, raised himself to the high position of authority in his profession which he gained at such an early age.

While Downing exercised much influence in his day through the actual laying out and construction of very many fine estates, his greatest influence in the direction of the upbuilding of American country life was brought about through his writings. These were, as well as instructive, particularly pleasing in character and verbiage and were of a quality which could be developed only by an artist and enthusiast in his subject. His first book was "A Treatise on the Theory and Practice of Landscape Gardening" published in New York in 1841. In 1842 his "Cottage Residences" was published; in 1845, "Fruit and Fruit-trees of America;" in 1850, second edition of the latter; in 1849, "Additional Notes and Hints to Persons about Building in the Country" for an American reprint of the English "Hints to Young Architects;" in 1850, "Architecture of Country Houses." He was editor of the "Horticulturist" from 1846 to the time of his death in 1852, through the medium of which his influence was much felt by his able writings and editorials. He also contributed considerably to the "New York Mirror," his description of the "Danskamer"



THE ORIGINAL LAYOUT AT A. J. DOWNING'S RESIDENCE

Andrew Jackson Downing



THE CHADWICK RESIDENCE, NEWBURGH, FORMERLY FINDLAY'S

or "devil's dancing ground," a place on the Hudson about seven miles from Newburgh, being his very first literary attempt. Following this he described Beacon Hill and made some contributions to a Boston journal including a discussion on novel reading and some historical papers. Many editions have been published on his "Treatise on the Theory and Practice of Landscape Gardening" which has ever since been a standard work on the subject. Others of his publications also ran to several editions. Downing aptly expresses the spirit in which these books were written during the course of a later essay in which he states, referring to them, "Angry volumes have we written none, but only peaceful books, humbly aiming to weave something more into the fair garland of the beautiful and useful, that encircles this excellent old earth."

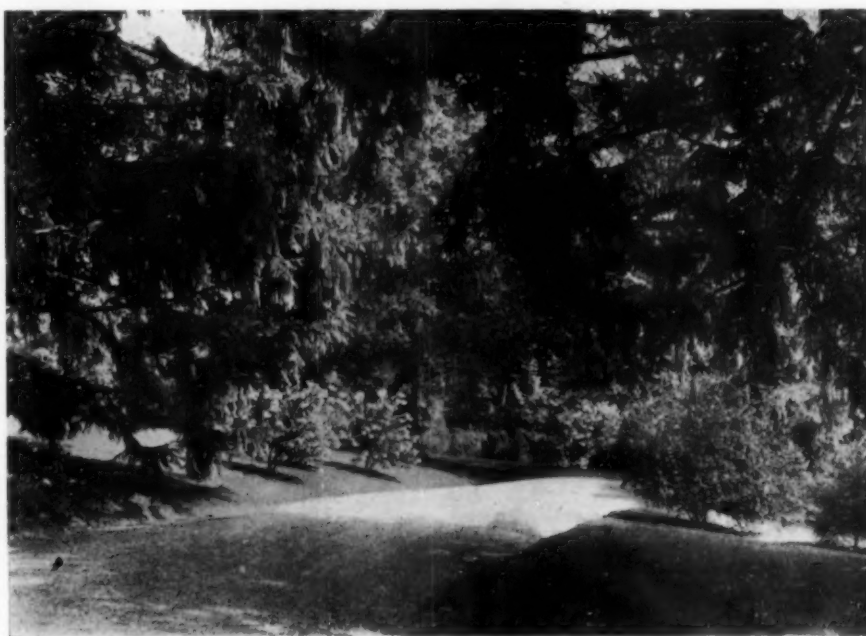
In the year of 1850, Downing went to Europe, and visited many of the fine estates of England and France. His descriptions of some of these were written in the form of letters and published in the "Horticulturist" serially. He chose London as a field for the seeking of an assistant, and visiting an architectural society meeting one evening, made his wants known. He was introduced to a young architect by the name of Calvert Vaux, and so quickly were each of these men attracted to each other, that a contract was signed the following morning and within two weeks it is said they were at work together at Newburgh. Calvert Vaux became, after Downing's death, a partner of

the late Frederick Law Olmsted of Brookline, Massachusetts, and they were associated together in the laying out of Central Park in New York and Prospect Park in Brooklyn.

While it is well known that there are many places existing to-day, particularly on the Hudson, which were laid out by Downing, it is very difficult to trace them. The period of sixty years back is beyond the recollection of most persons living to-day and it is a pity that no records of importance were ever kept. His most well-known work, however, was in connection with the Capitol grounds at Washington, the White House and the Smithsonian Institution, for which he made plans in 1851. In one sense of the word it may be said that it was through his efforts

and influence that the scheme for building a Central Park in New York City was inaugurated. His appeals for urban parks, made public in the "Horticulturist," had much to do with influencing the final decision in this matter. He wrote a strong article in that magazine in August, 1851, advising, among other things, that the park in consideration be 500 acres in extent instead of 160 acres as suggested.

Downing died in July, 1852. On his way to Newport on the steamer Henry Clay, while racing with the *Amenia*, the former took fire near Yonkers and much loss of life occurred. It is claimed Downing was drowned while attempting the rescue of some friends. His "Rural Essays" (first published in



SHRUBBERY PLANTING ON THE CHADWICK ESTATE, NEWBURGH

House and Garden

the "Horticulturist") were collected and published in 1853 with a memoir by George William Curtis and a "Letter to his Friends" by Fredrika Bremer, who had been a guest of his during a visit in this country.

During a recent visit in Newburgh, the writer collected all available information regarding neighboring estates which Downing had laid out, the accompanying illustrations being a result of his search. These, however, and the following brief description do scant justice to the subject.

The Chadwick place, formerly owned by W. H. Findlay, is the best preserved of all places in Newburgh laid out by Downing. It is in a very fine state of development and, in fact, is probably more attractive to-day than at any time previous, owing to the splendid growth of the trees and shrubs and the careful attention given to the maintenance of the place as a whole. The residence is a roomy structure of Gothic type of architecture, with broad piazzas and large living-rooms. It is so located that while quite near the public road, a thick screen of ancient spruces and single specimens of larches and maples, obstruct the view of the general traffic, but at the same time, the house being at a considerable higher elevation, a distinct view of the river and the bordering hills is obtained from the upper windows. The driveway winding up from an unpretentious entrance on a course nearly parallel with the longitudinal axis of the house, is sunken



RESIDENCE OF DAVID BARCLAY, NEWBURGH

below a naturally sloping terrace and turns gracefully at one end of the property, to approach the front door. The course of the road is so laid out and the planting so arranged that the distance from highway to house appears much greater than it actually is. The trees at this place are beautiful, most of them between seventy-five and one hundred years old, and all chosen specimens. Lawn space is plentiful, but broken up here and there by plantings in such places as to form interesting vistas. No elaborate form of gardening has been attempted but a general impression of substance and uniformity prevails, and for a place of comparatively small acreage, the effect is one of much greater extent.

The old Downing residence, "Highland Gardens" as it was known in Downing's time, has of late years descended to a more prosaic sphere in being known as the "Carson Place." The original property has been cut up into small single residence sites, and while they are all maintained in excellent condition, the grounds left to the old house are now very limited in extent. The old circular conservatory is still in existence, although in a bad state of decay. An unused fountain adds another spark of interest to what remains of the old atmosphere of the place and the magnificent framing of old trees and shrubs certainly lends decided attraction to the surroundings.

Probably the largest estate on this side of the river and near Newburgh,

(Continued on page 3, Advertising Section.)



OLD DRIVEWAY ON FORMER BETTS ESTATE, NEWBURGH

Water Gardens Under Glass

By S. LEONARD BASTIN

WITHOUT hesitation it may be said that one of the most remarkable introductions of modern times in the horticultural world has been the advent of the water garden. Our forefathers seem to have cared but little for this particular form of the gentle art, for it is only within recent years that any amount of attention has been called to the large number of beautiful and interesting plants which flourish in or on the margin of lakes, ponds and rivers. To-day the world is being ransacked for treasures to supply the needs of the water gardeners of America and Europe, and the amount of splendid material which is procurable should encourage all those who have it in their power to engage in this delightful horticultural pastime.

The interest aroused in outdoor water gardens has drawn attention to the possibilities which lie in the carrying out of the same idea under glass. Of course for years we have been familiar with the cemented basin containing gold fish which was a feature of almost every fernery, but these at their best were unattractive and as about opposed to natural effect as anything could well be. Yet this is not as it should be, for with a certain amount of arrangement it is possible to have as pleasant a water garden under glass as has ever been devised in the open. In more ways than one such a garden is intensely interesting, for most of the exotic aquatics are very striking plants. All the tender water species revel in a warm, humid atmosphere, and generally speaking they require stove treatment. Nevertheless there are a number of half hardy species and indeed some of the hardy varieties as well, which succeed well under greenhouse culture.

Indoor water gardens may be divided into two

kinds: those which are really nothing more than tanks raised up so that the level of the water is several feet from the ground, and, on the other hand, those which are arranged as pools in the floor of the house with suitable rockwork to give a natural effect. Recently some growers have taken to growing aquatics in tanks set in frames, and this class of plants is cultivated with great success in some famous establishments. Generally speaking the most satisfactory results are obtained from water gardens constructed in the form of tanks. Of course these are not so pleasant or so natural in appearance as those in which



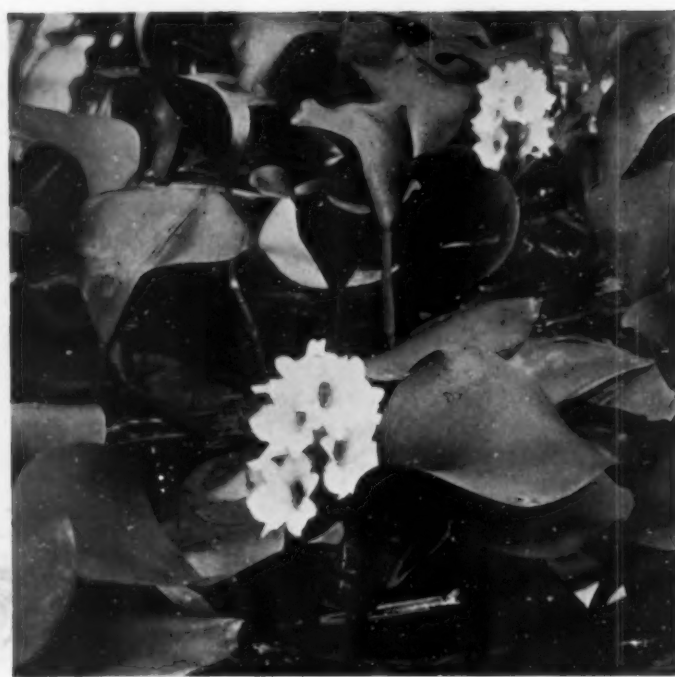
Wonderfully pretty effects may be constructed in the indoor water garden by an arrangement of rocks and semi-aquatic plants

the water is at the ground level, but water so low down as this in a house is really too far away from the glass for the successful cultivation of water lilies, which plants require every ray of sunshine that can be allowed them. The construction of a tank for the cultivation of water lilies and other tender aquatics is not a very difficult matter.

It may be of any size, and for the comfort of those whose space is limited it may be mentioned many species of *nymphæas* have been grown with success in washing tubs. Of course the larger tanks must be constructed of brick, and it is desirable that these should be strongly built. It is also advisable that such a tank should be in an open position in the house where the full effects of the light will be experienced. The most suitable depth for such a tank is from eighteen inches up to two feet; it should scarcely be less than the former. As for the tender aquatics, the up-keep of the water temperature is essential, sufficient piping must be in the water to impart to it a degree of warmth which is never less than fifty degrees even during the winter resting period, whilst when the plants are in growth the temperature may be as much



Nymphaea stellata, a very fine species for culture in the indoor water garden



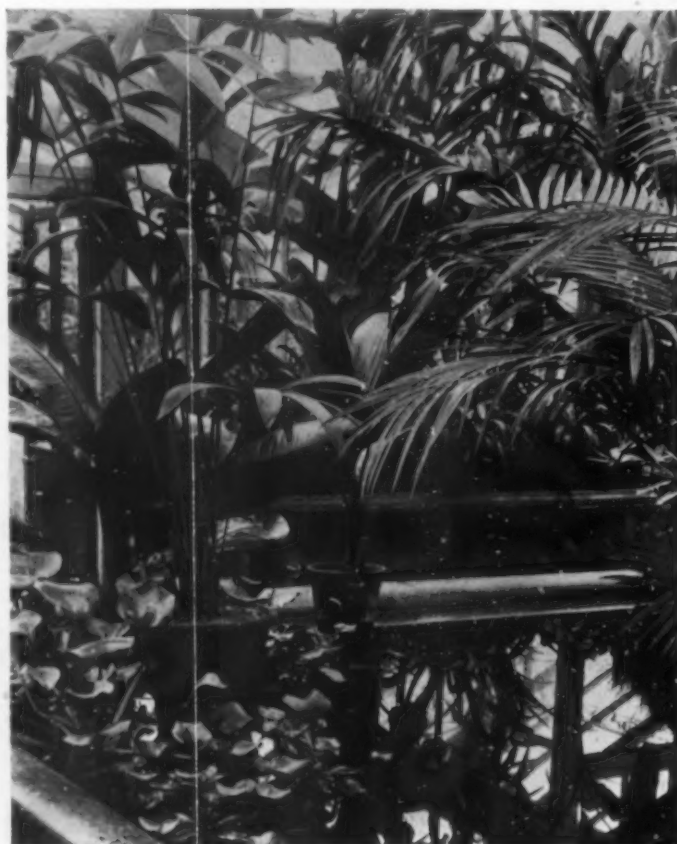
The charming water hyacinth, a useful aquatic for corners of the indoor water garden

as seventy-five with advantage, and the warmth of the atmosphere should be well maintained.

In the forefront of the aquatics stand, of course, the water lilies. There are so many lovely specimens now available that it is difficult to pick and choose; these represent almost all colors and many of the shades are delightful in every sense of the word. All the forms of *N. stellata*, several of which, by the way, are nearly hardy, are exceptionally beautiful. The type is a clear blue, whilst *N. stellata purpurea* is a rich mauve, bright red being represented by *N. stellata versicolor*. Two brilliantly colored stove species which may be strongly recommended are *N. azurea* and *N. rosea*; their respective colors will be gathered from the specific names. Of white and yellow varieties there is no lack; a very fine stove example of the former is *N. lotus thermalis*, whilst *N. Mexicana*

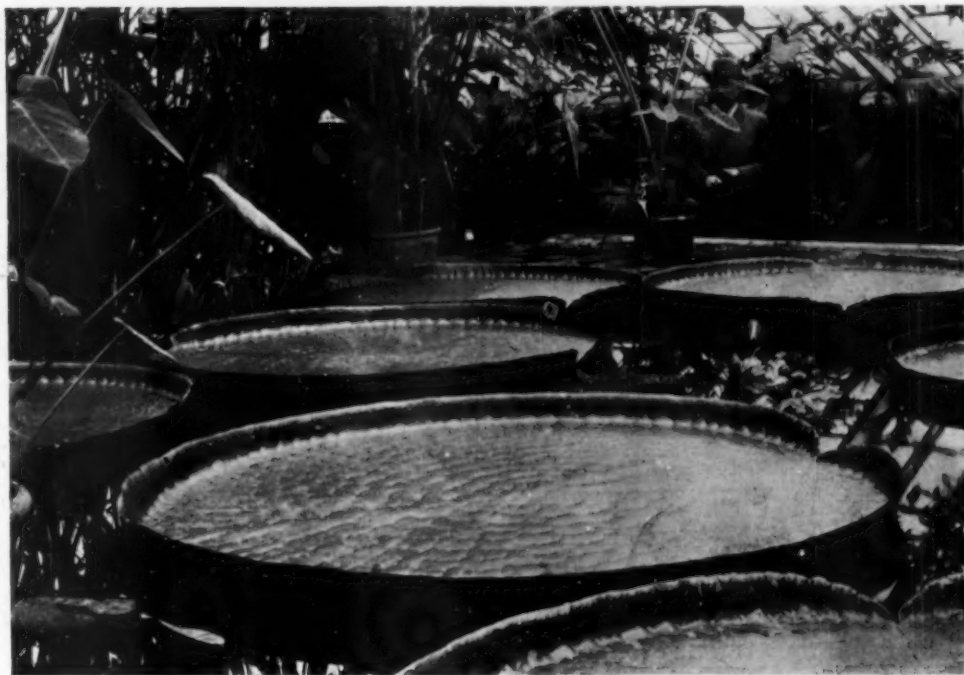
produces blooms of a bright golden yellow. The above by no means exhausts the list of tender and half hardy *nymphæas* available for cultivation, and as well there are many charming hybrids. All water lilies revel in a rich loamy soil, and

although some growers spread a quantity of this material over the bottom of the tank the writer does not recommend this method. By far the best way is to plant the roots of the *nymphæas* in wicker baskets filled with soil, or even in ordinary pots, on the surface of the mould placing a number of heavy stones to keep the earth from washing out. The whole thing should then be lowered to the bottom of the tank. The best time of all for planting water lilies is in the late spring or the early summer. During the winter it is not amiss to drain away the water and pack supplies of fresh loam around the roots. The plants are more easily removed if they are planted in pots,



A group of palms and other plants which thrive around the edges of basins; not below, but close to the water level

Water Gardens Under Glass



Victoria regia, a most interesting giant Nymphæa

although care should be taken to use receptacles of sufficient size.

