

# RURAL AND SUBURBAN

## COLOR IN THE FLOWER GARDEN

In her new book on this subject, Miss Jekyll says that "to plant and maintain a flower border, with a good scheme for color, is by no means the easy thing that it is commonly supposed." This is true, and the difficulty consists in the maintaining even more than in the planting. That, indeed, is so difficult that not very long ago there was supposed to be only one way of doing it—namely, to pull up all the plants and replace them with others twice a year. And yet, when this was the common practice, no one thought about schemes of color at all. If there was a multitude of flowers violently contrasted, the gardener was satisfied. At that time the plants were grown for their flowers and nothing else. The problem was to have the smallest possible proportion of leafage to the largest possible proportion of flowers. When a plant was not in flower it was held to be no better than a weed, unless, indeed, it played an ignominious part in some pattern of carpet bedding, in which case its flowers were picked off it before they came out.

This kind of gardening is only one out of innumerable cases which prove that there is no limit to the perversions of any art when once its original purpose is lost sight of. Nothing in the world is so ugly as a work of perverted art, and no kind of perverted art is uglier than a garden in which plants are grown only for their flowers. The first essential of good gardening is to grow plants for the whole of their beauty, beauty of habit and leafage, as well as beauty of flower. Only if this is done can there be either good color or good form in the garden; for the colors of flowers need the foil of leafage if their full beauty is to be revealed, just as the forms of flowers need the same foil. The wonderful beauty of wild flowers is the result, not of some secret of nature, which we cannot fathom, but only of those intermixtures of flower and leafage, those delicate contrasts of form and color, which often come by chance where there is no gardener eager to cover every bit of ground with simultaneous blossom. Miss Jekyll knows this well, but she is not content to leave these contrasts to chance. She knows that a garden ought to be, so far as it can, an improvement on Nature—not, indeed, on the finest particular beauties of Nature, for that would be impossible, but on her general average; for Nature's beauties are often short-lived, and she cares nothing about neatness; whereas the gardener's problem is to keep his garden both neat and beautiful for as much of the year as he can.

This problem, though still difficult, becomes easier as soon as he is content with a reasonable proportion of flowers to leafage, as soon as he comes to love plants for the whole beauty of their growth and not merely for their flowers. Miss Jekyll has this love of plants, and she delights in combining them so that the growth of one plant shall be a foil to the flowers of another. She is unwearied in the pursuit of such contrasts, and her book is full of them, both described and illustrated, the result of years of observation and experiment. She herself has a large garden, and she writes mainly for those who possess large gardens. But many of the effects which she mentions are possible also in small ones. In many small gardens, for instance, there are banks of ferns, but how seldom does it occur to any one to plant these ferns in drifts and between them to put drifts of early flowering bulbs. Miss Jekyll gives a plan of a bank so planted, with the bulbs arranged so that they will harmonize in color and also provide a succession of blossom for a good many weeks in early spring. There are drifts of *Corydalis* (or *Fumaria*) bulbosa, dog-tooth violet, *Scilla amoenia*, *S. sibirica*, *Anemone blanda*, *Chionodoxa*, *Muscari*, *Scilla bifolia*, white crocuses, *Puschkinia*, *Narcissi*, minor, *nanus*, and *pallidus praecox*, all of which are easily grown, at least on light soils, while the bare spaces which they leave when they die down will be covered by the ferns as they grow up in later spring. In this case, of course, there is no attempt to have a constant succession of flowers; but there is abundance of blossom at a time when gardens are often almost flowerless, with great beauty of leafage to follow until far into the autumn. This is only one instance out of many of the skillful combinations which Miss Jekyll describes. The others she must be allowed to speak of herself. Many of them are intended to fill up nooks and corners of the garden; others are meant for the main borders. Her plan with these is to have different borders planted so as to be in their prime at different times of the year. Thus she has a spring garden, where tulips are not grown in isolated regiments, but, as they should be, contrasted with the leafage of other plants; then she has a space for the interval between spring and summer; then the June garden, for which she enumerates many delicate and unfamiliar contrasts; then her main hardy flower border, which is planted to be at its prime in the later part of the summer; and then a border for September alone. She also gives plans for gardens of special coloring—orange, grey, gold, blue and green.

