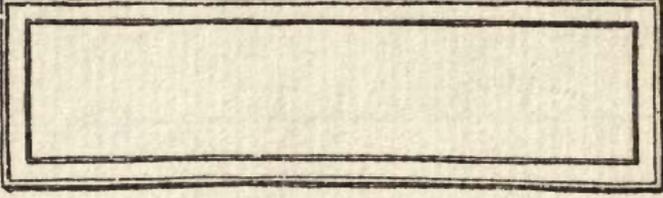
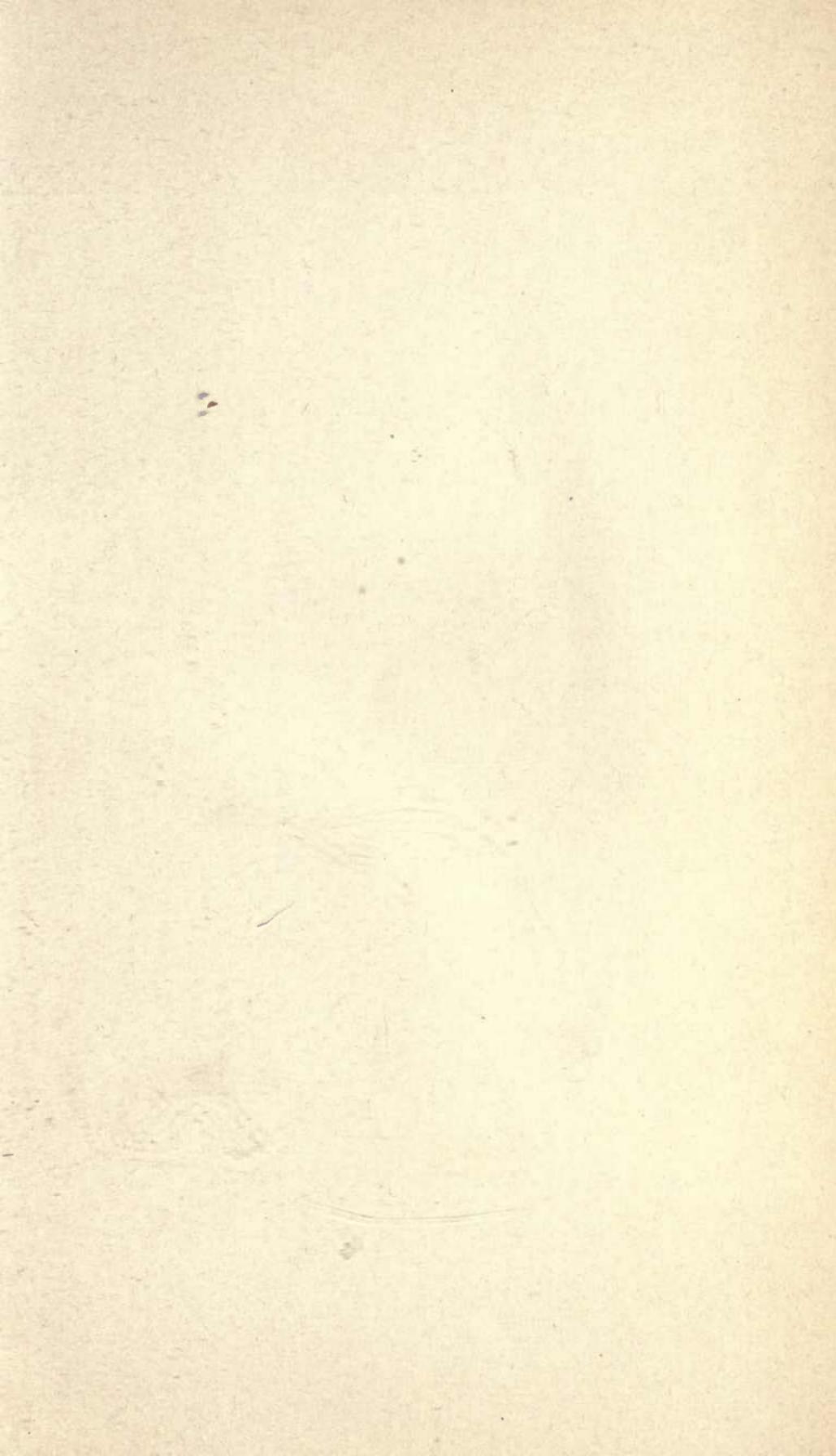


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THE GARDEN
AND
ITS ACCESSORIES

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A Summer-house enriched by Flowers and Foliage

THE GARDEN

AND ITS ACCESSORIES

BY

LORING UNDERWOOD

WITH EXPLANATORY ILLUSTRATIONS

From Photographs by the Author and others



BOSTON

LITTLE, BROWN, AND COMPANY

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TO
THE MEMORY
OF
A FATHER AND MOTHER
WHOSE LOVE OF GARDENS IMBUED IN ME
A LIKE FONDNESS
THIS BOOK
IS GRATEFULLY DEDICATED

518839

PREFACE

THE writer of these pages does not presume that this book will teach those who love gardens how to carry out successfully the ornamentation of their grounds unaided. As well expect a book on painting to teach a lover of landscapes how to paint his own picture. It may teach him how to appreciate good pictures and how to tell the good from the bad, and why some compositions are effective and why some are not. This is also true of any book on landscape gardening.

The designing of gardens and the selection of their accessories is as much an art as painting. One uses paint and canvas as its medium. The other uses Nature's own materials and composes them to make a picture with the very landscape itself.

PREFACE

The writer's experience as a landscape architect convinces him that no hard and fast rules can be dictated for the art of ornamental gardening in North America. The beauty of our landscape is too subtle and the range of possible effects too wide, but each American garden should have an air of individuality, the beauty of which will come from the skilful blending of the best features of the best types. Above all, our gardens must be comfortable and cheerful.

If this book shall be an aid to those who would make their gardens more home-like by the happy combination of living plants and permanent features of interest, it will have served its purpose.

Acknowledgment is made to "Indoors and Out" for seven photographs shown in these pages.

LORING UNDERWOOD.

BELMONT, MASSACHUSETTS,
October 14, 1906.

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THE GARDEN AND ITS ACCESSORIES

CHAPTER I

THE AMERICAN GARDEN

THE transient beauty of American flower gardens pure and simple is gradually giving way to a permanent type that has features of interest all the year round.

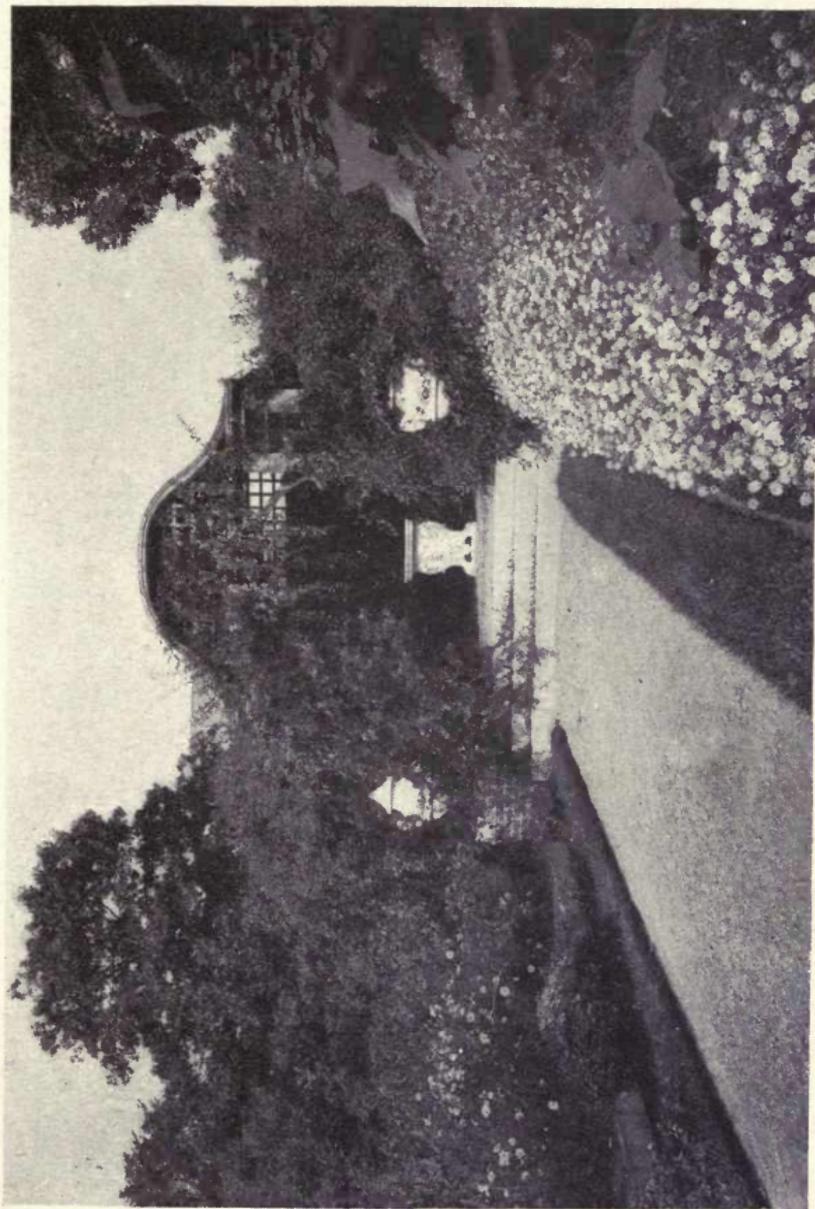
We have come to realize that our gardens lack an air of privacy and offer little inducement for one to stay in them except for the purpose of gathering flowers. They are without those features termed garden accessories that are so necessary if a garden is to be lived in.

The great wave of garden enthusiasm that is sweeping over us, and is being so much encouraged by many magazines and

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writers of to-day, is awakening in us the fact that we ought to make more use of our gardens, apart from the pleasure of gathering and caring for flowers; and we ought to make them look attractive by the introduction of features that will give charm when there are no flowers in bloom, — as is always the case in this climate for six or seven months every year.

There is more to gardening than the mere raising of flowers. If any person does not think so, he had much better raise his flowers as he would vegetables, in simple beds by themselves, rather than make a feeble attempt to dress his grounds with fantastically arranged flower-beds. And this same principle holds true in regard to the employment of garden accessories. Better to make no attempt to use them at all than have them as we sometimes see, — a country place absolutely ruined by spotting it up with hideous statues and



A Successful Grouping of Summer-house, Table, and Garden Vases

THE GARDEN AND ITS ACCESSORIES

flimsy iron fountains and the like. Thank goodness such cases are comparatively rare.

{ This desire to furnish a garden with accessories that shall give it an air of comfort has led many to attempt to copy the beautiful dignified gardens of Italy. Various accessories of marble, benches, fountains, tables, urns and statuary have been imported, and this at great expense, in the belief that the owner has acquired an Italian garden simply because he has deposited these accessories in various places round about. But the charm of the old-world garden has not been transferred with its furnishings. Its spirit has not been interpreted.

How much better the American garden would have been if the owner had made use of some of the materials that our own country offers so bountifully. { Stone, brick, concrete, terra-cotta and wood are

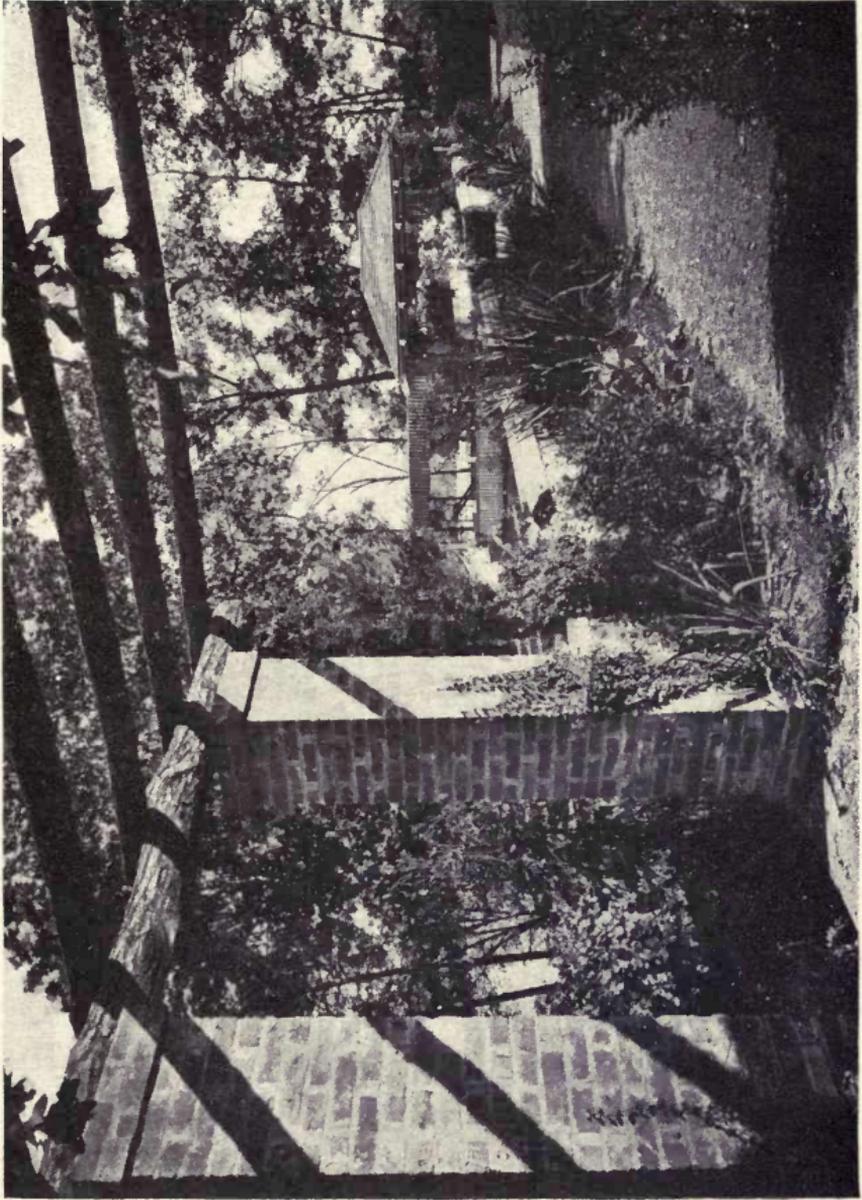


Bird House in a Garden, Concord, Massachusetts

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all suitable for the embellishment of gardens, and if we use these mediums right and fashion them in the spirit that our daily needs require, we can make our gardens homelike and equal if not superior to those of Italy that have been so extensively copied, but for the most part with little regard for their fitness to American conditions. Instead of pretentious cascades, temples and marble statuary we should have fountains and pools, summer-houses and arbors, seats and sun-dials, and whatever will give the garden a homelike air.

As for the garden setting, our North American landscape is fully as imposing as that of the old world, and we have a richer and more varied foliage. Our cedars and rhododendrons compare favorably with the cypresses and laurels, and our summer climate much resembles that of Southern Europe in spring and autumn.



Garden Shelter as seen from a Pergola

THE GARDEN AND ITS ACCESSORIES

What will the American garden of the future be, — a copy of the Italian garden, a modification of the formal English wall garden, an elaboration of the miniature gardens of Japan, or a revival of the artificially natural garden now so much seen in America and England? If good taste shall rule it will be none of these. It will be typical of America, — a garden that will have an air of individuality, just as we Americans, though a composite of many nationalities, are nevertheless a distinct type. And each garden will be different, for nature never gives the same aspect to different pieces of ground, and each must be made to fit its site and surroundings. They will have, however, the same spirit, the same skilful blending of the best examples of garden craft of the world, and they will be as well adapted to the requirements of the out-of-door life of to-day as were the Italian gardens to the out-of-

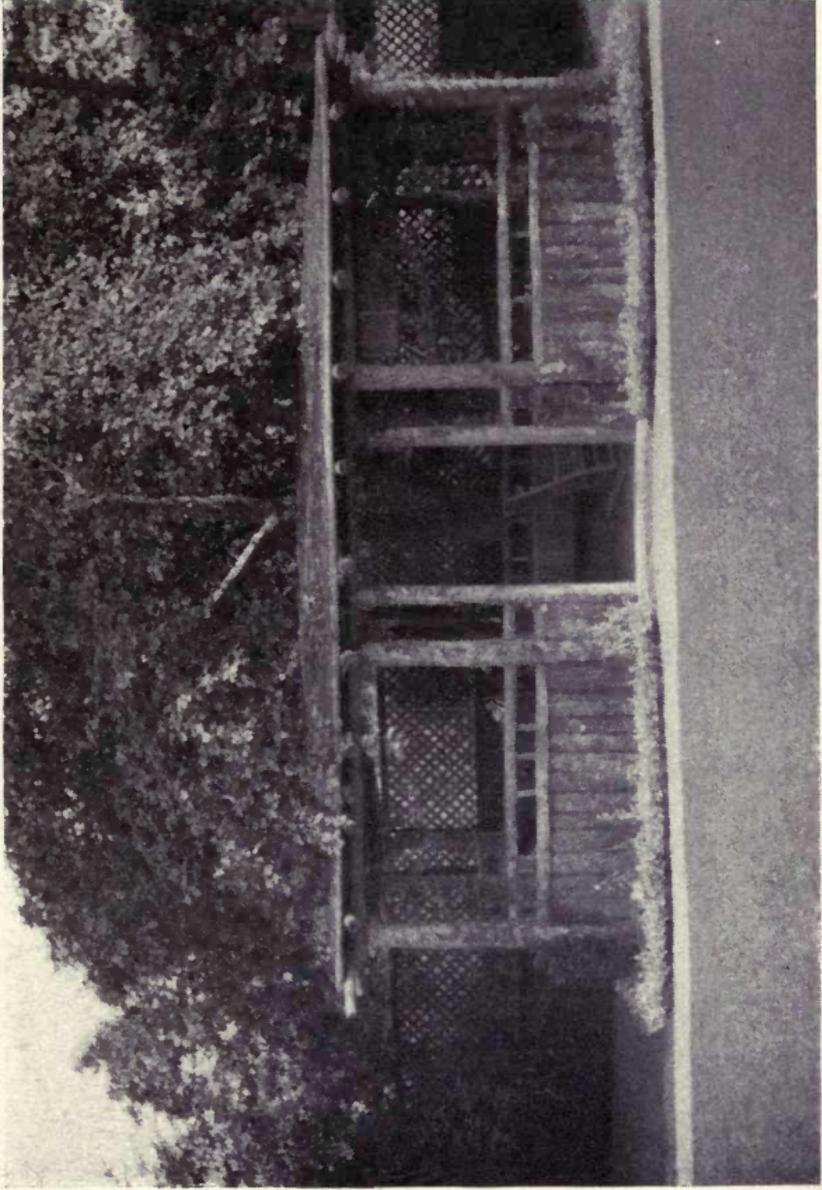


An Interesting Old Garden Wall

THE GARDEN AND ITS ACCESSORIES

door life of Italy. Large or small, elaborate or modest, they will have in common the three fundamental attributes of all good gardens: comfort, cheerfulness and inspiration. ✓

A garden need not be formal in order that accessories of a semi-architectural nature may be successfully introduced. Everything depends upon the nature and design of these pieces and whether or not they are placed so as to fit harmoniously in the garden picture. The phrase "formal garden" has been almost as much abused as the term "Italian garden." Because a garden has some air of symmetry and is well cared for is no reason why it should be called formal; as a matter of fact it may be most delightfully informal and hospitable. In these qualities lay the charm of many of the latter day Colonial gardens. They were prim only to the degree of being well designed and of good

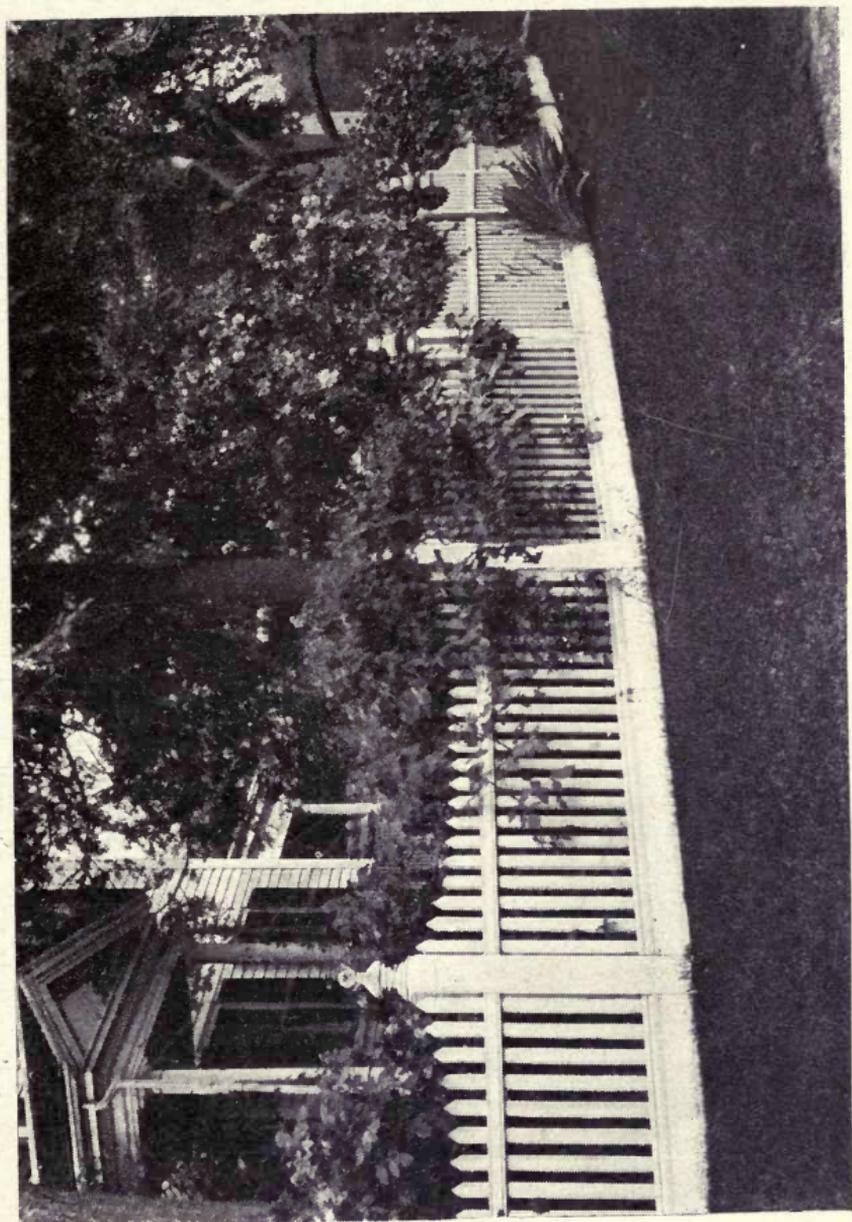


A Rustic Summer-house built around a Tree

THE GARDEN AND ITS ACCESSORIES

proportions, and in addition to their simple accessories, flowers were in abundance and grew in a natural and unchecked profusion. These delightful gardens, planned by the Colonists after the type they had known at home, were good exponents of the proper use of simple garden accessories. There was almost always an arbor with a circular top over which were trained grapevines. This was often the central feature, and radiating from it were paths that were frequently spanned with trellis arches for the support of other vines and climbers. Then at the end of the garden farthest from the house, or in a snug corner, one would be apt to find a little summer-house or garden seat, and the whole garden surrounded with a wall or fence or hedge on three sides, with the house on the fourth.

How unfortunate that these secluded, intimate gardens should have given way to a gaudy type of bedded-out plants and



Picket Fence enclosing an Old-fashioned Garden

THE GARDEN AND ITS ACCESSORIES

their tawdry associates, of which the chief virtue seems to be the ease with which they can show the gardener's skill in clipping them so closely as to resemble rugs. These tender exotics always occupy a conspicuous position on a lawn and are planted in beds of set shape. This sort of gardening was at its height about twenty years ago, but ever since it has been dying a slow but sure death, until to-day there is a strong plea for the old-time garden with its air of privacy, refinement and comfort, — a little world by itself wherein one may entertain friends away from the gaze of outsiders.

* There can be no hard and fast rules concerning the use of garden accessories. Some gardens may be improved by the judicious use of a pergola, or even a piece of statuary in the form of a terminal figure, but in others they would look hideous. It is all a question of environment. Our



Stepping Stones and Steps of Logs

THE GARDEN AND ITS ACCESSORIES

gardens must of necessity be individual. The elaborate manor house of princely proportions, if designed after the Italian lines of architecture, will best be served by a garden modelled on the same lines. Many of us may not care to live in such a palatial house, but we must admire its architectural significance and acknowledge the appropriateness of its terraced gardens built on broad lines with flowers occupying a position of secondary importance to ornamental accessories of stone and marble.

In contrast to this we have the simple little garden of the modest suburban home, — a garden that should be as serviceable as one of the rooms of the house. It is as fitting a place for garden accessories as its more pretentious contemporary, only they must be of the simple type.

Those who claim that American gardens should be of the naturalistic type wherein it is bad taste to have anything except



Partially Covered Garden Walk in Belmont, Massachusetts

THE GARDEN AND ITS ACCESSORIES.

trees and shrubs and flowers overlook the fact that gardens were meant to be lived in even from the time of Adam.

It is not too much to assert that the most enjoyable gardens the world over are those that are furnished with some accessories of an architectural or semi-architectural nature. Recall the gardens you have admired ; those that have been truly satisfying, have they not had some permanent features other than the flowering plants and trees, an interesting old piece of wall, a modest fountain, a summer-house or arbor, or perhaps only a bench so placed as to cast an air of comfort over all ?



Garden Shelter of Thatched Straw

CHAPTER II

SUMMER-HOUSES

THE evolution of the summer-house from the simple thatched hut of the cottage-garden to the classic garden temple of the elaborate formal garden has been like the evolution of all other useful ornaments of outdoor art. They came into being from necessity, and developed to meet the requirements of those who made use of the garden as a place in which to retire for rest and recreation, sheltered from sun, wind and rain by a roof and walls.

To walk in a garden and to breathe its atmosphere of repose and beauty is good, but doubly so is it to rest a while within its enchantment seated in the shade of a summer-house or arbor. How many attractive places we have seen where "he

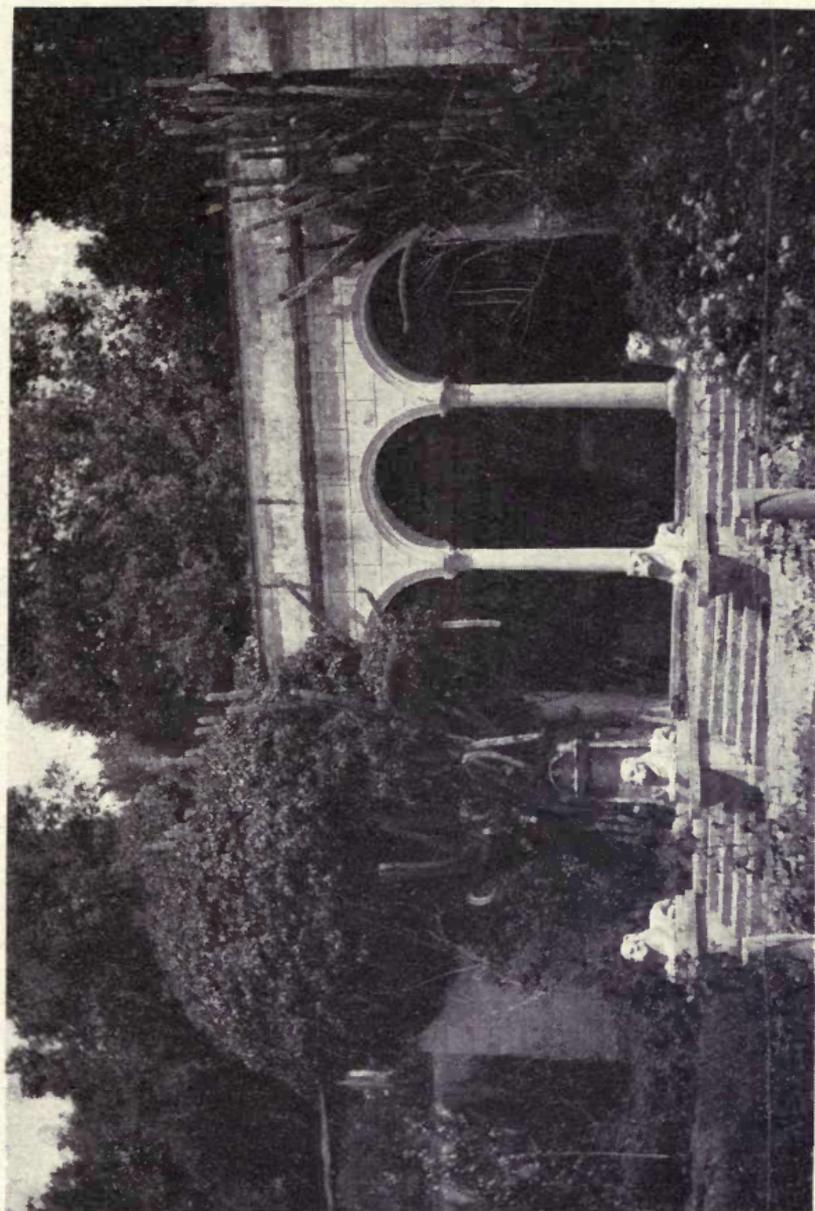


Wall enclosing Summer-house in the Corner of a Garden

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who runs may read," but where a convenient spot to rest and meditate on Nature's beauty is denied us. Even a bench in full sunlight tempts a nature-lover to linger and thus more fully appreciate the beauty of things around him.

Almost all home grounds (large or small) have a place where a summer-house would appear to advantage. If it would not look appropriate in the garden proper it could occupy some vantage point overlooking the garden, as does the "summer-house thatched with pine needles." To appear at its best it must be subordinate to its surroundings. It should not predominate in the landscape, nor should it exist in a location where there is no excuse for it. The garden as a whole must be the all-important consideration; its furnishings are but accessories. Sometimes the summer-house that is purely architectural would appear to more advantage than the one of rustic



A Recessed Garden House

THE GARDEN AND ITS ACCESSORIES

construction. Whatever we have, let it be of simple and conservative design. There is no excuse for gingerbread ornamentation and superfluous half-trimmed branches, even in rustic work. They serve only to confuse the eye and to add discomfort to all who come in contact with their obtrusiveness.

The "garden temple under a pine tree" and "a recessed garden-house" would be out of place in many modest American gardens, but a natural wood summer-house like that on page 11 would look "fit" in many a cosy corner we have passed while retreating from a garden in search of relief from the persistent heat of a summer's day. For formal gardens, however, with their studied arrangement of terraces, paths, flower-beds and other symmetrical parts we would choose the summer-house of classic design. There is something dignified and inspiring about these classic structures when seen with imposing surroundings, but



Garden Temple under a Pine Tree

THE GARDEN AND ITS ACCESSORIES

they would jar our sensibilities if placed in a tangled arrangement of natural features.

These miniature houses offer almost as much chance for the display of skilful architectural design as the true dwelling house. The ideal summer-house may have several things besides benches and tables to make it comfortable. There may be easy-chairs and hammocks, shelves with cupboards upon which to store glasses and plates, and there may even be running water, for one of the delights will be to entertain one's friends with cooling drinks or afternoon tea. Here one may flee from the many distractions of a large household with its ringing telephone and ubiquitous servants, and if you would entertain a few friends at a quiet game of cards or with a chafing-dish supper and a fragrant cup of coffee, where could a more appropriate place be found? Its comfort may even be enjoyed on sunny winter

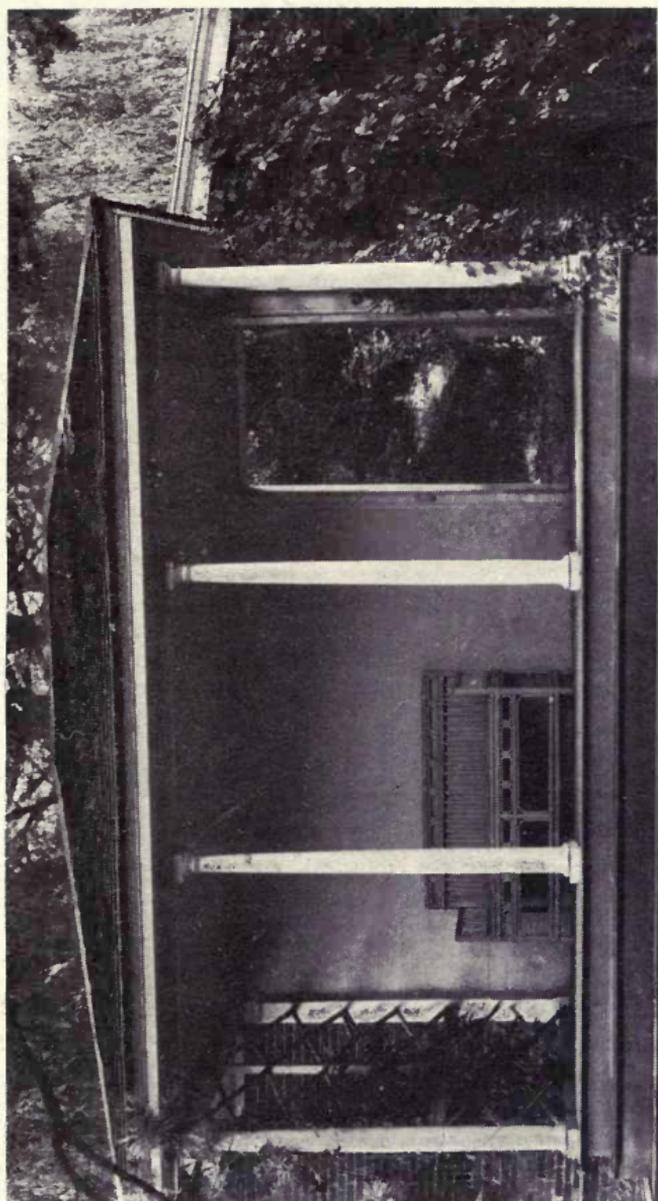


A Stone Gazebo

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days, for the lover of out of doors will find it sunny and cheery if the walls are tight on the north side so as to stop the wind.