The ambitious water gardener, supposing space to be available, will hardly rest content unless he try his hand at growing that giant of all the water lilies, *Victoria regia*. It is useless to think of cultivating this plant in a tank less than twenty-five feet square as the leaves in a fine specimen are as much as six or seven feet across. It is best to construct in the tank a brick place for *Victoria regia* as no tub of ordinary dimensions will be large enough for the purpose. If sufficient heat can be provided the plant is easily grown, but the temperature of the water must range as high as eighty degrees or even more if the specimen is to display its huge flowers of a pretty rose color. Generally grown as an annual, fresh plants of the Victoria lily must be raised each year and the seed will only germinate in great heat. A plant concerning which there has been much controversy amongst botanists is *Victoria trickeri*, now generally regarded as a variety of *regia*. This water lily is considerably smaller in every respect than the type, but has the point in its favor that it is much hardier; indeed, attempts have been made to grow it out-of-doors but

without much success except in very mild localities.

The number of plants suitable for growth on the margin of an indoor water garden is almost legion, and it will not be possible to give more than a passing reference. These should generally be placed in pots or tubs, the receptacles to be submerged to a suitable depth. Some kinds, it will be found, do best if the surface of the soil is just above the water level, and the height of the pots may be adjusted by means of bricks. A most interesting class of plants is that grouped together under the genus *nelumbium*, popularly called water beans. To this class belongs the famous Egyptian lotus regarded for ages

as the emblem of fertility, and even to this day in parts of the East held in a considerable amount of reverence. Most of the species are to be reckoned as half hardy in habit, and practically all are exceedingly decorative from a floral point of view, whilst not a few bear edible nuts. Nelumbiums should be allowed a soil composed of loam and rotten manure and the roots ought not to be more than one foot below the surface. Some of the species of *Cyperus* or sedges are very ornamental for the borders of a



For the culture of *Victoria regia* it is well to construct a special place as shown. The clump in the background is Egyptian papyrus

House and Garden

water garden. Perhaps the most interesting of these is *C. papyrus*, the real plant which provided the ancient Egyptians with the renowned writing material. This species is one of the largest of the group and will grow to a height of ten feet. A pretty little hardy variety, *Cyperus longus*, is useful when a smaller plant is required. A genus of Brazilian water plants is valuable on account of the rapid growth made under favorable conditions. The principal species, *L. emarginata*, is a pretty plant producing bright yellow flowers in July. It is a perennial in habit and will spread over a considerable area if it can be planted out in the shallows of a water garden; such a position can often be devised by the arrangement of a submerged platform.

On the other hand, this species is well suited for culture in pots or tubs, which receptacles should be filled with a rich loam. A very handsome group of stove and hardy aquatics is represented by the genus *Pontederia*, although the tender species are now generally referred to as *Euchromia*. The two hardy varieties, *P. carulea* and *P. cordata*, all flourish well under glass, and with their fine display of blue flowers are an attractive addition to any water garden. The two principal stove species, *E. azurea* and *E. speciosa*, are not quite so imposing in their growth, but produce showy blossoms. All the *Pontederias* and their allies delight in a rich loamy soil and may be grown well in pots or tubs. An evergreen species of water plant that has proved itself to be quite hardy in mild localities is *Thalia dealbata*. It is thoroughly at home in the warm house and will often attain to a considerable size, producing white flowers in great abundance. Where space is available a few of the interesting floating aquatics should certainly be cultivated. Amongst the most remarkable of these quaint plants is the tropical duckweed (*Pistia Stratiotes*) a species with vivid green leaves and



A Most Effective Grouping

crevices with plants, and in the water many of the species mentioned in the foregoing paragraphs will grow well even should they not attain to the perfection which they would in more sunny situations. The atmosphere must be kept in a moist condition and shading from the bright rays of the sun provided and then in a wonderfully short time Nature will deck out the rockwork with lovely green mosses. As the maker of this water garden and fernery proceeds he will find that he will be able to add many little touches yet further to enhance the naturalness of the display.

Now a word as to the various enemies with which one must constantly contend in his water garden. Perhaps the worst foe of the outdoor garden will be the muskrat. He must be trapped or shot. The aphid, or green-fly, is sometimes troublesome, and is perhaps best disposed of by their natural enemy, the "lady bird." Syringing and spraying with tobacco water is also most effective. Another

trouble some pest is the leaf-miner. He can be thoroughly exterminated with kerosene emulsion, applied the same as with other plants. Fungous diseases may be conquered with bordeaux mixture.



A Charming Water Garden Under Glass

Turkish Prisons and Prisoners

By FELIX J. KOCH

ENTERING the north bound train at Adrianople an American met two young men, refined fellows, and both in tears. Seemingly Germans, these two brothers proved, on further acquaintance, young Greeks, members of the Greek Orthodox Church, but living for many years in Leipsic, and only refraining from naturalization in Germany that the family estates in the Turkish Empire might not suffer confiscation for the crime, and their relatives be subjected to ignominy. Convinced that their fellow traveler was not another Turkish spy, they told their story. They had come home on a visit to mother and sisters, laden with trinkets, and anticipating all the pleasure of a reunion after several years of separation. They reached the depot at Constantinople only to find the police awaiting their coming, and no sooner had they left the car than, for absolutely no cause of which they were aware, they were escorted to first one and then another police station, and finally lodged in a prison opposite the Mosque Sultan Achmed. There, for a period of thirty-five days they remained without once learning the cause, beyond the suspicion that some relative might have incurred the enmity of an official, who, not daring to vent his spite on the offender himself, was taking it out on the family.

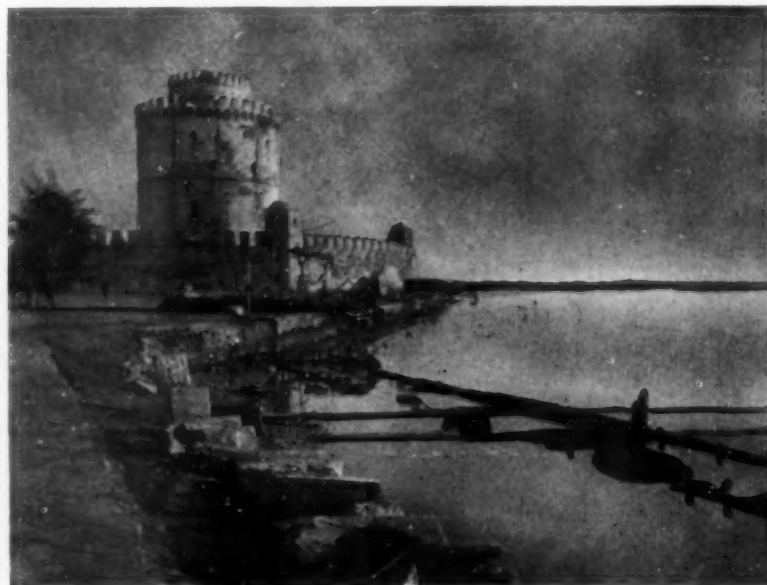
Spurred on by public sentiment at Leipsic, the German government made representations, but as the Greeks were still Turkish subjects, all protests failed of their purpose. Finding that source of relief unavailable, the family, who were a not unimportant one at the capital, resorted to the Greek Patriarch of Constantinople, giving heavy backsheesh for his use in effecting the release of the prisoners. Whether the money went to gild the pockets of the primate, or if the excuse given, that carriage fares exhausted the sum, is immaterial: suffice to say the Patriarch did not greatly exert himself in the matter, realizing the futility of the cause; for just at that time a rupture existed between himself and

the Porte, over the matter of baptism, the Turks contending that mere government registry of this sacrament was sufficient, while the Greek Church held its sanction needful, in addition, for those of that faith, and any influence the Patriarch might exert would amount to nil. In fact, at this stage of the game, the Patriarch himself was placed under arrest and secured his liberty only through the English pretending a desire to meet him, when the excuse had to be given of a temporary absence, which must, of course, be followed by a speedy return. Then again the Germans exerted pressure, and finally, at the end of the fifth week, the pasha sent for the prisoners, had their measurements taken, and ordered them escorted by two police to the train itself, where they were informed that should they ever return, they would be thrown into prison for life. With this injunction, the train pulled out.

As mile after mile of Turkish soil rolled by the anxiety of these men became pitiful to witness. Every traveler in Ottoman domains realizes the sense of insecurity hanging constantly over one,—the oppressive feeling that every neighbor is a spy in disguise, and to Turkish subjects, such as these, there is added the fear that their arrest may occur at any moment. Not until over the border could they feel assured that they were at last at liberty, and as the border station came in sight, their alarm redoubled, lest a telegram await, ordering their return. Then, with the passports inspected, they rolled into Eastern Rumelia, and the episode became a thing of the past. Such is the ease with which a subject of the Sultan

may be thrust into the padishah's prisons. To the foreigner, on the other hand, if on curiosity bent, no place is more difficult of access.

The prison of the Mosque Sultan Achmed, where the two Greeks were confined, is typical of the larger Turkish penal institutions. Of course the prisoner enters by way of the office, a narrow chamber lined with divans, where the officials,



THE TORTURE TOWER AT SALONICA



LANDING PRISONERS AT SALONICA

some of them almost youths,—such are the favors of despotism,—loll the day through; smoking cigarettes and drinking Turkish coffee. Old shoes serve as paper-weights to documents everywhere, and if, now and then, some pardon should be blown away, what matter, the prisoner will remain until further orders. How they ever find what they need is the first query of the Occidental, a question simple of reply, for nothing in the record way is required, so long as the captive is there.

Beyond the office is built the one great cage in which the criminals are confined. The first glimpse of it reminds one of the "happy family" cages of our large wild animal shows, both in its brightness of color (for in the Orient every one wears color, and every faith has its particular costume) and also its close congestion. Straw, filled with vermin and a favorite resort of the black Levantine rat, litters the floor, and upon this such prisoners as may not possess the wherewithal to purchase beds of the traders sleep through the stuffy nights.

Prisoners of every sort are, of course, grouped together. In one corner a Bulgarian sits, guilty of the crime of having mentioned the name or title of the Sultan in the hearing of Moslems,—for to mention the name of the Defender of the Faith, is to meditate evil toward him; otherwise he would not enter one's thoughts. Beyond are two Christians who may have been seen conversing secretly in a quiet lane by some enemy,—and of what but conspiracy could they have talked? Off by himself, in the Achmed jail, is a good old man, there close on to fifty years, for reasons of which he is not aware; nor is he alone in such ignorance. Mingling with these are the other criminals, the

murderers, assassins, highwaymen and thugs, Macedonian liberators and Armenian conspirators, and subjects of the hate of the Grand Vizier; a German doctor who foolishly renounced his allegiance; an Armenian whose greatest crime may have been that he was shrewder than his Turkish customer, Albanians, Kurds, Spanish Jews, Serbs and gipsies, one and all cluster together, talking or playing at cards, or at dominoes, in the feeble light of the petroleum lamps. To these, favorite peddlers have free ingress and egress, selling the prisoners whatsoever they choose. In addition, friends may visit here twice a week, and these satisfy any other desires. Relatives of the poorer prisoners usually bring packages of Turkish coffee, which these prisoners brew and sell to the others; in order to purchase for themselves some of the better

services allotted rich prisoners. In fact, save only for liberty, gold will buy what one will, even to the long handled, deadly knives, that the regulations forbid in a Turkish prison. For liberty, however, the bribe must be applied higher up, and it is a matter of current report that a hundred pounds Turkish, properly applied, will release the most desperate murderer; while three hundred pounds permits of the assassination of any ordinary citizen, with the assurance of the release of the murderer in a comparatively short time after incarceration. Criminals of the poorer class, on the other hand, will be spurred to exhaust every possible source of bribe money and then are permitted to remain sitting in jail.

Life in a Turkish prison is monotonous. Prisoners smoke, chat and play dominoes or cards, then chat and smoke again. The only interruption is an



THE ROAD TO MONISTER PRISON

Turkish Prisons and Prisoners

occasional brawl, in which the long, forbidden knives, hidden away in the bloomers, are used and these fights invariably end in murder.

Morning and evening, meat and bread are furnished the prisoners. At six, at noon and at sundown, the Moslem divine service is held; while on Sunday a priest of the Greek faith comes to visit the Christians. Once a year the Patriarch inspects the prisons, interceding where he deems the punishment too severe, if he chance to bask in the Sultan's favor, and obtaining liberty for such prisoners as he may care to. This is the only set routine. The birthday of Mohammed is celebrated in the prisons by giving a respite of four years from certain ten-year sentences, and five years off fifteen year terms. From the life sentence (one hundred and one years, it is put), pardons are usually either outright or not coming at all.

Prison punishments vary greatly with the jailer. The most frequent form is the lash, and while the Moslem

will never mistreat a dog or cat, in fact not even harm a bit of living vermin, he will beat the prisoners brutally, and often on slight provocation. Occasionally, in order to force a Christian to bear false witness, jailers will force the men to sit erect on a clumsy chair, hour upon hour; sleep being prevented by the dashing of cold water in the face. Chains, too, will occasionally be put about the neck, and on the first nodding from weariness, these are cruelly jerked. One man, afterward proven innocent, was subjected to such rigors for ten successive days, and this without recompense, on release.

Here and there an especially gracious jailer will see to it that the sick reach the prison hospital, a dingy room, fitted with four or five beds, running over with vermin. Patients of every sort are gathered together: sufferers from gun-shot wounds, neighboring patients with typhoid and men in the last stages of consumption. While a physician comes daily to this room, the medicines prescribed are of the cheapest, peppermint drops, in fact, being the favorite remedy.

Mail, of course, reaches the prisoners through bribery alone, when not brought in by friends. In Turkey, the officials open every suspected letter, and what is dubious is ruthlessly destroyed. Luckily

for foreigners, in the larger cities the Powers have established their own post-offices, and there mail is protected by consular seal.

In Salonica the Torture Tower, as the prison is known, is especially forbidding and withal, picturesque. Like some whitewashed ruin on the Rhine, it rises, broad and castellated, from the shores of the blue Ægean. The prison is interesting on account of the Macedonian patriots confined there, but beyond the heavy grated windows, the stranger sees but little. Despite the work of the Reform Committee

along that line, consuls are unanimous in asserting that practically nothing has been done in Salonik vilayet for insuring actual justice. Honest judges are exceedingly few, and ten piasters will serve to reverse a sentence. Even were this not the case, locally, appeal to Constantinople is always open to him who can pay for the same, and backsheesh accomplishes anything for which there is the possibility of attainment.



THE JAIL AT PLEVLJE

In the city of Monistir the writer had a taste of Turkish prisons. The *hotelier* had taken the Turkish passport (giving permission to traverse this vilayet or province) at breakfast, to be filed with the police, and I sallied forth on a stroll through the harem lanes. Suddenly a soldier stopped me and demanded the *teskeret*. Not having it with me, and he speaking but Turkish, he called another soldier; there was a confab, while the crowd of onlookers gathered and it was resolved to lodge me in jail. So, with great glee, on the part of my captor, I was led into durance vile. This prison, though smaller, was much the same as the one described, a great cell, with ten or twelve men lounging in its recesses, and a portière to one side, giving access to the office where the sub-chief of police had his desk, with a tray of coffee beside him. I bore a letter of introduction from the Turkish Consul General at Chicago, but in order that I, instead of the Turks, might read, this had been penned in French and served to no purpose until an interpreter could be found. Meanwhile, I stayed in jail. Later when the British consul, who acted for the Americans when the Austrian representative was away, complained to the vali, or Province Governor, at a foreigner's being incarcerated for

harmlessly walking the streets, this one seemed much mortified, for these things reach Constantinople through the medium of spies, if not sent by the officers direct, and our fleet chanced to be uncomfortably close at that time. So he offered apologies, the usual coffee and cigarettes, and vowed that the soldier should be whipped over the knuckles for mistaking me for a party for whom they were then on the lookout.

He further pledged himself to order my *teskeret* issued that I might pass directly to Adrianople from Salonica, without stopping a day in that city for another visé. When, however, a few hours later, the consul sent to the vali for this paper, his excellency had forgotten the incident completely. Had it been a commutation of the death sentence of a prisoner, his indifference, I am assured, would have been equally great.

Such are the great municipal and province prisons. A word about the bastiles of the district towns. The prison at Plevlje, capital of the Lower Sanjak of Novi-Bazar, long the most dreaded part of Turkey in Europe, is a good example of these. The "Bridewell" at this place occupies the lower floor of a two story building of plaster and lathing, constituting one of the four sides of an open court. The upper floor of this structure is surrounded by a portico, and occupied by the lesser officers of the pashalik. Across the court, the konak or municipal edifice itself stands, with a wall at either end joining it to the prison. In the quadrangle enclosed by these buildings the band plays twice a day for the pasha, and while the peaceable villagers are excluded by the gendarmes, the prisoners in the jail obtain all the benefit of the music rendered for their lord's delight.