In all these cases, by means of careful cultivation and skillful arrangement she attains to a splendour beyond the reach of less fortunate or assiduous gardeners. But even those who have not even the ambition to carry out all her plans may learn many useful lessons from her book. Her system of color is well known and has often been discussed. The main idea of it is the contrivance of phases of color passing one into the other without strong contrasts, or with strong contrasts only rarely introduced. Thus at one end there is



A VICTORIA GARDEN AND A VICTORIA BOUQUET

a phase of blue and white with pale yellow and very pale pink. This phase passes through stronger yellow to orange and red in the center; and then the color again grows quieter, passing from deep yellow to pale yellow, white and pale pink, and finally to purple and lilac.

Now this avoidance of strong contrasts is perhaps the best plan for a border which is arranged so that it will be very full of blossom at one particular time of the year. But, when a border is planted for continuity of blossom, it must, if well planned, have many fewer flowers out at any particular time. You can have your whole border in flower some of the time, or some of your border in flower all the time; but you cannot have all your border in flower all the time. In a border that is full of blossom there is always some danger of garishness, and Miss Jekyll's color schemes are designed to avoid this. But the danger is less when the proportion of leafage is a good deal greater than the proportion of flower; and, where this is the case, tameness rather than garishness has to be avoided. Amid great masses of greenery the eye looks for some strong emphasis of color; and this can best be obtained by vivid contrasts here and there, contrasts of orange and purple, or blue and scarlet, or even of the right opposites of blue and yellow or crimson and purple. In the pictures of great colorists there are nearly always these strong clashes somewhere, as, for instance, in the scarlet and blue of Ariadne's dress in Titian's *Bacchus and Ariadne*; and such clashes are far more difficult to contrive successfully in a picture than with flowers in the open air. Miss Jekyll has them herself, and there are even discords in her scheme, without which it would be a little insipid. Thus the gardener who is planning his border for the whole flowering year will do well to devise strong contrasts at intervals, and to contrive that at the time when they occur they shall be surrounded with considerable masses of greenery for a foil. In spring he can have at the front of his border yellow tulips rising from among patches of purple Aubrietia, or Wallflowers mixed with Forget-me-nots and the pink and white Tulip Picotee. This makes a most delicate discord; but those whose taste is for something less daring can substitute the yellow and brown in *T. bellitiana* for Picotee. A display of this kind lasts only a short time, and must be followed by some kind of summer bedding, if the border is not to look dull and ragged for the rest of the year. But there is no reason why all the front of the border should be filled with these spring flowering plants. Their splendor can be tempered with large patches of Pinks, and their flowers will look all the better for the foil of the grey green leaves of the Pinks. Then, when they go out of flower, their places may be taken by Snapdragons and *Oenothera taraxacifolia* and other plants that can be easily raised from seed to flower the same year. It is almost impossible, especially in the front of the border, to depend entirely upon permanent plants. Every gardener, however much he may object to bedding out, finds sooner or later that he must make some compromise with it, if he is to keep his borders in good order from April to October. Miss Jekyll has no pedantry in this matter and she makes the best kind of compromise, introducing bedding plants wherever she thinks they will look well, but not in such quantities as to make her border look at any time as if it had been all newly planted.

This kind of occasional bedding can be continued without much trouble or expense, and without devastating the garden just when it is ought to be looking its best. Without it it is impossible to grow some of the finest spring bulbs successfully, especially tulips; for, unless they are planted in the border, will not usually continue to thrive unless they are lifted



A VICTORIA BOUQUET

when they die down; since tall herbaceous plants growing up about them prevent their bulbs from ripening off in the summer, if they are left in the ground. There is nothing to equal the May tulips for color in May; and they are so brilliant that they look best when used sparingly in clumps among the fresh green of growing herbaceous plants. A hundred of them will make a whole border splendid, even if nothing else is flowering in it at the same time; but, if they are to look their best, they should be artfully arranged without either monotony or too great diversity of color. It is safe enough to plant a border with tulips all of the same kind, but the most brilliant effects are got only by calculated audacity. When tulips are of different colors are used, they should be dotted about in clumps, each clump of one variety, all over the border, for, where there is diversity of color there should not be formality of arrangement. Also diversity of color, especially in flowers of the same kind, should be attempted only within certain limits. Thus, the crimson scarlet of *Tulipa Gesneriana* or the orange scarlet of *La Merveille* should not be introduced among the more delicate pink shades of the Darwin tulips. Orange and scarlet seldom look well with colors at all near to them. They require either green or a strong contrast of blue or purple. But among the Darwin tulips there is now a fresh range of colors, both strong and delicate, and most of them can be combined with both brilliance and safety. With them can be mixed the rich pink of *Shandon Bells* (now usually known as *Isabella*), the pink and white of *Picotee*, the delicate yellow of *Leghorn Bonnet*, and the still paler yellow, passing into white, of *Vitellina*. For a strong contrast there is nothing to beat a combination of *Vitellina* with the dusky Sultan, a variety which gives depth and force to any harmony of the more delicate colored tulips.