“A simple garden-house against a wall” is a refreshing note in an old-fashioned enclosed garden. Its simple wooden roof and dainty columns give it a light and playful look in comparison to the dignified wall on either side. It has a little door at the back that opens on a path that leads to the kitchen garden. This is an interesting treatment of a summer-house and garden entrance combined,—a rare bit of Colonial architecture of which there is far too little in our gardens. In the same garden is another “summer-house at the end of a garden wall” that is quite different from this one. Although made of wood it has much dignity of outline and refinement of color that combine to make it a fitting ending to the stolid wall. This structure closely resembles the “gazebo” of Eng-



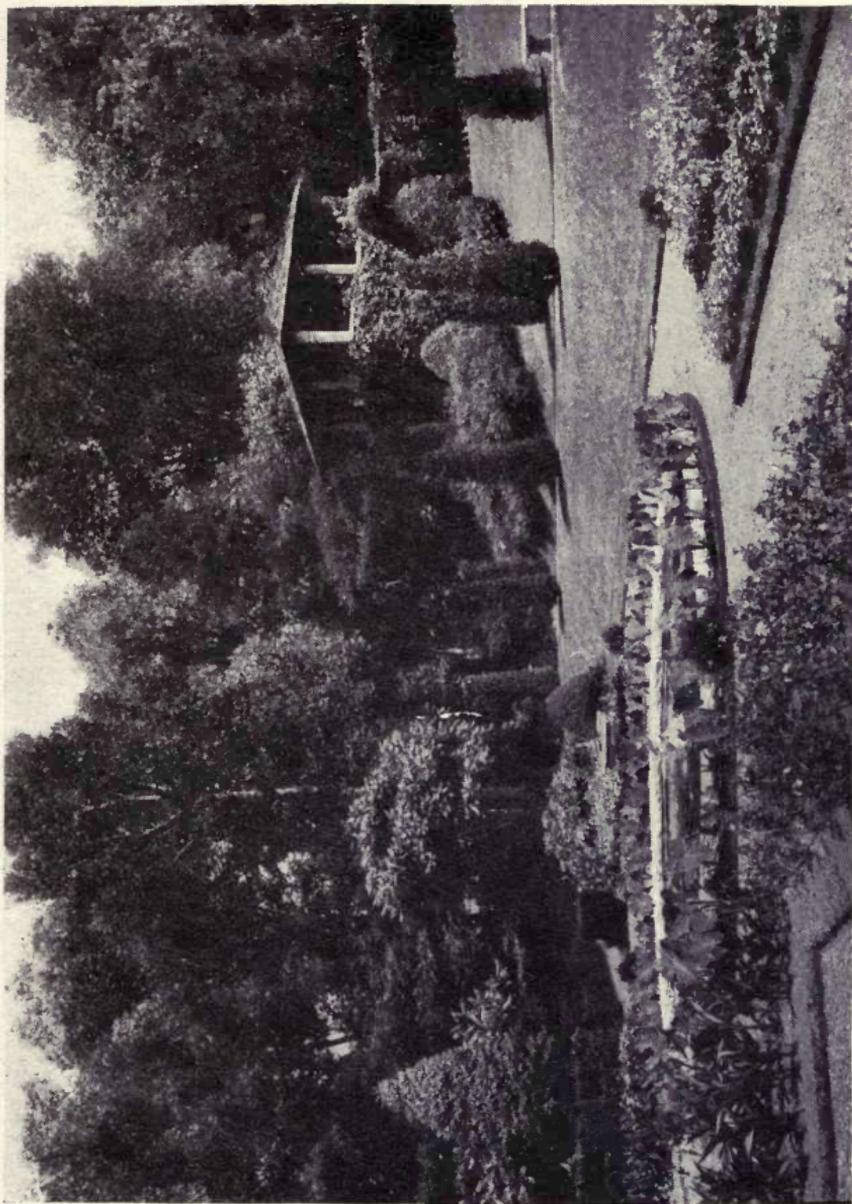
A Simple Garden House against a Wall

THE GARDEN AND ITS ACCESSORIES

lish gardens. The "gazebo" is a type of summer-house that occupies a prominent position commanding an extreme view. Its place is at the end of a terrace wall or on a ledge where one may "gaze" at the surrounding country. A garden house of this type is seen in the illustration, "a garden and summer-house on a hillside."

There is an interesting kind of summer-house to be found in some English gardens. It is planned especially for the enjoyment of gardens in severe weather, and is so arranged that one may sit in the sun and be protected from the wind or *vice versa*. There are three compartments, each shielded from the other by solid partitions that run from floor to roof. Thus you may choose any one of the three little rooms of the house that has an exposure suited to the conditions required. See plan on page 66.

Still another little house with similar purpose is arranged with a central pivot on



A Garden and Summer-house on a Hillside

THE GARDEN AND ITS ACCESSORIES

which it turns so that one may get any exposure desired. The sills and floor beams are independent of the ground. They clear it a few inches and hang from the central pivot post that runs from floor to roof and is the main-stay of the whole structure. It has one disadvantage — no vines can be trained upon it unless grown in boxes attached to the sides.

The “summer-house with a thatched roof of pine needles” is in a position where it overlooks a garden on one side and a meadow on the other. With the exception of the seats that are constructed around the interior it is made of posts and poles of red cedar that were obtained of a farmer who was cleaning up some pasture land. In plan it is an elongated decagon, eighteen feet by ten feet, the shorter measurement being the distance between the two pine trees. If the picture is observed closely it will be noticed that the upright posts (of

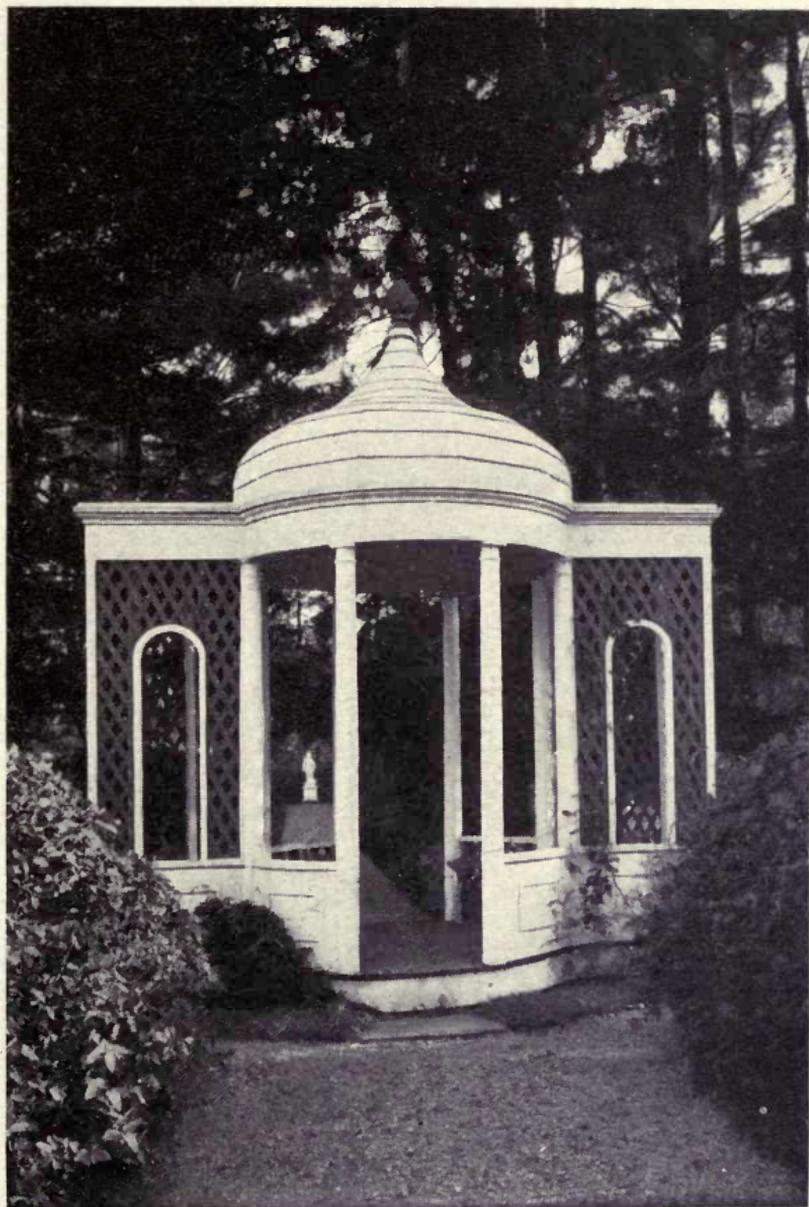


Summer-house with a Thatched Roof of Pine Needles

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which there are eight) are set in the ground at an angle of about ten degrees off the perpendicular. This idea was suggested by the two trees that grow out of the ground at that same angle, and they themselves act as posts for support of the structure.

The floor and roof were made by fitting together as closely as possible the smallest poles (three to four inches in diameter at the butts). The rounded surfaces of these were roughly flattened by the use of an adze, and the roof was made water-tight by covering them with tarred felt paper. Over this was painted a thick coating of coal tar, and while it was still soft brown pine needles were stuck on to the depth of about two inches, thus producing an attractive thatch. The pine trees overhead shed a yearly supply of pine needles that drop onto the roof in quantities sufficient to make up for those that disappear in the process of weathering.



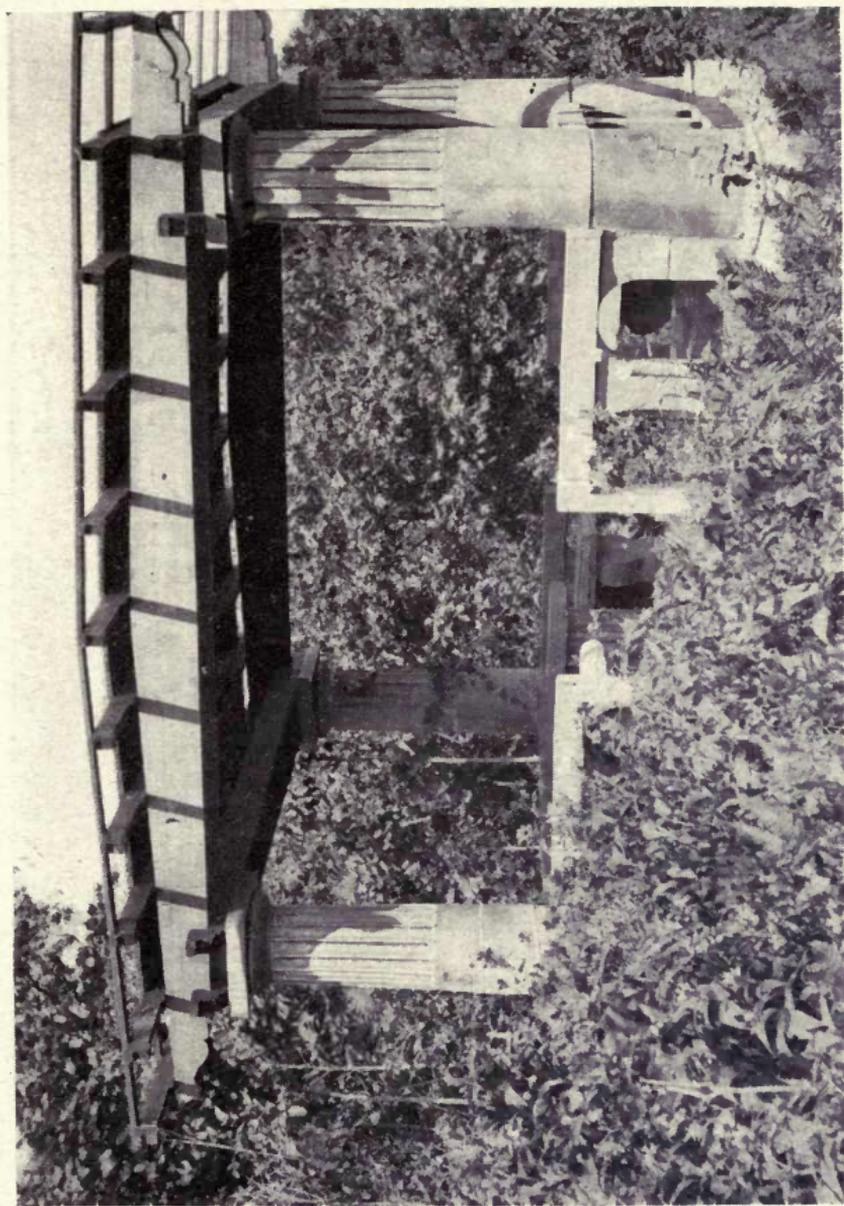
Summer-house of Colonial Design

THE GARDEN AND ITS ACCESSORIES

At each post are planted vines and climbers, and around the house is a two-foot border planted with lilies and ferns. This border is raised some six inches above the natural level of the ground in order that plenty of nourishment may be supplied, and the plants kept cultivated without disturbing any more than possible the roots of the trees.

Believing that many of the readers of this book may have a garden wherein a summer-house, built on some such simple lines as this one, would be an addition, the writer has given this description of the one he built himself.

Besides red cedar or locust one could use white cedar or larch, also the second growth of white oak and chestnut ; but these woods all decay sooner than red cedar and locust. Both cedars have a pleasing odor and the bark clings well to the wood, provided it is cut in the fall when the sap is not run-

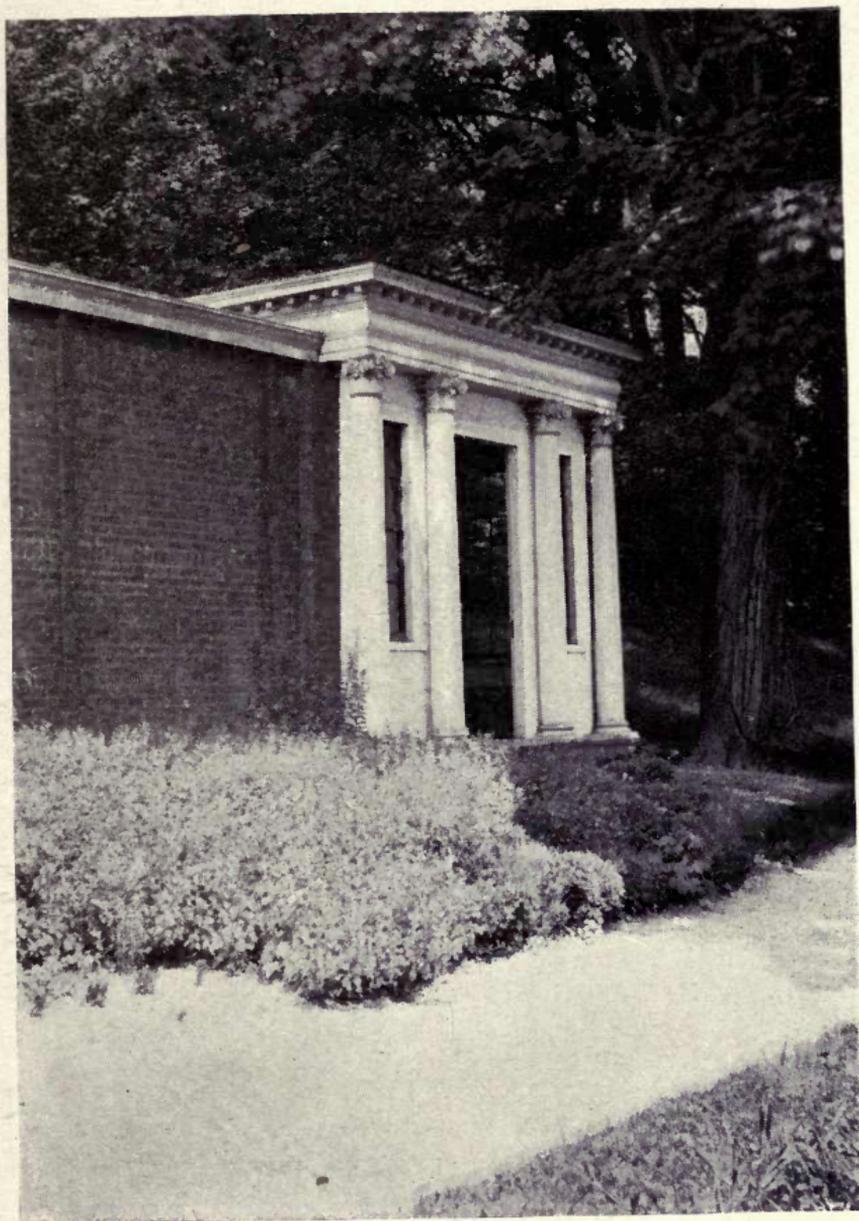


Summer-house of Terra-cotta, Concrete and Wood

THE GARDEN AND ITS ACCESSORIES

ning. The chief qualities of all these woods are their straight and gradual tapering habits of growth and their durability. Red cedar should stand for fifty or sixty years, but posts set in the ground often show bad decay after ten or twelve years. To prevent this they should be set on stone or cement foundations, so the wood will not touch the earth.

The illustrations of others more architectural that are shown in this chapter show some types that are very attractive. All have in common an appearance of stability and a lack of finical ornamentation, and are in marked contrast to the usual type of pavilion so much in evidence, especially at seashore resorts. It is hoped that these pictures may be of some assistance in offering possible suggestions to all who appreciate the comfort and delight that one of these outdoor living rooms affords.



Summer-house at the End of a Garden Wall

CHAPTER III

ARBORS

THERE are many interesting varieties of arbors suitable for gardens. Pergolas, trellises, bowers, or arches over pathways are all near enough in appearance and purpose to be called "arbors."

The word "pergola" has lately been revised to include many such semi-architectural features, — features that add variety and charm to a garden by making an attractive support for flowering vines and climbers, and by thus covering walks and pathways and making shady and airy tunnels. One might hardly be expected to distinguish between an arbor and a pergola, unless it may be said the former has always been considered as a summer-



A Typical Italian Pergola

THE GARDEN AND ITS ACCESSORIES

house having a pointed domed roof of rafters with open spaces between, whereas the pergola is made up of a series of columns or piers in a row, and is flat on top, with beams or poles interlaced overhead.

Pergola is an Italian word that was once given to a variety of grape that grew in Italy. Gradually this word was used to distinguish the arbor upon which the grape was grown, until the use of both grape and arbor became so universal that the term was applied to any covered way, whether or not it was clothed with the vines of this particular grape. The writer can recall many country places where arbors of the pergola type have been misused in such a manner as to disgust any person who has a knowledge of the fitness of things.

The "Colonial arbor in a Salem garden" is a type that was very common in the old gardens of small New England cities and towns, and it is a happy combination of



Colonial Arbor in a Salem Garden

THE GARDEN AND ITS ACCESSORIES

a covered way and resting place, — a sort of cross between a summer-house and a pergola.

What a refreshing sense of comfort these vine-covered structures gave to the little backyard gardens! Here the housewife would come to shell peas and pare apples, or to read awhile in the cool shade after a hot fight with the unwelcome weeds of the garden. And the children of the household — how they loved this miniature bower where they could play at “keeping house” to their hearts’ content!

There is another variety of vine-clad enclosure often called a pergola that is more properly a flat-roofed arbor, for it spans no walk but has all the appearance of a flat-roofed house, with open sides and a roof that is open except for the rafters and leaves of vines that clothe the spaces between them. This airy structure is of rather recent introduction in our gardens,



Flat-roofed Arbor (An American Type of Pergola)

THE GARDEN AND ITS ACCESSORIES

and its appearance leads one to suppose that it must have been suggested by the pergola. It is a type of arbor that is admirably suited to our needs, for it is a shelter from the sun when its roof is clothed in greenery, but is so open that it allows a breeze, no matter how light, to pass through the framework of columns or piers and rafters of which it is composed. Surely it is an ingenious device for adding comfort to a garden, and is as capable of showing architectural beauty as a summer-house or pergola.

In Elizabethan days arbors were often called "green galleries" or "pleached alleys"; these terms being applied to a series of arches upon which trees were trained, until finally the entire pathway became as a living tunnel, so sturdy as to need no support. This is a type of arbor rarely seen, and the fact is to be regretted, because nothing could be more striking and pictur-



A "Pleached Alley," or "Green Gallery" of Trees

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esque in a garden. All that is needed is patience and care in pruning the trees into an arched form. There are many quick-growing varieties such as the willows, buckthorns, or even fruit trees, that readily lend themselves to this treatment, and one would have to wait but a few years before their branches would be so thickly joined overhead that the arbor proper could be removed. The time required for this arbor to build itself, as it were, will not discourage the true lover of ornamental gardening. He knows that the enduring charm of a garden does not come from things that are planted for immediate effect. The pleached alley previously described is the only form of arbor where temporary construction is permissible.

No matter what form it may take, whether it is flat on top like a pergola or domed like a series of arches, the position of the arbor in a garden must be carefully

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selected. The raising of vines and climbers is not alone excuse enough for its being. You do not want it to look like a tangled mass of greenery piled up in the most prominent place in the garden, — a damp but cosy home for bugs and other insects.

A pergola should lead to some object like a summer-house, a bench, or a fountain ; or it may connect one part of a garden with another, or act as a screen, much as would a hedge between a flower garden and the kitchen garden.

Flowering vines and climbers appear to the best advantage when trained on the posts and crossbeams of an arbor, and the glimmering light and shade that plays along this covered way makes it a charming feature of garden magic. The massive and dignified pergolas seen in Italy are generally made of large stone or cement columns, with stout, rough-hewn or natural poles overhead. Often these columns

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are not of the true classic order, but are roughly put together with small stones or brick and plaster, always, however, with a careful regard for good proportion and symmetry.

In planning the erection of any sort of an arbor one should not lose sight of the fact that it must be of some architectural design that will be pleasing to look at, even though not clothed with vines. This is the true test of all well-designed garden accessories of this nature. No amount of greenery and flowers can give them a perfect appearance unless they are well designed in the beginning.

The spacing of pergola columns and rafters demands more careful consideration than is generally given. There is rarely any reason for placing the uprights nearer together than eight feet, both lengthwise and transversely, and if they are eight or nine feet tall the pergola will

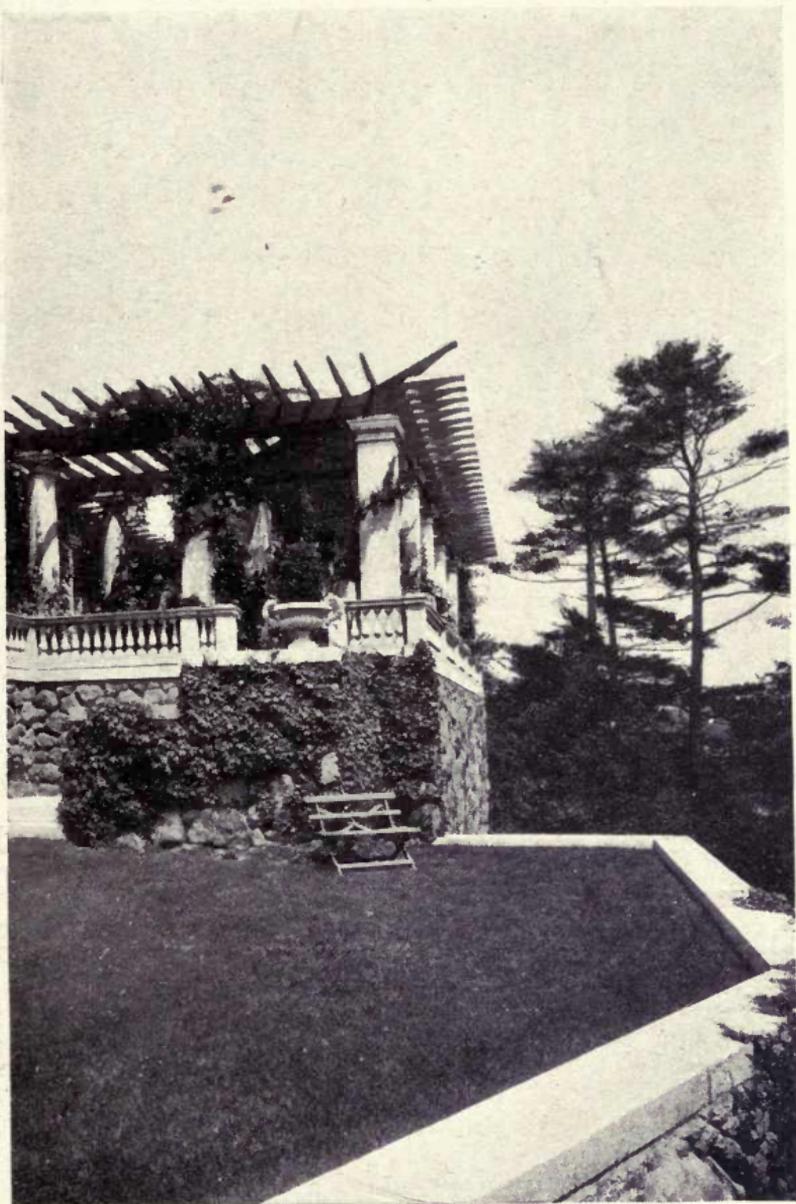


A Pergola in a City Yard-garden

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be made up of a series of cubical sections that will give a pleasing shape to the whole. If the structure is to span a grass walk, it is important that the vines should not grow so closely together as to make a dense shade; therefore the rafters should not be closer together than four feet. Even if it is desired to have the pergola densely covered with greenery there is really no necessity for closer spacing. The climbers may be trained on wires. Too many rafters make a cumbersome and top-heavy effect that reminds one of a section of an elevated railway, and this will be all the more apparent if the pergola is over eight or nine feet tall.

A most dignified and effective pergola can be made of wooden columns of classic design, but they should be the "lock-joint" pattern, or have a central hole bored the length of the column and the outside thoroughly painted with three or four

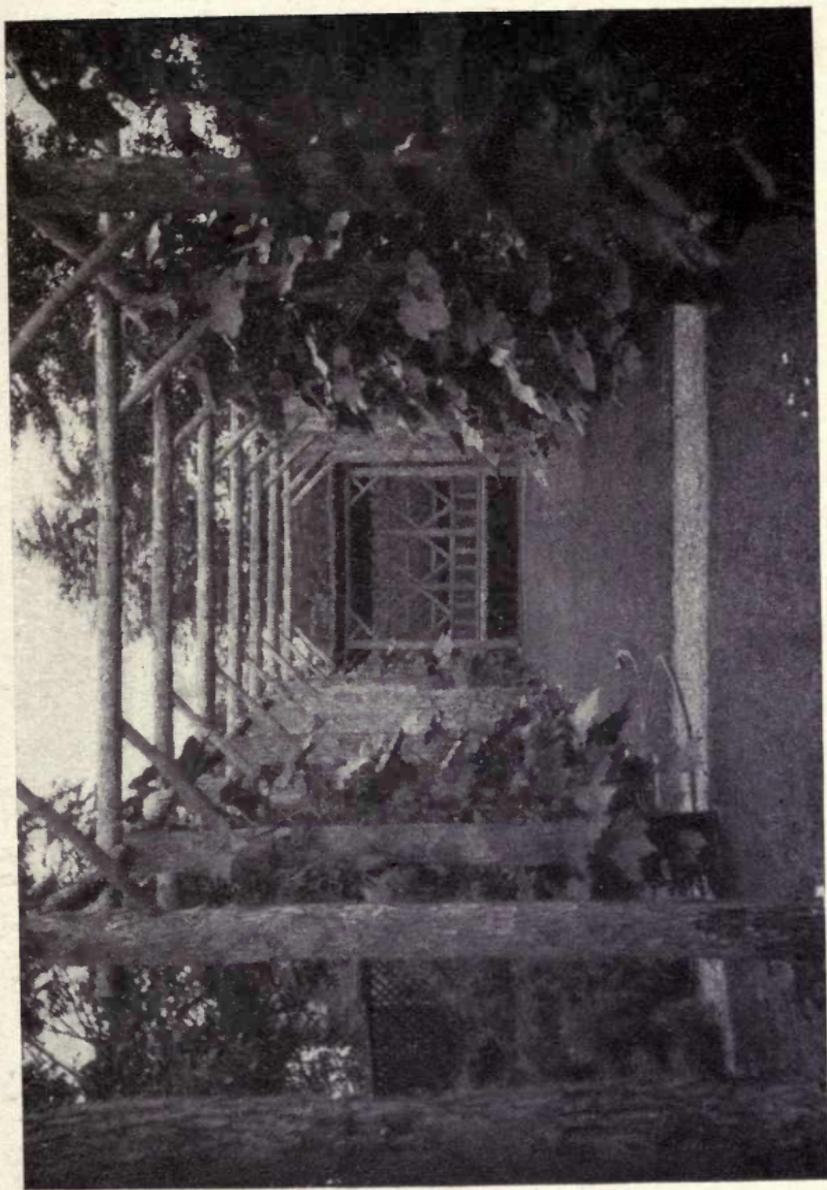


An Imposing Pergola Veranda

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coats in order not to crack or warp from the effect of weather. The columns must stand on a foundation of stone or cement, otherwise the ground will cause a rapid decay of the wood. The illustration on page 51 shows one of this description. It illustrates an effective use of columns and pilasters of the Greek Doric order, and it is a good example of the type of pergola that is pleasing to look at, even though not covered with vines.

The following suggestions for the erection of a rustic wooden pergola (flat-arched arbor) are recommended. Locust or red cedar is the most durable wood ; but white cedar, the second growth of white oak, chestnut and larch are all suitable if the posts are treated with a preservative mixture of creosote on the surface of all parts that come in contact with the ground and at the intersection of all posts and rafters where moisture is likely to collect. To

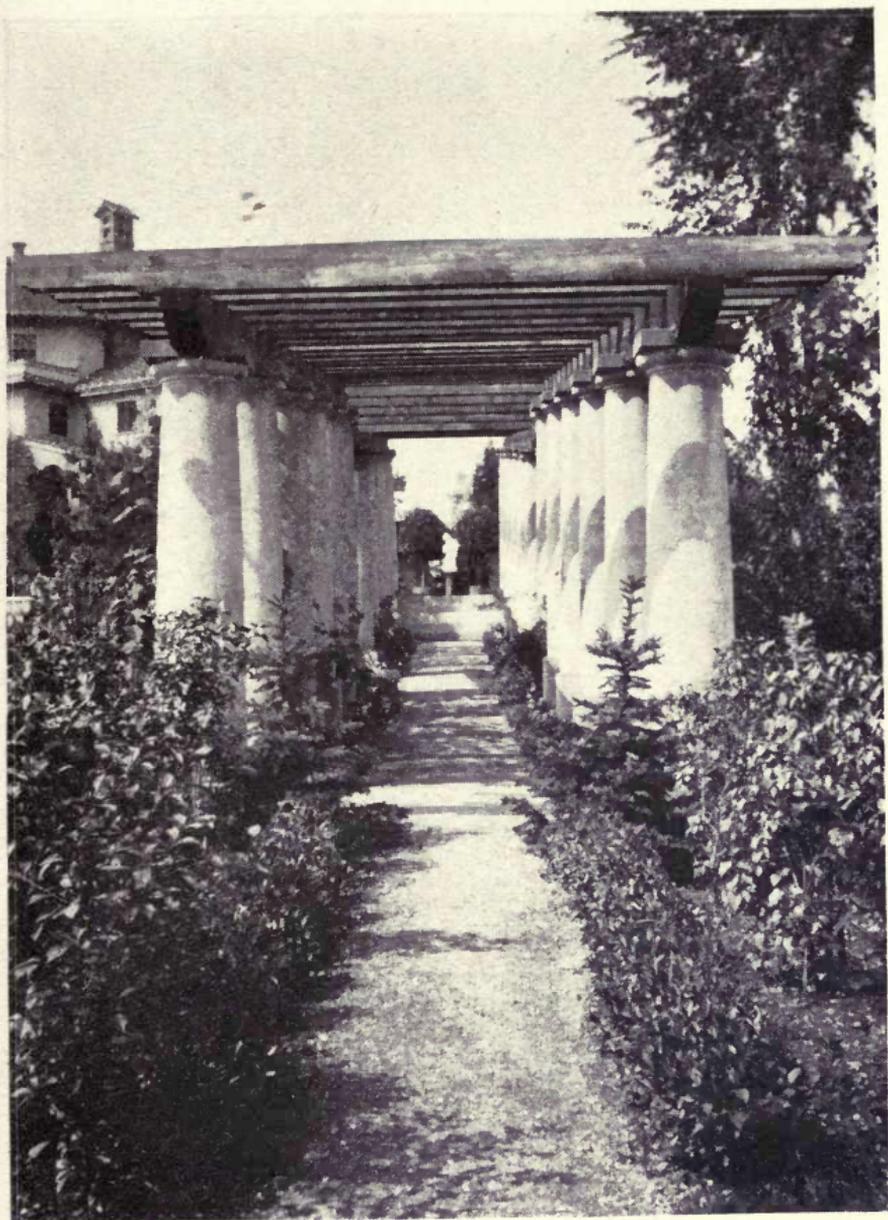


Pergola of Natural Wood

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apply this preservative properly, the bark must first be taken off all the places where decay may occur, so that the liquid can soak into the wood. The rest of the structure that is freely exposed to the sun and air does not need treatment. Here the bark may be left on. It is important, however, to cut all protruding limbs or stubs close to the posts and rafters, otherwise the pergola will have a clumsy or ragged appearance that would detract from its simple and dignified outline.