Life in this prison is not all pure joy. As the photograph shows, the great cell-room is open directly to the elements, and when it storms, the rain pours directly in on the prisoners. The arrangement, however, is convenient in fair weather for friends coming to feed the incarcerated, much as we do the apes at our "zoos." The state gives the prisoners coffee and cigarettes only, but relatives may bring what they choose so that many an idle fellow is as well off here, living on the bounty of pitying friends, as when squatting at the edge of his bazaar in the village. Picturesque indeed is the sight presented by these people, bringing the roast of freshly slaughtered meat, sold in the bazaars at sixteen to thirty-two cents the kilo,—cooked in lamb fat, in place of butter

(which is of revolting odor and greasy appearance to the Western palate), or the roasted lamb-skulls, milk, sold unskimmed at four cents the liter, cucumbers, melons and potatoes, and among the richer prisoners even an occasional dish of ice cream, made of goats' milk. Water, filled with typhoid germs, is brought cool from the tree-trunk aqueduct, in the usual tin petroleum can which is the common jug of the Balkans. One cell, however, is beyond all such access, and to it no European has as yet attained. What man in iron mask or what Bonnivard may be lingering here, rumor alone can say.

The long-sentence prisoners at this place are principally Serbs, the Turks being given exceedingly light sentences; officers of the army frequently being punished by a sound slap on the ear from the pasha, or an application of the bastinado alone. Young Turks, and there are not a few of these, owing to the deep interest of the Mussulman in politics,—are transferred to the armies in Farther Asia.

Of course the word of the pasha, who is nominated by the Porte, subject to the confirmation of the Sultan, is absolute, and he can make and unmake any man. With all his power, however, Suleiman Terek, Excellency, who has been pasha here some twenty-eight years, dare not leave, for fear of revolt in his absence. Injustice, of course, is everywhere manifest; for while in one of the cells a Christian is confined on a twenty-year term for a murder not at all unjustified; his guard who cut a Serb woman apart in cold blood some years ago, is a full-fledged soldier to-day. The slain having been but a Christian the crime was of little importance in the eyes of the law.

Austria remonstrated at the indignity at the time, and more so when, shortly after, a Bosniac woman's assailant was let free; but the Turks held the Bosniac, as the other, to be a subject of the Sultan, and claimed they could act as they pleased. Justice is a mere matter of backsheesh and appeal. As between Moslems, when murder is done, assassin and avenger flee to the *cadi*, each with presents of money.

This he accepts first from one then the other, telling each in turn that his case seems dubious, until the bribe is raised; and then, when satisfied that he has reached the limit of extortion, giving the verdict to the better payer. The basis of the nefarious system is, of course, the sale of all offices of the government, which leads every man to exploit as much as he can. Between Christian and Moslem, however, in cases at law, victory must always perch on the crescent.



A TURKISH CELL

The Historic Homes of Litchfield

PART I

By JEANIE GOULD LINCOLN

IN the northwestern section of the State of Connecticut, at an altitude of twelve hundred feet above sea level, on a broad plateau surrounded by hills, lies the beautiful old town of Litchfield. New England is blessed with many towns rich in historical lore which have added to themselves the modern rush of the twentieth century, but Litchfield, sitting serenely among her hills, forbids the invading trolley car and the noisy whistle of commerce, secure in her traditions and her long and distinguished line of ancestry. It would be almost impossible for a traveler to find another town like Litchfield, which fairly breathes the atmosphere of the homespun age. The significance of the name itself, "Field of the Dead," would indicate that the spirit of past makers of history, lying in quiet grandeur in the quaint old cemetery in East Street, still hovers over the township they loved so well.

When all are so worthy of chronicle it becomes somewhat difficult to specify. The gallant Ethan Allen, than whom there is no more picturesque figure in American history, was born in Litchfield, and the house of his birth is still standing. Other names, familiar in Litchfield, and illustrious in Revolutionary days, are the Wolcotts, Tallmadges, Tracys, Seymours, Beebes, and many others. General Washington's favorite corps, "Sheldon's Regiment of Horse," was enrolled and recruited there, and Colonel Benjamin Tallmadge was a gallant officer of that command. It was he, to whom Major André was brought, a prisoner, and in his letters, preserved in the Litchfield Historical Society, Colonel Tallmadge relates his sorrow for the military necessity which compelled the execution of

the brave, but ill-fated, British officer. In later days, Harriet Beecher Stowe, whose famous book, "Uncle Tom's Cabin," did much to augment the flame of feeling against slavery, was born at the home of her father, Reverend Lyman Beecher, on North Street. It was a Litchfield wag who, knowing well the eccentric ways of this family, gave this epigram to posterity: "There are but three kinds of people in the world: saints, sinners, and the Beechers!"

The plateau of the old village is divided into four principal streets: North and South, East and West Streets, as they were laid out by the pioneer colony in 1721.

In olden days there was gentle rivalry between North and South Streets: North Street being the home of the Tallmadges, Tracys, Demings, Buels, and Goulds; and South Street, where lived the Wolcotts, Reeves, Seymours, Sanfords, and Woodruffs. Both streets are broad avenues with double rows of stately elms, and circular



THE OLD MANSION OF OLIVER WOLCOTT

driveways which lead to the doors of each fine old mansion.

By act of Congress in 1792 a post-road was constructed by which the United States mails were carried from New York to Hartford and also to Albany. This led to making Litchfield the stopping place, on the way from New York, for the members of the legislature at Albany, and the arrival and departure of the post-coaches was the event of the day. Indeed, the coach-and-four system obtained after the Housatonic railroad was built, for the only way in which to reach the town as late as 1857 was by that time-honored conveyance, which met the trains at Cornwall, where, after a mid-day dinner at the old inn, very leisurely taken, the stage-coach carried you

House and Garden



THE TALLMADGE PLACE ON NORTH STREET



THE SANFORD RESIDENCE, BUILT IN 1832

up hill and down dale (up hill chiefly) and swept into Litchfield Town at six o'clock.

On South Street stands the home of Oliver Wolcott, signer of the Declaration of Independence, Governor of Connecticut, and Major-General of the Continental army. It was built in 1775, and has been in continuous occupation by the Wolcott family, except for a short period some twenty years since, after which Miss Alice Wolcott, its present owner, repurchased it, and she now resides there. To this mansion was brought from New York in 1776 the leaden statue of King George III. which the "Sons of Liberty" tore down from its pedestal in Bowling Green. It was cut in pieces, and from it, in General Wolcott's orchard, were molded 4,200 bullets, by actual count, by the daughters of General Wolcott and other patriotic women of Litchfield. And these are not the only bullets which the Wolcotts can claim, for imbedded in the walls of the house are several others, reminiscent of the days of the Indian warfare.

In the Wolcott mansion are many rare treasures preserved by Miss Wolcott: family portraits, old china, and beautiful dark mahogany. It is one of the features of Litchfield that not only in these old mansions but in every cottage and farmhouse can be found heirlooms both wonderful and precious, handed down from one generation to another, and beyond all price to their fortunate owners.

The Tallmadge place on North Street was purchased by Colonel Tallmadge in 1782 from Mr. Thomas Sheldon. The house was erected in 1775, but after Colonel Tallmadge visited General Washington at Mount Vernon he added the north and south wings, which are a fac-simile of those of the historic Virginia mansion. Back of the house are extensive grounds, in recent years terraced, with accompanying landscape gardening, and a parterre of flowers, but all arranged in keeping with the colonial period. Here, as a bride, came "The Rose

of Sharon," the wife of Frederick Tallmadge; she was the beautiful Miss Canfield of Sharon, Connecticut, and her sister, also a famous beauty, was, in the poetic fashion of the day, given the name of "The Lily-of-the-Valley." Looking out on Mount Tom and the terrace, a sun-parlor has been added to the house by its present owner, Mrs. John Arant Vanderpoel, of New York, who makes her summer home in Litchfield. She is the daughter of the late Hon. William Curtis Noyes, and a great-granddaughter of Colonel Tallmadge. She has added greatly to the beauty of Litchfield by erecting a fine building for a free library and the Historical Society, to the memory of her mother and grandmother. The latter rooms have a wonderful collection of valuable and curious articles given and loaned by the descendants of old Litchfield families. To do it justice, this collection would require an article entirely devoted to it. Among the many heirlooms preserved there is a most interesting collection of old-time samplers. One, worked by Harriet Woods, aged eleven years, is a large apple tree, on which the apples, suspended from each branch at regular intervals, are transformed into hearts on which are embroidered the name and date of birth of each ancestor, and under the tree are two hearts entwined on which is embroidered her father's and mother's name, and the date of their marriage, and directly beneath it is inscribed this couplet:

"Ye, guardians, with tender care,
This fruit protect from every snare."

Another small maiden, aged seven, contributes a large canvas square, covered with many painstaking stitches, to which she appends the following admonition:

"Happy the child whose tender years,
Receives instruction well,
Who hates the sinner's path, and fears
The Road that leads to Hell."

(Continued on page 5, Advertising Section.)

Berry-Bearing Shrubs

Berry-Bearing Shrubs

Those best suited to enliven the Fall and Winter Garden with color of Berries and Bark

BY MARIE VON TSCHUDI PRICE

PART II

(Continued from the July issue.)

IN making a selection of shrubs that bear berries throughout the storms of autumn and the stress of winter care must be taken to make a judicious selection. The numerous genera and species are temptingly beautiful, luring one to lavish expenditure, and if one is not cautious and canny such temporary aberration will result in an exhibition of bad taste to be regretted later. A garish effect of color is often the outcome of inharmonious and promiscuous planting and to apply a quotation from Oliver Wendell Holmes, this brilliancy spoils the landscape picture "as a diamond breastpin sometimes kills the social effect of the wearer who might otherwise have passed for a gentleman without it." Berry-bearing shrubs for large groups should be massed for a single color effect rather than for a great variety of colors or individual beauty will be lost in hopeless confusion. Shrubs with different colored berries are planted to better effect in small groups where the red fruit of one variety sets off the black or the blue fruit of others. Here the old saying of "two's company and three's a crowd" is conspicuously verified while four varieties of berry shrubs in the same group end in a riot.

A striking hedge of two colors may be made by combining the snowberry, one of the honeysuckle family, with the Japanese rose, *Rosa rugosa*. The red haws of the rose are as ornamental in autumn as its flowers in June, remaining on the branches through the winter. I have seen them as late as the middle of April in New Jersey and although the snowberry was more of a favorite in old-fashioned gardens where stately belles and bejewelled beaux admired it, than now, it has always been of interest to gardeners and is a most worthy dapper little shrub to cultivate anywhere. Its white and pink flowers are inconspicuous and soon round out into snowy spheres, strung on slender stems. These stand not on a regular order of growing but scatter themselves in lavish luxuriance among the glossy leaves, like large pearls on green enamel and there is also an attractive dwarf species (*Symphoricarpus Heyeri*) which has snow white berries somewhat smaller. The botanical name of the genus (*symphoricarpus*) is a picture word that tells of the snowberries' crowded fruit and the shrubs must not be over cultivated for it or their dainty grace will be lost. The common snowberry is the pale faced brother of the Indian currant or coral-berry.

They both grow to about the same height and the fruit of the latter is marvelously abundant. A group or bed of the Indian currant makes an enchanting picture; for in autumn the shrubs become a mass of drooping stems, adorned with leaves and dark crimson berries that are beautiful enough to be garlanded by some sylvan god and carried in a great Pan festival that will move to the music of the pipes he has made from the elder, a European species belonging to this same idyllic family of shrubs, which may be cultivated with good effect near it. The red fruit clings to the Indian currant undismayed, while autumnal blasts send its brown-curved leaves scurrying away into the anywhere, as if to say "j'y reste" and here they do remain to the delight of gods and men, for the birds will have none of them.

Still harping on the honeysuckle family I would most heartily recommend the scarlet-berried elder, both for its white ornamental flowers, which open early and for its great clusters of berries that, becoming a brilliant scarlet, make the shrub one glorious mass of red and as this rich-colored display comes early in the season before the dark-berried, wild-gypsy elders have even bloomed, this variety of elder (*Sambucus pubens*) should also be cultivated with those of later fruiting shrubs if one wishes a

continuous picture of colored fruits. One would need the harp of a thousand strings to sing the praises of all the shrubs that bear beautiful berries, for their infinite charm lends itself to tonal as well as word pictures in black and white and I am sure no finer motif could be found for a lyric symphony than that suggested by the viburnums.

The different varieties, both the deciduous and the ever-green, are highly ornamental, but many of them are well known and too numerous to mention other than those handsome in fruit. The sheepberry (*V. lentago*), better known perhaps as nannyberry and sweet viburnum, and the rusty nannyberry (*V. rufidulum*), not so well known, are both distinguished in appearance and bear blue-black and bright blue berries respectively, hanging from coral-red stems. They seem to have been created simply to be beautiful, for beauty is their chief merit and no season finds them unattractive. Their fruit is eaten by the birds and some consider them good to eat if one is hungry, but it does not seem worth while to cultivate the nannyberries that beauty may wait on appetite, where there are so many luscious fruits to tempt it, and as the present generation is not catering to the cuisine of the North American Indian who prizes them as a delicacy, these shrubs will have to depend on their beauty, just simple ornamental beauty, to recommend them. Another viburnum of larger habit and with a bolder, more striking beauty than those I have just mentioned is the black haw (*V. prunifolium*). Most conspicuous in May, when its blossoms seem trying to outrival those of the apple-tree, its lavish bloom makes it an effective and desirable species for a lawn.

In the autumn, when the glory of its blossoms has fled, it bears an abundance of blue-black clusters of berries that, mingling with the reddish bronze tints of the foliage, give it a conspicuous beauty all its own and revives the interest that often lags between its flowering and its fruiting time. The twigs are reddish in winter and the black haw is often cultivated in American and European parks and gardens for its decorative qualities and its persistent edible fruit, being also known as the stag-bush and the sloe. The withe-rod (*V. cassinoides*), with its thick lanceolate leaves and its rose-colored fruit, is an attractive shrub to plant in a group with *V. dentatum* that has blue berries towards the close of summer, and among the most ornamental of fruit bearing viburnums are *V. opulus*, *dilatatum* and *Wrightii*. These bear brilliant red berries which remain on the branches quite late and are resplendent in autumnal purple and crimson foliage, *V. opulus* and *acerifolium* being the most conspicuous. Most of the viburnums are particular as to soil and position, preferring moisture and sunshine, though there are some that grow well under the shade of trees even in rocky, dry soil and for this trait are excellent shrubs for groups which include trees of branching habit. They thrive in any temperate and warm climate and are adaptable and hardy.

A genus of shrubs little known and not largely cultivated, though it is a valuable addition to a list of decorative berry-bearers, is the *Elæagnus* or *oleaster*. The different varieties are conspicuous for their silvery-white foliage which seems to cling to them as a frosty souvenir of their former sub-arctic habitat. The silver-berry, a native of the far West, has fragrant flowers and edible berries and the buffalo-berry another species is known in various localities as rabbit-berry, beef-suet-berry and *grains-de-boeuf*. The latter is grown profusely in the western parts of America for its acidulous, currant-like fruit but in the regions where the currant is cultivated the buffalo-berry is only prized for its ornamental qualities. As it is more or less of a prickly nature it is suitable for hedges and is a most interesting shrub that takes kindly to Eastern gardens. Remarkable for the silvery luster of its leaves, it also bears a scarlet-crimson fruit, so abundant as to redden the entire bush and seldom does a shrub exhibit such strong contrasts of color in foliage and fruit. There are other of these charming shrubs that bear yellow fruit, a Japanese variety (*E. longipes*) one of the handsomest in shining foliage and red silver-dotted fruit, and *Elæagnus hortensis* swell the list of these dazzling shrubs in fruit and leaf. Like *Elæagnus longipes* the

hortensis variety thrives well in dry soil and both are of free growth. The shrubs of the *oleaster* family are all readily propagated either from cuttings, seeds or suckers and as they have begun to interest gardeners it will not be long, for their praises are already in the air, when they will be very much better appreciated and more widely cultivated.

The barberries are a class of shrubs so well known as to require but little description. North America is not their original habitat, nor do they make claim to have come over in the Mayflower or the Speedwell though they are early settlers. Just what part of the world they did spring from no one has the temerity to assert though their botanical and common names have been traced to Arabia. They have thrived here in their adopted country and having escaped from civilizing restrictions many flourish in unconventional serenity in New England woods and roadsides where "hang their tufts of crimson berries." They reach their greatest beauty when cultivated and are of about one hundred species. Most of the deciduous varieties are hardy and the evergreens are recommended for temperate regions though they thrive very far north when planted in sheltered positions.

Berberis Thunbergii and *amurensis* are among the handsomest varieties in scarlet fruit, that hang on the branches all winter and gleam amid the new spring buds far into April. Of the many ornamental barberries, the most attractive varieties are *alba*, white; *lutea*, yellow; and *nigra*, black-fruited; while *Berberis Wallicbiana* and *violaceo* are most unusual by reason of their violet-colored berries which give them singular interest. Another species described as looking like a holly, fruiting like a Concord grape and belonging to the barberries is the Mahonia. Evergreen in their native Oregon, the varieties *aquifolia* and *Japonica* are only sub-evergreen in the latitude of New York and Boston, though quite hardy. The fruit is edible, quail and other birds are attracted by it, and brilliant in foliage and rich in winter berries there is no more beautiful class of shrubs to cultivate for hedges and groups than is to be found among the barberries. A numerous variety of shrubs known as *Pernettyas* or prickly heaths are about the showiest and most useful of dwarf, berry-bearing evergreens. Of bushy habit, hardy and easy to cultivate, it is strange that this group of plants should be so neglected in gardens, for they are also surprisingly attractive in the various shades of their colored fruits, and if any one, on whom the spell of the garden has fallen, will fare forth in quest of other berry shrubs, not neglecting the warning to be cautious and canny, he will return with the spoils of a conqueror for there are many luring and beautiful varieties still awaiting conquest.

The Scarlet Thorn

BY E. P. POWELL

THE double scarlet thorn, like all the thorns, will thrive in apple soil. They prefer clay soil, and they like to be well mulched, only do not put any manure around the roots. You may top dress with stable cleanings, but better with a plenty of old leaves, renewed every year. Over these leaves I would spread liberally a quantity of coal ashes—from anthracite coal.

Fungus, which attacks it after blooming, can be prevented with early and thorough spraying with bordeaux mixture. The thorns are all slightly irregular in their method of growth, and very much like to be dwarfed. If you care to dwarf this or any other tree cut it down and allow the suckers to start. Then eliminate the weaker suckers, until you have a group of half a dozen strong ones. Nearly every orange tree in Florida, from which you get your winter's supply, is a dwarf made by cutting down old orange trees to the ground, and grafting several suckers. The result is a tree spreading about fifteen feet and of the same height loaded with bloom in February and fruit in the autumn.

The Famous Busch Gardens

The Evolution of Barren Hill-sides and Rocky Canyons Into Velvety Lawns and Terraces, Miniature Lakes and Sparkling Fountains. The Magic Wrought with Money

BY ALVICK A. PEARSON

FIVE thousand dollars a month is the amount being expended by Adolphus Busch, the brewer, for the maintenance of his magnificent gardens in Prohibition Pasadena. Just what these gardens have cost him during the past five years is unknown even to Mr. Busch, but a conservative estimate places the figure at about \$400,000.

Many people know of these wonderful gardens as "Busch's Sunken Gardens," since the location is chiefly at the bottom of the arroyo seco, or "dry river bed," which bounds habitable Pasadena



FOUNTAIN IN THE BUSCH GARDENS

on the west. But the gardens are more than that. Pasadena attracts many thousands of tourists every year because of the salubrity of its winter climate and because of the striking beauty of its costly homes and moderate-priced bungalows. But if the exclamations of these winter travelers are to be believed the Crown city of Pasadena is likely soon to be known chiefly because of its incomparable Busch gardens.

Some five or six years ago the St. Louis brewer, Adolphus Busch, in his imposing stone palace known as "Ivy Wall," where for three or four months each winter he and his family make their home at Pasadena, conceived the idea of constructing a wonderful garden which should surpass anything of its kind the world over and which incidentally would add floral lustre to the Annheuser-Busch brand of liquid refreshment. So the money bags were loosened up and a famous gardener engaged for the work.

The gardener was a Scotchman, for some years engaged on other local gardens, a man of ability and resourcefulness. He undertook the work with considerable trepidation. The lawns and trees around "Ivy Wall" were his first care. Then began the reclaiming of the jungle-covered hill between the house and the bed of the arroyo. Formal terraces and walks were laid out, to be covered later with velvety lawn or macadamized as the need arose. In the depth of the hollow was planted an exact reproduction in flowers of the great letter "A" with its eagle, the trade-mark of the owner's brew. The walks wind gracefully down from the top of the hill.

Later purchases to the westward provided the opposite slope

The Famous Busch Gardens

of the hill. This was laid out with boulder-bordered walks, carefully planned masses of shrubbery, running brooks and miniature water-falls. Around the nearer hill swept a continuation of the macadamized walks in the first garden, under a number of magnificent live-oak trees. Then came the purchase of the land right in the bed of the arroyo itself and the determination to push the garden clear across the valley. Steps were taken to preserve the giant sycamore and other trees which grew in profusion in the bed of the arroyo and by stone and cement walls to guard the improvements against the flood of water which occasionally in the rainy season rushes down the bed of the arroyo with furious force.

As the dream came toward realization new difficulties arose. But whenever they blocked the way the brewer waved his magic wand of good American gold and they faded away. Now and then a small property owner evinced a desire to "hold up" the garden-maker. Land values flew up to the ceiling. Mr. Busch was never parsimonious, always liberal, but when he concluded that he was "being played for a good thing," or in other words imposed upon, he was like a rock. Witness a little tract of five or six acres which projects into one side of his wonderful park and for which the owner demanded fifteen or twenty thousand dollars. Mr. Busch refused and bought the land only when its price dropped to what friends of both parties considered fair and reasonable.

Water for the garden chain was secured from a local private company. The water toll reached finally to over a hundred dollars a month. At times it was not of good pressure or particularly abundant. Occasionally consumers complained of his lavish use of the common supply. His agent suggested a private pumping plant as a solution of the difficulty. Mr. Busch told his agent to go ahead. Eleven acres of land, right in the path of the city's growth, land supposed to be water-bearing, was purchased and a well sunk. Abundant water was found at bed-rock, 120 feet



LIVE-OAK TREES IN THE GARDENS

from the surface. An automatic pumping plant costing \$10,000 was erected with an eight-inch pipe to the Busch property half a mile away. Now the gardens have all the water they can use. There are two tanks at the pumping plant, each holding eighteen hundred gallons of water. In these tanks a seventy pound air pressure is maintained. When this pressure drops to fifty pounds the pumps begin automatically to work. The well and pumps are believed to be capable of supplying at least one hundred miner's inches of water. This means water for irrigation, water for running fountains and brooks and falls and fish ponds, as much as is desired.

But to return. The gardener continued his work with every assistance. At the present time a score of expert helpers are at work planting, pruning, trimming, watering, extending. It is said that the work of extension already laid out will take years to complete. In the newer section are wild fowl of various kinds, in the babbling brooks are native and foreign fishes, on the rocky ledges climb half-wild mountain sheep. Rustic seats are placed wherever needed throughout the gardens, the new section alone being never opened to visitors.

Three days a week, the gardens which now cover thirty-five acres, are open to the public without restrictions for several hours. At other times the gates are kept rigorously closed. When the gates are shut the great brewer accompanied by his secretary or by members of his family wander at will over the grounds or sit under the trees. Surely no monarch ever had more delightful breathing spaces around his royal palaces than are these.

Every flower, every shrub, every tree has its label, telling its common as well as its scientific name, the whole affording the student an herbarium of unexampled extent and variety.

Visitors are wont to comment wonderingly upon the vivid green of the lawns around the house and over the garden terraces. To such the gardeners and public carriage men gravely



TERRACES IN THE BUSCH GARDENS

explain that the lawns are sprinkled every morning with Annheuser-Busch beer and that this it is that keeps the grass greener than elsewhere.

Some months ago it became publicly known that Mr. Busch contemplated deeding these wonderful gardens to the city of Pasadena before his death or leaving it to the city by will. The statement has been allowed to go without denial. Such are probably the intentions of the great brewer. The mayor of Pasadena recently told Mr. Busch's agent that while the city would gladly accept of this princely gift it should be accompanied by a sum of money large enough to guarantee its perpetual upkeep as it is now. Few municipalities in the country would feel able to spend the money needed to care for these gardens if it ran into the figures named by those who know what Mr. Busch is now expending.

It is, however, reasonable to suppose that a man, of the great business ability of Mr. Busch, would scarcely enter into an investment involving so large an amount as is already tied up in this enterprise, and one where a very large part of the investment might be wiped out by neglect of a very short duration, without making ample provision for its perpetuation, whether it remain after his death—a private garden—or passes into the possession of the municipality.

It seems probable, then, that when Mr. Busch takes steps to present these gardens to the city of Pasadena he will also provide for their being cared for in the same perfect manner as to-day. No visit to Southern California at the present time is complete without a visit to the wonderful Busch Gardens at Pasadena.

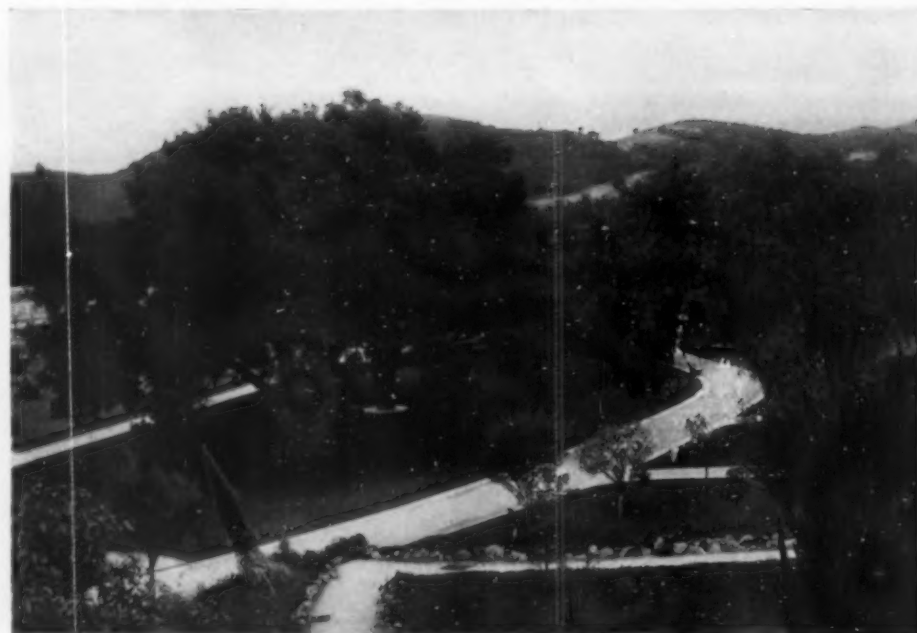
Simplicity the Keynote of Good Taste in Art, Ideals or Emotion

BY ADA BROWN TALBOT

THE spirit of the Japanese as shown in decorative matters is full of charm, for simplicity is the keynote, not only in quality, but in quantity as well. And how few of us "Barbarians" of the Western World seem able to appreciate this. We are too vain in our feverish acquisition of treasures to consider hiding any of them from the eyes of the world, *en passant*, for a single day. We must display them all in the drawing-room or salon, until the matter of locomotion therein becomes a difficult one.

We are oppressed by the things that are supposed to decorate, the cloying barriers to health, portieres always hanging between us and the life-giving ether; over-draped windows; inane pictures and the myriad articles of adornment in the sad-eyed, apoplectic rooms that are afflicted with decorative indigestion, gorged beyond their limit by senseless, useless objects, in the vain pursuit of decoration. Why cannot the occupants of houses at least try to make harmony their chief end and aim?

We seem not to consider the other scheme of decoration worth while, the scheme of simple tastes made useful because fulfilling a need and gratifying a desire at the same time. How hard it is to eliminate, to put away useless things and be simple! The enchantment of clear atmosphere in our homes, the sense of expansiveness, of generous views and noble proportions are the sweet reward which only broad minds appreciate after superfluous objects have



A CHARMING SPOT IN THE GARDENS

been banished from the home. The mighty tide of senseless, maddening things parading as bric-a-brac, that has flowed into most homes at some period in their history, has carried us far from the real port, the Port of Beauty. Only there can we contentedly abide, safe from the fret of ceaseless obligation, from the burden of convention and the never-ending care of THINGS. In the Port of Beauty, harmony prevails, life is simplified and homes are made beautiful by sunshine and generous space.

Be simple in tastes, in emotions, in ideals; feel that a single thing of beauty is enough to offer on the altar of estheticism to-day, saving the rest for to-morrow, and to-morrow and yet to-morrow, to-day a vase, a flower or a bit of tapestry; to-morrow a statue, a different flower or a painting. Let the home or the room speak for itself and in the utterance proclaim you master.

Have you not reveled in the graceful beauty of an art treasure that seemed to burn into the very depths of your esthetic nature, to find that long days after, the *soul* of the thing was yours to keep? Remember this, you of slender purse. Your ambitions, your longings, your struggles for a few, at least, of the treasures of art, are not in vain. At least your eyes and ears and soul may be filled, and, after these—your heart; for Memory is awake, and what you see, if you are appreciative, is as surely yours as though you had legal possession and title.

I can afford to eat the oyster that perchance made the pearl on a king's coronet. The same sun that warms me and gives me strength and life, made possible the glorious roses in a duke's garden. For a trifling sum I may behold the wonders of the pyramids, of great vaulted churches and may travel on railways in malarial lands, the building of which cost countless thousands of human lives. In a bit of marvelous Chinese porcelain I hold in my hand the embodiment of a secret which has puzzled the world, which the world cannot buy, and into the making of which centuries of civilization have entered.

Live in to-day the whole gamut of the ideals of which you are capable. If your surroundings are depressing, so much harder the struggle, but *one* treasure may save you from *ennui*. Oh, little vase of blue! Oh, little canvas, glorified by good taste (and a good frame)! Oh, simple violets, brightening your corner and soothing ineffably by your presence! What have you not done to save some starving soul in an uncongenial atmosphere created by mere physical surroundings!

The day brings its own "Amen" if the soul has been well fed and the joy of simple desires fulfilled.

Poisonous Plants and Vines

The Poisonous Pokeweed and the Celandine Wayside Weeds to Avoid

BY ANNIE OAKES HUNTINGTON

IT is interesting to find how many of the familiar weeds which we see growing commonly along country roadsides contain poison, and yield various poisonous principles used in medicine. Many of them are unattractive in appearance, rank in growth, ill-smelling, and coarse, but others, although hastily scorned as being mere weeds, possess flowers and fruits singularly beautiful in form and color, if we stop a moment to look at them critically. Take, for example, the pokeweed, garget, or pigeon-berry, *Phytolacca decandra*, as it is sometimes called. At first sight it seems an uninteresting wayside weed, with insignificant, greenish-white flowers; smooth, stout, rank-growing stems; and large, strongly scented leaves; but when September comes, and the clusters of smooth, green berries change to a shining, black-hued purple, which hang in long, pendulous racemes among the leaves, the plant becomes transformed, and our former indifference is at once changed to admiration. At this season of the year it no longer seems strange that in Europe the pokeweed is cultivated as an ornamental garden plant, much prized for its beauty.

The generic name of the plant, *phytolacca*, refers to its decorative fruit. It is a hybrid name, from a Greek word *phytos*, meaning plant, and the French, *lac*, or lake, in reference to the crimson-lake color of the juice of the berries. Our own English name for the plant, poke, is supposed to have come originally from the American Indian word *pocan*, which was given to any plant yielding a red, or yellow dye.

The root of the plant is large, fleshy, and actively poisonous, and is employed with the berries, which are also poisonous, for various diseases of the skin and blood. The toxic principle *phytolaccine* is a violent, but slow acting emetic, and in over-doses death is apparently due to paralysis of the respiratory organs. A case is recorded in which a woman died from eating a double handful of the berries and children should not be allowed to eat the fruit, which invariably attracts them by its bright, black clusters shining in the sunlight. In the spring the young shoots are well known and liked as a substitute for asparagus, but in preparing them for food all portions of the root should be carefully rejected.

The water in which the shoots are first boiled should also be carefully drawn off and changed, on account of its poisonous character.

The celandine, *Chelidonium majus*, is perhaps more generally known by sight than by name, for although one seldom hears them spoken of, the little frail, yellow flowers spring up in waste places, along roadsides, and on the borders of woods everywhere, throughout the Eastern States. The celandine is a somewhat weak, hairy plant, from one to two feet high, with thin leaves, so deeply divided that the lobes are almost separate leaflets, and in color a lively green above, and a bluish green beneath. The clear, golden yellow flowers are composed of four rounded, delicate petals and are borne on long, hairy footstalks from the axils of the leaves. It is a plant of but one genus, found in Europe and Asia, and it has become naturalized in the United States.

The celandine contains two poisonous, alkaline principles, known as chelidonine and chelerythrine. The whole plant is very brittle and exudes, when broken, an orange-colored, fetid juice, which is intensely bitter to the taste, and a violent, acrid poison. When applied externally it produces inflammation of the skin, and to this stimulating character may be attributed its long held reputation as a popular remedy for destroying warts. The method of applying it, is simply to break the stalk, and to touch the part affected with the yellow juice.

A curious and very old belief existed that it was the habit of the female sparrow to use celandine to restore the sight to the eyes of her young. The generic name of the plant comes from the Greek word for a swallow, and was undoubtedly given to the celandine because the flowers bloom when the sparrow comes in spring; but Gerarde, one of the old English botanists, says, that it was not given "because it first springeth at the coming in of the swallows, or dieth when they go away, for as we have saide, it may be founde all the yeare, but because some holde opinion that with this herbe the dams restore sight to their young ones, when their eies be put out." The belief originated with Aristotle, and was afterwards maintained by Pliny, Dodoens, Albert le Grand, Macer and other ancient botanical writers.

"There is a Flower, the lesser Celandine,
That shrinks, like many more, from cold and rain;
And, the first moment that the sun may shine,
Bright as the sun himself, 'tis out again."