The uprights, which are the largest pieces of the pergola, need not be as large around as a column, but the nearer they resemble the latter in proportion the better. They look their best when not less than eight inches in diameter at the end next to the ground, and they should taper as little as possible to the rafters; these may be as small as one half the size of the posts. In order that the uprights

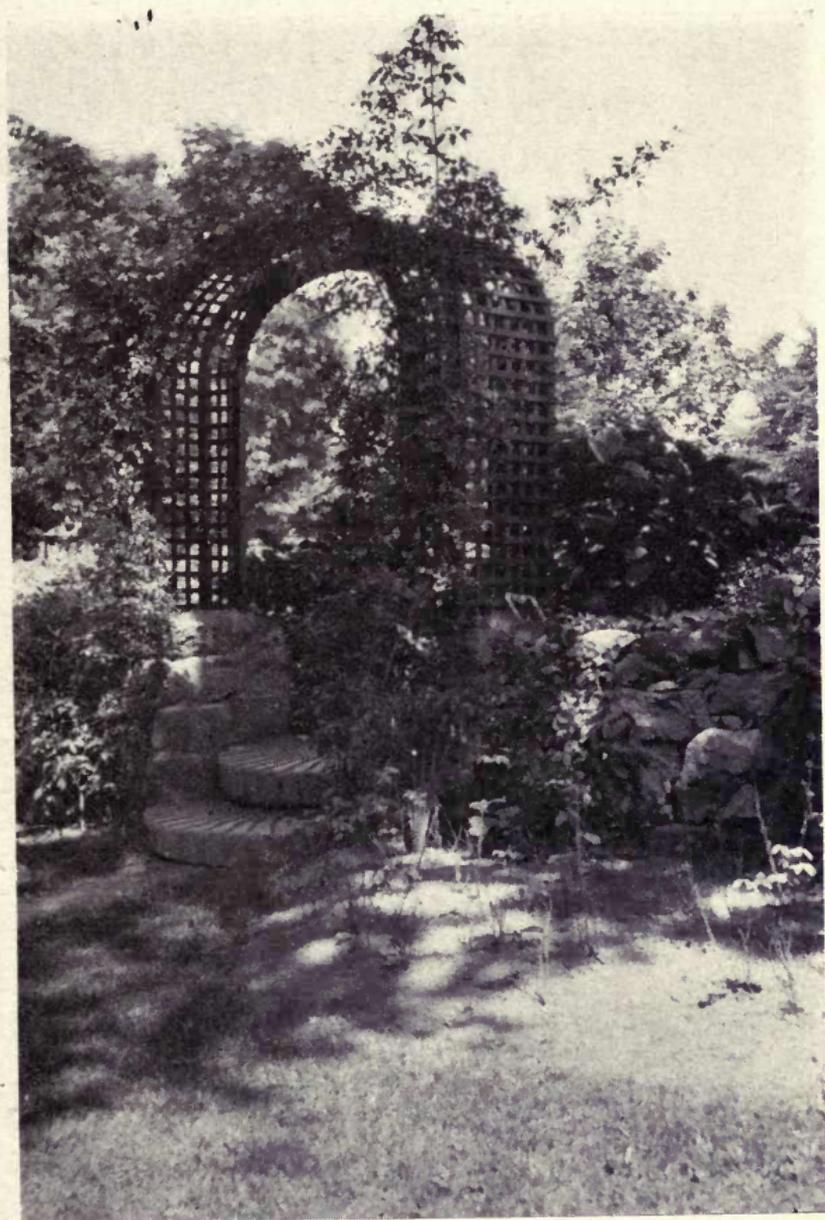


A Massive Pergola of Concrete and Wood

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may stand firmly they require to be set in the ground to a depth of four feet, or else securely fastened to a stone foundation by means of a dowel as recommended for summer-houses. The rafters that run at right angles to the length of the pergola should be the smallest ones of all, and they may be spaced the same distance apart as those of the more pretentious type.

The fault of most arbors of wooden construction is a light and temporary appearance caused by not using material of sufficient stoutness, and this is especially noticeable in much of the lattice work of this nature. This result arises from the fact that undue thought has been given to the vines and climbers, with little regard for the fitness of the structure that must support them. Unless stock of sufficient size and durable nature is used there can be little satisfaction in these arbors, for they may become absolutely useless at the

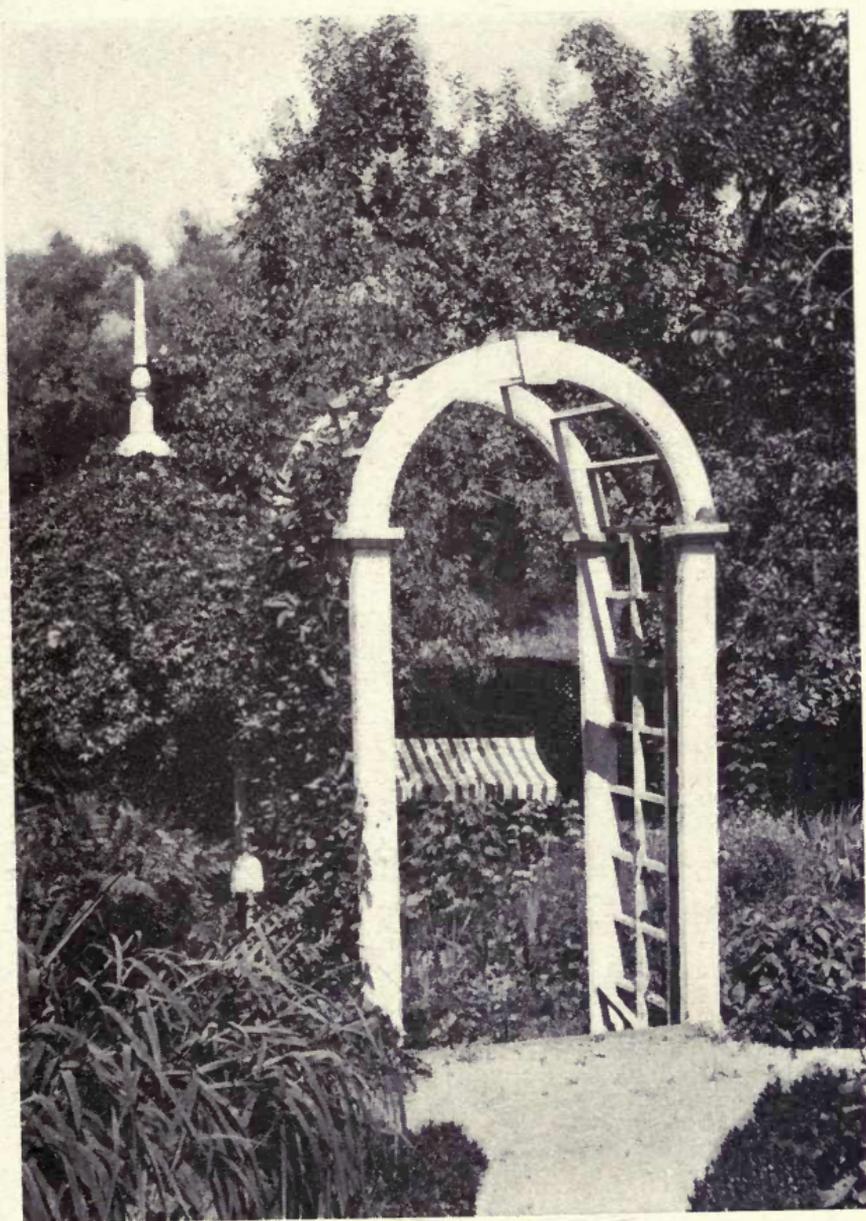


Garden Archway and Millstone Steps

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end of five or six years because of the rotten condition of the wood. Arbors of the trellis or lattice type may be made in various designs, and one may take more liberty with their form of construction than with the pergola. However, the simple domed or arched form will be in better taste than any departure to fantastic ornamentation.

One form of arbor is so simple as to be nothing more than a single arch or a series of arches spanning a pathway, — arch arbors, or bowers, as they are frequently called. They may be made of wood or iron; the latter material is, of course, more durable, but its appearance is not pleasing until enveloped in greenery. One should guard against the use of most of the ready-made work of this nature. It is generally so small and flimsy of construction as to give nothing but a light and temporary appearance to a garden.



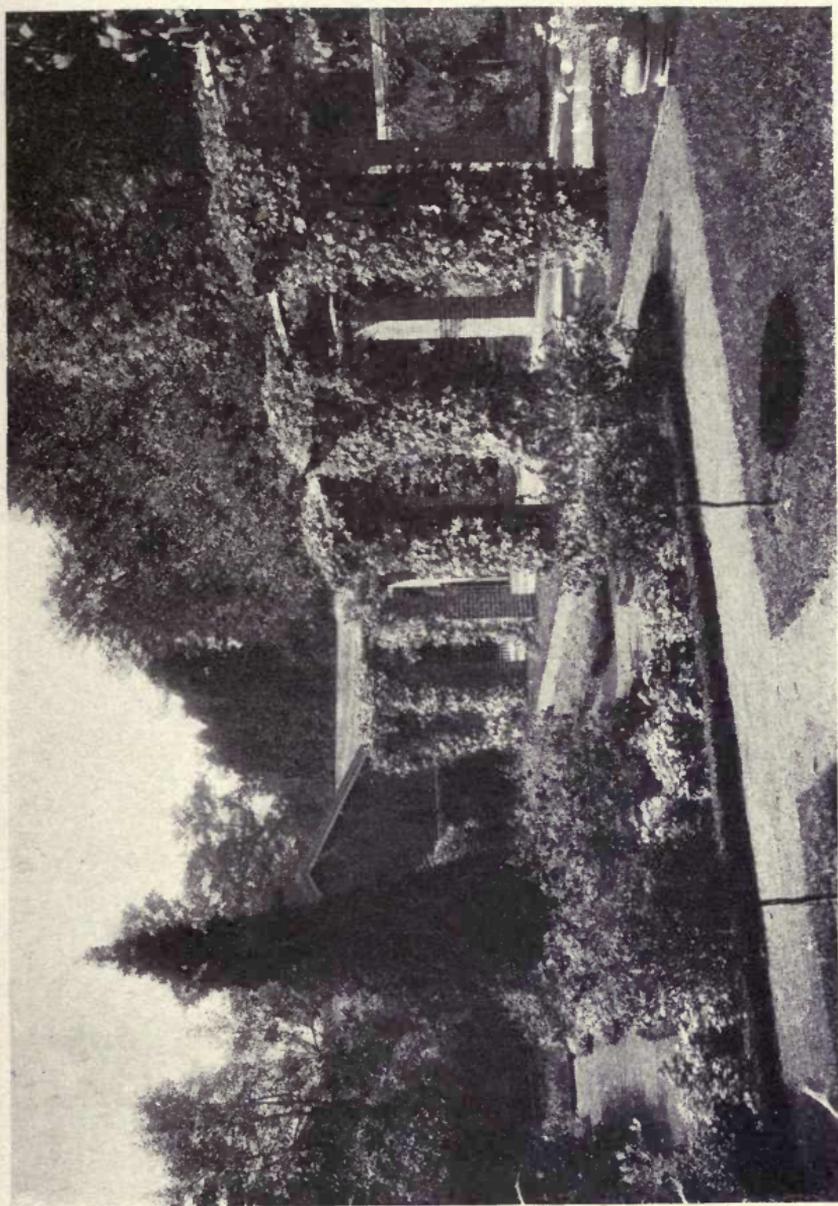
Old Colonial Arch-arbor, Beverley, Massachusetts

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Among the many suitable vines and climbers for growing on an arbor there is hardly any more beautiful than the sturdy varieties of climbing roses. Four years ago the writer planted the following twenty-three varieties on a moderately sheltered pergola near Boston :

* Baltimore Belle	* Pink Roamer
* Paul Carmine Pillar	* Rubin
* Psyche	* Jersey Beauty
* Setigera	* Dawson
* Farquhar	(White Rambler)
* Wichuraiana	(Yellow Rambler)
* Queen of the Prairies	(Universal Favorite)
* Manda's Triumph	(Pink Rambler)
* South Orange Perfection	(Climbing Victor Verdier)
Evergreen Gem	* Crimson Rambler
Gardenia	Gem of the Prairies
Leuchstern	Climbing Jules Margottin

Those that are starred grew well, those in parentheses died. The rest lived, but do not seem to have done more than barely exist. They have died back almost to the ground each winter, and have had but few scattering blossoms. All were planted in good soil and have had the best of care.

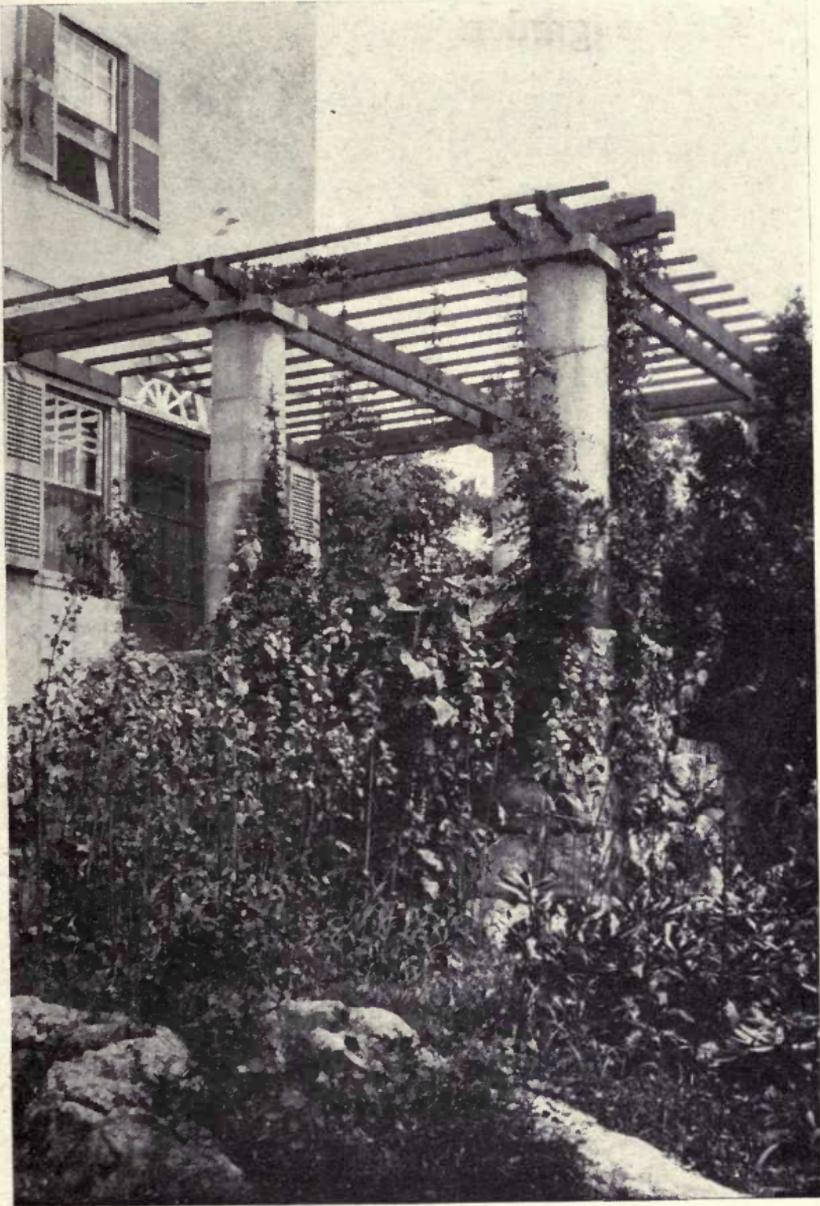


A Pergola of Brick and Wood

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Other perennial vines and climbers that thrive on arbors are trumpet creeper, wistaria, Virginia creeper, akebia, Hall's honeysuckle, actinidia, Dutchman's pipe, grapevine, both edible and ornamental, Euonymus Radicans, matrimony-vine and all the clematises.

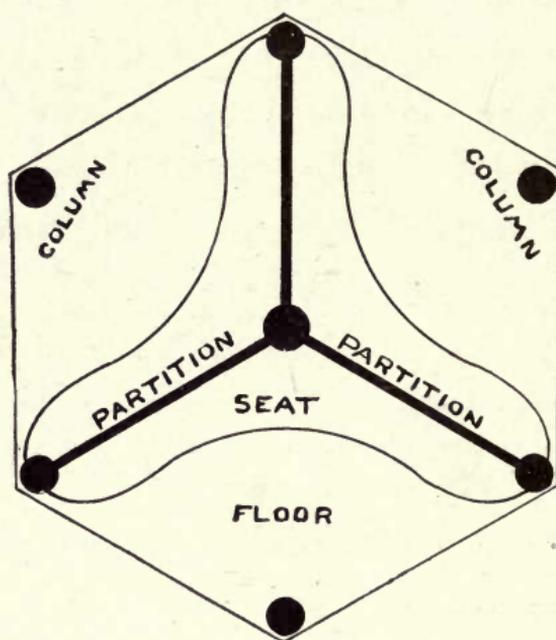
One cannot condemn too strongly the impatient habit of growing annual vines with perennials in order to get an immediate effect. They will choke out the latter, and if they don't actually kill these climbers, upon which the ultimate effect depends, they overpower all and retard the growth. Many annual vines are charming, but they should be given a place by themselves. If the perennial vines that are here mentioned are given the proper care, *i. e.*, plenty of food and the surface of the ground about the roots kept broken all summer, there is no reason why they should not clothe an arbor in three seasons.



A Pergola Veranda that Fits its Surroundings

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To the garden lover who realizes that there is more to ornamental gardening than the mere raising of flowers and plants, the arbor or pergola may be a welcome accessory, whose semi-architectural appearance will go far toward making his garden a more interesting place to look at, in winter as well as summer. It is imperative, however, that such a fixture should fit its surroundings in plan and appearance, just as a house should fit its site.



CHAPTER IV

SUN-DIALS

THE quaint and enduring fascination of a sun-dial has made it most sought as an ornament for a garden. The fact that it "marks only the sunny hours" does not detract from its value, for its charm lies not alone in its being able always to tell the time. Every one must experience a feeling of interest and awe when in the presence of this silent recorder of the passing of time. How mysterious is the thought of life.

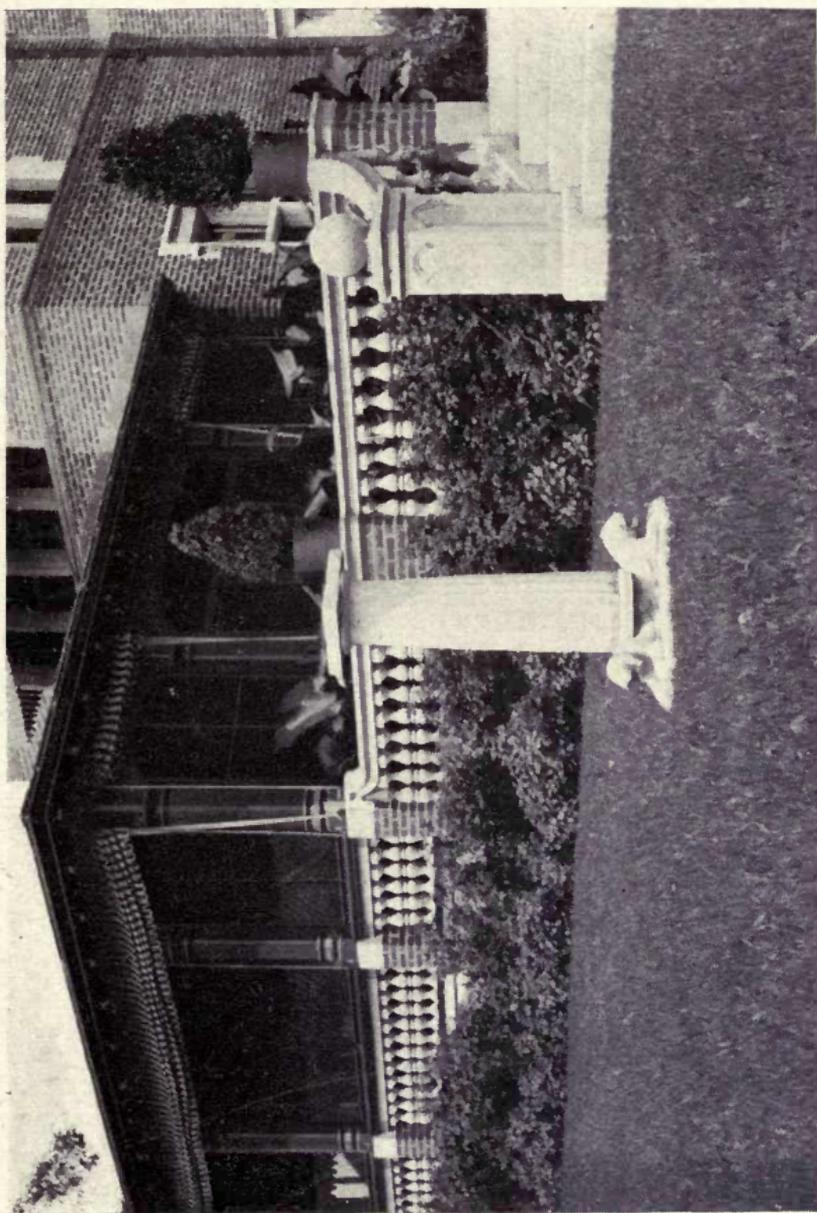
"A clock the time may wrongly tell.
I, never, while the sun shines well,"

may be true of a dial, provided it has been made so as to fit the latitude of the place wherein it is set up. A sun-dial made for

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Old England will not keep time in New England. The angle of the shadow will not be right.

Sun-dials were the only time-keepers known for centuries before clocks and watches were invented. Sun-dial time is called Apparent time and clock time Mean time, and the difference between the two is known as the equation of time. A sun-dial and a clock will not agree absolutely except at four different periods of the year, — for a few days in the middle of June, the middle of September, December and March. At these periods we have the typical days of the year,—the longest days in June, the shortest in December, and the twelve-hour day in September and March when the sun rises and sets at six o'clock. At all other times the clock is either a few minutes faster or a few minutes later than the Apparent time. But this fact should not brand a sun-dial as useless. It is not to be



Sun-dial on a Terrace

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supposed that one would rely upon it to catch a train, although if so, he might be no worse off than he would if guided by some watches or clocks.

If the reader is possessed with a love for things eternal he will be pleased with the sentiment on sun-dials that Charles Lamb has expressed. It deserves to be quoted in full :

“What an antique air had the now almost effaced sun-dials with their moral inscriptions, seeming co-evals with that time which they measured, and to take their revelations of its flight immediately from heaven, holding correspondence with the fountain of light! How would the dark line steal imperceptibly on, watched by the eye of childhood eager to detect its movement, never caught, nice as an evanescent cloud, or the first arrests of sleep!

“Ah! yet doth beauty like a dial hand
Steal from its figure, and no pace perceived.

“What a dead thing is a clock, with its ponderous embowelments of lead and brass, its pert or solemn dulness of communication, compared with the

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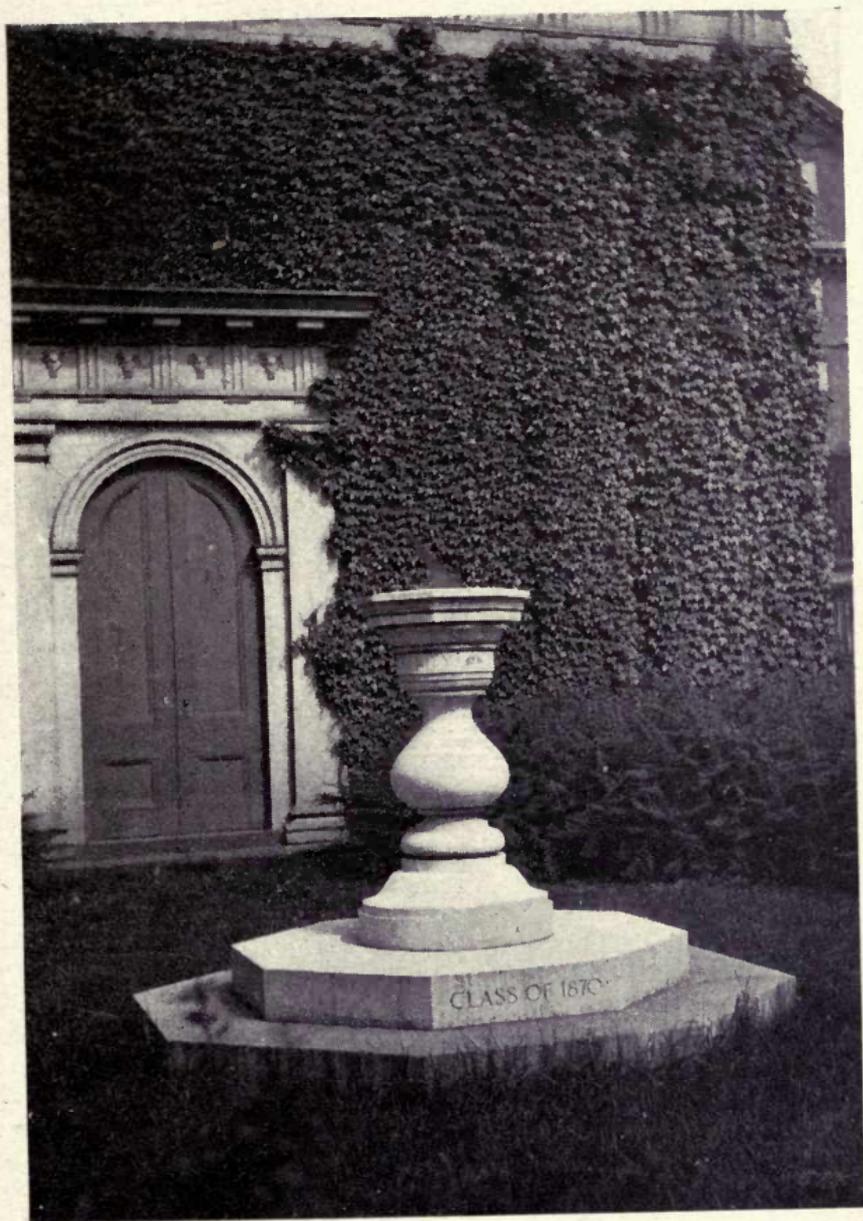
simple altar-like structure and silent heart-language of the old dial.

“It stood as the garden god of Christian gardens. Why is it almost everywhere vanished? If its business use be suspended by more elaborate inventions, its moral uses, its beauty, might have pleaded for its continuance. It spoke of moderate labours, of pleasures not protracted after sunset, of temperance and good hours. It was the primitive clock, the horologe of the first world. Adam could scarce have missed it in Paradise. It was the measure appropriate for sweet plants and flowers to spring by, for the birds to apportion their silver warblings by, for flocks to pasture and be led to fold by. The shepherd ‘carved it out quaintly in the sun,’ and turning philosopher by the very occupation, provided it with mottoes more touching than tombstones.”

There are two kinds of dials, — the horizontal and the perpendicular. The latter is affixed to the side of a building or a wall, and is not so much used in gardens as the horizontal dial. The dial proper should be made of some permanent material like bronze or stone, and mounted on a simple

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altar-like structure that serves as a pedestal. In order that this pedestal may look well it must be solid but not clumsy. (The most appropriate ones are made of stone or marble. Wood is sometimes used, but it has not the lasting qualities that the sentiment of a sun-dial requires. Whatever the material, it must be set on a foundation of stone, otherwise the frost will throw the pedestal out of plumb, and the dial face not being level will not tell correct time.) Moreover, the appearance of a pedestal that is not perpendicular is decidedly weak and annoying. This is a point that must always be borne in mind in connection with any garden accessory. A foundation of some sort is absolutely necessary in order to insure a fixed perpendicular and horizontal position. If one is going to have a sun-dial, it is just as well to have one that is right in every respect; and it should be placed where the sun will



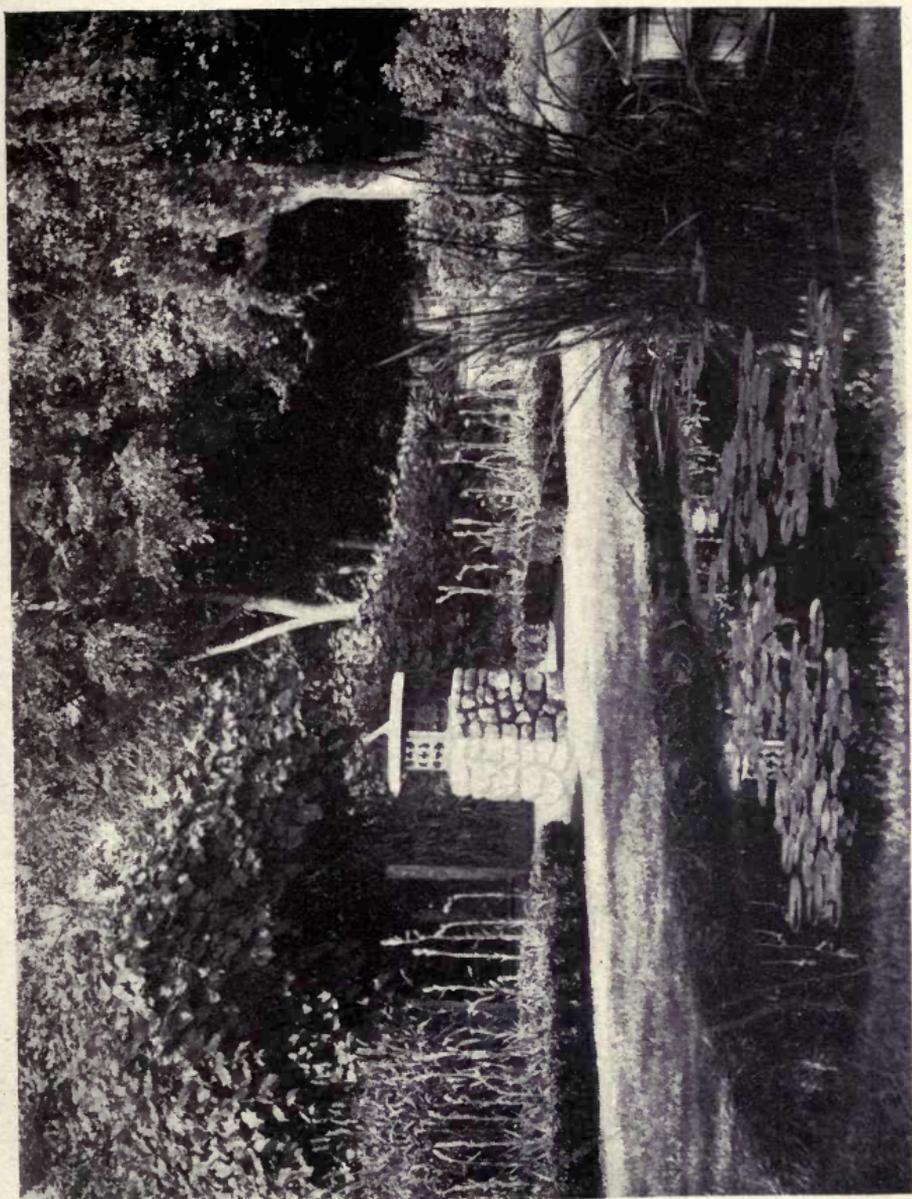
Sun-dial, Harvard University

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shine upon it. If it does not tell the time it misses its purpose.

A fault that many pedestals have is an excessive height, which forces a person of small stature to look upon the dial face with difficulty, yet one of the charms of this bit of garden accessory is the delight that it gives children. The writer recalls with what awe as a child he approached the first sun-dial of his experience. It seemed so mysterious, this sentinel of light, that it made a lasting impression in which the garden figured as a little fairy world.

A sun-dial is divided into two parts, the dial face and the gnomon, or style, that projects at an angle from the face and marks the time by the shadow it casts. Its upper surface must form an angle with the dial that shall be the same number of degrees as the degree of latitude for which the sun-dial is made. For example, it must form an angle of forty-two degrees



Sun-dial and Lily Pond

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and twenty-one minutes if the dial is to tell the time in Boston, Massachusetts. Of course the accuracy of the dial as a timekeeper depends on other fixed rules. The spacing of the hour marks must be carefully computed for different latitudes, and the gnomon should point to the true north, the north star, and the whole dial should be absolutely rigid and level.

It is an interesting fact that in the early part of the eighteenth century some of the coinage of the United States was stamped with a design of a sun-dial that bore these inscriptions: "Fugio" and "Mind your business," and this led to its being called the "Fugio Currency." There was the Fugio note, the Fugio cent and the Fugio dollar. The cent was also called the Franklin cent because of Benjamin Franklin's connection with the coinage. The motto "Mind your business" is of English origin, and is said to have originated in the

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following manner: a stone carver, who was sent by a dial maker to carve a motto on the dial at the Inner Temple library in London, asked the old inmate what the inscription was to be. He received the surly reply, "Be gone about your business." This he immediately proceeded to carve on the dial.

The sentiment inspired by a sun-dial has led to many charming compositions in the form of mottoes. In fact, a motto seems almost necessary in order to give a dial an air of individuality. This by Richard Le Gallienne is of beautiful sentiment:

"Shadow and Sun
Thus too our lives are made
Yet think how great the sun
How small the shade."

A motto that is equally inspiring comes from the dial of Harriet Martineau —

"Come! Light! Visit me!"

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A motto that is a universal favorite gives this cheerful sentiment :

“ Let others tell of storms and showers,
I'll only count your sunny hours.”

For the most part mottoes treat with some deep truth of life ; many are cheerful, but some are solemn and even gloomy. One of strong sentiment by Henry Van Dyke must please all thinking persons who read it :

“ Hours fly
Flowers die
New days
New ways
Pass by
Love stays.”

As a rule the dial's saying is most pleasing when short and to the point. An impertinent jest but one of good will and cheerfulness is on the writer's dial that is pictured on page 79

“ My face marks the sunny hours,
What can you say of yours ? ”



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Many sun-dials were made in the United States in the latter half of the eighteenth century, but they seem never to have been an article of commercial manufacture; possibly because the varying degrees of latitudes in our country made dialling so difficult as to hinder the maker from getting a just price for his work; for each degree of latitude must have a dial especially designed for it, otherwise the dial will not keep time. Dial making in those days was practised by many. They had time enough to amuse themselves with this gentle art, and made their own sun-dials, or designed them for friends. George Washington had three sun-dials. The handsomest was in front of his home at Mount Vernon. The dial of Mary Washington still stands in her garden at Fredericksburg. During the nineteenth century it became almost a lost art, but has recently been revived. Accurate sun-dials made of



A Japanese Sun-dial

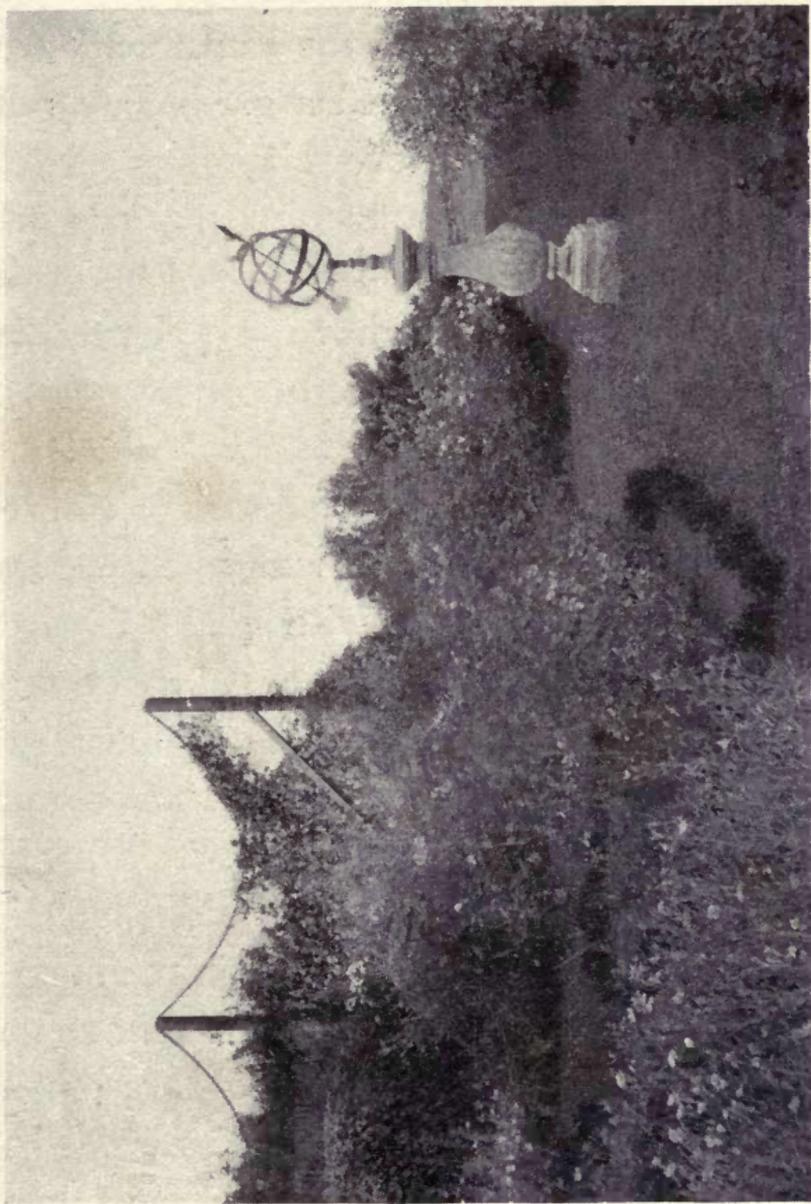
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bronze are now quite inexpensive. So are simple, dignified pedestals of composition stone.

The writer will not here go into the art of dial making, but refers the reader who may wish to study this subject further, to a delightful book by Alice Morse Earle, "Sun-dials and Roses of Yesterday," — a book that gives many practical suggestions, and teems with quaint and deep sentiment.

In the chapter on the charm and sentiment of sun-dials she writes :

"But the sun-dial is a thing of deep sentiment. All feel the beauty and wonder of the thought that Time, the most intangible, most fleeting, most wonderful of conditions, is marked so fittingly in its passing by a shadow almost equally intangible ; and that the noblest evidences of creation — the stars in the heavens — would be to us invisible and unknown save for their revelation through the shadow of the earth. Thus are great truths revealed to us, not by great Light but by Darkness — a lesson of Life."

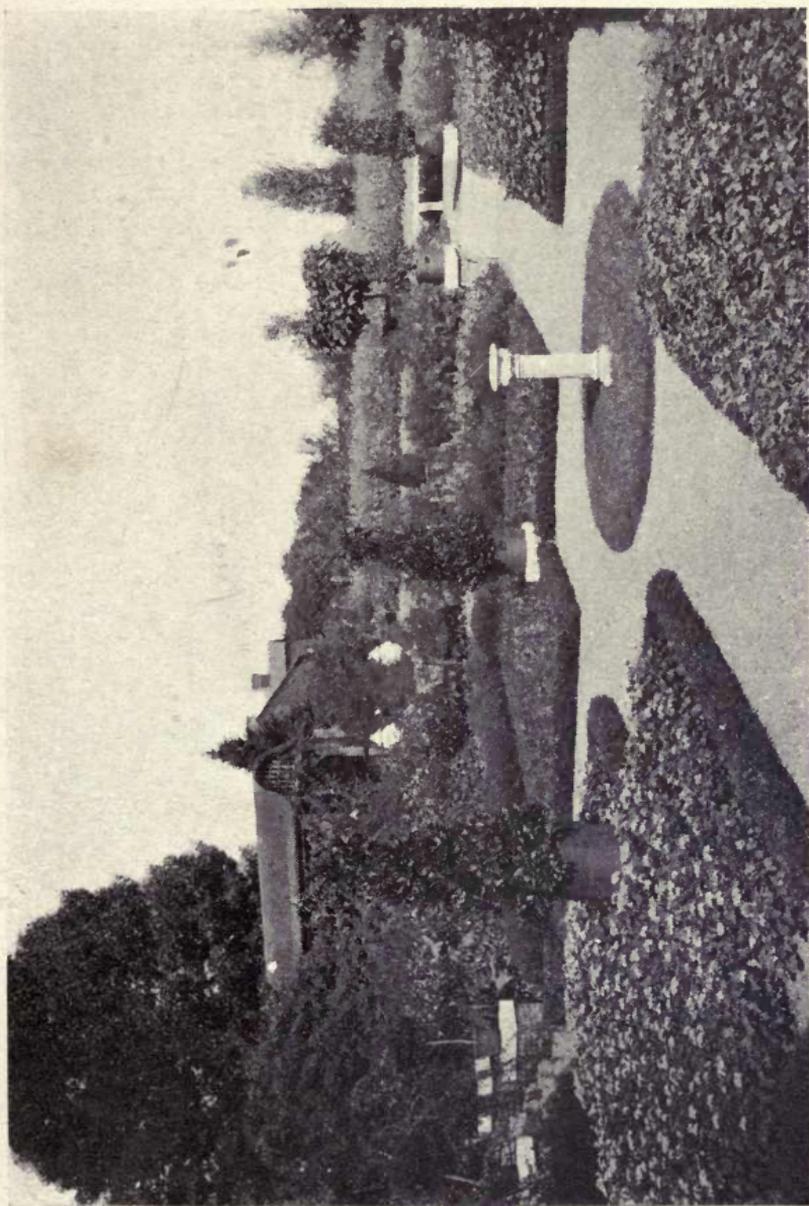


Armillary Sphere Sun-dial

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If for no other reason the sentiment of a sun-dial makes it indeed a garden delight of a lasting quality, never changing, winter or summer, fulfilling its mission year after year.

Those who would have a pedestal of their own design because of a desire to be more intimately associated with it, or would choose to fashion one out of some old field stone or fragment that recalls memories of bygone days, may with little trouble have their wishes gratified. All of us can recall some old field stone of pillar-like shape, some rounded piece of marble or fragment of a column that we once knew intimately, or was known and often spoken of by some one dear to us in memory. The writer recalls a certain old mill-stone on the shore of a pond where, as a small boy, he used to place his clothes when he went for a swim, and some day he hopes to get this interesting old stone and use it

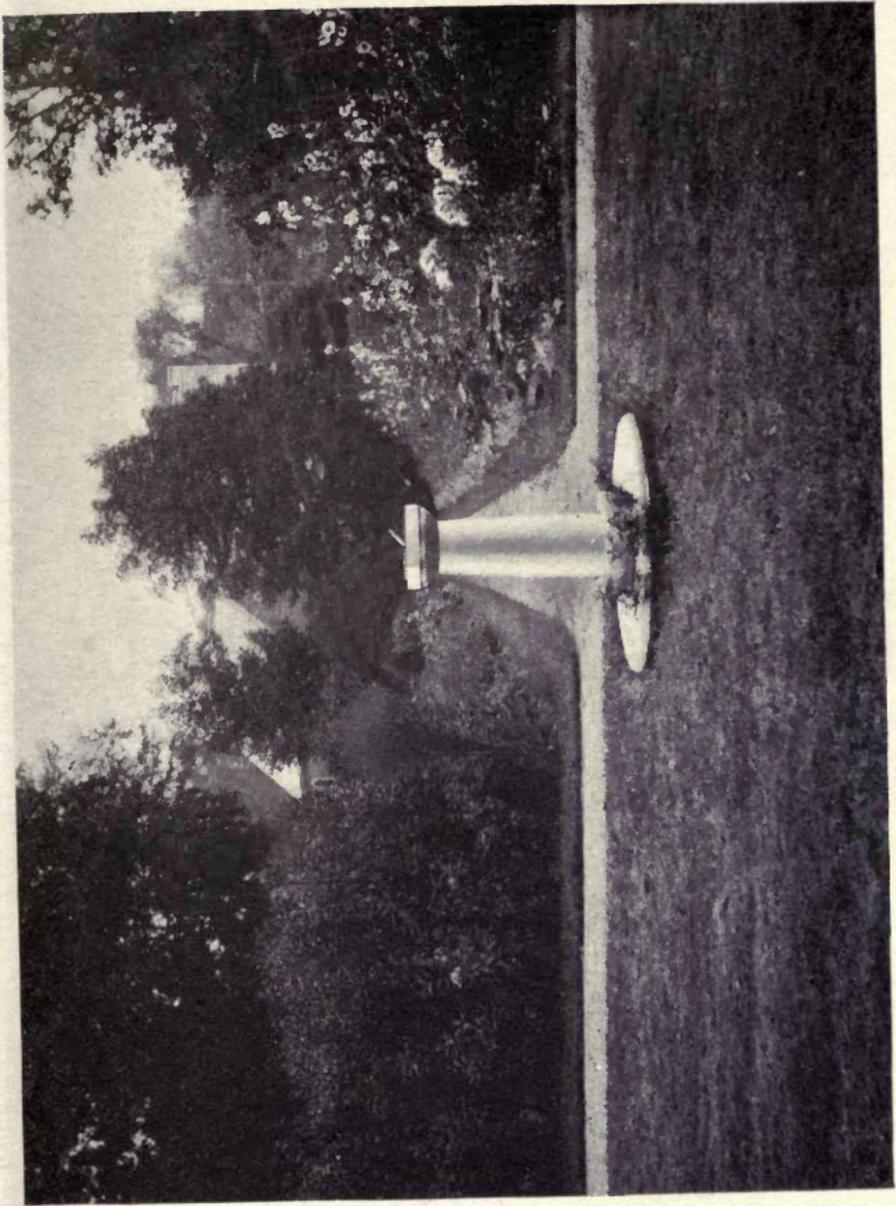


A Sun-dial that is the Keypnote of a Garden

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for a base upon which to stand a simple shaft with a sun-dial. An example of this kind of a pediment is pictured on page 87, a simple doric shaft surmounting it.

This illustration also shows an admirable setting for a sun-dial, placed as it is at the end of a garden walk, and set off on one side by a sturdy arbor-vitæ hedge in front of which are "Hollyhocks all in a row," and on the other side by a perennial border of many different flowers such as were loved and cared for by the garden's owner, whose ashes lie under an oak tree not far from the sun-dial. I can see him now — this simple man of strong character and large heart, gathering flowers in the cool hours of the morning, even soon after the break of day, and fashioning them into delightful nose-gays in a way that he alone knew how. Bits of larkspur, lemon-verbena, heliotrope, mignonette, carnations, snapdragon, and rose geranium all blended together with



Sun-dial and "Hollyhocks all in a Row"

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much greenery in a way to delight an artist; then back to the house he would come, to place the bouquet at my mother's place at the breakfast table; and it was always a surprise and a source of wonder that the little garden could yield such heavenly things.

Almost all flowers lend themselves to a close relationship with a sun-dial. Both suggest the flight of time, though in a different way.

“The shadow on the dial's face
That steals from day to day,
With slow, unseen, unceasing pace,
Moments and months and years away,
This shadow which in every clime,
Since light and motion first began,
Hath held its course sublime.”

WHITTIER.

CHAPTER V

SOME SMALL ACCESSORIES

GARDEN GAZING-GLOBES

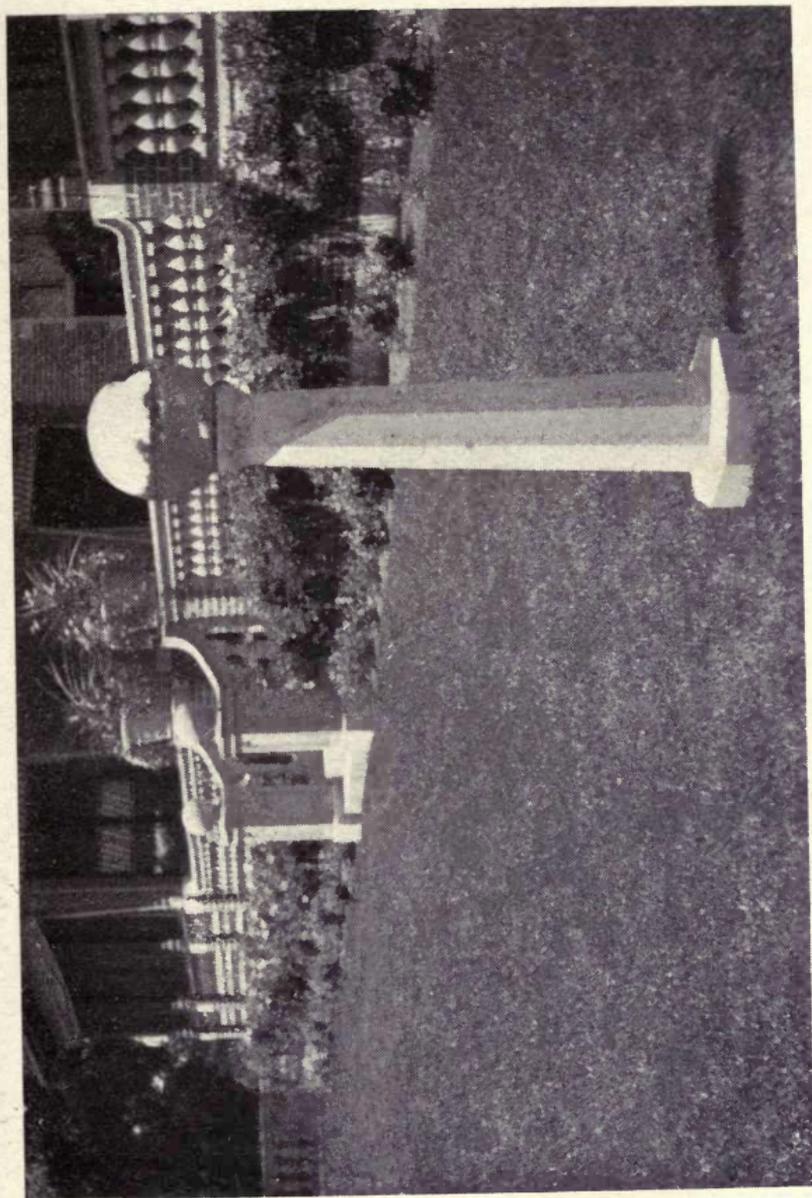
THE garden gazing-globe is an ornament that is a delight to all who have seen it, with its reflection of the surrounding landscape. Like a Claude Lorraine mirror, it concentrates all objects within its range, so that it reflects them in a closer perspective than naturally seen. It interprets the charm of the landscape so that the eye sees all the beauty caught and intensified in a small sphere.

This ornament is indeed an incentive to one's imagination, for the various features of its surroundings are reflected in a way that calls for admiration, just as the colors and composition of a painting make

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us envy the artist who can see such beauty in a landscape, when to the layman it exists only half appreciated.

Another interesting feature about it is the way it attracts the birds. They seem to delight in its mysterious pictures, and are frequently to be seen hovering about it like a moth around a lamp. "Place me right and I will show the garden's beauty that you don't know" is an inscription that might well be placed on the base of one of these globes. Those that are pictured here are mounted on pedestals of composition stone that have been cast from moulds. The writer remembers seeing one of these balls in an old English garden seven years ago. It made such a pleasant impression that he determined at the time to get one if possible, but hunted in vain for a shop that sold them. Only recently a glass manufacturer was found who said he could make such a globe, — in fact, he recalled making



Garden Gazing-globe on Terrace

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a few, years ago, for some old Colonial gardens, but where they went he could not remember. The globe was made and taken home with pride, and was mounted in front of a rustic summer-house, as shown on page 93. Here it has stood for two years, — a most satisfactory piece of garden ornament that is ever changing in color at Mother Nature's bidding. It has been admired by many, and similar ones have been placed in a few gardens in the suburbs of Boston.

This globe is round, made of thick glass, with mercury on the inside, and may be placed on a stone or wooden pedestal. It should not occupy too prominent a position in the landscape, for it is so conspicuous as to overpower the subtle beauty of the surroundings. Like many choice garden pieces its beauty is enhanced if subordinate to the garden setting.



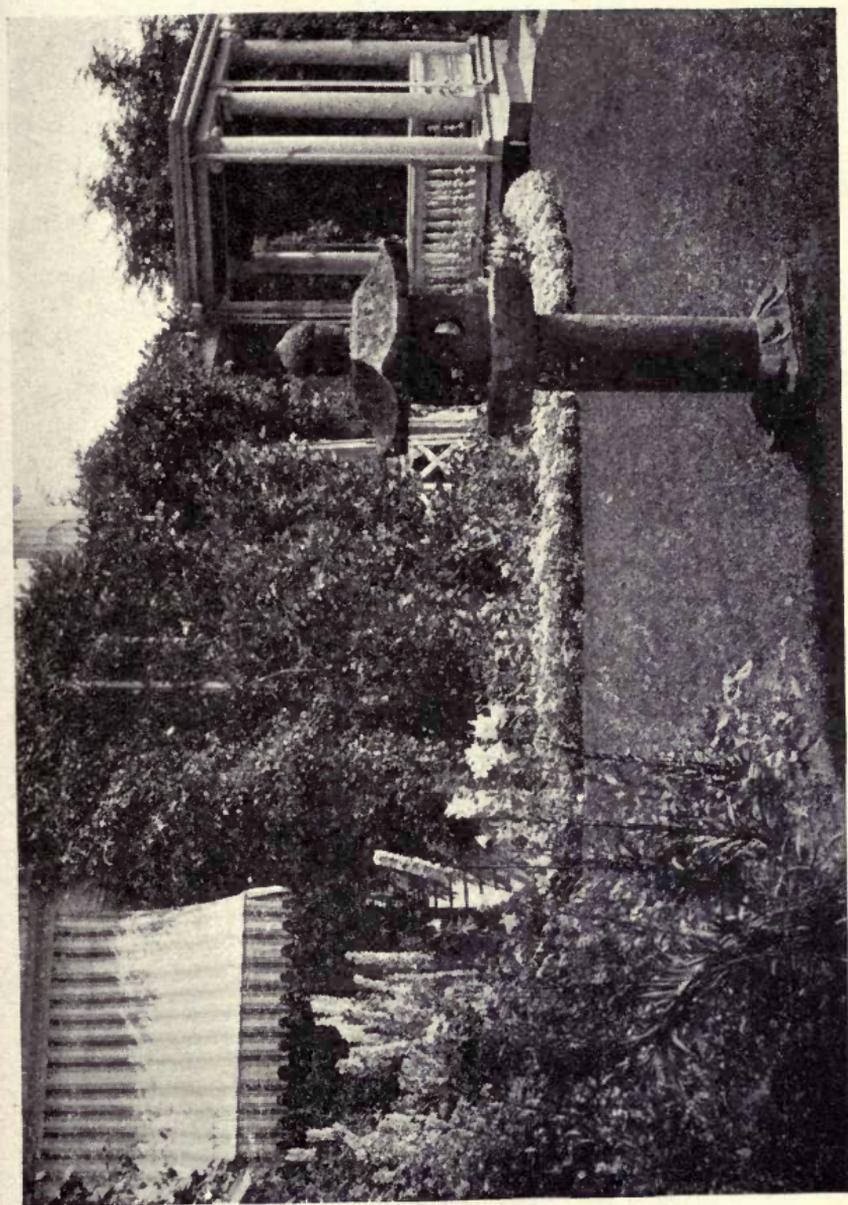
A Garden Gazing-globe

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LANTERNS

Stone lanterns have been used for centuries by the Japanese and Chinese, and very pretty features they are in the daytime as well as at night, when they cast a soft light over some quiet corner of the garden. Strange that only recently has the value of a lantern of this nature been appreciated in our gardens. We have used many other ornaments that had less excuse for being, while the possibilities of this quaint accessory remained undeveloped.

Because it is of Japanese origin is no reason why it should not be used in American gardens, provided it is of good design and occupies a position where if lighted at night it would serve the purpose of marking an entrance, or a path, or some interesting little peninsula of a garden pond. If used in this way with



Japanese Lantern (Kasuga design) in a Belmont Garden

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water it may look particularly well, for the reflection will give a note of added interest.

The Japanese are greatly attached to their old lanterns, some of which have been handed down in families for centuries. Many are carved with mottoes, of which a favorite when translated reads —

“We contribute light to thee, O God.”

The stone carver's name and the date when the lantern was made are carved on the best old ones. Many were sent to America during the Russian and Japanese war. They were sold to importers at a very low price, so anxious were their owners to raise money. These lanterns are constructed in many different designs. One of the Kasuga type is shown on page 95, — a beautiful old specimen that now looks very much at home in a little garden in Belmont. It is just inside an entrance



A Wrought Iron Lantern

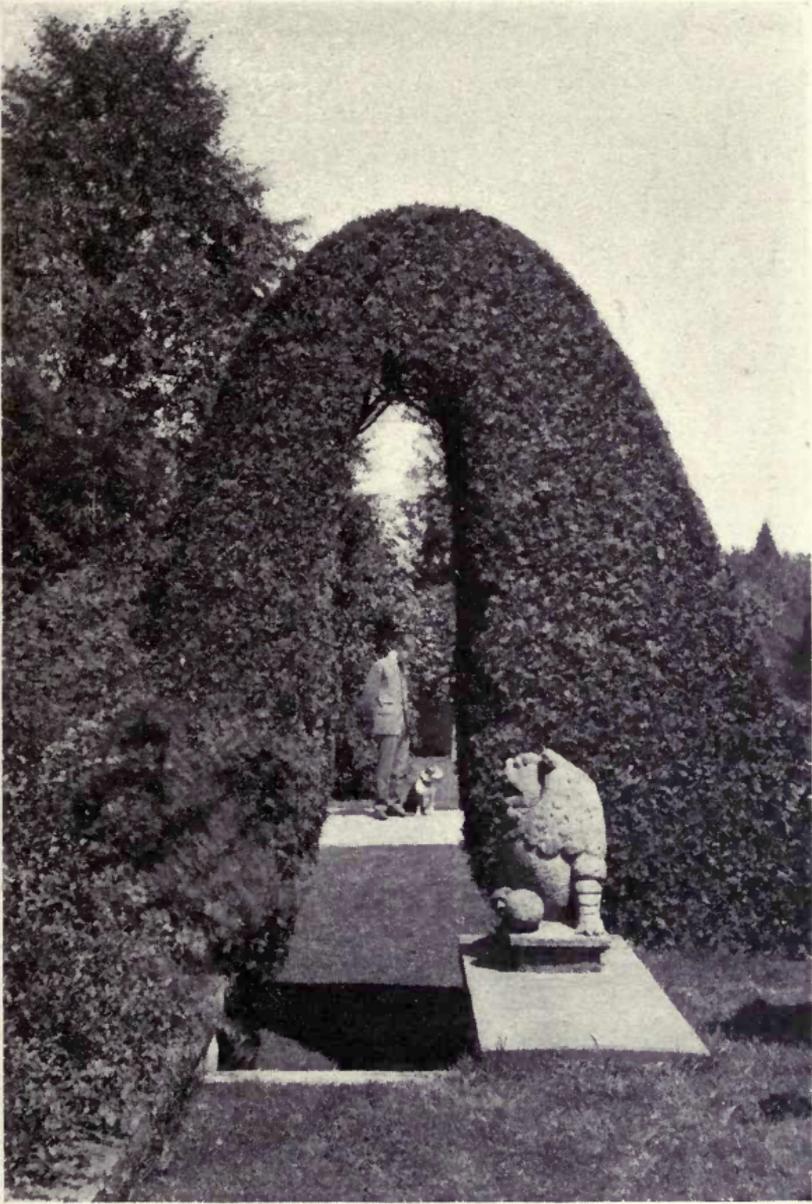
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archway, and when lighted at night is fascinating to watch from the veranda that overlooks the garden. In their native country they are lighted with small lamps that hold vegetable oil, but in some of our gardens it is convenient to have an electric light bulb connected with an underground wire so the lantern may be lighted at will from some garden-house or arbor.

SHISHI

The Japanese have many garden accessories carved out of stone that may be used to advantage in our gardens. These pieces often show carving of great merit, for the race has many skilful workers in stone.

The illustration on page 99 shows a "Shishi" at the entrance to a garden. It is an interesting old piece of stone work, — a grotesque figure of an animal with a grinning lion's head and a body that



A Japanese Shishi

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resembles a dog. Placed where it is, as though guarding the entrance to the garden, it is very effective, as much different from the painted iron dog so often seen in similar locations as a well-sculptured statue differs from a store sign figure. The iron dog may have its place in this world, but it should be in front of a cast-iron foundry or junk shop.

WELL HEADS

In many of the gardens of American show places will be found richly sculptured capitals of classic columns, sometimes wrongly called "Venetian well curbs" or "well heads." They are supposed to have come from Venice, where in truth it may be said there are no wells and consequently no well heads. Built upon piles and stone piers, Venice is undermined with salt water. Hence all the fresh water has to be caught and stored in cisterns.

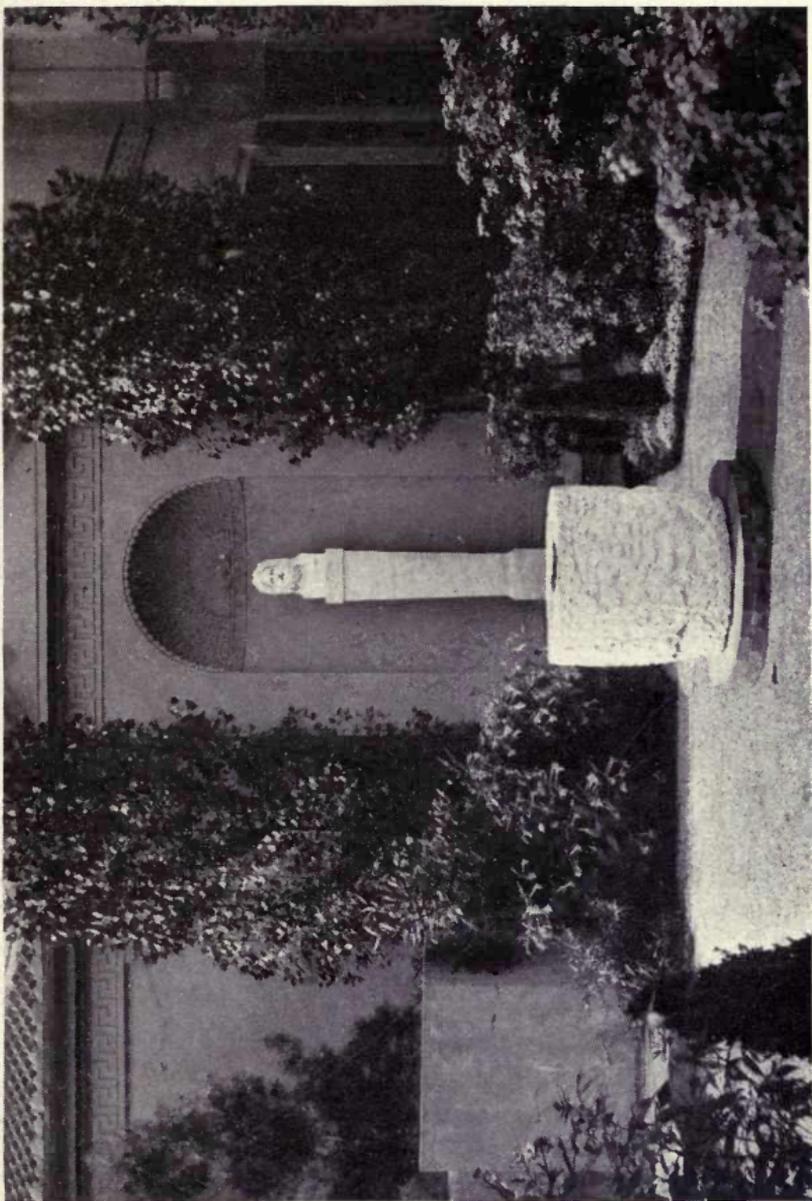


THE GARDEN AND ITS ACCESSORIES

The opening of these cisterns was generally covered with a hollow circular piece of stone that served the purpose of protection and at the same time allowed the water within to be of easy access. Old column capitals were hollowed out and placed over the cisterns. These capitals have been used for well heads in other parts of Italy, and as such they served an excellent purpose. They were also often arranged to decorate gardens and courtyards, wherein they served as flower-pots or as pedestals for vases, statuary, and sun-dials.

For the most part these capitals are relics from ruined temples and monuments that were wantonly destroyed during the long period of the Renaissance.

The greatest care must be exercised in placing these ancient pieces in American gardens. It may not be necessary that they should actually serve as well heads



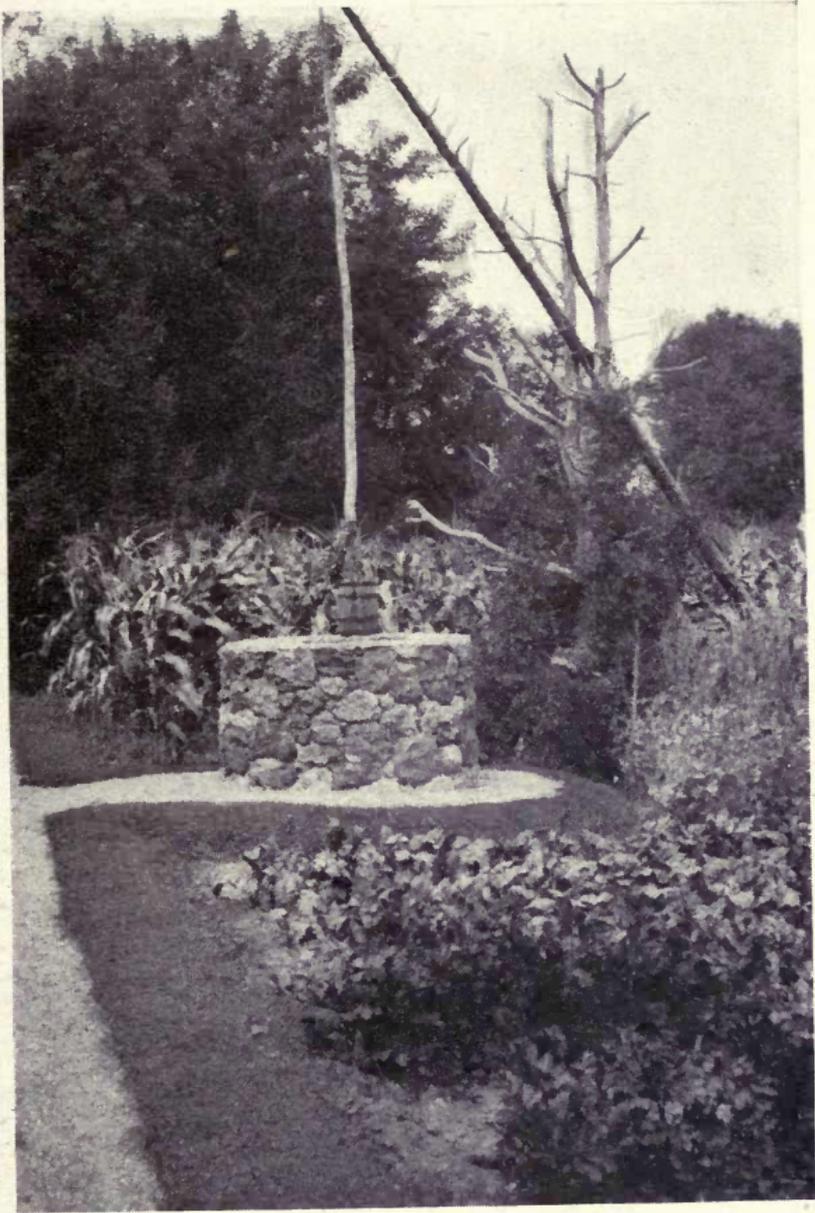
Well Head and Terminal Figure

THE GARDEN AND ITS ACCESSORIES

or cistern heads, but if used for other ornamental purposes they must appear to have come into position almost of their own accord, as if in the course of their travels they had discovered for themselves a new purpose to which to devote their grace and beauty.

The old well heads and well sweeps such as we have all seen in the typical American farmyards are rapidly disappearing from the countryside. What attractive features they might be in some modest gardens of old-fashioned flowers and box edging!

If you have ever helped yourself to a deep drink from one of those old sentinels of the farmyard after a hot walk over fields or dusty road, the memory of the old bucket bumping to the surface and spilling its precious burden on all sides will always remain. And the sparkling water, crisp as a bit of steel, — no “wine fit



Well Sweep in a New England Garden

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for the gods ” could have taken its place at that moment.

FIGURES

Although beautiful statuary is a fitting accessory for city parks and squares, wherein it is a stimulating moral example to mankind, — particularly if a monument to some great man, — it should be used, if used at all, with the greatest reserve in gardens. We should demand that our garden be absolutely perfect in architectural feeling in order to be the fit setting for a beautiful statue.

We have been so accustomed to see such chilly looking figures placed promiscuously on many private places that it is difficult to imagine their looking well anywhere.

If a figure of marble, stone, or bronze is to give pleasure, it must be beautiful in itself, and, moreover, must be so placed in a garden as to look as though it had chosen its own abiding place, wherein to



Old Colonial Well House

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spend a happy existence amid congenial surroundings.