This verse, from one of Wordsworth's three poems in honor of the celandine, does not refer to the flower here described, but the lesser celandine, *Ranunculus ficaria*, a European member of the crowfoot family, wholly different in character, and found only in the United States, where it has escaped from gardens.



THE CELANDINE

A Revival of the Fittest

Good Reproductions Preferable to Genuine Antique Wrecks

BY MINNIE THOMAS ANTRIM

Furniture Shown in the Collection of J. L. Schwartz

THAT modernity has a wide-reaching craze seems essential. Rarely has it chosen one so creditable as the collecting of antique furniture. That so important a quest deserves exceeding care is obvious, and yet women "collectors" rush in and out of dusty shops, upon dirty streets, gloating over their "finds" at amazing prices, convinced beyond persuasion that antique dealers are the long lost exceptions to the Biblical aphorism—*anent, "men" and "liars."* In their haste to acquire, they do not stop to think, or they must realize, that although a genuine "Gate-legged table," Chippendale dresser, or high-boy, might, by the grace of the gods, be found for "a song," these treasures assuredly will never be picked up for nothing in shops, be the songster never so tuneful.

A responsible dealer knows well, none better, that he may ask almost any price for an "important" old piece, and it is not widely recorded that honest dealers are unfond of a just profit. That a good reproduction is better than a genuine wreck, all, save mental derelicts, will admit, although in their delirium of acquisition, many will say, "good old furniture lasts forever," which is true only when it has been thrice carefully used. Very carefully mended cracks, chips, and broken corners are often proofs of clever fraud-work.

That mahogany is the only "worth-while" wood, the illiterate searcher religiously believes, and should anyone rashly suggest that antique pieces of curly maple were equally esteemed by those who know, their clamoring protests would rend the Heavens. This, however, is true. Aristocratic mahogany will always be well chosen, but the charm of curly maple should be as intelligently recognized. Because the lines of colonial furniture are admirable, why should we not delight in the sturdy beauty of certain early English pieces, or in the exquisite Louis Quinze, or Louis Seize models? Culture admonishes us to be catholic in our taste in art; to be crazy about no sort or period, but interested in all.

The first desideratum for gathering household treasures is knowledge, which in this sense often bringeth joy instead of "sorrow," not a little knowledge, which is as we all know, dangerous. That pine carvings would be admitted among rare antiques only wiseacres know. Before 1700 colonial talent carved very beautiful things upon this wood, which was the first used by the New World furniture makers. It was not until the eighteenth century that the more stately kings of the forest, were made up into American furniture. Only the very rich or the unco' wise can now obtain a carved pine table of the first class, or an antique bureau in curly maple. They are rarer than the proverbial hen's teeth. Dealers with neither of the above, will scoff at them, but, set them looking and should they find, behold their weirdly changed tale.

The best antiques have been handed down of course, or have come from dear old homes, broken up by death or disaster. Superb "pieces" both in furniture and old china, are frequently found in quaint country homesteads where money is scarce and ideas of value scarcer, hence, are purchased at prices that should shame those who gleefully tell the tale of conscienceless profitings. The lies born of the antique craze are legion. It is a common thing to hear Anybody's vain gloriously rattling ancestral bones that belong to Somebody's forbear. That a grandfather's clock is in your house thank Allah, but don't steal "Grandfather." Be honest! If you can't be honest, be still; thereby, your reward will be greater in the long run. Always remember the world's eyes are canny and monstrous clear: its memory phenomenal.

Wizard-workers there are who copy, from old books, any antique ever made by man. Beautiful indeed are these reproductions. They are worthy of any purchaser. The makers put into every "gate-legged" table, carved sideboard and bedpost such genuine love for their art (for art it is) and such splendid woods that with care they are sure to last a century or two at least. But, let no fool say in her heart, "I'll lie about them, and none shall know they are not 'real,'" the world knows, aye it always—knows.

No place in the world is much more sacred to the collector than a genuine antique shop. Metaphorically, here all heads are uncovered, as, across Memory's mirror, ghostly owners of Chippendale sideboards, Hepplewhite secretaries, high-boys and "low-posters" seem to move in stately steppings about among their relics, listening jealously, to the questers who, to their credit be it spoken, do nothing but praise.



A CURLY MAPLE LOW-BOY
From 1702 to 1750—Queen Anne Period

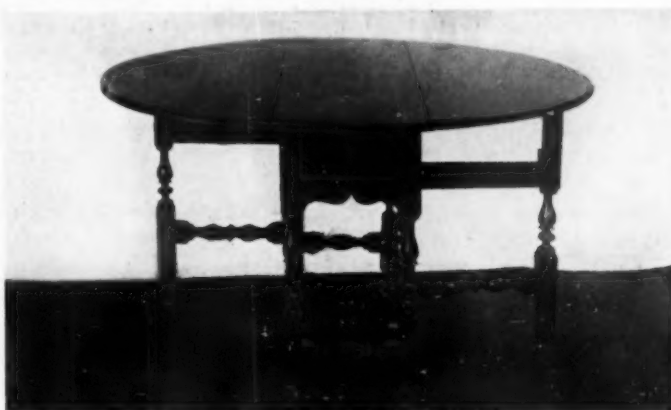


A HEPPLEWHITE DRESSER, INLAID
The Looking Glass and side flaps close down

A Revival of the Fittest

It speaks well for young moderns that after many years they eagerly acknowledge the good taste of those who have passed away. True this worthy "fad" has become a craze, which is not so creditable, for it obliterates common sense; however, after the rough edge of enthusiasm has worn off a little, it is probable that modern homes will become increasingly dignified and repose-inciting. The quality of modern furniture as well will show more sincerity, particularly in its putting together, and simpler in designs, all of which will educate those who can afford to buy neither antiques nor those newly born "Little Brothers" from the forests of to-day.

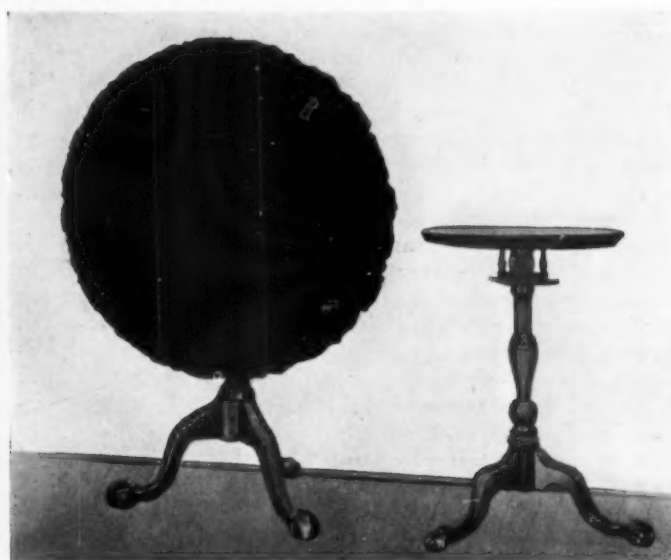
The several illustrations shown herewith are from furniture in the private collection of Mr. J. L. Schwartz at his summer home at Port Hope, Ontario. While the photographs are from veritable antique pieces, there is no reason why honest reproductions by capable artisans will not give as great pleasure to the eye and maybe for a longer duration of time than these, whose days already have reached the four score and ten period. In the several articles shown, mahogany, curly maple, American walnut and oak are the woods used.



A GATE-LEGGED TABLE OF WALNUT
Made about 1680



A HANDSOME CHIPPENDALE ARM CHAIR
Found in England. The carving is oak gilded. 1760



A PIE-CRUST TABLE, TOP TILTED
Also a Candle Stand of Elaborate Style. Made about 1775



A SCROLL TOP HIGH-BOY OF AMERICAN WALNUT
Made about 1765



A MAHOGANY FOUR-POSTER OF CHIPPENDALE PERIOD
Made between 1770 and 1780

Roses and Their Diseases

Where, When and How to Plant and Prune
How to Fight their Enemies

BY W. R. GILBERT

TO grow roses successfully a rich soil must be provided, such as a deep loam of a stiff rather than light nature, although the plants, on their own roots, will thrive better in rather light soils than will others worked on the common tall briar or on seedling briar stocks. Shallow, sandy, or gravelly soils are unsuited for roses, and so, on the other hand, are any which are improperly drained. In gardens where rose-beds have to be formed in unfavorable situations it is best to dig out the natural soil in the first place, and replace it with a properly prepared compost. A depth of about one and one-half feet should be provided for such strong-growing kinds as most of the hybrid perpetuals, and a similar depth is advised for all roses if it can be provided. The soil can scarcely be made too rich; plenty of manure may be added when the ground is being prepared for planting, and an annual top dressing, in addition, is generally found beneficial, and, indeed, necessary, in the production of good flowers. It may be applied with advantage soon after growth commences, in spring; the flowering shoots are then pushing up, and need plenty of feeding from the roots.

Respecting situations, there are few in which some representative of this beautiful genus may not be grown successfully. It is not convenient, nor, perhaps, desirable, to attempt the formation of a rose garden in all gardens, even when they are extensive; but beds of roses may generally be introduced into flower gardens and pleasure grounds, and any quantity of plants, so far as circumstances and space admit, may be put into other positions without any fear being entertained of having too many. For cutting purposes, in private establishments, it is found a good plan to devote a portion of the kitchen garden to rose-growing, where the ground can be well trenched previous to planting, and enriched with manure at any time when it is considered necessary. For a rose garden, an open situation is desirable, with a south or southeastern aspect, and sheltered from other points, particularly north and east. Climbing roses are very beautiful; they may be employed with good effect for covering arches, arbors, pillars etc., and also for training up trees and tall-growing shrubs.

Transplanting of all the more hardy roses may best be done in October. Tea varieties and any other of a tender nature are generally not safe to withstand the winter unprotected, and are consequently planted in the spring. Dwarf plants should be allowed a space of from two feet to three feet clear. Sometimes both are planted alternately in beds. Roses are better arranged by themselves in this way than intermixed with other plants; and this remark also applies to the flowers when cut.

A very important matter in connection with successful rose culture, is the combating of the diseases which affect them and unless watchfulness is ever observed, success cannot be hoped for. The principal diseases that attack roses are, aphid, or green fly, mildew, red spider, and white scale, and in dealing with these the remedies I here advocate are those which I have found most effective. Taking them in order the first to consider is aphid or green fly. This generally makes its appearance in the early spring, and may be held in check by dusting the affected shoots with either insecticide or insectibane, syringing, or hosing the same off in two or three hours; but where roses are largely grown this is both slow and too expensive a process, and I would recommend either of the two old remedies—soft soap and tobacco juice or quassia chips infusion. Here are the recipes:—Soft soap and tobacco juice mixture is made thus. Two pounds of soft soap, and half a pound of cheap tobacco; pull the tobacco to pieces, and tie up in a piece of calico; place in a saucepan with the soft soap and boil with a little water for about twenty minutes; then add water to make in all

(Continued on page 8, Advertising Section.)

French Bulldogs

Their Points and Characteristics

BY ARTHUR P. BENDER

THE French bulldog was first seen in this country in the eighties and since then has taken the eye and heart of the public in long strides, an honor which is his due, by reason of his affectionate nature, reliable disposition and general intelligence.

He is small enough to serve as a house pet, and his short coat gives him the advantage over the smaller breeds which possess the longer hair.

Though he is active and lively he is not boisterous around the house, since he possesses a quieter manner than the terrier breeds, and combines the lovable, active traits of the Boston terrier and the fox terrier with the sweetness of disposition and the sour face of his sedate cousin the English bulldog, which is often considered, on account of his size, too large for the house, and is thus often forced to make way for his smaller relative among the lovers of the bulldog.

On account of the scarcity, as well as the many desirable features of this breed of dog, a good specimen—which will sometimes bring a staggering price—should point up as follows:—An active, intelligent dog, smooth coated, compactly built, and of small stature: the head large, square and broad, cranium almost flat, jaws large, powerful, deep, square and undershot, with good turnup and layback, the muscles of the cheeks well developed, the face extremely short, broad and very deep. The stop should be strongly defined, causing a hollow groove between the eyes and extending well up to the forehead. The eyes should be wide apart, set low in the skull, as far from the ears as is possible; they should be round, dark, of moderate size, neither sunken nor bulging. No haw and no white of eye should be visible when looking forward.

Muzzle, nose and lips should be black, lips thick, nose deep and nostrils broad; the neck short, thick and well arched. The ears should be bat ears, large in size, broad at base, well elongated, with rounded tops set high on head but not too close, yet carried erect, with orifice plainly visible when seen from the front. Mutilated and other than bat ears are disqualifying. The body should be short, well rounded, well let down between the shoulders and forelegs; chest deep, broad, full, well ribbed, with belly well tucked up; back short, strong and roached broad at shoulders and narrowing at the loins. The forelegs should be short, stout, straight and muscular, set wide apart; hind legs longer than forelegs, so as to elevate the loins above the shoulders, free and compact and firmly set, turning slightly outward; toes compact with high knuckles and short nails. The tail should be either straight or screwed (but not curly), short, hung low, thick at root and fine tip carried low in repose. Color should be uniform, preference given to dark brindle, dark brindle and white; all other brindles and all other colors. The skin should be soft and loose, especially at head, forming wrinkles; the coat moderately fine and smooth.



FRENCH BULLDOG "PONY NICK"
Bred by A. P. Bender, Allentown, Pa.

Arts and Crafts Home Making

BY MIRA BURR EDSON

OCCASIONALLY in this prosaic world the dream—which in the dreaming seems too good to be true—finds its realization. The charming home described and pictured in this article is such a materialization. The man and woman who have designed the decoration and made much of the furniture used here have wrought in this interior an ideal of home.

Both of these persons are skilful in the crafts and all that involves practical skill as well as taste. They have, therefore, been able to cover a wide range of art expression and everything in the house testifies to their ability.

The first serious craft work that these interesting people attempted in common was a set of dining-room furniture. This consisted of a large table and four chairs. The "rushing" of these chairs forms a story in itself. The work was studied out by means of suggestions obtained from an old man who had learned chair seating in his youth, and by taking apart the old rush bottom of a chair. The success that attended his first effort encouraged them in the furnishing of the new house. The house is in a quiet street and enjoys at one side the garden of a neighbor, which permits plenty of light and space, and on this side most of the windows are placed. It is a plain, square little house with nothing distinctive about it. But it is sturdily built and offers great convenience in the arrangement of the rooms and best of all gave opportunity for the beauty which has been developed,

One enters a square hall in which a table and mirror are placed. The mirror frame and table are carved, each bearing some form of the Celtic interlaced design. The Northern ancestry

of the man of the family induced a warm interest in the old Sagas and their strange interlacing, symbolic patterns.

The reception-room, to the right of the hall, is remarkable for its charming color. A soft glow seems to envelop one upon entering and the color has served as a keynote in the furnishing. Its scheme lies in the contrast of rich blue with soft coppery red, now warming into rose color, then lightening into tones more buff. These colors predominate in the large Eastern rug which covers the floor, shades not unusual in rugs from the East. Upon the wall, burlap has been stretched. The ground tone is one of soft gray green and upon it a design has been stenciled with the rose as motif. The growth and leaves are shown in a bronze green while the flower appears in old rose, and there are touches of the warmer color in the stems. The whole effect is so

satisfying that the walls require nothing more. A single picture hangs in the space over a broad couch. This couch and the Turkish stand near it are from the hands of the home makers. The former, cushioned in gray green, has pillows upon it in warm browns and green velvet and of a fabric with a glint of gold thread. A pleasant little touch of detail is the embroidered bit across the end of one of these.

The amateur craftworker made also the lamp on the table, and the copper hood of the fireplace. This latter shows upon it a rose unit, suggesting this as the nucleus of the room's rose motif. The fireplace front is of rough cement, toned a soft color in harmony with the copper and the old rose.

Beyond, and opening from this, is the dining-room. This differs greatly in color and style from the other and is almost a contrast yet it is brought into harmony by reflecting here and there the same notes of color, or of tone values. The dark furniture gives the requisite weight. This furniture will be recognized as that already

described. Besides these the room contains a bookcase and a buffet, home made. The touch of clear blue given by the plates of Deadham ware that stand upon the latter echo a tone from the other room, while the warm tint of the natural burlap carries a hint of copper lightening into buffs, which here, runs into browns and greens in the pattern. In the broad window, a square bay, the greens reach a focus in growing plants. The ferns and vines are supported by an interesting structure of woodwork holding pots and making possible the climbing ivy in one corner.

The stenciled design on the walls in this burlap covered room shows a motif of the horse-chestnut. The design is very bold and sweeping, yet falls in beautifully and subordinately with the requirements, the soft greens and browns keeping their place with the dull golden shade of the burlap. The curtains at the windows are quite

green in tone and of the same open mesh as is used, in rose color, at the drawing-room windows.

The table service is for the most part of Canton ware with plates, bowls and the like of the Deadham pottery with its charming blue and gray crackle. Flowers are always present, of whatever kind the moment dictates or provides. Roses set loosely in a clear bowl are perhaps most often seen. When the door of the serving pantry is ajar a pleasing glimpse is caught of cheese-cloth curtains bearing the device of the willow-ware.

Upon the second floor are located studio and office. Above are workshops. The studio is very attractive. This is evidently a room much used. Books, papers and drawings are on all sides, scattered with evident freedom yet never disturbing the main plan, in which both material and esthetic comfort must be necessarily



THE HOUSE

House and Garden



A DINING TABLE AND FOUR RUSH BOTTOM CHAIRS
The First Serious Work

present to serve its best uses. The color echoes to a certain extent, while not the same, the tones in the room below, as if these were indeed a soul emanation of the mistress herself. A plain cartridge paper of bluish gray is on the wall. Here and there are hung, showing well against it, a few scattered prints and engravings, seemingly placed spontaneously and carelessly, in the right spot. A fireplace is here and the mantel arrangement deserves special attention. It is charming, one of the choicest bits in the house. The material is California red wood and the plan and spacings are delightful. It was designed in one of those happy moments, we are told, when everything strangely falls into the right place and the result appears, not as a thing labored over but as an inspiration. The long hinges of brass are very decorative and unique. This quality is felt as you glimpse one of those charming surprises of detail in the bit of bright green just discernible in the narrow aperture of the hinge end. Overhanging the fireplace below is a hand beaten copper hood. Upon this a Scandinavian device encloses a disc which symbolically presents the common signature of the makers. One returns to this interesting mantelpiece again and again to enjoy and study it.

At the right of the fireplace is a corner seat which is continued to the broad window in front. At the left, is a work table and high stool before a smaller window through which comes the western light.

A doorway opposite that of the studio leads from the upper hall to a bedroom. Here a four-posted bed catches and holds one's attention. It is made of light mahogany and is beautifully carved, in an interlaced pattern after Celtic design. One is prepared to consider this an antique and can hardly be persuaded that it too is the work of the same skilful hands and brains that have fashioned and planned so many of the interesting things we have seen. This, however, we are assured is one of the earlier pieces of these craft workers. The curtains and spread are of a creamy Russian linen, homespun, broadly hem-stitched. The right hand corner of the room is occupied by a low dressing table and long mirror. Near the door is a fine old bureau, an antique this time, above which hangs an oval mirror. This completes the simple furnishing of the room.

From the windows, curtained with a fabric which is stenciled in an iris pattern, blue and green in color, one looks down, at the back, upon the home flower garden with a profusion of roses and iris and old-fashioned annuals; and at the side one overlooks the neighbors' garden.

All through the house there is a sense of use and of comfort and a feeling that, lovely as it is, it is not "too bright and good" to minister to the needs of a home, but forms a fitting background for the life lived here. Books and other signs show the taste of the in-dwellers for the beautiful in thought or material. This is to be discerned too in the choice of motif and the use of symbol now and then, used it may be with a more subtle pleasure that only the sympathetic can rightly apprehend, while to others it remains charming as a decorative *raison d'être*.

The outside of the house has received attention too, and changes have been wrought by the planting and training of vines but especially by the addition of a broad piazza replacing the former meager porch. This runs across the front of the house, and turning the corners, continues half way along the side. Here a short flight of steps, vine-clad, lead to the ground and on to the blossoming garden beyond. This porch offers a most welcome retreat on warm days, veiled by vines and Japanese screens from the street and allowing pretty glimpses at every hand of yard or garden. A hammock is swung and chairs brought out, and a table-bench holds inviting cushions. Tea and even luncheon is often served here, peas and strawberries, being supplied for this function quite fresh from the garden.

Certainly in studying this home and its many charms and perfections it would seem in these days of specialization that we are oftentimes too apt to limit skill and invention within definite bounds, for here is evidence that versatility is an attribute of the able. In the whole there is a unity of effect combined with

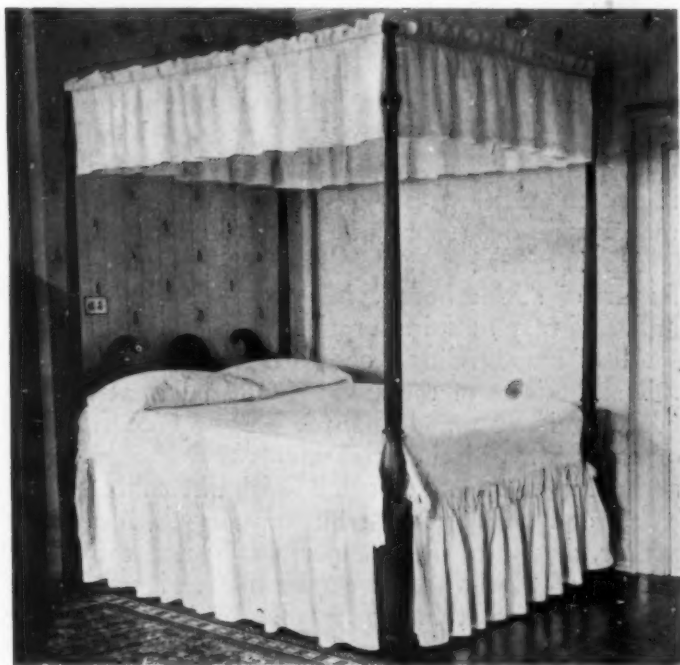


A CORNER OF THE DINING-ROOM
Stencil on Walls of Horse-Chestnut Design

Dwarfing Small Trees Into Shrubs



A CHARMING MANTEL IN THE STUDIO AND OFFICE



A FOUR-POSTER IN THE BEDROOM IS ONE OF THESE WORKERS EARLIER PIECES

great variety of treatment, each room being individual in regard both to color and arrangement. Perhaps this is secured easily because the same minds planned all of it, suiting their taste to the uses each room serves.

All of this was not done at once, of course. The owners of this home are busy persons both, but one finds time for things which one greatly desires to do and has the skill to execute. A little delay by the way so it be not too prolonged helps rather than otherwise as making one sure that each thing attempted is the right thing and valuable in its place and the necessary "next step." A limited time for work makes this culling out important.

Dwarfing Small Trees Into Shrubs

BY E. P. POWELL

THERE is a growing interest in native shrubbery and the increased supply of stuff requires more space than the ordinary home builder can give. To obviate this difficulty I suggest that you dwarf a large number of your trees into shrubs, and reduce your shrubs in size. Here, for instance, is the basswood, a tree that given its own will, grows to be fifty or sixty feet in height, and requires as much space as any one of our forest-makers. I have basswoods growing six to eight feet in height, and constituting most beautiful groups in my shrubbery. These should not be grown to a single stalk, but the whole tree cut down square to the ground, and allowed to grow up in suckers. The bark becomes a fine shade of red in the autumn, and is conspicuous all winter, even beside the red-barked dogwood. This dogwood also should be dwarfed in the same way, and allowed to spread over a considerable space. I have not been able to blossom the dwarfed basswood, but I think it could be brought to bloom by growing a single stalk and heading it in each year, leaving only about two feet of additional growth per annum.

The catalpas will blossom admirably in the dwarf form. Cut off the top at any point you please—either to make a tree ten or twelve feet high and spreading, or six feet high and bushy, or cut close to the ground and allow a half dozen suckers to take the place of the tree. I could show you one of these trees standing about twelve feet high, and spreading about the same distance, and loaded with bloom for a period much longer than *speciosa* ever gives us. By the way, these Teas' catalpas have a very wide variation in growth and in flower. Some of them run toward the dwarf parent, and others run toward *speciosa*, and grow almost as vigorously and tall. The foliage varies from deep purple to orange green or yellow, and the flowers vary in size and brilliancy. Some of mine bloom at least four weeks later than others. It is a remarkable creation and should have attracted a great deal more attention from American gardeners. My seedlings from the original stock of Mr. Teas, give me unceasing surprises and pleasure. I am planting them freely in Florida, as in New York, and they do about as well in one State as in the other. On the whole it is the best tree for dwarfing that I know.

All of our *rosacea* plants bear dwarfing admirably. The ideal can be found in old pastures where cows have browsed young apple trees, until they have made them bushes two to four feet high. You can find them nearly as flat as tables, but ready to blossom as if they were huge trees—provided you exclude the cattle. I have tried these dwarf trees in orchards, trimming them sharply, and have made first rate bearing trees, only always dwarf. I cannot get them to rise more than ten to fifteen feet, and in bearing they are very prolific. It is a good hint for us to concentrate the vitality of some of our trees, rather than let them spread it over so much space. The wild plum everybody knows, or ought to know, can be treated in the same way. In the wilds of Michigan I have seen the most beautiful arbors, possible to create, made by plum trees grown over with grape vines. Some of these do not stand more than three feet high, and others six or eight or ten. The blooming is perfect; and the bearing equally good, provided you fight the curculio. There is no rule about trimming these dwarfed trees, except to leave the last bud pointing in the direction that you wish the limb to grow. This is a rule in all trimming, and it amounts about to this that you can control all growth with a good pocket knife in your hands, and brains.

I have named a few of the more easily grown trees, but you can experiment successfully with the maples, and I have some young ash bushes that have dwarfed themselves in my berry gardens, or been dwarfed by the passing hoe, that are so beautiful
(Continued on page 6, Advertising Section.)

EDITOR'S TALKS AND CORRESPONDENCE



The Editor, Margaret Greenleaf, wishes to extend a personal invitation to all readers of *House and Garden* to send to the Correspondence 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.

WE quote below from an interesting letter which has recently come to us. The query contained in this is but one of dozens along the same line and shows the fundamentally mistaken attitude of many of the home builders of to-day. Our correspondent thus voices the question of others when he says:—

“We are depending upon *HOUSE AND GARDEN* to guide us in our decision regarding the style of house we will build. Our lot is a generous one, well located on the northwest corner of a shaded street in a large town. We wish, of course, to get the best and most for the least money. Perhaps you could supply us with some plans or pictures of houses from which plans could be drawn by our contractor, and the money we save in architect's fees can go into the house.

“We will need at least four sleeping-rooms and an equal number of living-rooms besides the service department and servants' rooms of the house.”

This is the scanty information laid before us and from it we could scarcely feel justified or able to give practical advice on this important development in the family life.

There are several basic conditions which must be considered and met in building the successful residence. Whether it be cottage or mansion, the site and environment of the proposed house should largely influence the choice of the design for the interior; and the floor plans must be such as will meet the individual requirements of the people who will occupy it. Therefore, it will be seen that it is not practical to deal in glittering generalities when advising on so obviously serious a subject.

The colonial type of house, which is distinctly American, suggests itself as the style which meets the general requirements of the average American home maker, provided the price limitation permits it. When our correspondent states four living-rooms, four sleeping-rooms, and the service department will comprise his house, we may safely judge that he will not expect his estimate of cost to be less than \$5,000 or \$6,000. In this case a colonial house, or one of

modified colonial design, might be practical. He would, however, make a great mistake in employing a contractor to draw plans from pictures.

In an article in the July number of *HOUSE AND GARDEN* the advantage and even the necessity of employing an architect is clearly brought out, and the prospective house builder would do well to look into the matter carefully before having his plans made and his building erected without the assistance and supervision of the trained and experienced architect.

The house of Southern colonial architecture has usually a central hall extending from the front to the rear door. From this on one side opens the living-room and the dining-room, and on the other the drawing-room and the library. Back of the dining-room the service department is located. The stairway, which is often an especially typical and attractive feature of such a house, rises from the center of the hall, and may be spiral or direct.

All of the standing woodwork except doors, hand rail and risers of the stairs should be treated with white or ivory toned enamel, while the doors, etc., of mahogany, birch, or similar wood should show mahogany stain and soft dull finish like rubbed wax. The wood used for the trim may be of white pine, poplar, or any of the cheaper woods, and the doors may be of whitewood or poplar if birch is too costly. The mahogany stain shows well on this wood.

The architect or owner of the house should see that only the best finishing materials, stains, enamels and varnishes are specified and used, as when this is the case the work is satisfactory and permanent; otherwise it may require annual or even semi-annual renewal.

There is no detail of the interior of the house of more superlative importance than the finish of the woodwork in the various rooms. The quality of this speaks plainly in the effect. Also the selection of the finish for adjoining rooms must be harmonious to give the restful and dignified appearance which is so desirable. This is especially true of a colonial house such as described.

Editor's Talks and Correspondence

CORRESPONDENCE

CASEMENT WINDOWS

MY house has a great many casement windows. Will you kindly advise me regarding the way these should swing, in or out? Also about curtaining them.

Answer: Ordinarily the casement windows should swing out. There are some very excellent adjusters which are serviceable in holding the window in place. We are sending you the address of a company from whom information about this can be obtained. In curtaining the casement windows the rod should extend across the top of the window frame, and from this the curtain should hang. All curtains should be run by a casing on a small brass rod and extend only to the sill. Curtains should hang straight, as they are more effective than when caught back, unless the window is high, in which case one may exercise one's own discretion in the matter.

GIVING A DULL FINISH TO HIGH GLOSS VARNISH

I am living in a rented house in which the woodwork is a great trial to me. It is not a bad color, as it is pine left in the natural shade, but it has been finished with a varnish that has a very high polish. Is there any way I can make this less objectionable? Also I would like to know if it is possible to use white enamel on hard plaster of bath-room walls. I would like a finish which is durable and not affected by the steam from the hot water. I enclose a self-addressed and stamped envelope.

Answer: We take pleasure in sending you the desired address. The material which is recommended for use over the high gloss varnish will insure you a semi-gloss finish which is very attractive. Regarding the enamel for your bath-room, the material (the name of which we send) will be found entirely practical. The full specification will go forward for the application of these.

STENCILING THE WALLS

Is it possible to use a decorative stencil design in all-over effect on a wall? The walls of my studio are covered in burlap which has been painted several times and, therefore, presents a much smoother surface than ordinary burlap. The color is a sort of neutral brown, and I would like to bring out an all-over design in either deeper or lighter tone. I enclose a self-addressed and stamped envelope for reply.

Answer: We are mailing you the addresses of several companies who make good stencil designs. Among these we are sure you will find something

satisfactory. Your idea is a good one, and your walls should be most attractive when finished.

SANITARY WALLS

We have decided in our new house to do without any wall covering whatever, and hope that *HOUSE AND GARDEN* can make us some suggestions for the treatment of the walls which will make them livable and attractive. There are four rooms on the first floor which open well together. The woodwork is yellow pine, stained brown. The exposure of the house is southeastern, therefore the dining-room and living-room are southeast. The library and one sleeping-room are on the other side of the central hall. We do not wish to use oil paint.

Answer: There is a very sanitary wall finish made which comes in an excellent selection of colors. We would suggest that you write to the manufacturers whose addresses we are forwarding you, asking for samples showing yellows and browns of their material. Use the darkest color in the lightest rooms, with the hall the medium yellow tan. It would be well to try these samples with your woodwork to insure a harmonious effect. The ceiling tone should be the same throughout and extend to the picture rail. In color this should be a very light yellow or cream which will harmonize with all of the shades used.

REGARDING WILLOW FURNITURE

We have an attractive cottage home in the South in which I am desirous of using as much willow or wicker furniture as is correct. I am told that it is possible to have the willow furniture stained any color one may desire. Would it be well to bring out some of the colors of the wall-paper in the stains for the chairs? Can one obtain tables in this style of furniture, and should cushions be used?

Answer: Your idea of using the willow furniture in your Southern home is very good, and a room may be very well furnished with this style of furniture. I would, however, advise one or two pieces of mahogany or oak introduced in the scheme as this seems to give stability to the whole. It is possible to stain the willow furniture in any color; however, some neutral tone is the best choice. If the woodwork is brown a lighter shade of brown for the wicker looks well, or where green is delicately used in the decorative scheme a soft moss green or gray green stain for the wicker is effective. A dull finishing varnish should be applied after the stain, which preserves the wicker and gives a very attractive effect. We are glad to send you the address of firms from whom you can obtain catalogues; also further information regarding the stains.

IN THE CITIES' MARTS

[Addresses of the retail shops carrying the goods mentioned in this department will be sent upon receipt of request enclosing a self-addressed and stamped envelope. Inquiries should be sent to the Special Service Bureau of HOUSE AND GARDEN, 345 Fifth Avenue, New York City.]

TABLE covers of antique Japanese silk brocade are being exhibited by a Fifth Avenue house. One handsome cover shows a design of flowers wrought out with gold thread upon an old rose satin. This is about twenty inches square, lined with silk and edged with antique galloon. The price asked is \$18.50. The smaller covers in good colors can be purchased for \$5.00 and \$8.00. Many of the smaller pieces of brocade have been used to back glass tea trays. The black frames into which these are set help to accentuate the excellence of design and color.

AT the same exhibition a pair of Japanese portières were attracting much attention. The material was of heavy corded Japanese silk, gray green in the color; a design of dragons set a little below the center of each curtain and extending to the hem was woven in tones of tan, blue, green and old red, each figure in the design being outlined with a dull gold thread.

JAPANESE carved wood panels about eighteen inches square cost \$5.00. These can be made to form an interesting feature in wall decoration. Some are gilded, while others are stained to give an antique appearance.

MANY attractive lamps in pottery are now displayed in the shops. The shades are usually made of silk or grass-cloth and contrast in color with the base. One charming combination, used for the base, a jar showing a beautiful tone of green, the shade made of old gold silk brocade, the seams and edges being finished with a narrow galloon.