If your garden will stand a figure it will be best suited by one that is symbolic of some phase of outdoor life,— a Pan playing his pipes, or the bust of a Faun or Satyr in the form of a terminal piece, or a Hermes. Such were called those pieces of statuary that the Greeks and Romans fashioned on shaft-like pedestals. They are less suggestive of living forms than figures in their entirety.

These terminal figures were used by the ancients as mile-stones and guide-posts, being placed at stated intervals by the roadside.

The character of the figure should harmonize with the character of the garden. Dying gladiators and other "death agonies" would give such a discordant note as to ruin all the peaceful feeling that a garden might have. If, while walking about a



A Modern Well Head

THE GARDEN AND ITS ACCESSORIES

garden in the peaceful dusk of twilight, you came suddenly across the gruesome figure of a warrior brandishing a weapon, you would experience a decided "creepy" sensation that would disgust you with the entire place.

SEATS

In a garden that is worthy of its name a seat of some sort is as important as a chair in a house. Your garden can never have an air of comfort without a resting place of some kind. There are many styles of seats that look well in our gardens, — seats that vary in importance from the simple wooden bench without a back to the elaborate circular exedra, as it is called in Italian gardens.

There is hardly a limit to the number of designs suitable for this purpose, and yet how homely is the stereotyped affair of wood and iron, the variety so often seen in parks and public gardens. Although a



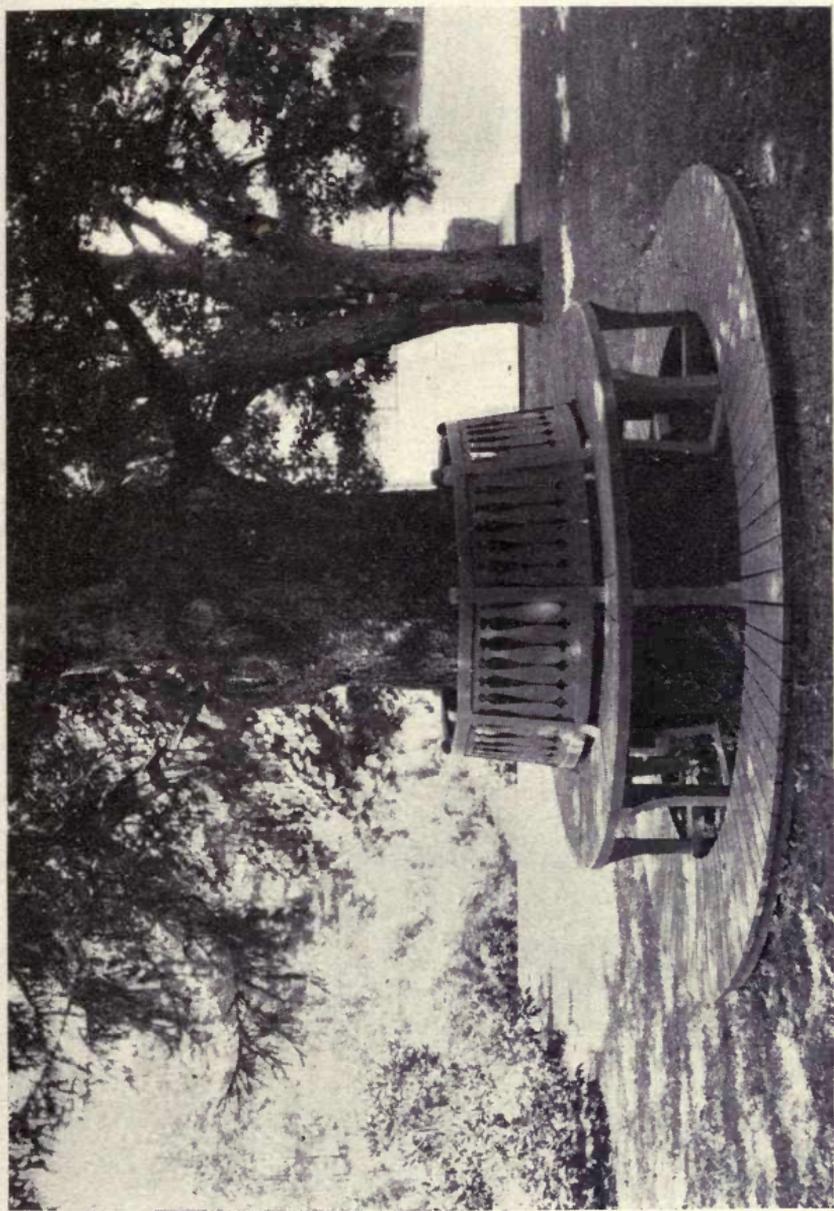
Old Capital used as Well Head

THE GARDEN AND ITS ACCESSORIES

wooden seat of good shape may be more comfortable than one of marble or stone, it will not have the lasting qualities that are so much desired in out-of-door furniture. If, however, they are given the proper care by a coat of paint or varnish every year, and the legs allowed to rest on dry ground only, they should last a number of years ; but woodwork in the garden is too often neglected and allowed to decay.

We sometimes hear the objection to a stone seat, that it is too cold to sit upon. As a matter of fact it is more likely to be just the opposite during the hot weather of summer. The Chinese and Japanese have always appreciated the advantage of a cool seat, and even employ coolies in the garden to keep the stone bench tops swathed in cold water.

Some excellent garden seats of a fair amount of toughness may be made of natural wood with the bark left on. " A



Seat around a Tree

THE GARDEN AND ITS ACCESSORIES

covered seat of red cedar” shows one that was made with a roof to keep out the sun. There are also some satisfactory seats of hickory sold by dealers to-day. They are designed after old patterns and are simply put together by bending the poles and branches of the hickory when green into the shape desired, and the bottom and back of the seat are woven out of strips of the inner bark of the same wood. Some of these chairs have as much grace of outline as any piece of indoor furniture, but the detailed ornamentation is lacking, as is proper in outdoor pieces of this nature. Much reserve should be used in designing any garden seat, otherwise it will have a finical and gaudy look that would be out of place in the midst of garden refinement.

A seat of some good material should be welcome in any garden, and if it can occupy some vantage point (preferably in the shade) from where a pleasing view of



Covered Seat of Red Cedar

THE GARDEN AND ITS ACCESSORIES

the surroundings may be obtained ; and if it can have a wall or hedge or a group of shrubbery for a background, it will be well placed, and will offer an irresistible invitation for one to rest and enjoy the beauty that the garden offers.

TABLES

A table serves a most useful purpose in a garden where one may spend some peaceful moments with a book, or work leisurely among the flowers. There is often need of a convenient place upon which to place shears or other garden implements, or bunches of flowers while one gathers more or sits on a nearby bench to rest.

There is no material quite so satisfactory for an outdoor table as marble or stone. Such a table has an air of stability, and can be made a permanent feature of a garden, the extreme changes in weather not causing decay, as is the case with wood and



Old Hickory Seats in a Yard-garden

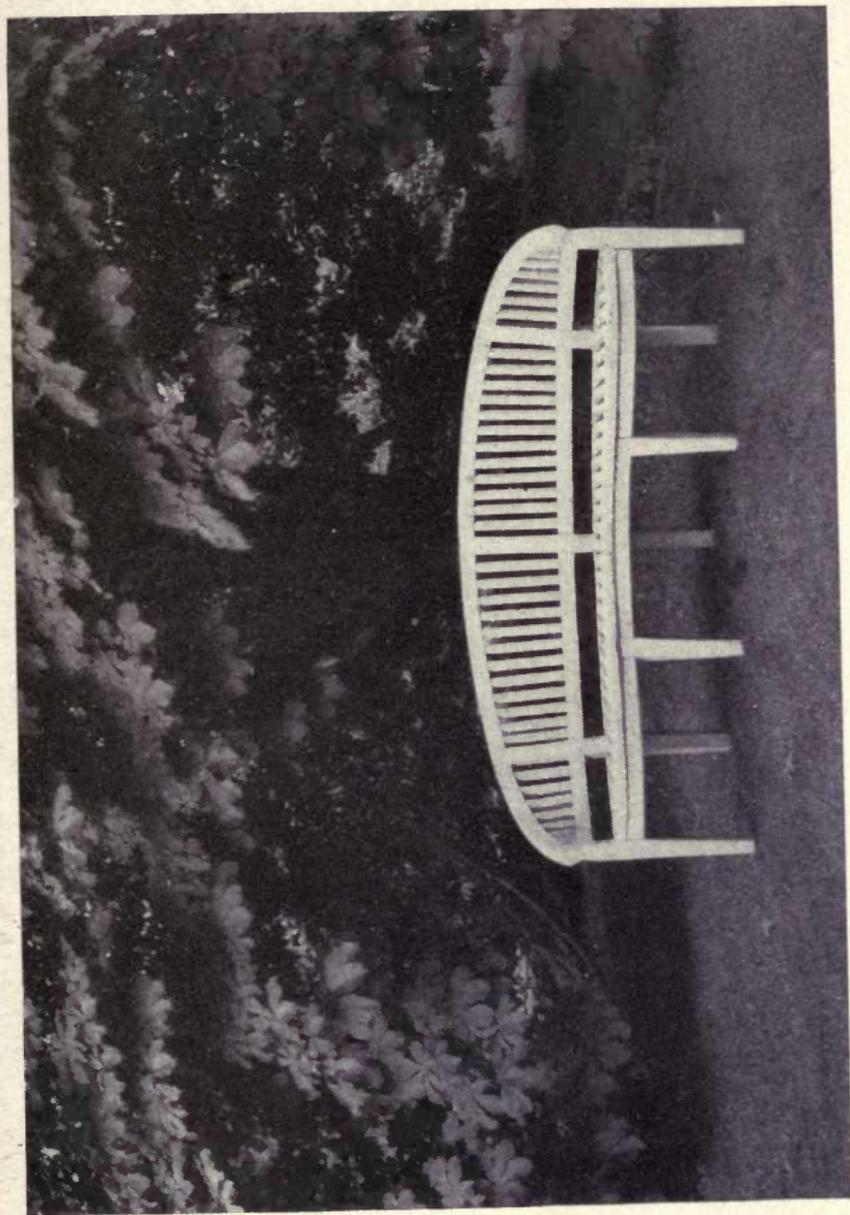
THE GARDEN AND ITS ACCESSORIES

other materials. If sufficiently massive, it may serve a double purpose, as a pedestal for the support of a sun-dial or garden vase.

Tables for summer-houses do not require to be so strongly made. Many of the so-called "Mission furniture" tables are admirable for this purpose, much more in keeping with garden surroundings than with the interiors of our homes.

VASES

Garden vases and pots appear to best advantage when placed on terrace walls at certain vantage points, or on buttresses by the side of steps, or at the angle at the intersection of walks. In such positions they serve to emphasize the design of the garden. Although their real purpose is to hold bay trees and other half-hardy plants, it is of no less importance that they should have a pleasing shape and be of such form as to harmonize with the surroundings.



An Inviting Garden Seat

THE GARDEN AND ITS ACCESSORIES

Too often this consideration is disregarded, as when we see a homely vase of iron occupying a prominent position on a lawn in such a manner as to attract one's entire attention to its obtrusiveness.

It is a most encouraging sign of the advancement of garden art that most of the vases for out-of-door use that are being designed to-day are on simple lines, similar in shape to the plain garden pots that have long been in use in the old world gardens for the planting out of small lemon trees and other half-hardy plants.

There are many other vases, similar in shape to the old oil and wine jars, whose direct form and lack of superfluous ornamentation make them desirable for gardens.

Garden lovers have long appreciated the beauty of this type of jar that is still fashioned in the home-made kilns in many vineyards of Italy, and may be bought when empty of wine dealers for a few



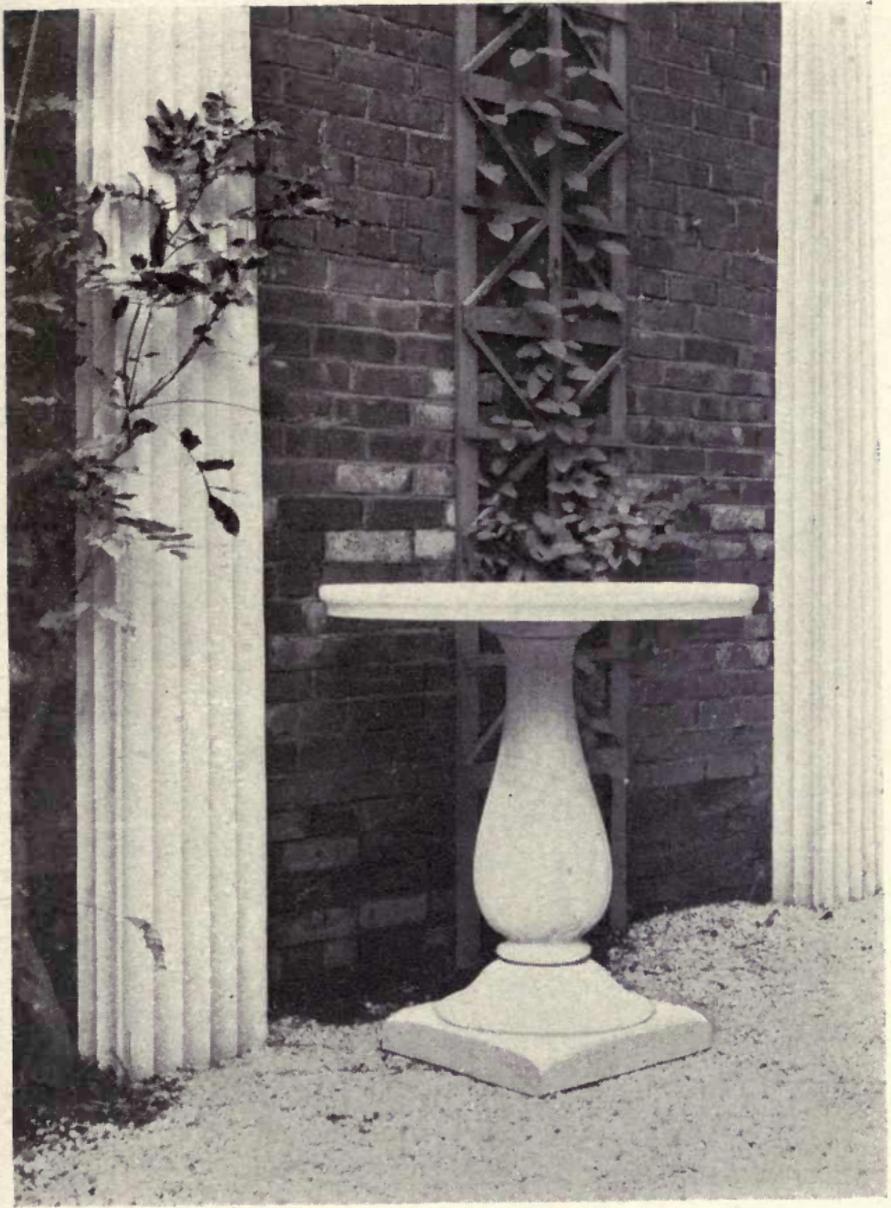
Rustic Furniture of Pleasing Design

THE GARDEN AND ITS ACCESSORIES

francs. Many of these jars find their way to America and appear to good advantage in our gardens.

Although the origin of the pottery industry dates back to the early Egyptians, not until recently has this kind of terracotta work developed to a degree of structural perfection that makes it tough enough to withstand the severity of our North American winters. It has remained for our home industries to produce a garden vase that may be left out all winter without fear of its breaking to pieces. This is an important achievement, for we want our gardens to be permanent in as many details as possible. Their appearance in winter is as important to the garden enthusiast as it is in summer.

Garden vases that are made of terracotta, freestone, or composition stone do not need more protection in winter than a temporary cover, large enough to keep out



A Concrete Garden Table

THE GARDEN AND ITS ACCESSORIES

the snow and water. This precaution will keep the ice from breaking them.

BIRD-HOUSES

If one is not fortunate enough to have birds make a home in the garden, they may be encouraged by having suitable bird-houses erected on tall poles like the one shown in the illustration on page 5.

How different this is from the ordinary type of miniature tenement house that is sometimes seen cocked over to one side on a flimsy pole and occupied by that odious bird, the English sparrow. Like any other bit of garden accessory the bird-house may be a success if of good design, and if it serves its purpose. Some care must be exercised to keep out the English sparrows until the migratory birds take possession. This can be successfully accomplished by tearing down the nests as soon as the sparrows start to build in the spring.



Table and Lantern

THE GARDEN AND ITS ACCESSORIES

Bluebirds and the small purple martins take very kindly to this sort of a home, and when they have once taken possession are not to be turned out by the unfriendly English sparrows. The martins and sparrows often have strenuous fights, but the former invariably come out the winners; possibly because they take to nesting earlier in the season than the sparrows, and being already in possession fight all the harder to protect their homes. Every year these little birds can be counted on to come to the suburbs about Boston between the tenth and fifteenth of April, no matter whether the season is backward or forward.

A dove-cote is also a type of bird-house that is most interesting in a garden. The illustration on page 137 shows one that is a charming feature in a typical American garden in Cohasset, Massachusetts. Mounted on a simple column of field stone it stands at one end of the garden in a



A Garden Vase

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sheltered position, an ideal home for the fantailed pigeons that strut around its piazza, like sentinels keeping guard over the garden's welfare. The inverted oil bottle that surmounts the roof serves the purpose of frightening away the hawks that persistently carried off the squabs and sometimes the old birds. It is peculiar that this small bit of transparent glass should prove such a successful defence, but the hawks are as much afraid of it as they are of a gun barrel glistening in the sun.

Many old Colonial gardens had dove-cotes. The colonists revelled in the freedom that allowed them to raise pigeons. In the old country the keeping of these birds was confined to the lords of the manor and to members of royalty. All other persons were liable to heavy fines and imprisonment if they raised pigeons.

Aside from the enjoyment that comes from having birds in a garden, they are



A Copper Vase

THE GARDEN AND ITS ACCESSORIES

most valuable in keeping down insects, and should be encouraged by every means possible to make their homes in the trees and shrubs as well as in houses especially made for them. Catbirds are particularly happy in a garden, and the same pair will return year after year to nest in their old haunts and fill the air with beautiful song that is almost as delightful as that of the mocking bird. A small bird bath made in the crevice of a rock or a small artificial pool will prove a great attraction for them as also for other song-birds.

BEE SKEPES

Bees are also desirable companions for a garden. In days gone by there was scarcely a garden that did not have its bee-hives, although they were seldom valued as ornamental accessories, but were prized for the precious food they contributed to the housewife's larder, where honey



Terra-cotta Vase and Stone Steps

THE GARDEN AND ITS ACCESSORIES

was used in combination with many preserves and goodies. However, some of these hives that were made in a rounded form of twisted straw and rope, that gave to them the name of "skepes," were most picturesque.

It is easy to picture some of our modern gardens in which these bee skepes would prove attractive additions, and now that there is a species of honey bee that is stingless, these little homes of industrial activity would be of wonderful interest.

The writer knows a house in London on a street that faces Hyde Park where bees are kept in a glass hive in the living room. This hive is connected with a small pipe that passes through the wall of the house so the bees have easy access to the open air, and can go at will to gather honey from the flowers in the park.

There may be other accessories besides those mentioned in these pages that would



Hydrangeas in a Stone Vase

THE GARDEN AND ITS ACCESSORIES

be useful and ornamental additions to a garden. There are many little gardens where some permanent object like a sundial or fountain serves as a keynote to the entire situation, around which paths and flower-beds are arranged in a manner to make an agreeable picture of the whole.

At the intersection of paths, at the end of a walk or arbor, or in front of a summer-house, are some of the situations where these pieces may be placed so as to give one the impression that they must be where they are, or else the garden would lose much of its charm.

CHAPTER VI

FOUNTAINS AND POOLS

WHAT can give to a garden a more living charm than a fountain or a small pool, reflecting sky and flowers on its sparkling surface? Ever changing in form and color, the fountain is as much a living thing as the surrounding flowers that set off its beauty. Moreover, it has an air of permanency that the flowers have not.

We must regret that water for the sake of its beauty is not more extensively used in gardens. The only practical objections are the difficulties sometimes encountered in finding a suitable supply, and the fact that mosquitoes breed in it. However, most country places have water in suf-

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ficient quantity, either in the shape of springs and wells, or brooks that may be tapped with a pipe. In towns where there is a public supply one can generally obtain a special rate for a fountain, but even if the water is metred at the regular rates, a simple stopcock fixture may be used for turning it on and off, and the fountain's beauty can take the form of a placid pool when there is no water gushing forth.

As for mosquitoes, there need be no fear of their breeding in a garden pond or fountain if there are a few fish in the water, for it is a well known fact that mosquitoes' larvæ will be eaten by them as fast as the eggs are hatched. As for other water-loving insects together with the turtles, frogs, and toads and their like, they form a part of the pool's household that give it an added interest.

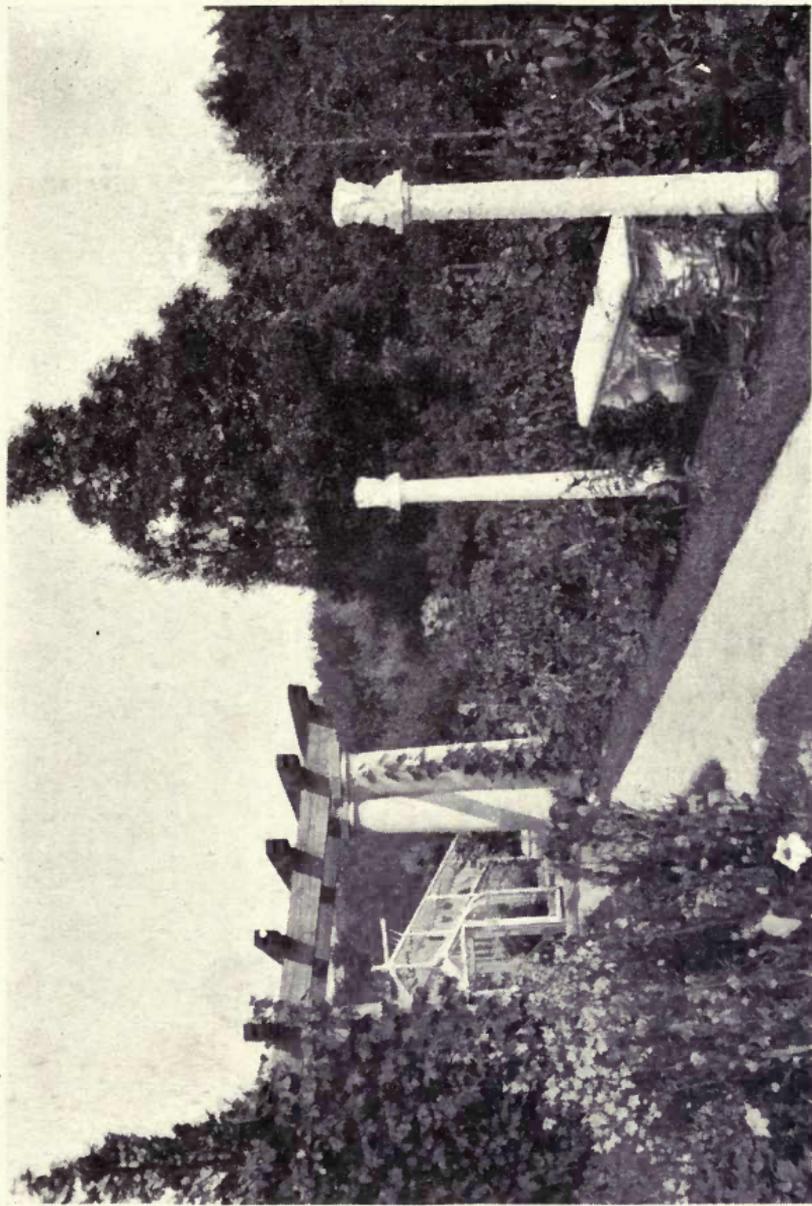
A simple little garden pond that has many practical features is illustrated on



Dove-cote on a Column of Field-stone

THE GARDEN AND ITS ACCESSORIES

page 145. A description of it will serve to show a good method of building and caring for garden pools of this nature. It is the central feature of a small garden that is only about one hundred feet square. The pool is elliptical in shape about ten feet wide and thirty feet long. It has no curb showing between the water and the open grass border around it. The turf comes right to the water's edge in a natural way that is simple and refreshing. The supply that is in the centre throws a single stream straight into the air, and is controlled by a stopcock on the edge of the bank. The sides of the pool have vertical walls of field stone set in cement, and the face of the walls is *grouted*, (covered with two inches of the same material). The bottom is made of concrete, quite level except for a slight pitch to the outlet pipe, so, if necessary, all the water may be drained off at any time. The pool



Some Elaborate Accessories

THE GARDEN AND ITS ACCESSORIES

is three feet deep and the water is allowed to remain in it all the year round; but during the winter it is covered with boards and brush and seaweed or meadow hay, so that it never freezes hard enough to harm the water-lilies and rushes that are planted in tubs and allowed to remain on the bottom. This method of raising water-plants is most successful, for they can be easily handled and the plants held in check from taking up too much space, as they are sure to do in a pond where they grow directly on the bottom. Moreover, the water is not discolored by the mud in which they grow, for the tubs keep it from being stirred up.

The water level of this pool comes within an inch or two of the ground level, and that is one of its attractive features. There is no apparent stiffness of the stone curb, and this is a point that should be borne in mind when regulating the height of water of any

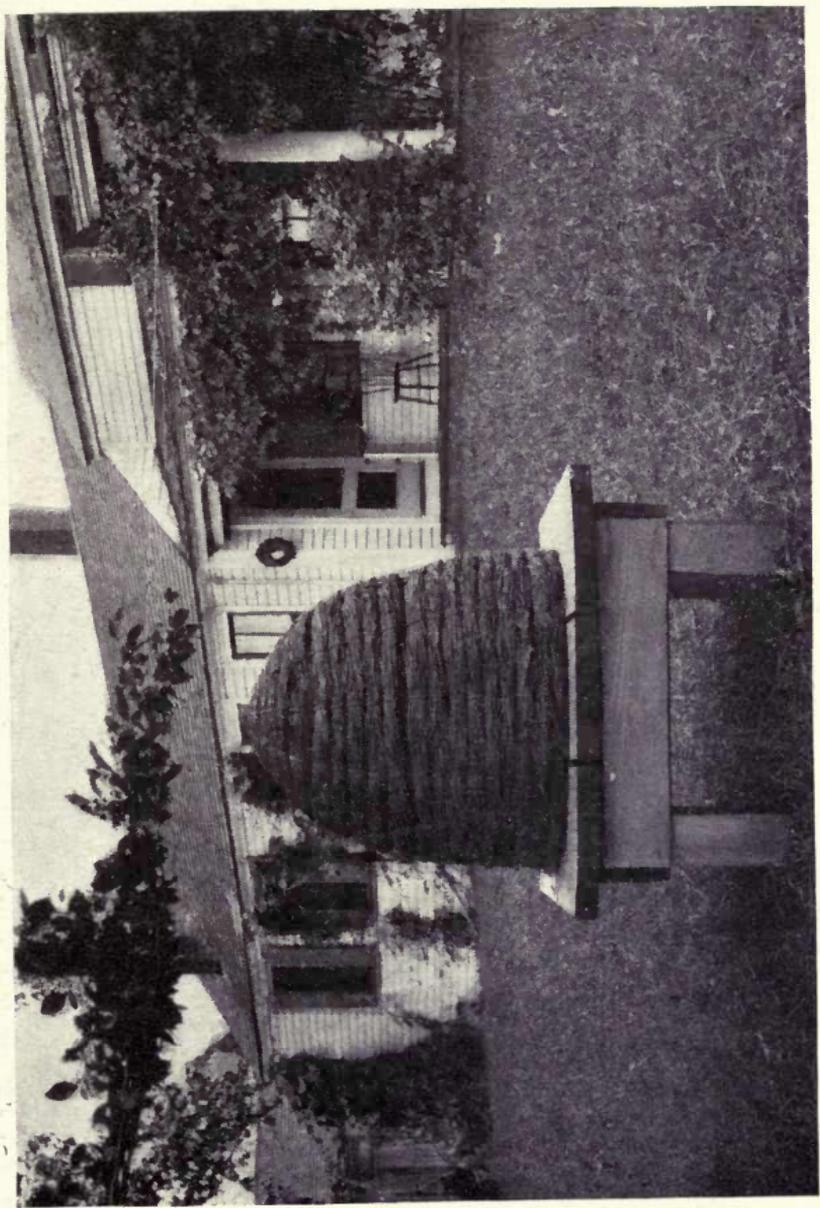


A Bird Fountain

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basin. It is most effective to have the water level come close to the level of the top. It gives a much more natural appearance than to have a stiff curb showing.

In building a pool or fountain in any part of our country where the winters are severe, we must not lose sight of the fact that all such work must have solid foundations below the frost line, and the shut-off that controls the supply must be lower than the outlet of the water jet. This is to insure the entire running off of the water so that there will be none of it left to freeze in the pipe and burst it open. However, in the pool itself the water may freeze without doing any harm provided the sides are not vertical but shelving, so that the ice may have room to expand and thus not crack the walls. Nothing could be more provoking than a water basin of any description that will not hold water. This

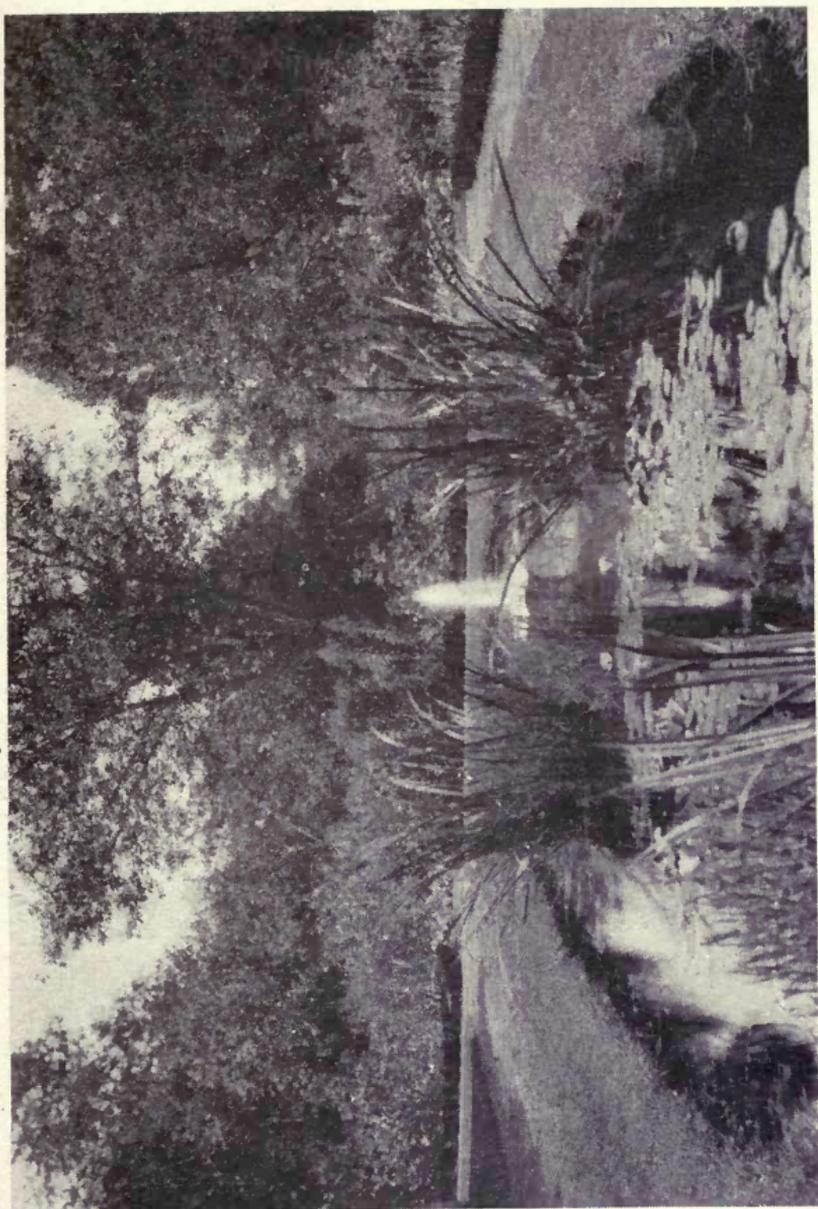


An Old Bee Skepe

THE GARDEN AND ITS ACCESSORIES

is a common fault with many little ponds built on naturalistic lines. It is difficult to make the irregular banks water-tight unless a great deal of cement is used, and if one uses much cement the pond ceases to look natural. Sometimes puddled clay is used for this purpose, but it is never very satisfactory, for it discolors the water and gradually washes away.

A garden pool is most satisfactory if treated frankly as an artificial accessory and made on symmetrical lines. It is most difficult to make a natural pond whose naturalness will not look forced. Too often we see them with shores broken up into into many meaningless bays and miniature promontories, with natural rocks sticking out promiscuously. Large ponds for public parks and estates of some size may in truth be very effective if modelled after natural lines, but their shape should be of the simple sort, for the chief charm of



Artificial Pool treated Naturally

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any sheet of water lies in the water itself, its refreshing appearance and beautiful reflections. The very appearance of water in a garden produces a cooling effect ; and if in addition one can hear the musical splashing of water, the impression is indeed magical.

The aesthetic beauty of spouting water has ever been appreciated by garden lovers. It is safe to say that fountains have been in existence since the history of the world began, and some have been elaborate architectural achievements, such as the beautiful examples of the Italian Renaissance that are still to be seen in the ancient villas of Italy, or those of more modern gorgeousness built by La Notre in the gardens of Louis XIV at Versailles, — veritable geysers that cool the air of the entire garden.