ELIZABETHAN foot-stools with carved legs and caned tops cost \$22.50. Chairs of the same type can be purchased at a reasonable price, and the workmanship is excellent.

A SHOP in New York is showing a most attractive desk set of unusually good design for \$22.00. This is made of hammered copper and consists of a pad, blotter, stamp case, paper knife, letter holder, double ink and pen holder and calendar. Another set is of mahogany with mountings of gold. This costs but \$15.50 and the delicacy of the design makes it especially adapted to a small desk.

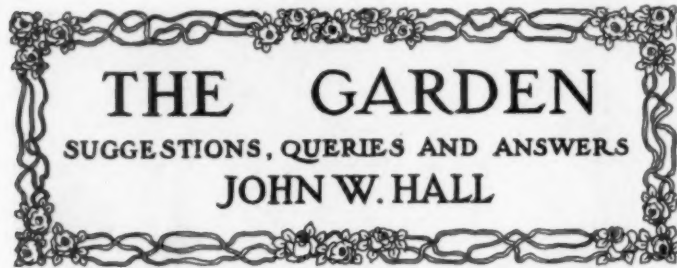
WHITE enameled bedroom sets with caned inset panels are much in vogue, and the cool dainty appearance of such furniture makes it very desirable for this season of the year. One set shown is of Louis XV. design. The head and foot boards of the twin beds are of the cane, left in the natural color, and the frame work of wood is enameled white. The beds are \$36.00 each. The design of the chiffonier, dresser and chairs is also carried out with the cane.

Other white enameled furniture built on the lines of the furniture used by our forefathers can be purchased at reasonable prices.

DAINTY bed-spreads, draperies, screen and seat covers for chairs are made of plain, cream-colored, cotton taffeta upon which are applied bunches of yellow and cream poppies. The three-fold screen in this set is particularly attractive. The panels are covered with the plain taffeta; at the top of each fold the flowered cretonne is appliqued, the design being arranged so as to represent a huge bouquet. The chair covers are made in the same way with a bunch of flowers in the center of each seat. The top of the bed-spread is perfectly plain, the flounce being the only part that is appliqued. This novel arrangement of the flowers was very restful to the eye and an agreeable change from the regular appliqued borders which are seen in most of the shops.

A BACHELORS' wardrobe of mahogany can be purchased for \$75.00. A vertical partition divides the inside into two parts. One side is given up to the use of coat hangers, while the other is fitted with drawers of various sizes. Just under the top of this section is a mirror which is so hinged that when in use it may be raised to an upright position, at other times it can be slid under the top of the case. When closed the outside is perfectly plain and makes a very neat piece of furniture.

AMONG the new and exceedingly inexpensive curtain materials is a very loosely woven gray scrim. This is thirty-six inches wide and costs but twenty-five cents a yard. For stenciling purposes this material has proved a great success. If one is not familiar with stenciling, most attractive window curtains can be made by using a band of drawnwork just above the hem. Good effects can be obtained by working the stitches with a colored floss, using some color that has been introduced in the decoration of the room. For rooms furnished in the craftsman style, curtains of this character are most appropriate.



THE GARDEN

SUGGESTIONS, QUERIES AND ANSWERS
JOHN W. HALL

FROM now on through the fall and winter months work about the garden will become less exacting, but all the while there will be something that should receive attention. Shrubbery will need looking after and the last vestige of weeds should be eliminated. The best method of getting rid of them is to pull them up by the roots. There are a number of preparations suggested as weed destroyers but all of them are more or less harmful either to the soil or to surrounding vegetation.

One thing which should now claim attention is the carnation. The old plan of leaving the carnation in the border until near the danger line of frost has given way to a new method—that of housing the plants in August and September instead of waiting until October and November.

In taking up the plants use care so that the roots will not be broken and in planting see that all roots are spread out; too much care cannot be taken in having the roots occupy natural positions. Carnations do best in medium, loamy soil. Soil that has been composted liberally during the year is of physical fitness. Before using the benches see that they are thoroughly clean. Wash them thoroughly, using a little kerosene and soap or tobacco insecticide in water—it will prevent insects and fungus. It is a good plan to cover the bottom of the bench with a thin layer of sod, the grassy side being placed downward as that will insure proper drainage. Sod not being available a thin layer of fresh straw manure will serve a good purpose, but be sure to keep the rough part of the manure at the bottom.

The distance between plants on the bench should be determined by the variety, the more vigorous being set about fifteen inches apart while for the less vigorous varieties ten inches will suffice. Plants should be well watered when put on the bench and kept rather close until there is signs of growth development. There should be no need of carnation blooms about the private garden for the next two or three months therefore it will be well to pick off all flower buds and give the plants a chance for vigorous growth. Plants that are permitted to bloom soon after being changed from the open cannot be expected to give good results in November and December when the carnation is the most admired and desired.

The pansy is a hardy little subject and can be successfully grown in the open in the widest extent of the

country. The usual method of propagation is through cuttings. The best time for seeding is from the middle of August to September, or when the summer heat is about over. Fall sown seed will produce the largest and finest flowers early the following spring. Pansies require a soil well enriched with thoroughly decomposed manure. A good plan is to prepare the ground some ten days or longer before the time for sowing.

Sow cineraria seed now. The plant will not stand the extreme heat of summer, but seed sown now will produce plants of better vitality than later sowing. This plant grows to a height of about fifteen inches and spreads, in circular form, about as broad as its height. It covers with brilliant blooms ranging through all the shades of blue to royal plum-purple and from shining crimson to deep maroon. Most of the flowers have a white eye and are sharply margined with some contrasting color.

The Aglaia, or yellow rambler, is a charming climbing rose and will withstand very severe winters. It is a very vigorous grower but requires age for blooming. Pruned back severely it puts out vigorous shoots. For covering an arch or a pergola no rose is better adapted. It should be carefully pruned at this time to induce good growth for next season's flowers.

Every gardener will understand that during this month the chrysanthemum must be watched and cared for. It must be kept free of the black aphid, a special pest of this plant. There is a preparation on the market made from powdered tobacco stems which is very effective in the destruction of this pest; tobacco tea, made by pouring boiling water over tobacco or tobacco stems, used when cold, will answer the same purpose. Give plenty of liquid fertilizer at this time along with plenty of water.

No flower is more highly esteemed for its delicate fragrance than the mignonette. It grows most rapidly and produces the largest and finest spikes of blooms in the cool months of both spring and fall. A planting of seed should be made about the first of August and the reward will be many beautiful blooms during the fall months. There are a number of varieties furnishing countless shades of bloom.

All tall growing plants should be given support. It is true that the stakes detract from the general appearance of the garden but such precaution will often prevent choice plants from being broken down.

Remove all old flower stems. The looks of the garden will be enhanced and their removal will cause many plants to respond with an additional blooming. Dead or decayed foliage should at all times be kept removed.

There are several members of the fern family that do well in the living-room. They should be kept out of the sun. While they require plenty of water, good drainage must be provided. The fern thrives

House and Garden

best in a soil composed of leaf mold into which has been worked a small percentage of sharp sand.

COVERING FOR AN UNSIGHTLY WALL

My garden lies mostly to the side of my house and the bare wall, three stories, detracts very much from the surroundings. What treatment is best to relieve this situation?

W. S. R.

Richmond, Virginia.

The appearance of the wall can be very much softened by painting it a shade of medium gray. That would not be out of harmony with your garden effect. But perhaps the most satisfactory and effective treatment would be the use of an ivy.

I have been fortunate enough to secure a photograph of a house, closed for the summer, where the wall has been softened by the use of the Boston ivy. While in this instance the side yard is devoted to a lawn the wall effect is nicely brought out.

SUGGESTIONS FOR A ROOF GARDEN

Can you give me any suggestions for a roof garden in the city? I have a fine flat roof twenty by twenty-five feet. I presume I must have window boxes, and I don't want it to be an expensive affair. The roof will probably be finished by the first of August. What can I plant now to transplant then? Is Virginia creeper an annual, and can it be utilized for a pergola?

Miss E. A. R.

New York City.

Considering your specifications I would first call your attention to the fact that almost any roof garden arrangement will leave the soil about the plants subject to great evaporation of the moisture and will therefore ordinarily require more water than plants grown in an indoor window garden. By starting your plants in a window garden, using window boxes that are approved, you can transfer them bodily when you are ready, avoiding the trouble of transplanting, and not interfere with the growth of the plants.

With reference to the plants that you will use: You will find Virginia creeper (*Ampelopsis quinquefolia*) quite hardy and it will live on indefinitely. It can be used very nicely for a pergola; can be made to cling very satisfactorily. I am not sure that it would make a shade dense enough for your purposes and would suggest as something better the Dutchman's pipe. This is a hardy climber and makes an amazing growth in one season. Cinnamon vine roots are also very good for a place of this kind. Of the quick growing annual climbers I would recommend moon vines, nasturtiums and morning glories. Of course in the use of these annuals, you should have the boxes filled with other flowers. For this purpose the free use of the healthy, vigorous growing geraniums,



A WALL COVERED WITH BOSTON IVY FOR THE PURPOSE OF SOFTENING

coleus and salvias would be found desirable. It would be well to keep in mind the dwarfier kinds of canna lilies that revel in sunshine and warm temperature, providing they get plenty of water. For the shady portions of the garden remember the fuchsias, begonias and ferns. Palms can be arranged very nicely in jardinières or vases. The general arrangement you can best determine for yourself, but in setting the plants in window boxes or roof boxes it is best to plant them about nine inches apart each way. The appearance can be very much enhanced by planting along the edge to trail over the sides of the boxes such things as the *Vinca variegata*, *Cissus discolor*, parlor ivy, and indeed the English ivy is frequently used with very good success.

The names and addresses of dealers in approved window boxes will be furnished direct if not found in the advertising columns of the magazine.

RIDDING A LAWN OF MOLES

Can you tell me how to get rid of moles on my lawn as I am suffering disastrously from them.

Norwalk, Ohio.

T. C. T.

As a first aid, or emergency remedy, I would suggest that you try the use of bisulphide of carbon which can be obtained of your druggist. Thoroughly saturate strips of cloth, cut to sizes of about an inch square, pass along the trail of the mole and at distances of eight or ten feet insert into the run a piece of the saturated cloth. After the cloth has been inserted press the soil back into the hole. Go over all the trails with similar treatment. It is claimed that the odor from the carbon will drive the moles away—send them to your neighbor and that would seem justifiable under the conditions you mention.

(Continued on page 6, Advertising Section.)

ANDREW JACKSON DOWNING

(Continued from page 46.)

originally laid out by Downing was the old Betts estate. The Betts family were in the old days "Lords of the Manor" in the Newburgh district and their estate was correspondingly substantial and important. The latter owners have made such changes that little of the old character is left. The section of old driveway shown in the illustration is, however, if nothing more, a relic of Downing's time, as it was he who laid it out.

So many years have elapsed since Downing's death that there are many places which, though assumed to be associated with him still, cannot be certified as being entirely of his design. Among these is the place of David Barclay. Here we may recognize Downing's work in the well-placed clusters of large trees that give the very attractive old-fashioned house such a picturesque framing. We may also recognize the judgment with which a thick grouping of spruces was placed on the northwest side of the house to form such a desirable windbreak against the cold winter winds and also help toward the enclosing of an attractive vista from the road. The other large oaks and maples are so arranged that it surely looks as if none but an experienced hand were concerned in this. The winding driveway which approaches the residence from the main road some four hundred feet away, is graceful and picturesque and bears the stamp of professional treatment. Perhaps Downing stopped at this point, however, as there is a scarcity of group planting of shrubbery and low growing trees which is so necessary to bring out variety and enhance the charm of a place. The lawns surrounding the house are well kept and broad, but we miss the gradual blending between the works of nature and man which the landscape architect is accustomed to develop by the judicious use of shrubbery and the various horticultural aids. The character of the design of the house is particularly suggestive of the time of Downing & Vaux, and the interior as well as the exterior is full of old-fashioned charm. Furniture of decided artistic merit and of the style of several generations ago is predominant in every room, and paintings and prints of bygone days cover the wall

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

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**INTERIOR and EXTERIOR COATING
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Eastern Office, 1 Madison Avenue, New York

SLIP A BOX OF
Kuyler's
CANDIES
IN YOUR GRIP.

IT
TAKES
BUT
LITTLE
ROOM
AND
MAKES YOU
DOUBLY WELCOME



space. The house overlooks the river and commands a beautiful view. An old-fashioned flower garden is found below one of the terraces and a very old and well-preserved hemlock hedge bordering one side of the property gives additional interest to the place.

This is indeed a meager description of the works of a man who, in his short life, accomplished so much more than most have done in a far greater period. If we have not so many of his works, however, by which to judge, we have his ideals which are so well expressed in his writings, and these we may still be guided by, as no literature of later date and of the same class has come to supersede these writings of Downing and few even to approach their standard.

SMALL FARMS PREFERABLE

MANY men, whether working for themselves or others, lose money by trying to do more work than they can do properly. Work half done or performed in a shiftless manner is never profitable; in fact, it is rather a failure. Particularly is this true in farming. Production can be materially increased where the work is confined to fewer acres with concentrated effort. Small farms pay better dividends than large ones, because better cultivated. On forty acres of land one man will find all he can attend to the year round. With labor as high as it is, there is little to encourage the farmer who is doing well to buy more land. It is intensive and intelligent farming that pays.

There are many hindrances associated with the operation of large farms. There are increased taxes to pay, the expense of larger buildings, the uncertainty and perplexity of obtaining efficient help, large expense bills for fences, insurance and fixed operating charges. If wealth brings increased responsibilities, so does a large farm incur enlarged expenses for maintenance when contrasted with the cost of keeping the smaller farm in good repair and under high cultivation.

It is easier for the small farmer to keep up the fertility of his land than it is to maintain the productivity of a large farm. More manure is made, relatively, on the small farm per acre than on a large one. Commercial fertilizers are too expensive for ordinary farm use and the farmer must depend on the fertilizer

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for a Colonial Interior are Ivory Enamel, Mahogany
Natural Wood Stain, and Nogloss Varnish.**

Murphy Enamels, made of finest Pale Varnish and best Zinc White, do not Crack or Discolor. Our Snow-White Enamel is made a Clear and Durable Ivory by mixing in (according to directions) our fine Japan Tinting Color.

Murphy Natural Wood Stains—pure chemical stains—do not blur the grain pattern. *Mahogany 619* is right for Colonial Mahogany.

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SAXONY
RUGS**

There is a subtle influence at work in this country to-day that is permeating every part of Merchandising, that is calling for honest dyes and fine wools as well as pure foods.

To satisfy this demand in rugs to-day, has come the "**Hartford Saxony.**" It fills every requirement, and before this remarkable achievement in rug making, the sleazy, poorly dyed, modern imported rug is fast disappearing.

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made on the farm to keep up the productiveness of the land. All branches of agriculture can be exploited profitably on a small farm, and more particularly poultry, fruit and market gardening. High fertility takes the place of broad acres in cultivating the small farm and increased production gives the small farmer larger net profits for the labor expended than were the same effort spread over a larger area.—*Journal of Agriculture.*

THE HISTORIC HOMES OF LITCHFIELD
(Continued from page 56.)

There is also in the Historical rooms a portion of the iron chain with which General Washington fortified the Hudson River at West Point to prevent the passage of the British ships.

Mrs. Vanderpoel is the author of "Chronicles of a Pioneer School," a most valuable addition to the history of the town, as Miss Sarah Pierce's "Academy for Young Ladies" was from 1792 to 1833 the first, and the most famous girls' school in the United States. This institution, and the celebrated Litchfield Law School—the first-born of the law schools of America—made the town a center of learning and literature which left its mark upon this country for all time.

On South Street, near the site of the Historical Society building, is the fine residence of Mr. W. H. Sanford. It was built in 1832 by Dr. Abbey, a celebrated surgeon of that day, and is considered unique in respect to its architecture, which is of a school belonging chiefly to the Southern States, and seldom seen at the North.

The public apparently is reaching the opinion that the government of cities is not the business of politicians, but the business of experts. Many obstacles are obvious, such as the firmly entrenched municipal machines and the great body of ignorant voters in cities, to which immigration makes its constant contributions. But progress is constantly being achieved and the people are interesting themselves in the solution of municipal problems as never before. It is time they did, for the welfare of an ever-increasing proportion of the population of this country is affected by the character of the government of cities.—*The New York Tribune.*

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

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

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

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

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

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

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

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

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That's the only kind of hose that will wear. And because a hose has a rubber cover don't think it is necessarily rubber inside. The usual hose is canvas daubed with rubber cement and wrapped around a mandrel.

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Here is how it's made. A series of woven jackets in one piece of high-test cotton fabric alternating with *layers of fine grade rubber*. The whole vulcanized into one solid seamless piece. 400 lbs. water pressure won't burst it. You can buy any length up to 500 feet.

That construction makes Electric wear *twice as long as any other hose*. Isn't it worth a cent or two more not to begin to patch and repair before the season is half over?

Before you spend a penny on hose ask your hardware dealer or seedsman to show you

Electric Hose

Electric Hose & Rubber Co.
Wilmington, Del.



DWARFING SMALL TREES INTO SHRUBS

(Continued from page 67.)

with purple foliage in the fall that a landscapist did not recognize them until he had ordered several for his grounds. I then told him that he was buying white ash, but that did not alarm him. I think a shrubbery made up entirely of such bushes would be more attractive than those we now have. Our shrubberies are in glory during May and June, but later have very little attraction except the altheas and hydrangeas. These dwarf trees are in their glory in autumn. Only bear in mind all the time that each one of them has an individuality of its own, which you must indulge a little when at work with your knife. Similarity you certainly will not get, but a lot of individuality. I do not know what Mr. Teas himself has done with his catalpas. It might be well to correspond with him at Centerville, Indiana. Most of the trees and shrubs to which I have referred, you can hunt up yourself in any of the woods of our corn belt.

THE GARDEN

(Continued from page 72.)

The only satisfactory way of obtaining definite and lasting results is the extermination of the pests. This is done by the use of the mole trap, a trap made for the purpose. I have known as many as fifty caught on one lawn, with a single trap, during one season.

BESSERA ELEGANS AND MILLA BIFLORA

Will you please write me where I can buy *Bessera elegans* and *Milla biflora*, described in the June issue of HOUSE AND GARDEN? W. M. S.

Middleburg, Conn.

The name and address of a dealer from whom the desired plants, or bulbs, can be obtained has been sent you in private letter.

GOLDEN ROD

When fades the cardinal-flower, whose heart-redbloom

Glows like a living coal upon the green
Of the midsummer meadows—then how bright,
How deepening bright, like mounting flame, doth burn

The golden-rod upon a thousand hills!
This is the autumn's flower, and to my soul
A token fresh of beauty and of life
And life's supreme delight.

When I am gone
Something of me I would might subtly pass
Into these flowers twain of all the year;
So that my spirit send a sudden stir
Into the hearts of those who love these hills,
These woods, these waves and meadows by the sea.

—Richard Watson Gilder.



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THE MAGIC FLAT

"THIS is our library," said the New York woman, leading her visitor into the front room. "And that cozy little room back of it is the music room. The 'den' is the big, bright room on your left. Come over and see it. Yes, we have just five rooms in all. The small back hallroom we use as a packing and storage closet. Isn't it cozy?"

"Y-e-s," agreed her visitor doubtfully, "but where do you sleep and eat, and all that?"

"Oh," said the New Yorker indifferently, "my husband and I sleep in the 'den' on the Oriental couch, and mother sleeps in the music room on another couch that pulls out at night. We eat on that funny little table in the library. You've no idea how big it can be made when the leaves are in. And we dress in the bath-room and keep our clothes in the packing room. So, you see, it's all very convenient."

"What do you do in the kitchen?" inquired the other laconically.

"Oh, we keep the dogs in there at night, and in the daytime we sometimes use it—to cook in."—*New York Press.*

REASONS FOR PRUNING

1. Because most trees produce more buds than they can possibly develop into limbs.
2. To develop a strong framework and stocky stem.
3. To compel laggards to grow more rapidly.
4. To keep vigorous growers under control.
5. To correct the evil habits of a variety.
6. To remove diseased, broken and undesirable limbs.

TO CLEAN MARBLE FLOORS

TILENE is another mixture used for cleaning tile and marble floors. To clean the floor, Tilene should be sprinkled upon it and enough water added to form a thin creamy mixture. The floor should be scoured with scrubbing brush or stiff broom, keeping the mixture well ahead of the brush. If the mixture becomes too dry, clean water may be added to the parts just scrubbed, which should then be thoroughly dried with a clean mop. Hot water is preferable to cold, as the results are obtained more quickly.—*National Builder.*



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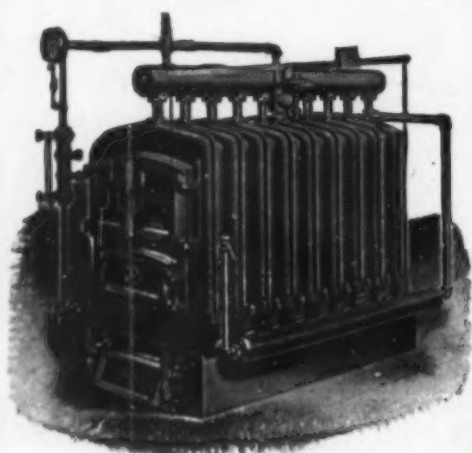
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ROSES AND THEIR DISEASES

(Continued from page 64.)

eight gallons. Apply this to the affected shoots with an ordinary garden syringe, and in about an hour afterwards syringe with clean water. Two or three applications during the spring months will suffice.

Quassia infusion is made thus: One pound of quassia chips and eight gallons of water; boil until reduced to six gallons; strain, and add three pounds of soft soap. This is to be sprayed on.

Mildew is a fungous growth, which usually appears during the damp weather in spring and autumn, and is easily discernible by the whitish appearance given to the leaves, causing them to curl and wither away. It is most effectively checked by dusting flowers of sulphur over the affected foliage in the early morning while the dew is still upon it. It must be applied to the under as well as the upper surface of the leaves. Finely and freely perforate a jam tin and you have an ideal duster. The sulphur that falls is not wasted, as it acts as a fertilizer. Another good remedy is potassium sulphide, spray using a quarter of an ounce to a gallon of water.

For red spider use the hose liberally or spray with weak kerosene emulsion. This pest is worse in dry weather.

White Scale.—This enemy of the rose generally attacks old or worn out plants, and is best combated by scrubbing the affected parts with a resin wash, kerosene emulsion, or tobacco juice and soft soap. As soon as it makes its appearance it must be dealt with, as otherwise the work of extermination is rendered difficult.

**TREE PLANTING IN NEW ENGLAND ON
ABANDONED FARMS**

CORPORATIONS and private citizens throughout New England are beginning to realize the opportunities which this region offers for profitable forest planting. This year about 2,500 acres have been planted in the six New England States by private citizens. In addition, a number of water companies have adopted a forest policy. The largest plantation of this character, which comprises over 1,000 acres, belongs to the Metropolitan Water and Sewerage Board of Clinton, Mass.

One of the most important phases of reforestation in New England is that of planting abandoned farms and other waste land, which at present is bringing no income. In Massachusetts this waste land amounts to ten per cent of the total area of the State, while the latest reports in Rhode Island shows 228 abandoned farms. It is this type of land which is now being planted. Wealthy men here see a good investment, and a number of them have planted tracts of at least fifty acres each this year, with the intention of increasing

the size of the plantations annually. One owner in Massachusetts, who started a white pine plantation of sixty-three acres this year, expects to plant fifty acres annually for the next ten years, while others intend to plant tracts of various sizes ranging upwards to 200 acres apiece next spring.

White pine is, of course, the species most generally planted, but other species which make excellent growth and are being used more and more are Norway spruce, for timber and pulpwood; chestnut, for telegraph poles, posts, ties, and lumber; red oak, for piles and ties; black locust, for fence posts, and sugar maple for a variety of products.

It is not only on these tracts of waste land that planting is beginning to play such an important part. The practical farmer in this region now realizes that the cheapest and best way to get the special wood products which he needs on his farm, is by planting the trees. He realizes, too, the protective value of plantations which serve as shelterbelts and windbreaks. Altogether, this region offers excellent opportunities for tree planting.—*National Builder*.

ORIGIN OF THE BUCKBOARD

THERE are few persons who know how the name of "buckboard" came to be applied to a vehicle, says the *American Vehicle*. It was back in the 20's, when the transportation of goods, wares, and merchandise was almost entirely by wagon. A Dr. Buck, who for many years afterward was the military storekeeper at Washington, was then in charge of military stores en route to army posts in the Southwest. In East Tennessee much difficulty was experienced by reason of the rough roads and there were frequent mishaps, mostly from wagons overturning. Dr. Buck overhauled the outfit, and abandoning the wagon bodies, long boards were set directly on the axles, or hung below; and the stores were loaded in such a manner that there were no further delays from breakdowns, and the stores safely reached their destinations. In special emergency, too, the load could be shifted or taken off in a hurry. The idea was probably not new, but Dr. Buck's example was followed, especially when roads were rough, and soon much hauling was done by the use of wheels, axles, and boards. Now we have the buck-



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should swing both ways; should close gently and without noise and stop at once at the centre without vibrating. The only way to accomplish this is to use the "BARDSLEY" CHECKING HINGE. It goes in the floor under the door and there are no ugly projections on the door.

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board, both in carriage and automobile forms, conforming closely to the original idea, though few suspect the source of it.—*The Rider and Driver.*

USE OF SAWDUST IN MORTAR

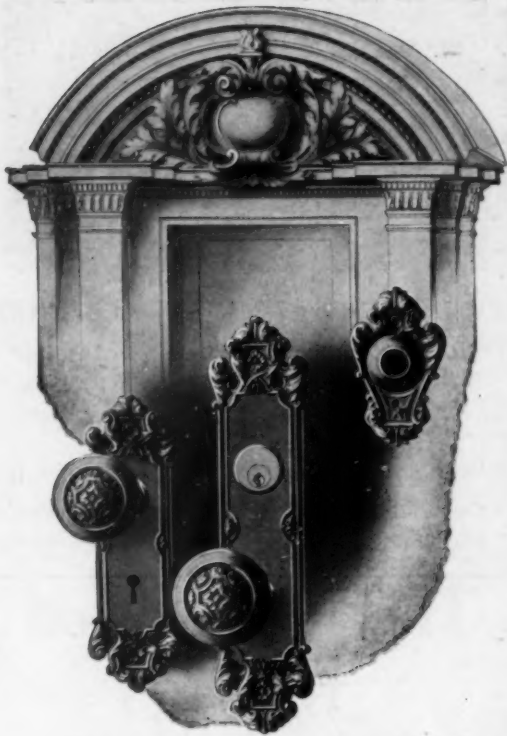
SAWDUST is now sometimes used in mortar, where it forms an excellent substitute for sand. In some localities it is impossible to obtain good, clear, sharp sand suitable for use in the composition of mortar. The latter has the advantage of being lighter, and renders the mortar not only easier for the laborers to carry, but, being only one-half the weight of that mixed with sand, is much better for ceiling, as it is less apt to fall off. Mortar made of quicklime and sawdust in place of sand, and mixed with a proper proportion of cement, makes an excellent mortar for brick or stone work. Sawdust enters largely into the patent plasters.

By the use of these new inventions in plaster rapid building is greatly facilitated, as there is no waiting for mortar to season; the composition, being all prepared, has only to be mixed with water, when it is ready for use. There is also no delay in waiting for the plaster to dry, as it dries immediately and soon becomes as hard as stone; the plasterer can, therefore, be directly followed by the inside finishers.

Previous to the introduction of the new varieties of plaster came improvements in the styles of lathing, and there are now many excellent kinds of metal lathing upon the market, each laying claim to some special advantage over all others.

With the new styles of plaster and metal lathing and by encasing floor beams and posts in fireproof cement, and filling all interstices between walls and floors with "mineral wool," it is possible to-day to make even a frame house practically fireproof; particularly if in addition to other precautions the roof be of slate or metal, preferably the latter, as slate is apt to crack and break if subjected to intense heat.—*National Builder.*

Cuttings of shrubs in course of propagation under glass at this season need close watching that fungus does not get among them. Shade to the glass is better than shade close to the cuttings; and little fungus generates where there is plenty of light.



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That is why it pays to buy the kind that will last and give satisfaction. Such is



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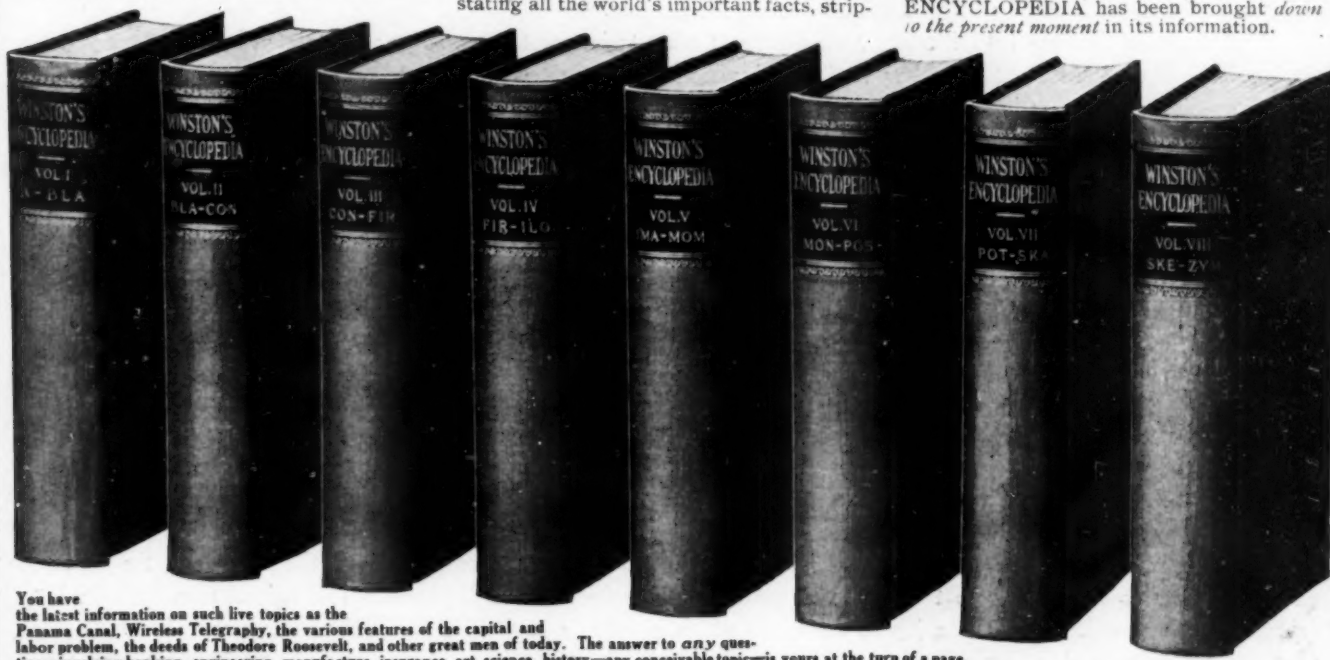
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House and Garden in the Future— An Announcement

With this issue HOUSE AND GARDEN appears in a new and larger form and is published under a new firm name. In future the magazine will be published in New York, where all of its departments will be brought together under one roof. For several years HOUSE AND GARDEN has been edited in two New York offices, managed from another, with the manufacturing and distribution carried on in Philadelphia. The centralization of all forces in the hands of an entirely new organization of men trained in magazine work means much for increased efficiency, and will result in a better magazine. We feel that the improvement is already in evidence in the pages that follow. We are fortunate in having the hearty co-operation of The John C. Winston Company, the former publishers, who retain an interest in the magazine and who will continue to do the printing.

Believing that the field HOUSE AND GARDEN seeks to interpret is not adequately treated by any other periodical published, we shall devote ourselves to the work which the magazine's title so well expresses—the planning, building, furnishing and decoration of the home, and the planting and care of its garden and grounds. Even the most casual glance over this field reveals the wealth of material that lies ready to our hands—articles describing and comparing architectural styles (Colonial, Tudor, English half-timber, the many interesting phases in stucco houses, adaptations of Spanish-American work, what might be called the bungalow type, and many others), telling of successful homes already built, taking up the practical side of building houses with all sorts of materials, treating of wall coverings, draperies, rugs, furniture, pictures, the great subject of landscape architecture as applied to the laying out of the home grounds, articles on seasonable gardening subjects, in both flower and vegetable garden, on gardens of other lands—the list seems endless. On all these subjects we shall endeavor to satisfy the widespread need for definite and practical information regarding home-making, particularly along the lines of the more modest houses and gardens, where good taste and a reasonably low expenditure have gone hand in hand. In all of this material the text will be prepared with the idea that the reader is not a connoisseur but a layman.

There is abundant evidence on every side that a steadily growing wave of better taste is sweeping over this country, a taste that demands better architecture in the home, simpler and more satisfying furnishings, and gardens to replace clay banks, so that we may come into closer touch with the myriad beauties in the things that grow. The history of older countries—of England, notably—shows that excellence of design, both in the house and the garden, do not necessarily belong only to the people of great wealth or fortunate environment. In England even the humblest laborer may have a home that is a joy to the eye, and his garden is as inevitable as his front door. HOUSE AND GARDEN will aim to show how these things may be more than far-away ideals or air-castles; it will show how they may be achieved here, to-day.

Attractive presentation is a convincing argument. In paper, engravings and printing, HOUSE AND GARDEN will be as effective as we know how to make it. A number of the European publishers have taken advantage of the results of modern scientific investigation along the lines of what is the most readable combination of type and paper. In HOUSE AND GARDEN we, too, have realized that the use of a tinted paper produces a result that is not alone much more readable, but that secures a wonderful improvement in the depth and richness of the half-tone engravings. Magazine printing in America has been criticized severely on the grounds that it is done too hurriedly to be good. We shall take time and plentiful pains to make HOUSE AND GARDEN the exception to this rule. Finally, our aim will be to make HOUSE AND GARDEN distinctively the one magazine that shall epitomize good taste in American home-making.

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