There is no part of garden architecture that offers a wider field for the play of the

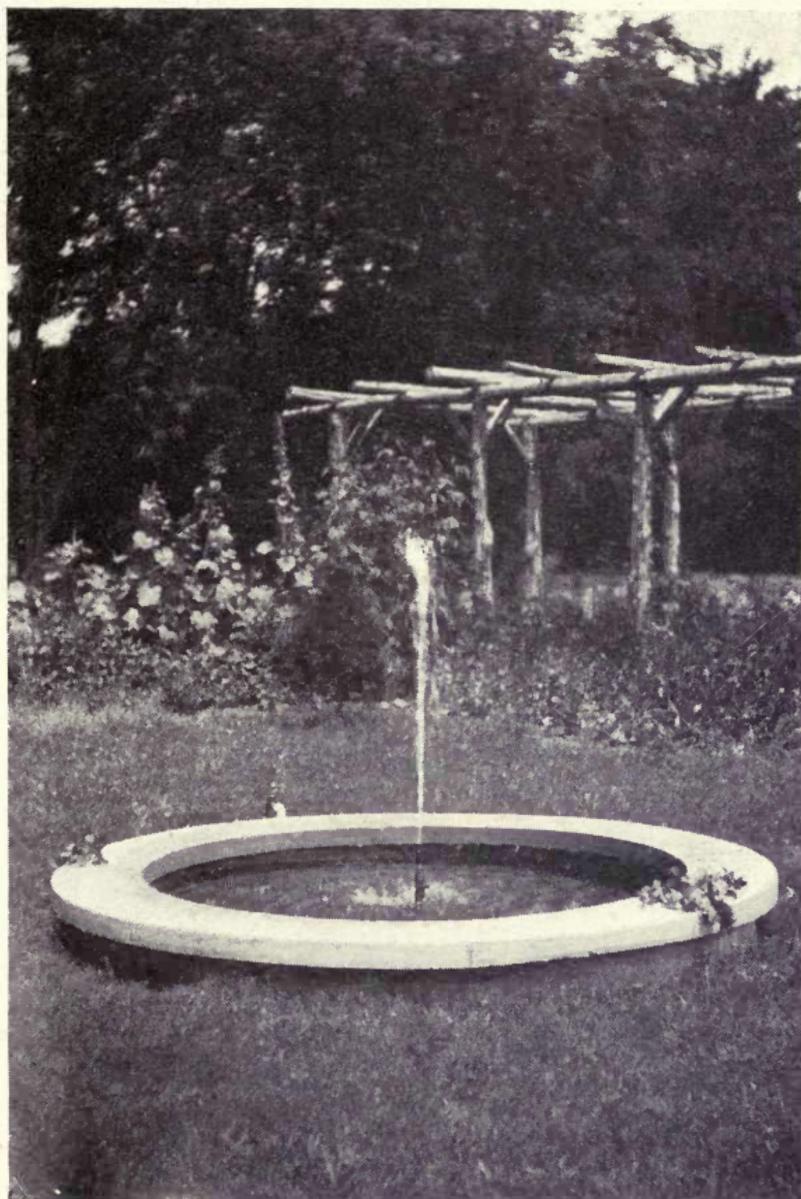


Rocky Pool on Terrace

THE GARDEN AND ITS ACCESSORIES

artist's imagination than the designing of fountains ; but he should never lose sight of the fact that the interesting motive is the water itself, and if figures of water gods and horses, nymphs or dolphins, are used they must be made to take a subordinate position to the fountain as a whole.

Few gardens are of sufficient grandeur to support fountains with statuary, but we see many such in modest surroundings, and they invariably look out of place, particularly so if of the flimsy iron construction so common in public grounds. A modest little basin of concrete with one simple jet as illustrated on the next page is quite as effective as a more elaborate fountain of bronze and marble. Nothing could be more effective in a little garden, and if the spouting water can be seen in partial shade and sunlight it will sparkle in a most refreshing manner and spread an air of comfort and cheerfulness over all.



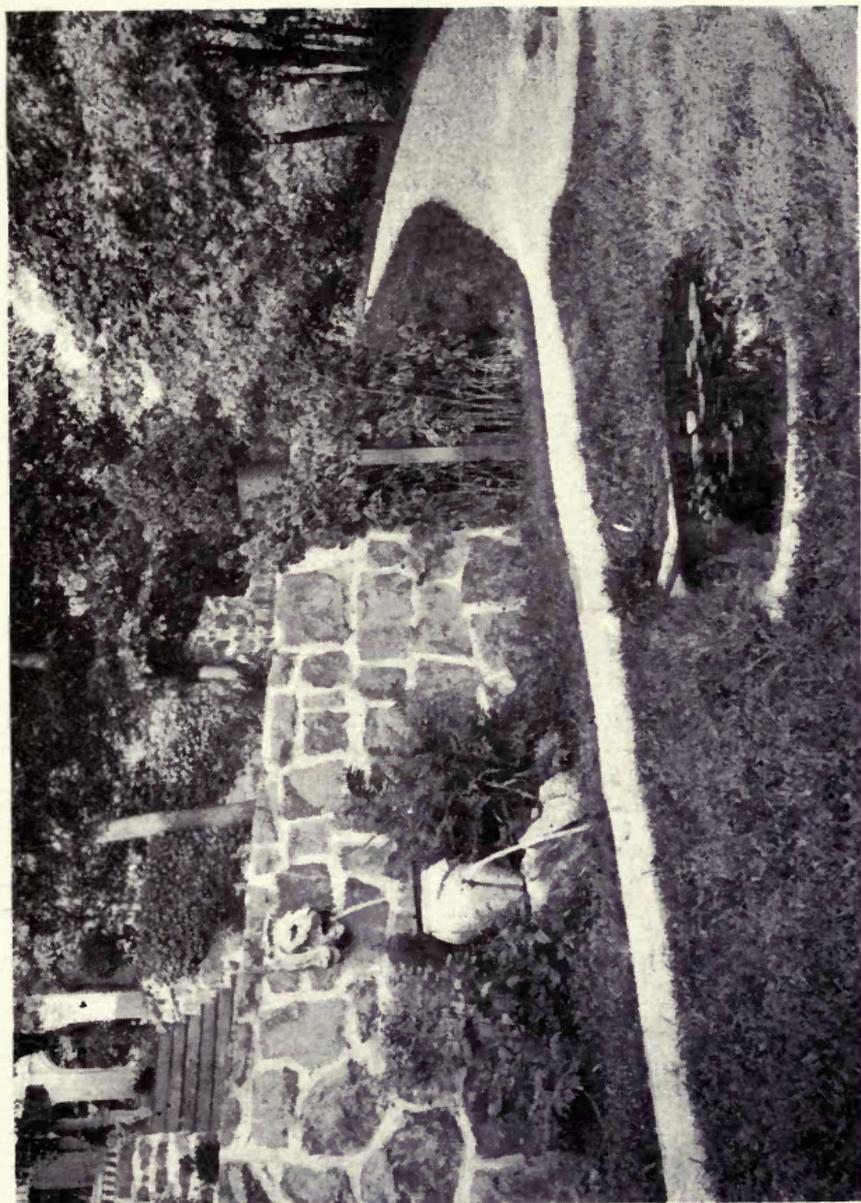
A Simple Concrete Fountain

THE GARDEN AND ITS ACCESSORIES

The illustration of "A wall fountain and pool" shows how a little water may be made to go a long way. A single stream comes through the terrace wall in a pipe whose outlet is the mouth of a stone lion's head. The water is caught in a jar, then passes on through the side, falling into an underground pipe that takes it to the little pool seen in the foreground; from here it runs to the terrace below, where it irrigates a rock garden of ferns and wild-flowers.

Another fountain of simple construction may be seen on page 153. It is made of field stone with a cement lining. The stones were carefully selected from old nearby walls, and great care was used in their selection and handling so that only those with flat and weather-beaten surfaces might be used.

It was a difficult matter to design this fountain so that it would have the right

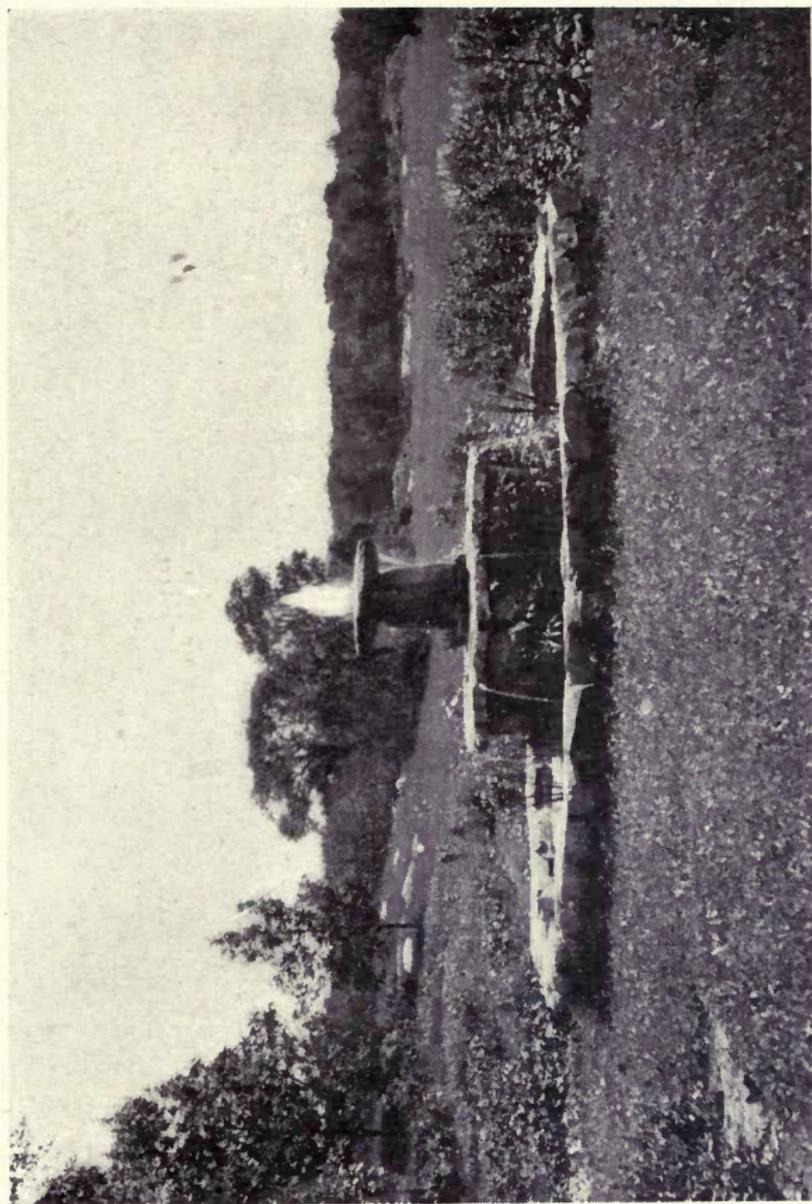


Wall Fountain and Pool

THE GARDEN AND ITS ACCESSORIES

degree of architectural significance. The aim was to give it as much character as possible with the medium used, — field stone. The common practice in work of this nature seems to be a striving for the *rustic*, and the result is generally a pile of stones in a fantastic arrangement that some misguided person considers *pretty!* Nothing could be more out of place in a garden that has any semblance of symmetry. A rough arrangement of rocks is permissible for a cascade in a natural bit of country, or for a grotto spring, but it has no place on well kept grounds.

The fountain as shown in the picture consists of two circular terraced pools, the smaller above the larger and the upper one surmounted by a large column-shaped rock that supports a shallow shell-like stone. From the centre of this stone the water spurts vertically into the air and returns to fall onto the upper pool and



Terraced Fountain of Field-stone

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from that to the lower. By this arrangement the water is a most conspicuous feature, for it starts from a single head and is diverted into several smaller spouts that pass it on to the pool below. The rock work is so arranged that small bog plants as well as water plants can be grown. Beneath the upper pool is a small shelf that is protected from the dripping water by the overhanging rock. The chinks of this shelf are filled with rich loam muck, and in it the bog plants are growing.

The illustration does not show the fountain in a particularly fine setting, but this is because the garden that surrounds it is in its infancy. To many, a garden amounts to nothing unless it can be seen in all its glory. The average person cannot wait for Nature's assistance to make the vegetation grow. They must have a garden made to order, and expect to see it the first year as beautiful as the landscape architect



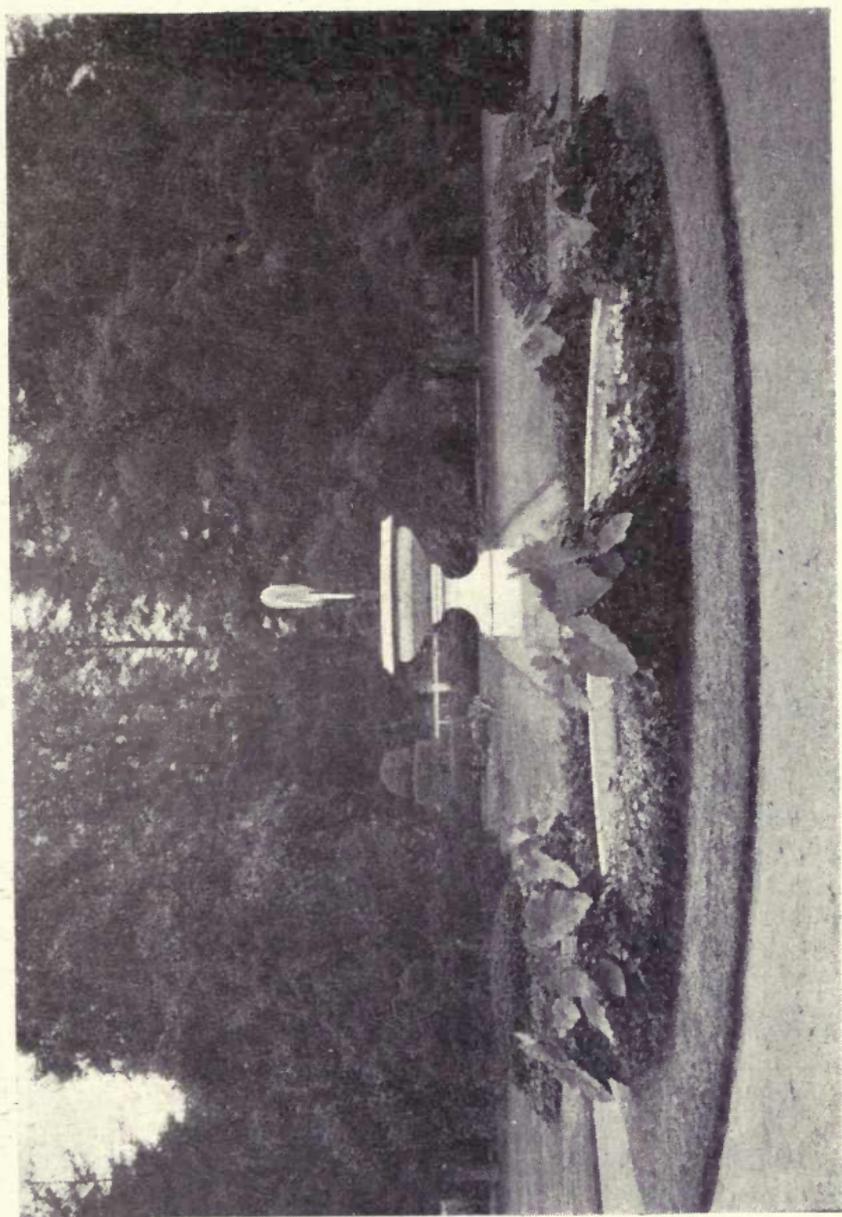
A Rockery Fountain

THE GARDEN AND ITS ACCESSORIES

saw it when in his mind he composed the charming possibilities of the scene.

None of us, to be sure, would care to plan gardens so far in advance that it would take years for them to mature, as was the case with those wonderful gardens of Italy, that required a century to reach the height of their glory. To-day it is possible, if one has the means, to produce a garden in all its entirety in an incredibly short time. Large full-grown plants and huge trees are supplied by nurserymen, and with the combined efforts of gardeners, masons, teamsters, and their kin, the garden springs into being as by the wave of a magic wand.

But most of us take pleasure and pride in nursing our gardens to maturity. Without this personal care, or at least without this personal supervision of the garden's welfare, it cannot be the truly satisfying intimate garden we would have it. If plants of moderate size and well established



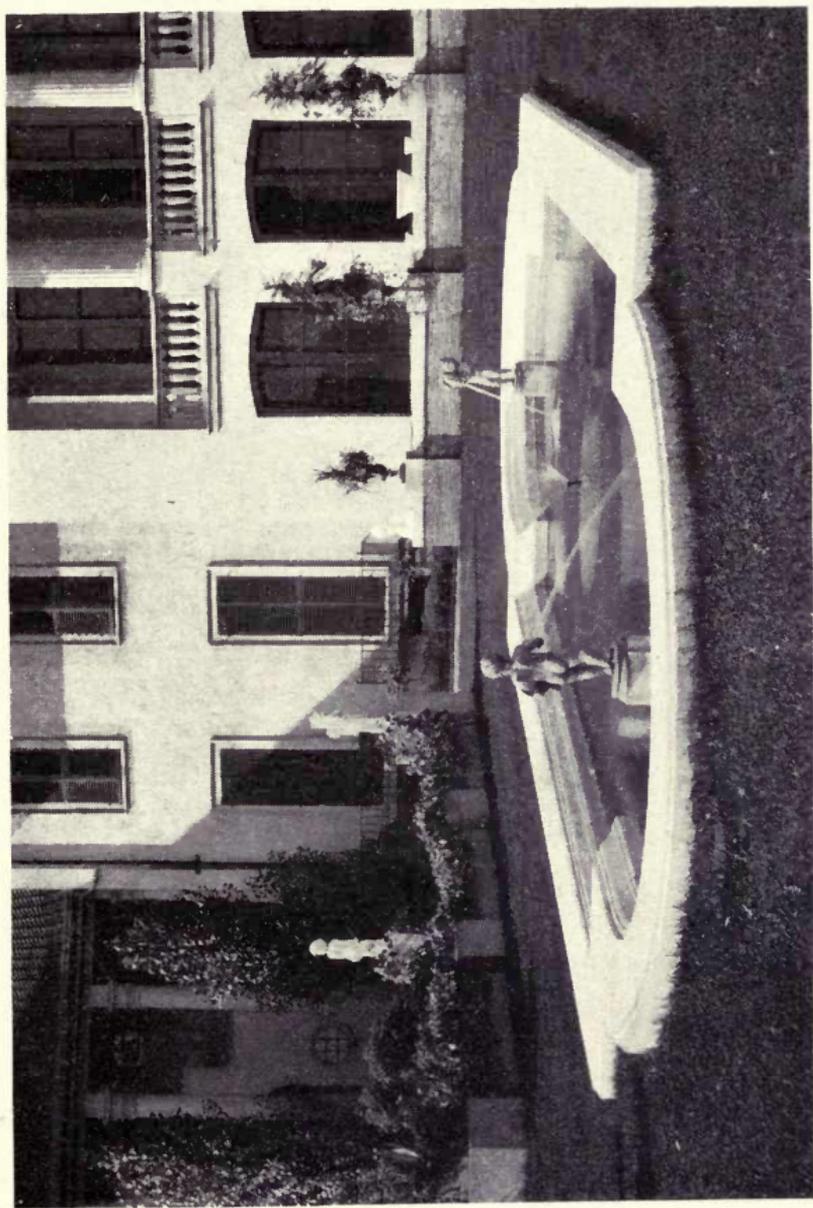
“The Old Cushing Garden,” Belmont, Massachusetts

THE GARDEN AND ITS ACCESSORIES

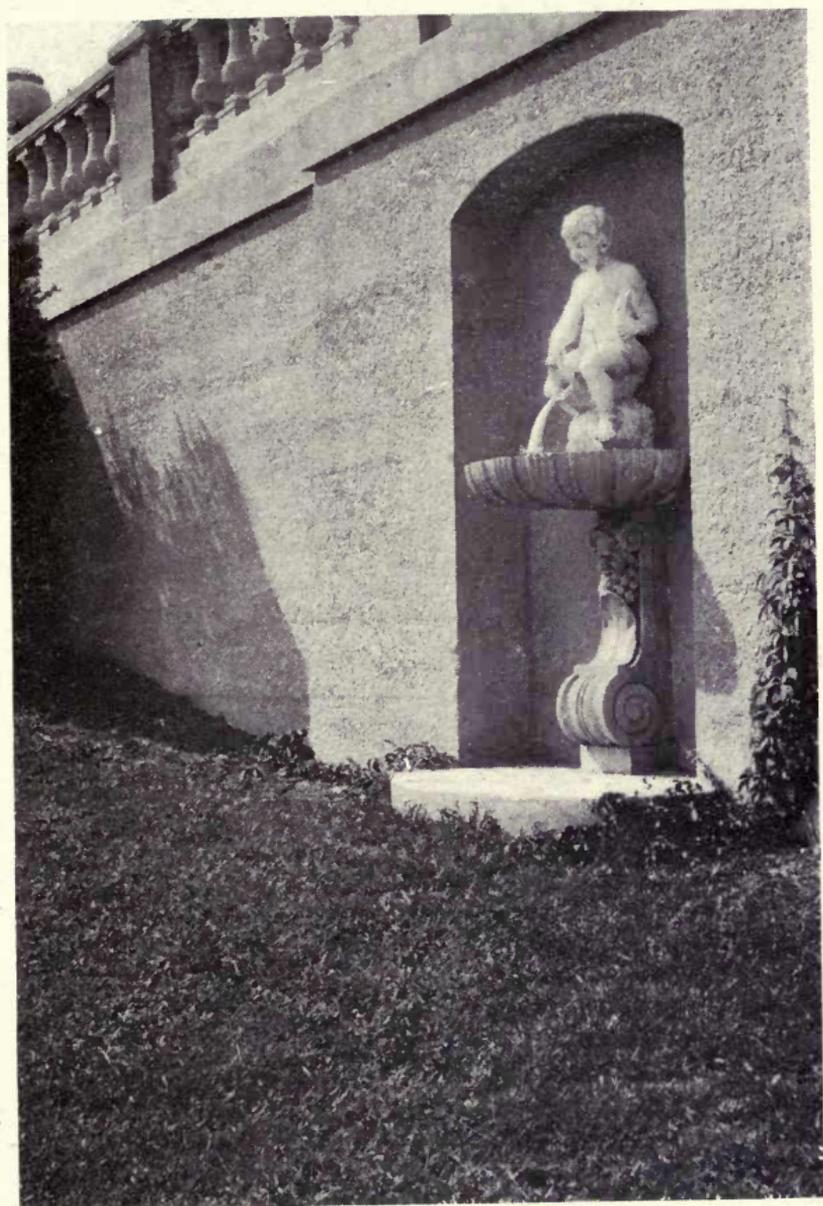
trees are used in the beginning, and if careful thought is given to the selection of the garden's accessories, we may have in three or four years a wealth of beauty that will surpass our fondest dreams.

A word concerning the planting of water gardens, *i. e.*, as much care should be given to the arrangement of plants in water as on land. Planting should be for mass effects. Separate colors will look best when grouped by themselves, and no plants should be allowed to grow so thick as to cover too much the surface of the water, for the water is a necessary frame to enhance the beauty of the flowers.

One can rely safely on the descriptions and rules for planting that are given by reliable nursery catalogues and seed stores. The best known varieties, both tender and hardy, are handled by most plant dealers.



Marble Pool and Fountain



An Effective Wall Fountain

CHAPTER VII

ENCLOSURES

UNDER the heading of enclosures we may class such permanent accessories as walls, balustrades, and fences.

WALLS

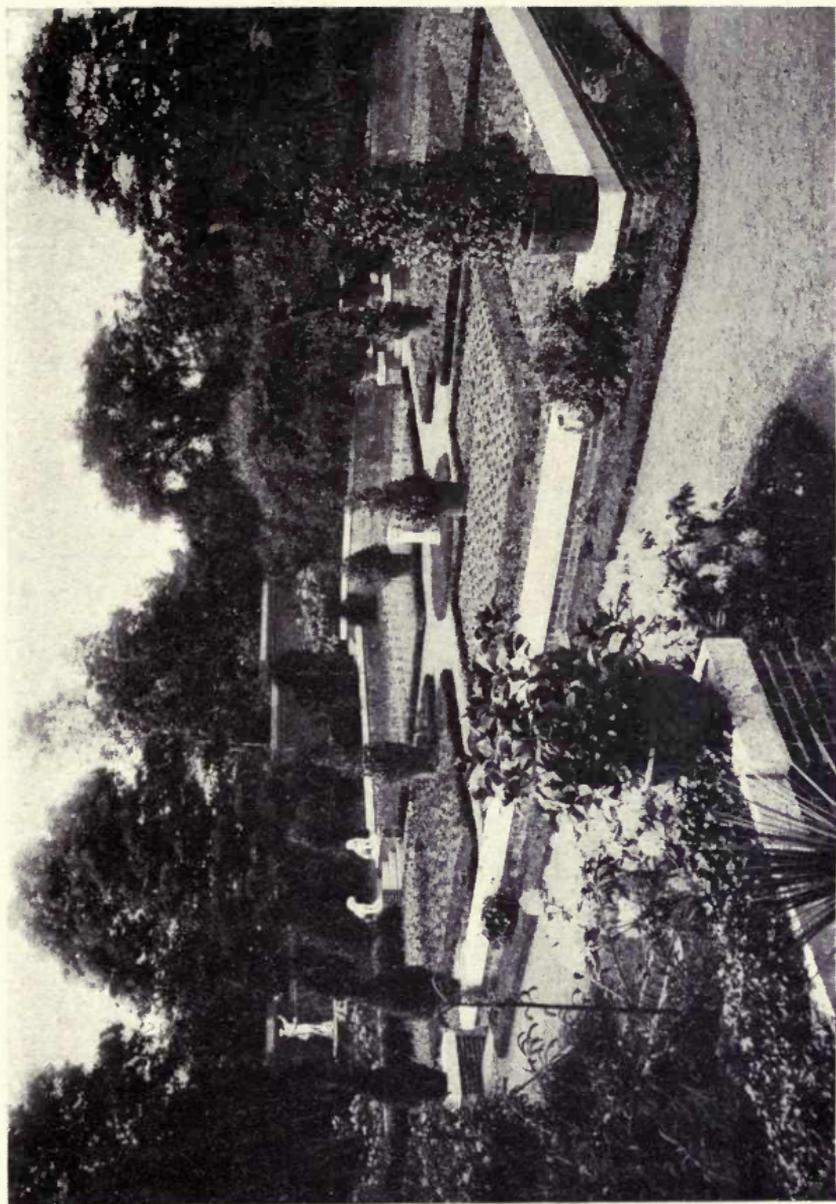
Boundary walls and terrace walls are to a garden what walls are to a house. Their excuse for being is the privacy, protection, or support they give. To many persons a garden is not satisfying unless it is enclosed in some manner. Surely a wall or fence, or even a hedge is absolutely necessary if the garden is to have an air of restful beauty; but sometimes Nature may be a wonderful aid in accomplishing this result by bounding a desirable spot for a garden with a natural ledge or the steep slope of a

THE GARDEN AND ITS ACCESSORIES

hill, or with a thick growth of trees and shrubbery.

The chief charm of a sunken garden is the air of seclusion that comes from its being hedged with an enclosure of sloping ground and terraces. But a garden of this type may look most artificial and cold if it resembles in any degree a huge pit that does not conform to the general contour of the surrounding land.

Aside from the air of seclusion that a garden wall gives it serves a most useful purpose in protecting plants from severe winds. Walls are an ideal support for vines and climbers, and may be used for the training of fruit trees flat against its surface. One should regret that this custom of fruit raising has become almost a lost art in our country. Its real purpose was to hasten the fruit to maturity ; often as much as two weeks being gained because of the extra heat caught by the wall.

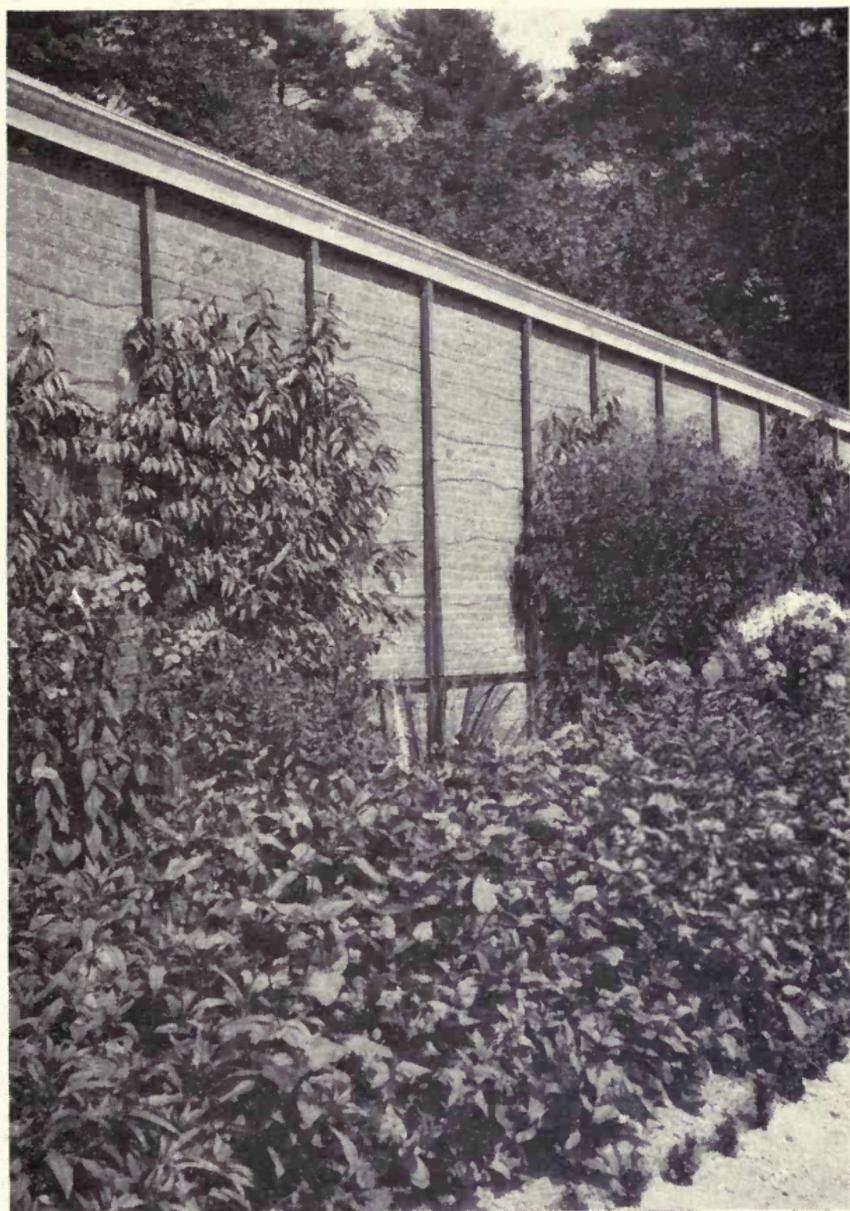


Sunken Garden enclosed with Brick Walls

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Trees are still trained this way in wall gardens in England and France, and some attractive examples are still to be found in our latter-day Colonial gardens, but there is no longer any particular reason for the forcing process, except for the satisfaction of having one's own fruit ahead of its natural time, — we have become so accustomed to having all fruit out of season. Our Southern fruits and vegetables are almost as accessible as those of home raising. But aside from the practicability of this fascinating sort of wall garden, its continuance should be encouraged because of the pleasure this picturesque feature gives all who have the good fortune to own or to visit a garden of this nature.

And how effective flowers and vines look with a wall for a background, or rather how effective is a wall that has a setting of flowers and vines ! All stones are suitable for walls. Those from our native quarries

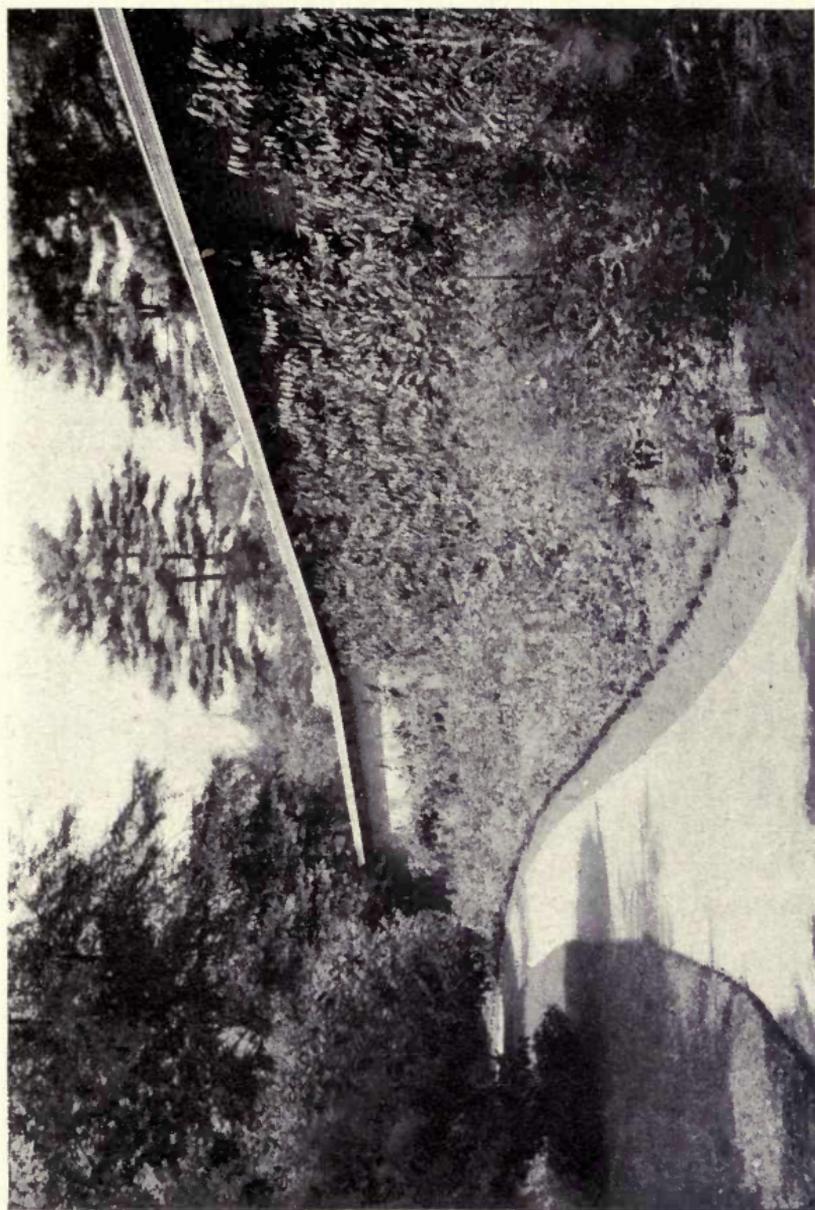


Peach-trees on a Brick Wall

THE GARDEN AND ITS ACCESSORIES

are of many shades of gray, a harmonious neutral color that blends with all flowers and foliage. Red brick, however, does not harmonize with all colors, particularly with some shades of pink and red, but it is very attractive with the green foliage of climbing vines. In fact all walls are improved in appearance by having some greenery creeping over them, but we should never allow them to become completely covered unless they are of bad design. Any structure that has architectural merit deserves to be seen at least in part. It has been said that vines are to bits of architecture what a dress is to a woman. It may serve to enhance beauty or to cover defects. The three best vines for this purpose are *Euonymus Radicans* (Trailing Euonymus), *Ampelopsis Englemannii* (Clinging Woodbine), *Ampelopsis Veitchii* (Boston Ivy).

Field stones in their natural shape may be fashioned into a wall in many attractive



Brick Wall capped with a Wooden Roof

THE GARDEN AND ITS ACCESSORIES

ways. What a wealth of beauty there is to some of the old New England farm walls that stand forth, a striking proof of the earnest toil of the old settlers who collected them from fields so as to facilitate the cultivation of their crops! In these rough-laid walls there is an individual charm about each stone, — a charm that is not apparent to the average person who is interested, if interested at all, only in the general appearance of such a structure. So it is with many of the beautiful things around us; we fail to appreciate them until by careful study their hidden beauties are revealed, and then whenever we chance upon them we feel we have met a friend. Many people have this friendly appreciation for trees, and they are to be envied, for those who know Nature's children get much more happiness out of life than those who fail to appreciate the value of such friendships.



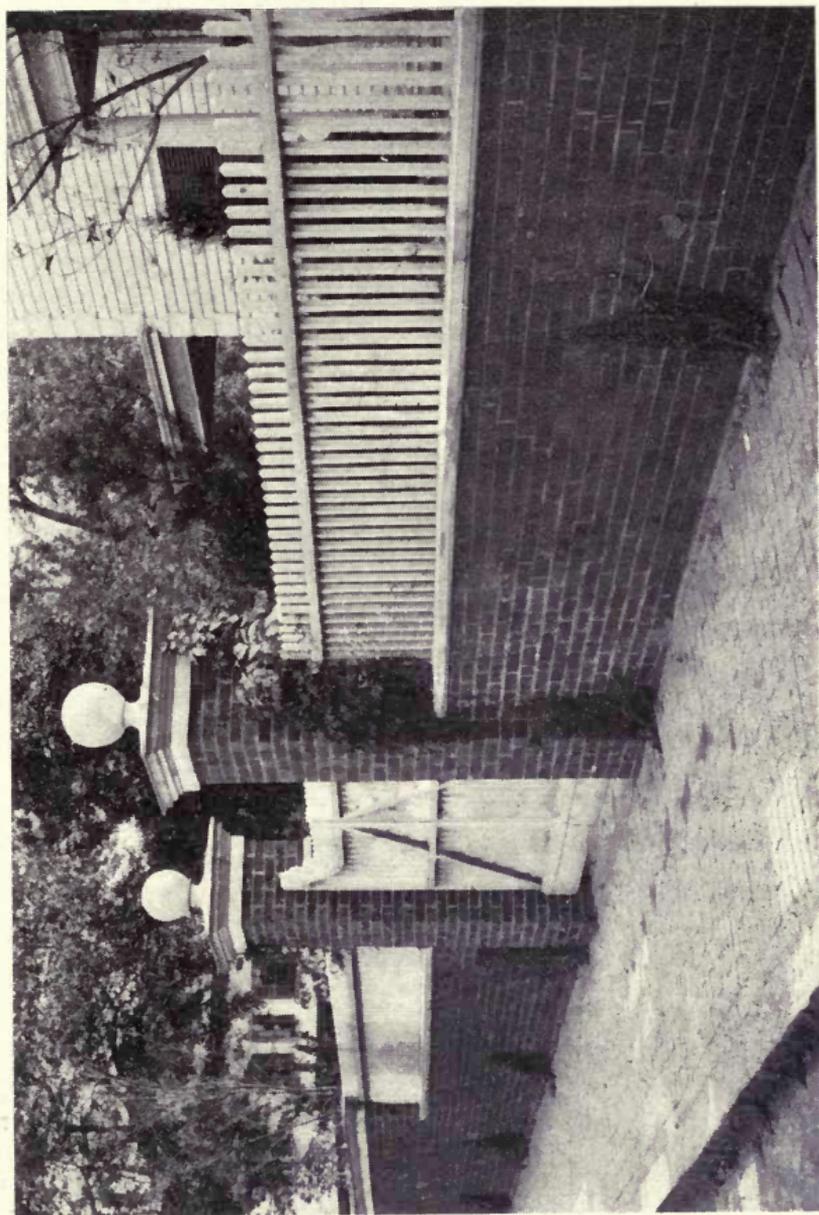
A Garden enclosed with a Wall of Field-stone

THE GARDEN AND ITS ACCESSORIES

As an enclosure for some gardens nothing could look more fitting than one modelled after the lines of these old dry-laid walls, but there is a vast difference in the appearance of these stone fences, as they are frequently called. Some are merely tumbled together, while others show the beauty of skilful workmanship.

A dry-laid wall is one in which the stones are fitted together without the aid of cement and mortar. Unless well built it is not so strong a structure as one that is stuck together and *pointed*, but it is generally much more pleasing to look at, for each stone has a depth of beauty, and they all blend together naturally without being blocked off in set, checker-board squares, as is the case with a pointed mortar wall.

If a wall is made three or four feet thick and is put together with mortar only in the middle, allowing the outside surfaces

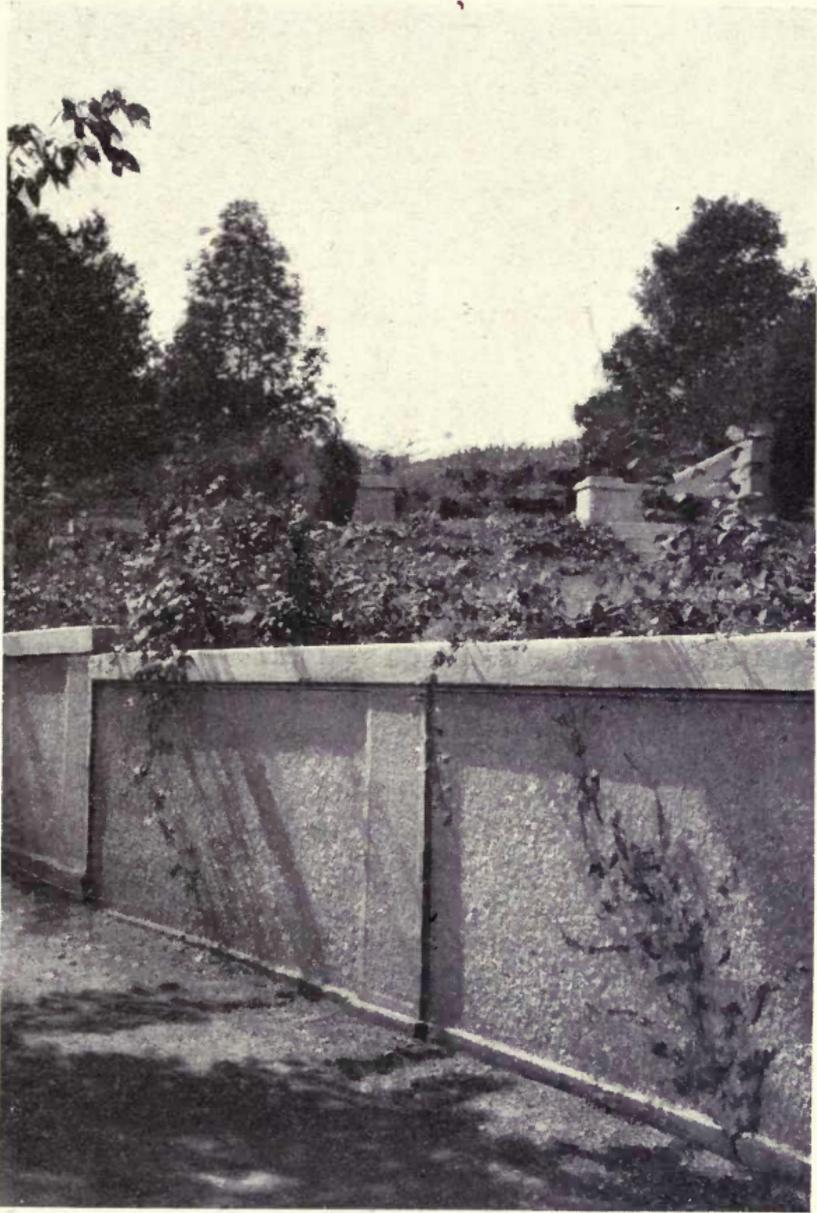


An Enclosure of Brick and Wood

THE GARDEN AND ITS ACCESSORIES

of the stones to lie naturally one against the other, it will combine the two best qualities, — the strength and beauty of both kinds of walls. The great fault of many of the field stone walls that are built to-day is the fact that the details of their construction are left to the stone mason to decide on, and in his desire to make the wall look *pretty* he concentrates his energies into making fanciful markings of mortar (often highly colored) around each stone, so that the finished product looks more like a crazy-quilt than anything else.

When a wall is made of small, round shaped stones it is difficult to get a pleasing effect on the surface. Great care must be exercised in fitting together the surface stones so that the face of the wall shall be as smooth as possible without showing the mortar to an objectionable extent. If the stones are not fitted closely together the results will be like a huge plum cake, —

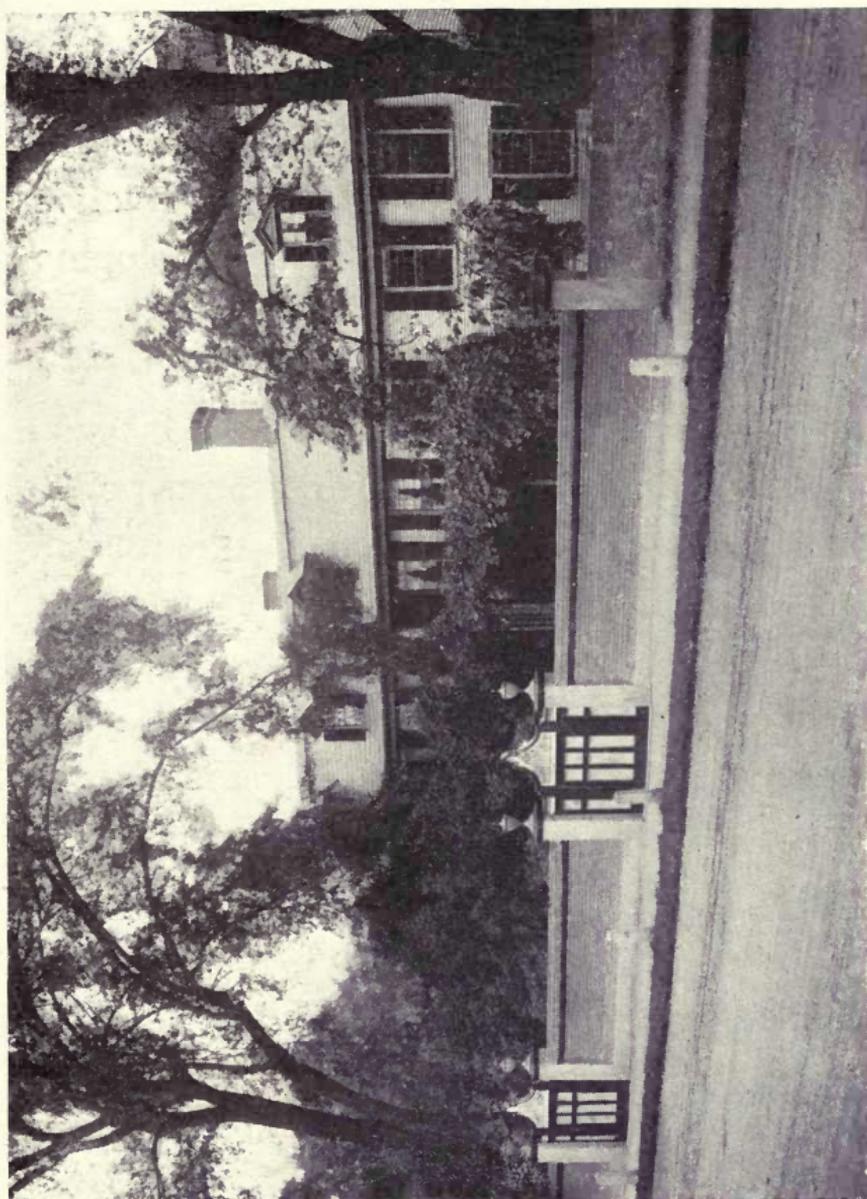


Concrete Garden Wall

THE GARDEN AND ITS ACCESSORIES

each stone sticking out by itself with a monotonous sameness.

All garden walls need a capping of some sort in order to give them a finished appearance. If the wall is of field stone one may use large flat stones of the same nature, or pieces of rough quarried granite like that shown on page 169, or the wall may be capped with wood as shown on page 167. A brick wall needs a dressed stone that shall be in keeping with the smooth texture of the bricks, or a cap may be formed of the bricks themselves or of wood. Many of the old Colonial brick walls were capped with a low picket fence, and it makes a very happy combination. Blue stone is often used for this purpose, but it has few qualities to recommend it. It is cold and uninteresting. A capping of concrete is of much better texture and about one quarter as expensive.

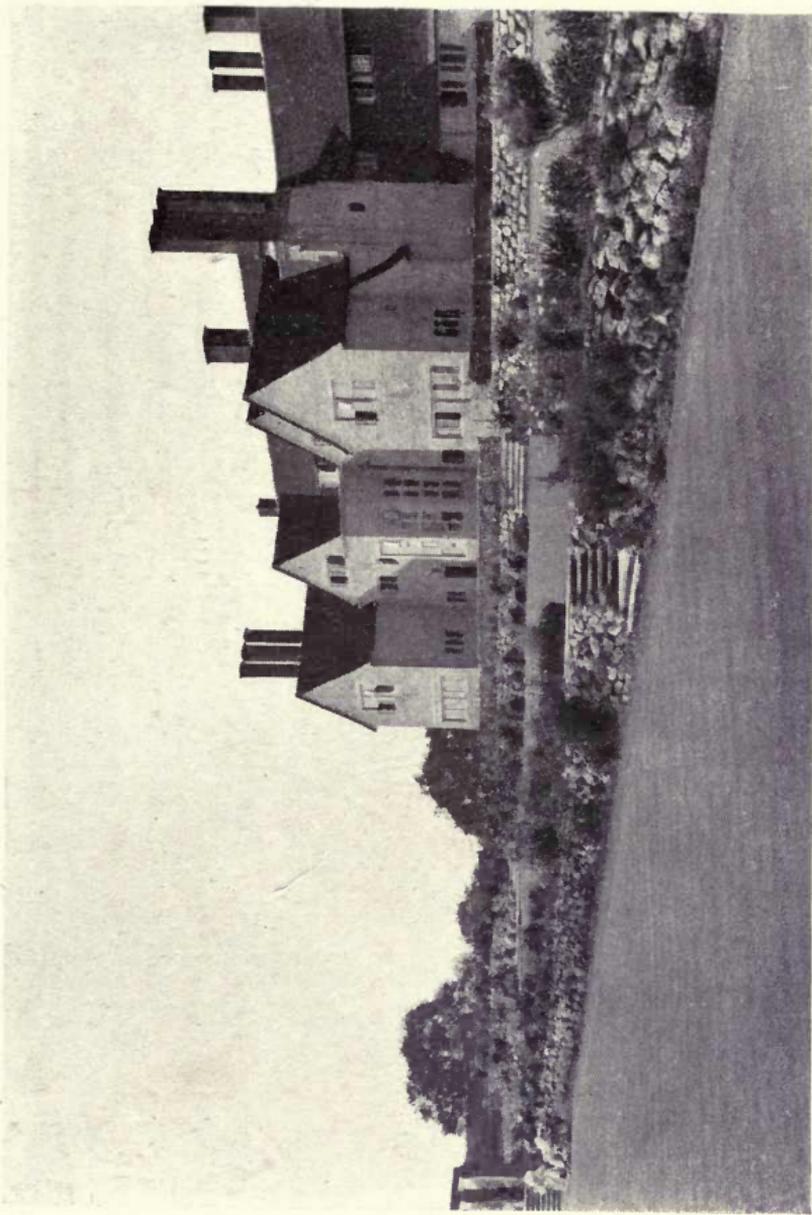


Garden Wall and Gates, Adams Mansion, Quincy, Massachusetts

THE GARDEN AND ITS ACCESSORIES

TERRACES

Many gardens have to be built on a hillside, and none could be more attractive than when it is made to fit the sloping ground by the aid of terrace walls. A garden made on different levels has a great advantage over one laid out on a flat surface, for it presents so many different points of view from which one may see it up and down and in various charming perspectives. In such a garden terrace walls and flights of steps are a necessity, but they are often poorly imitated by having steep grass slopes in place of the walls. These awkward banks can have but one excuse for being: they are less expensive to build than retaining walls; but their cost for repair and labor in cutting the grass is a thousand times more. It is safe to say that no real lover of gardens would tolerate such a waste of good gardening space,

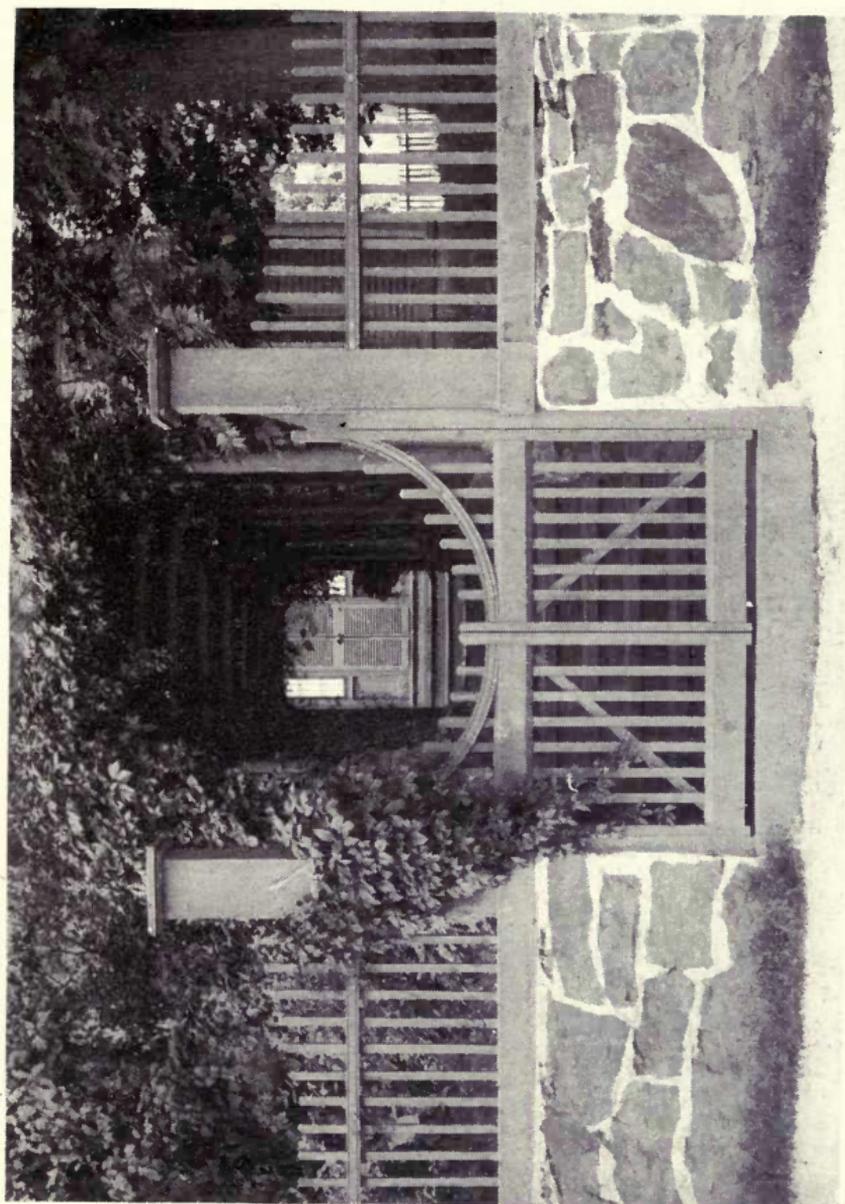


Terrace Walls of Field-stone

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— space that might be a moss-covered wall with flowering rock plants and clinging vines. At all events, if such a bank must of necessity exist, let it be covered with flowering vines and dwarf plants that will clothe its nakedness and give the gardener, who must be a contortionist in order to cut the grass, a cause to rejoice.

A terrace wall may have as much variety in form and color as the very garden itself, and if constructed so that its surface cracks connect with pockets of loam inside the wall it may be made to flower as a veritable flower-bed. This sort of dry wall terrace must be carefully planned and executed if it is to grow other than the true rock-loving plants. It must be sufficiently thick to retain the soil behind it and to prevent the frost from throwing it out in severe weather. The higher the wall the thicker it must be in proportion. It is most important, however, if a wall is to



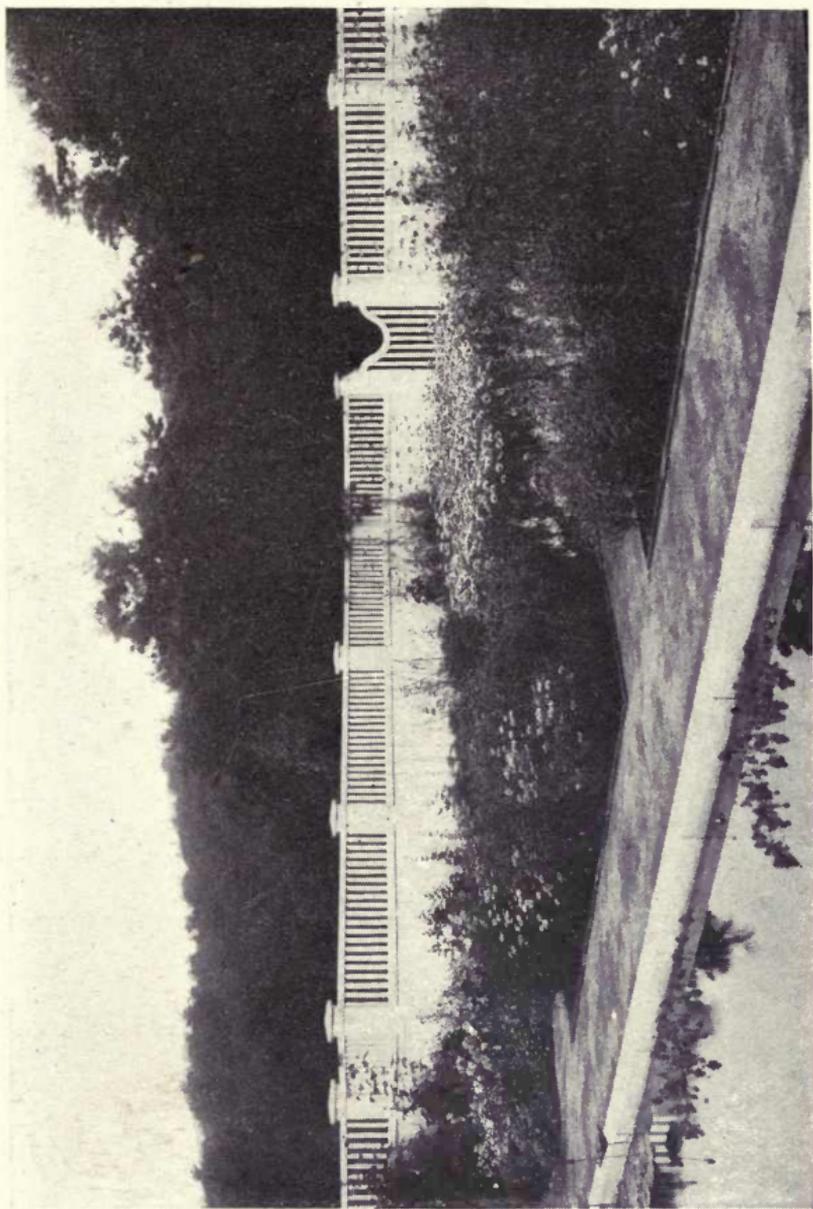
Colonial Fence and Arbor on Terrace

THE GARDEN AND ITS ACCESSORIES

grow plants in its crevices, to have the rocks that are on the face of the wall slope with the upper surfaces on a pitch toward the back. This will insure a collection of moisture inside, for the rainwater that falls over the wall will be turned back into it instead of thrown off, and in dry spells the wall may be watered with a hose and the water caught in the same manner.

In England the moisture-laden air makes it possible for a countless number of plants to be grown in walls of this nature, but in our country the field is more limited, and we must content ourselves with less varieties and rely upon dressing our terrace walls to some extent with vines and climbers.

If one will but give a little time and thought to the decorative possibilities of a wall it can be made as much a living thing of warmth and color as any other accessory of the garden. No matter where



A Dignified Garden Enclosure

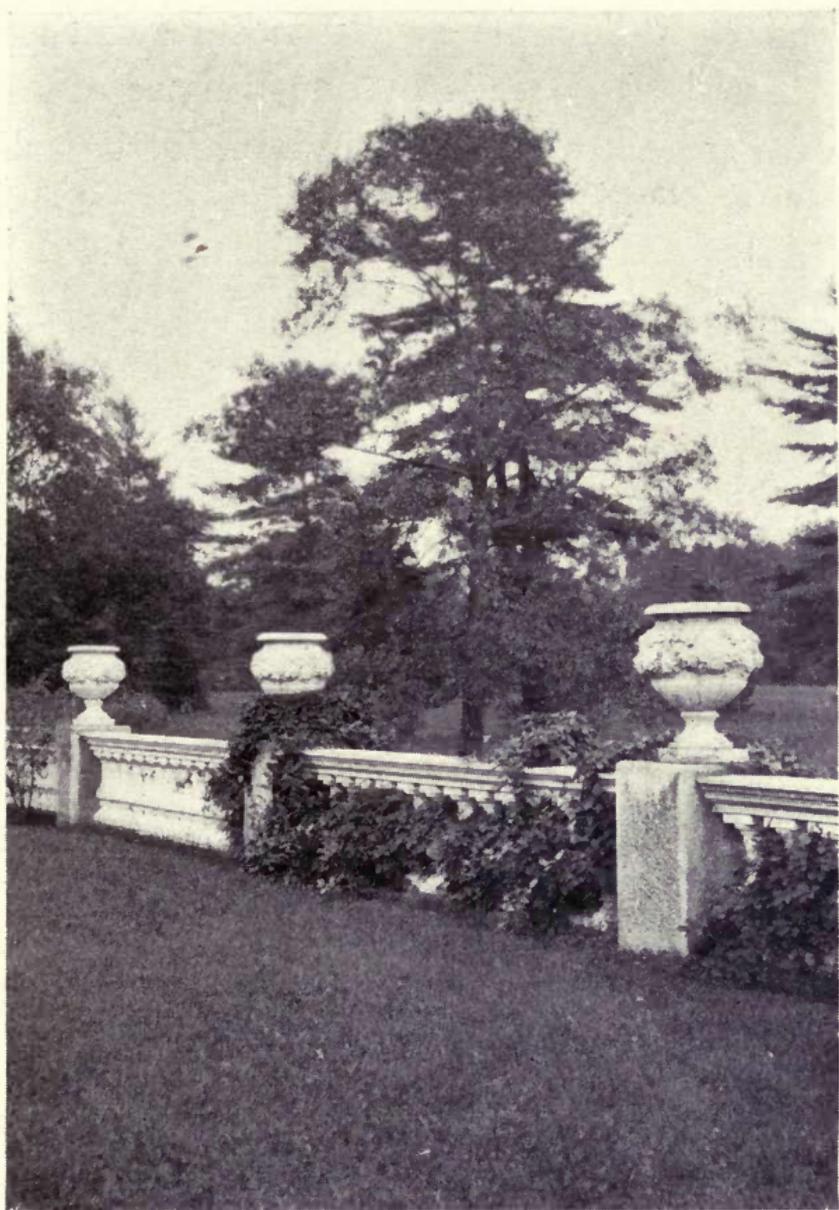
THE GARDEN AND ITS ACCESSORIES

its location, whether in the sun or shade, it may be an ideal home for some plant that requires just the exposure for its fullest development.

BALUSTRADES

Balustrades of stone or other less expensive material like concrete, brick or wood, are often necessary for surmounting a terrace wall in order to give an air of security and to prevent one from walking over the edge. This sort of garden accessory lends itself to a variety of architectural designs, and it may be elaborate or simple according to the degree of formality of the garden. A simple but effective balustrade of concrete is shown in the illustration of a city backyard garden on page 199.

A balustrade should never have the appearance of being weak. It must look as though strongly anchored to its base,



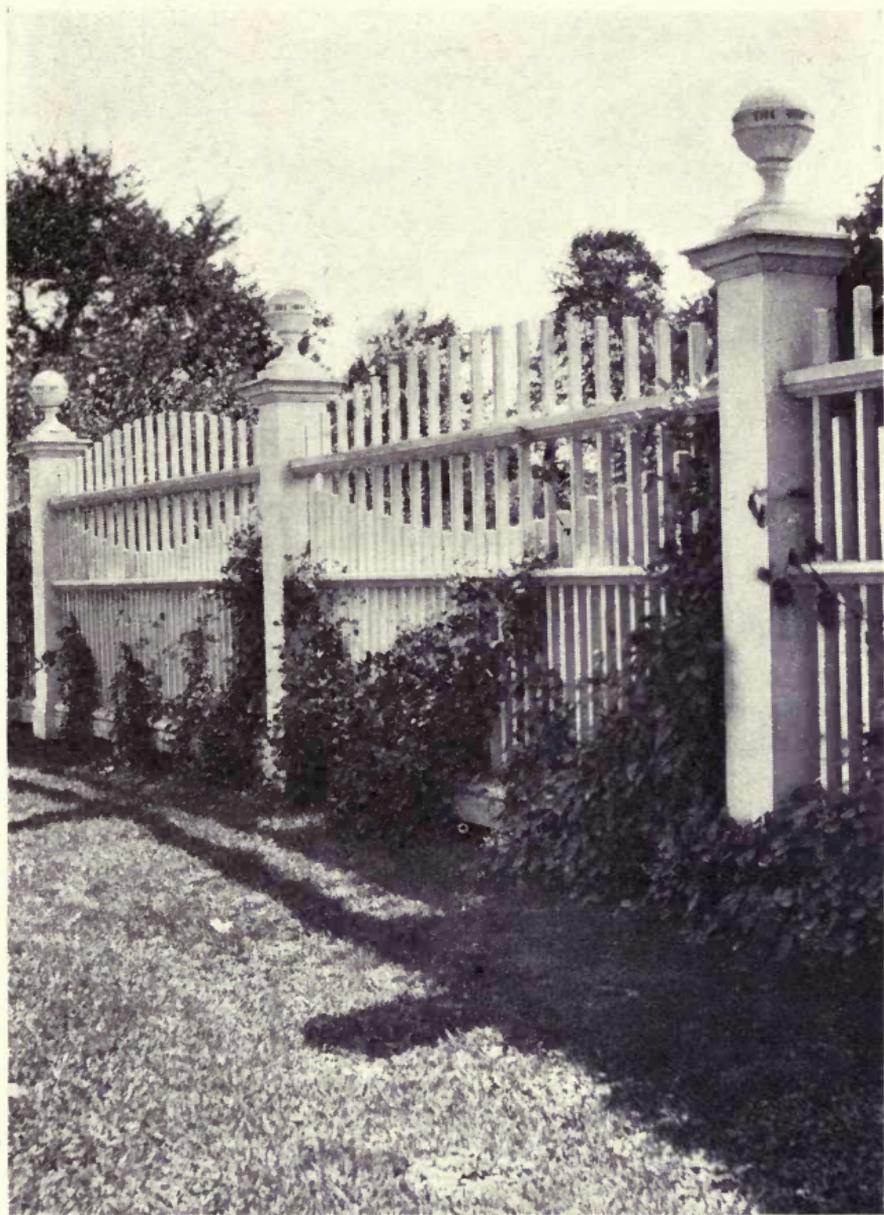
Balustrade and Vases, Wellesley, Massachusetts

THE GARDEN AND ITS ACCESSORIES

and each baluster should not be farther from its neighbor than the distance of its own diameter; and if the entire structure has a run of many feet its look of sameness is best relieved by piers being introduced every eight or ten feet.

FENCES

By far the simplest type of garden enclosure is the picket fence or the fence of palings. This sort of fence originated in gardens some time in the sixteenth century. Beautiful examples are to be found in our old Colonial gardens. Of pleasing and simple lines, it served its purpose admirably. It was generally painted white or was whitewashed, and a more effective color it would be difficult to find, although examples are to be found where some misguided person, thinking to make it *fancy*, has used various colors and painted the posts one color and the palings

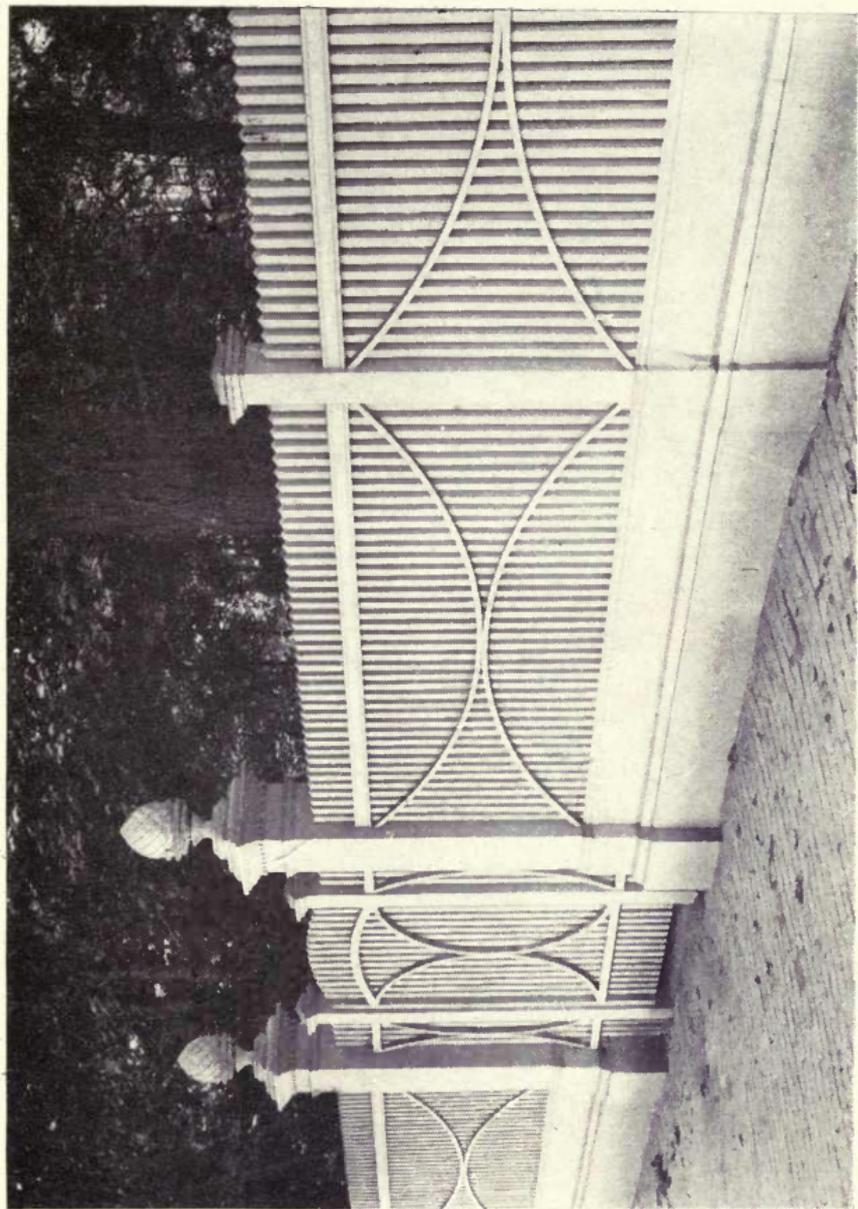


A Modern Fence built on Colonial Lines

THE GARDEN AND ITS ACCESSORIES

and rails another. Sometimes these fences were quite high like the one shown on page 187. This is of modern construction modelled on old lines, and a very charming one it is; a fence that is a distinct aid to the setting of a modest garden of a brick or wooden house built on Colonial lines. If a fence of this nature is set with large posts of red cedar, locust or chestnut, and these posts are treated with a preservative mixture of creosote on that part that goes into the ground, it will not have to be repaired for twenty or thirty years; a coat of paint for the palings every other year being the only treatment needed.

Examples of good iron fences are rare, and this is not to be wondered at, for it must indeed take an artist to fashion one so as to have it appear in keeping with a private garden. A wrought-iron fence may be a thing of great beauty, an architectural gem as much different from the



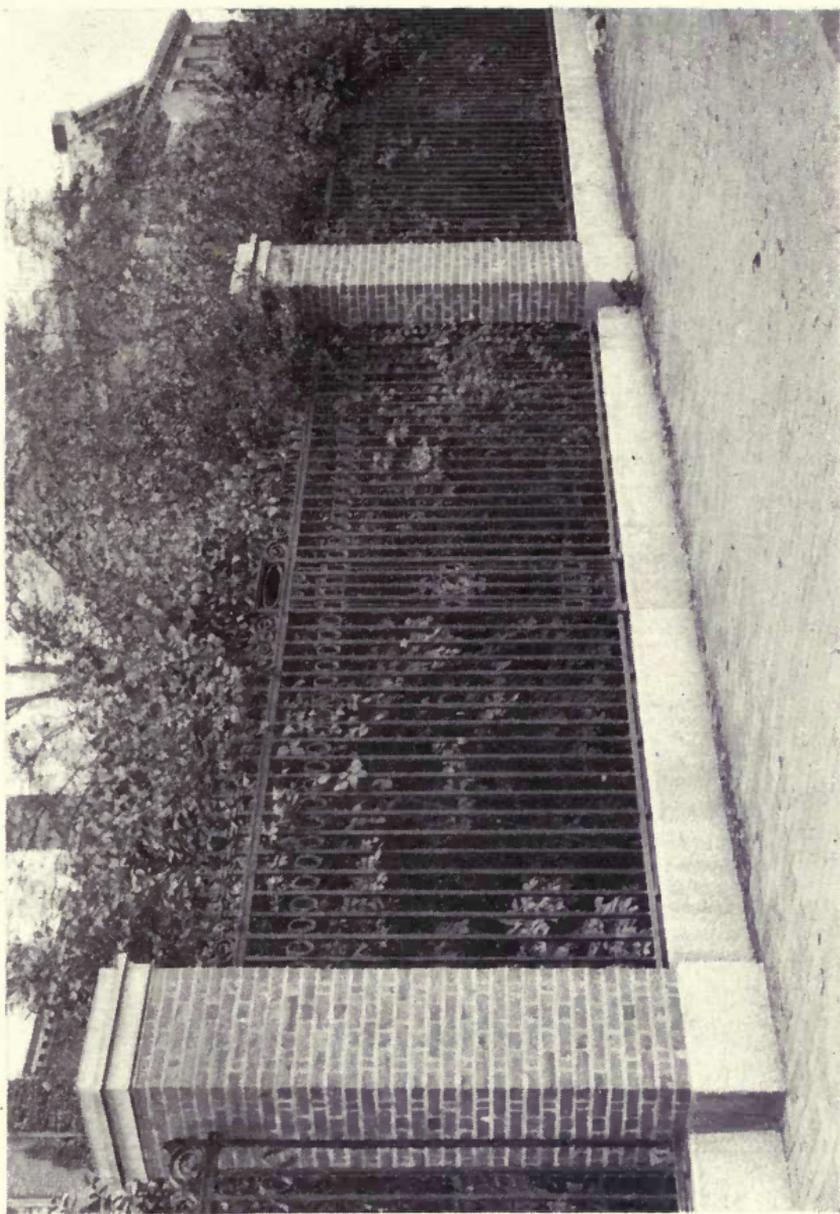
Colonial Fence in Cambridge, Massachusetts

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cast-iron affair as a chromo from a painting. Scarcely a more beautiful fence could be found than that which surrounds the college yard at Harvard University; but the garden that would have a similar enclosure must be of a dignified type on a large scale.

What could be more ugly and cheerless than the common type of cast-iron fence so suggestive of cemeteries and cheerless front yards of our commercial towns, and the other hideous affair of gas pipe that one sometimes sees around a garden? They can never look well unless completely smothered in vines and shrubbery. They should be sent with their friends, the flagree iron fountains and junk-like vases, to the refuse heap.

It is surprising how varied are the uses to which a garden fence or wall may be put. A city yard-garden needs to be enclosed, so does a garden in a wind-swept

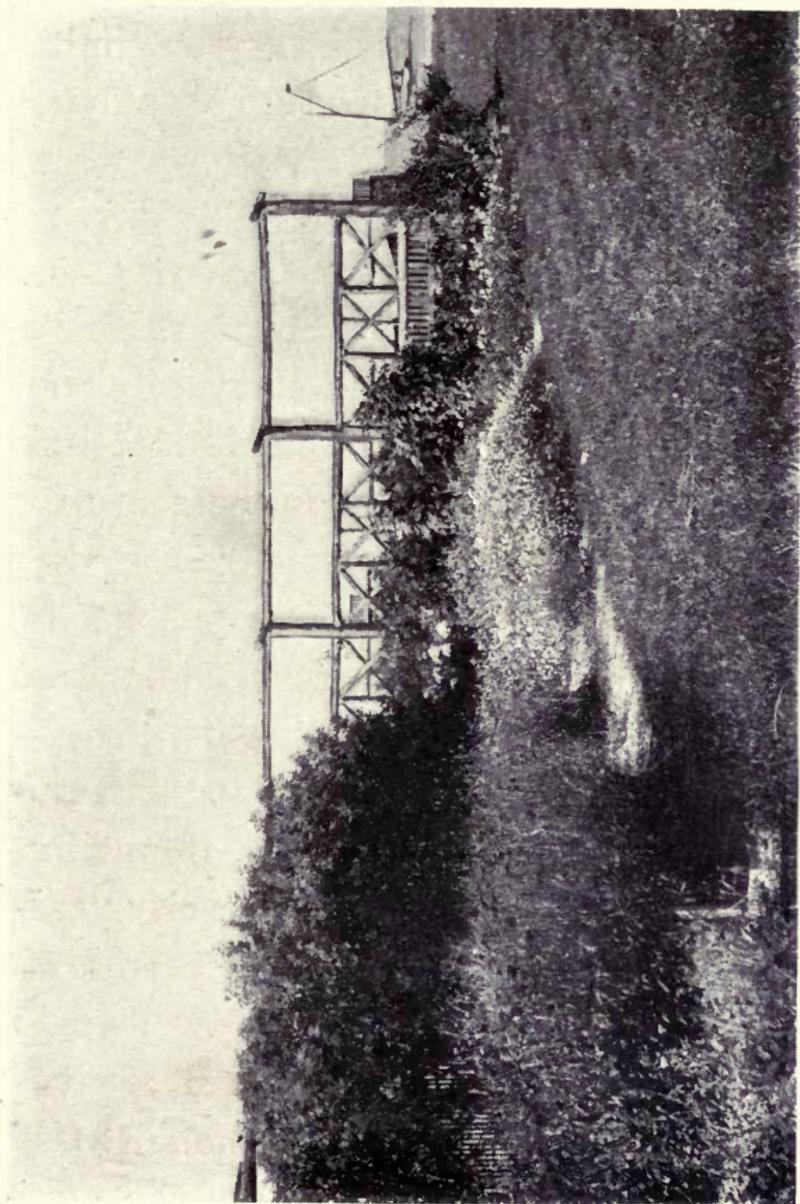


Memorial Fence, Harvard University

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seashore location ; yet how unlike the other is the setting of either. However, they both have the same common purpose : seclusion and the shutting out of obnoxious features. In both these cases the surrounding landscape plays a small part in making the garden picture. The garden becomes a little world by itself, and it does not want the co-operation of anything outside.

An enclosure for a seashore garden is shown on page 193. It is made of white cedar with the bark left on, and is quite rustic although built after a fixed design. Rustic work can be made very attractive for unpretentious little country gardens if only it is put together with some knowledge of what is good design and what is bad. But the general run of this work looks as though the person that made it tried to see how queer it could be done by throwing it together in *natural*



Wind-break for Seashore Garden, Nantucket

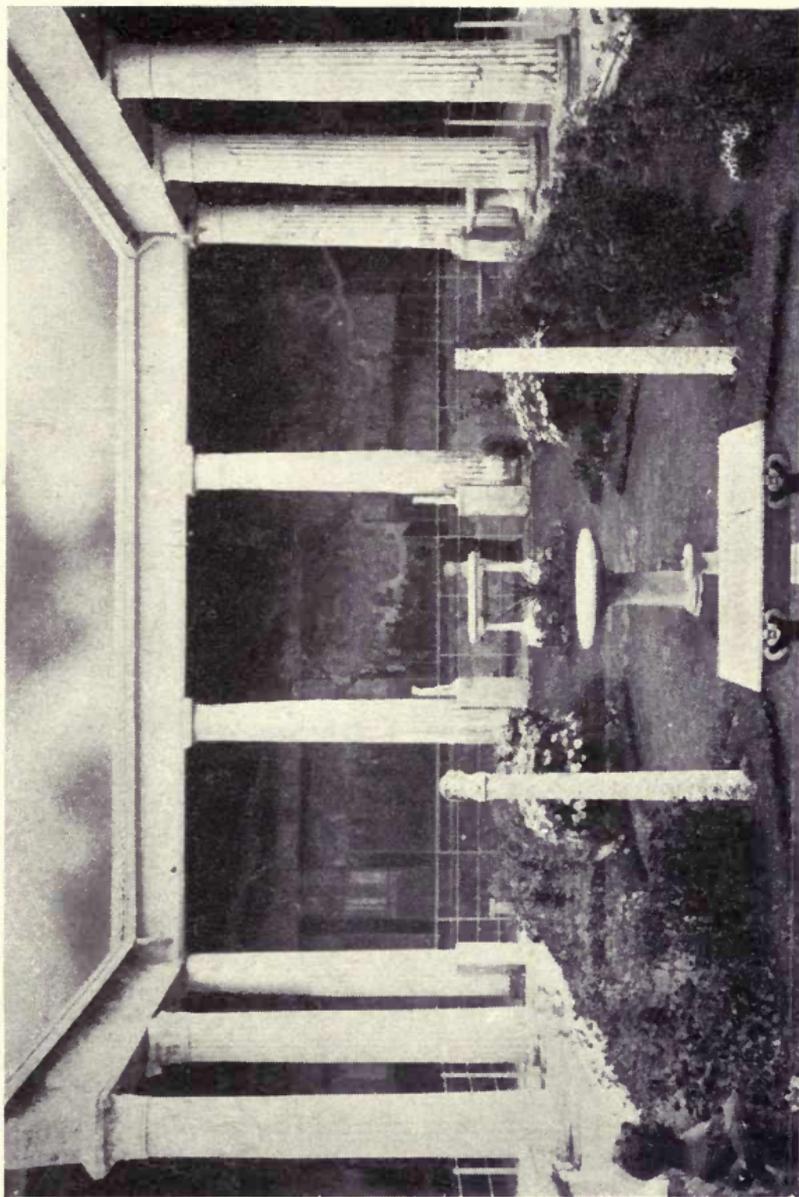
THE GARDEN AND ITS ACCESSORIES

fashion, and the result is a very bad imitation of something that Nature would not be guilty of.

YARD-GARDENS

A city yard-garden must of necessity have some enclosure in the shape of a wall or fence, and there are as many materials suitable for this purpose as there are for house building. There is no reason why the ugly, and for the most part untidy, backyards of our large cities should not be transformed into beautiful little gardens, — gardens that shall be of a truly architectural type furnished with vases, fountains, and other accessories, as were the city yard-gardens of the Romans and Pompeians.

How incongruous that the well-to-do people of to-day, who are so fond of comfort and refinement of living, should tolerate such conditions as exist for the most part at the rear of their city houses, — a

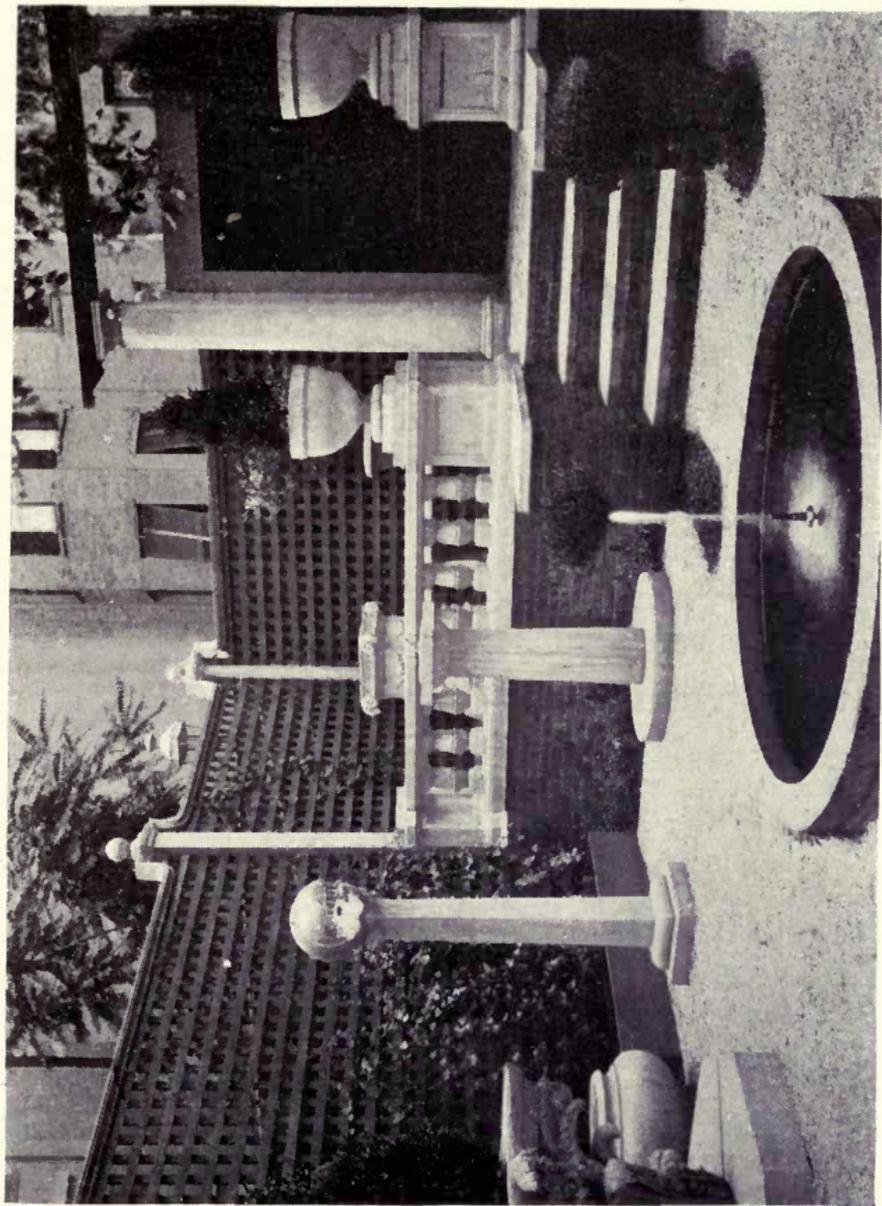


City Yard-garden in Pompeii

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collection of old barrels and boxes, shabby fences, and homely pavements, generally in full view of the dining-room and of the windows of the neighboring houses. The idea of making these backyards into gardens is practical. Pictures of some that have been successfully remodelled on these lines are shown in this book.

Even in a space that is not more than twenty-five feet square and where there is scarcely room enough to screen the clothes-lines from the view from the house, there is sufficient space for an attractive garden, and the clothes may be dried in it without any harm. This process requires but a few hours each week, and the rest of the time the beauty of the garden need not be disturbed. The old Romans dried their tunics and togas in their little city gardens, and delightful little gardens they were, at the rear of the house; an enclosure called the peristylum that was always surrounded



City Yard-garden, Boston. (The Garden Studio)

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with a wall and sometimes with a colonnade also. Here there was a small pool of water, vases, tables and statuary, and other ornaments to make the garden beautiful. We cannot do better than copy their old ideas, and though we may not care to spend much time in our city yard-garden because of its position at the rear of the house, we can at least enjoy looking at it, and if there is a fountain, listen with pleasure to the splashing water.

If these gardens are to be satisfying to their owners, who for the most part are away during the summer months, they must be a combination of various architectural features and small trees and vines that will look well in fall, winter and spring. Flowers will be of little value, except crocuses and other spring bulbs that may be grown in those yards that have much sunlight.

The illustration of a "Beacon Street



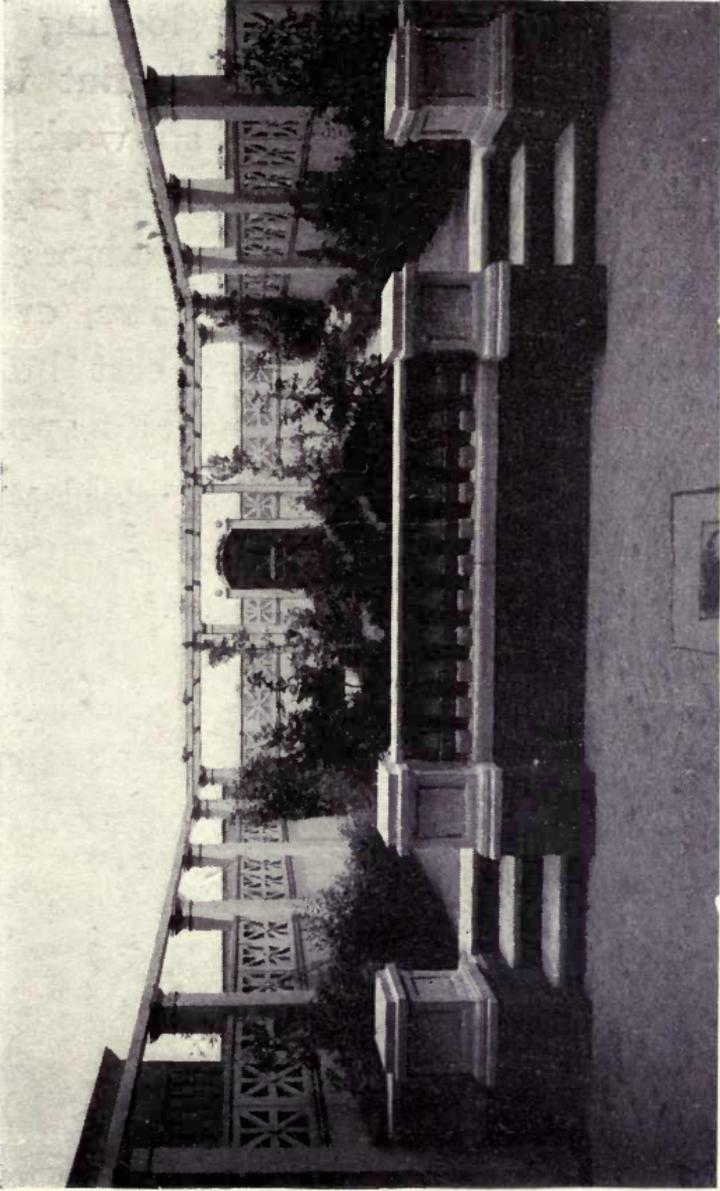
Corner in a City Yard-garden

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garden, Boston," shows what a wonderful change may be made in a yard fifty-five feet long and twenty-five feet wide, by the use of a dignified fence, an arbor, a terrace wall and balustrade, and a few dwarf trees and green vines. A space is reserved next to the house for the drying of clothes and the convenience of a few barrels. These are not noticeable from the dining-room and bedrooms, for that part of the garden is at such a low level that one overlooks it and sees only the garden proper.

The views of other city gardens show some that are much smaller, not more than twenty-five by thirty-five feet, and they point to the successful grouping of many garden accessories that look as happy as though in a larger suburban garden.

One of the principal problems to be solved in these gardens is to construct an enclosure that shall be sufficiently high to shut out the undesirable view of the



A Beacon Street Garden, Boston

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neighbors' yards without its looking in any way like a "spite fence." But the greatest stumbling block in all work of this nature is the attitude that most people take toward spending money for outdoor art. They think gardening is expensive, even though the entire work may cost little more than they are accustomed to spend in furnishing one room of the house.



CHAPTER VIII

MATERIALS

THE previous chapters have touched lightly on the various materials suitable for garden accessories. Our country offers a wealth of these materials, in truth more adaptable to our requirements than imported marble and stone. What is needed is a proper understanding of the art of fashioning them into objects of artistic value.

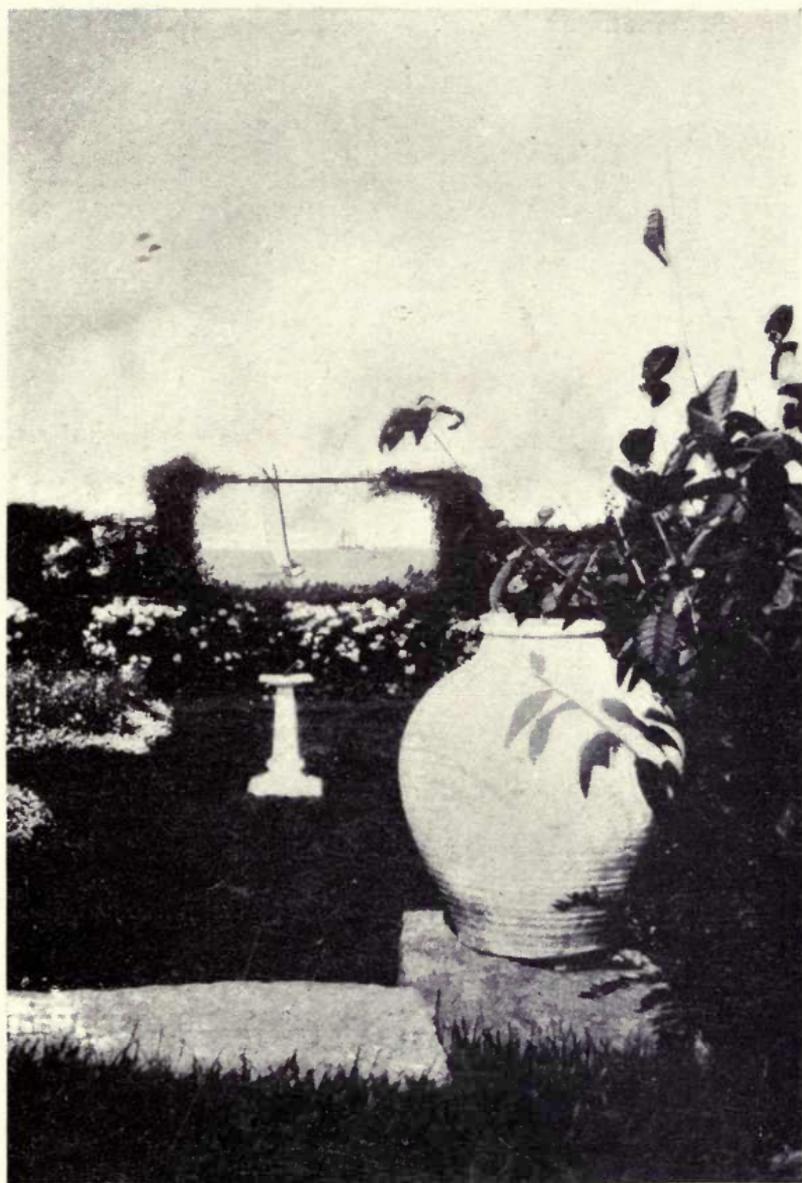
All the materials of which houses are built (stone, brick, wood, concrete, terra-cotta and native marbles) offer themselves at every hand for the embellishment of gardens. If we but give as much thought to their development for this purpose as we do to buildings, they will take form fully as advanced in aesthetic beauty. But we

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have neglected these smaller things and eagerly search some foreign land for an ancient fountain, pedestal or garden pot. Alas! these are fast giving out, and machine-made pieces are crossing the ocean to satiate the desires of those who must have an Italian garden furnished with rare old ornaments found by chance in some unfrequented nook of the Old World.

But the average garden of the person in moderate circumstances may be as beautiful in its way and have as many interesting accessories. If the owner can acquire some useful ornaments of domestic make, a sundial, a vase, a bench or some other fragment, and if these pieces are of recent manufacture it matters not, so long as they are of good design and are well placed in the garden.

The appreciation of well designed garden accessories, which may be had at a reasonable cost, has led to the recent production



Modern Terra-cotta Garden Vase

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of various pieces in terra-cotta and concrete. These products of nature have been used by every nation, even by the Egyptians many centuries before Christ. Every race has had its pottery, — jars of moulded clay burned in many colors; and concrete for building purposes, was well understood by the Romans who made it out of a native cement to build aqueducts that are still in existence. But the art of fashioning concrete into small ornamental accessories for the use of gardens has only recently been understood and appreciated. We are beginning to realize that cement has, in addition to its value for structural purposes, possibilities hitherto undreamt of for development along artistic lines.

There are many good reasons for using this material in gardens in preference to marble or freestone. In the first place it has the lasting qualities of flint. In fact, it grows harder year by year. Then, too,

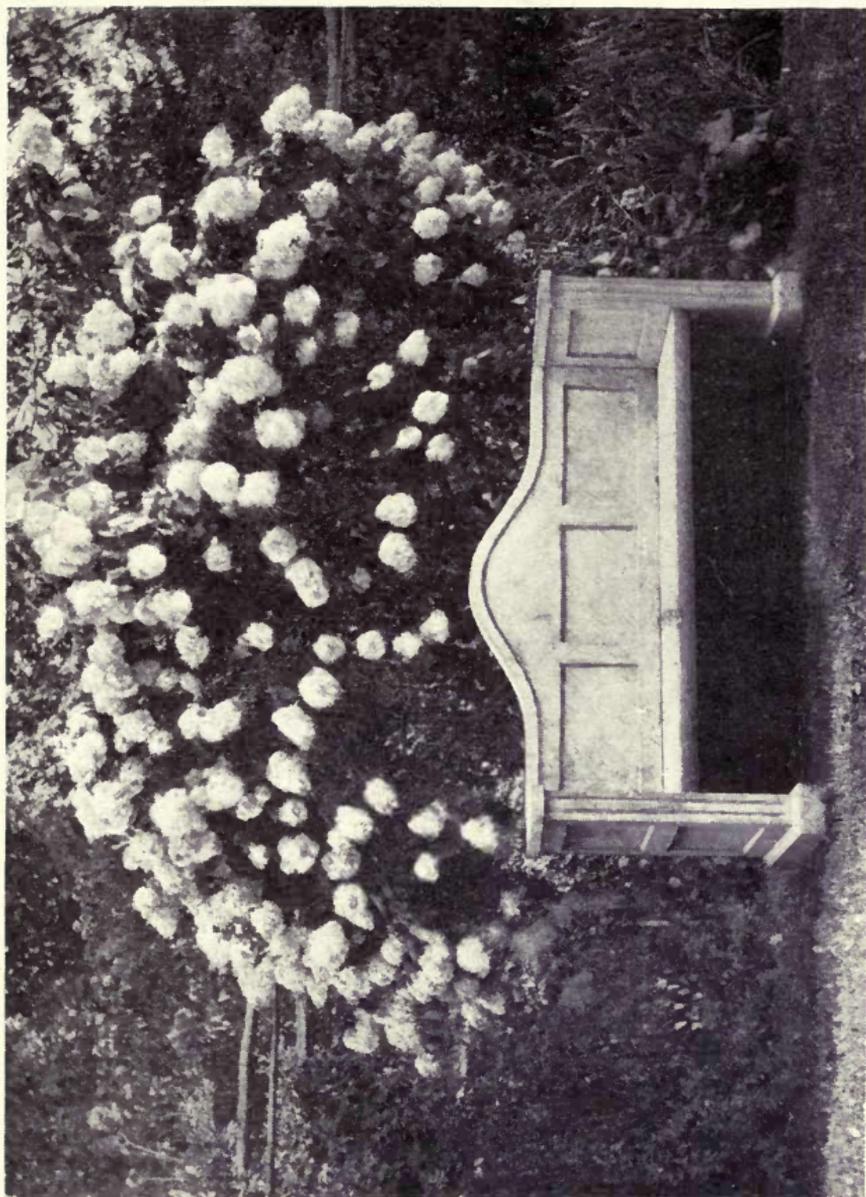


Reproduction in Concrete, — the de Medici Vase

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it does not need any protection against the severest weather, freezing and thawing having no effect upon its rigidity. The color of this material in its natural gray cement shade is most pleasing, and seems to blend with out-of-door surroundings in a way which marble or newly cut stone does not. It takes on rapidly the soft and neutral color of the common field stone, and when made into some accessory of pleasing design, never seems to look out of place, as is often the case with imported marbles.

Again, the cost of this material is reasonable. Garden benches, urns and pots, fountains, sun-dials, pedestals and the like may be had at a cost less than half of what they would be if carved from stone ; moreover, each piece is an exact reproduction of the original from which the cast was taken, but the products from the marble or stone cutter may be a poor copy.



A Concrete Garden Bench

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Concrete can be readily fashioned into any form, just as plaster and clay that is fashioned into terra-cotta or bronze take on the form of the mould into which they are run.

Some concrete is liable to form hair-cracks, or crazing cracks, on the surface soon after it is exposed to the weather; but these do not imperil the strength of the material. They are fine cracks, hardly the size of a hair, both in depth and breadth. They are not a drawback to a garden piece, but rather seem to give it a look of age.

There is no excuse for attempting to make concrete appear what it is not, any more than there is for disguising the material of which any object is made. The writer feels that he cannot insist too strongly on this point. Some attempts have been made to fashion it so as to imitate natural and rock-faced stone, but the results have been for the most part



A Concrete Garden Seat

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only pathetic. A horrible example of the abuse of cement is the block moulded in a wretched attempt to imitate rock-faced stone. Frequently these blocks appear of the color and texture of dried mud, the surface having the appearance of having been rubbed with a wet hand, and left utterly devoid of all life and sparkle. To such work as this is due the blame for the impression that cement lacks all possibilities for artistic manipulation.

The appearance of the unfinished side or interior of these same blocks bears witness to the fact that cement does possess the very qualities which have been covered up on the exposed surface, — color and texture.

The use of coloring matter in concrete ought not to be encouraged. Why should a more pleasing color than its natural shade be sought, especially if the product has the warm soft tone that a mixture of yellow sand gives it? Besides, the use of color-



Concrete Vase and Garden Wall Panel

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ing matter, unless handled by the most expert workman, is liable to make the mixture structurally weak. Surely concrete has merit enough, from the artistic as well as from the structural point of view, to stand for itself.

The art of gardening has gone hand in hand with the other arts of a country, — a reflection of the aesthetic side of mankind, an expression of beauty to comfort the senses of a mind that craves the gentle things in nature. Art out-of-doors has always reflected the temper of a country.

Americans as a nation are just beginning to express their appreciation of the beautiful things that nature gives them. Magnificent parks for public enjoyment are springing up everywhere, and in our private homes, life in the garden has become a necessity, and this life requires peace, comfort, refreshment and charm.

Ah! these hours spent in the garden ;

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they are glorious for all alike. We become children again, playing idly with some freshly picked flower, or tossing pebbles into a nearby pool. Who cares for business, politics or the whirl of society in such times as these? It is enough to be alive in the midst of such heavenly things.





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