We have spoken of tulips at some length, both because their color effects can be studied at the moment, and because there are no flowers from which the secrets of color can be better learnt. Indeed, they surpass almost all flowers in the garden in their combination of variety, force, purity, and delicacy. All of these qualities are necessary for a really fine color scheme in a border, as in a picture. There must be variety, or the interest of color is soon exhausted. There must be force, or

the eye will have nothing to rest on. There must be purity, or every color will seem discordant; and there must be delicacy, or the whole effect will be either monotonous or distracting. But all these qualities cannot be combined without balance. That is a vague term, but we mean by it a right proportion and distribution of stronger and weaker colors all through the scheme. Balance is the secret of the success of all audacious color in any kind of art; and it is as necessary to a border as to a picture or a piece of embroidery. Miss Jekyll, as we have said, provides balance by means of phases of color. She prefers these to strong contrasts. But where there are strong contrasts there is an even greater need of balance. A border will never look well if there are strong colors at one end of it and weak ones at the other. There must be points of about the same force of color evenly distributed throughout if the eye is to be satisfied, although the colors themselves may be strongly contrasted. Thus, if there are strong contrasts of color in a border, they should be placed at definite intervals, with harmonies and more delicate contrasts in between them; and there should be these alternations of strength and delicacy at the back and front of the border, as well as along it. The strength must not be either all in the foreground or all in the background. Where a border is arranged for harmony rather than for contrast, it is a natural arrangement to have the paler colors in front and the deeper behind; but, where there are strong contrasts, these must balance each other in every part; and the gardener should consider these first of all when he plans his border, and, having settled them, he should arrange his quieter effects in between. He can always use white flowers and grey foliage to effect the transition from one contrast to another. When, for instance, he contrives a contrast of Orange lilies and blue Campanulas, he can surround it with *Santolina* or lavender, interspersed with *Madonna lilies*, before he comes to another contrast of deep blue Larkspur and the dark *Hemerocallis*. And at some little distance from these stronger contrasts he can combine the pale blue *Delphinium Belladonna* with the apricot-colored *Lilium testaceum*, or *Penstemon*, with *Cypripedium paniculata*. It is easy enough to contrive good contrasts between different plants that flower at the same time, but less easy to contrive all

these in a well-balanced whole without either monotony or discord; and the difficulty grows greater as the summer advances, and colors grow less delicate and pure. One can only give hints and suggest principles. There should be no formulae in gardening; for a garden is interesting only when it expresses the taste of its owner; and there must be some individuality in that, just as there is sure to be something peculiar in the circumstances of the garden. Thus, no book on gardening can be a complete guide in matters either of taste or of horticulture; but books like Miss Jekyll's may save the reader from making many mistakes, and may suggest to him many beautiful effects that he would never have found by himself.

### YILDIZ-KIOSK GARDENS

The new Sultan of Turkey has thrown open the wonderful gardens of his palace to the people. A traveller sends this interesting description of their beauties. All that could be invented to attract the eye and charm the senses; all that a man could create for his enjoyment, his comfort and his safety; all this, in aggregate form, is in those famous gardens of Yildiz-Kiosk. Encircled by a triple construction of walls, you can walk inside it for hours and fail to discover all the beauties. Macedonian sentries guard its massive iron doors, through which no intruder up till now has ever been permitted to pass. It undoubtedly is the most marvelous site, the nearest approach to a paradise on earth, the outcome of the artistic spirit of every land, to be seen in this world. No words can convey an adequate idea of the fairy-like panorama disclosed from the summit of that hill of Yildiz, now and evermore historical.

### The Seraglio

To the right stands the Seraglio enclosing within its walls various mosques, gardens, and old palaces, the chief of which is the harem; Saint Sophia, with its resplendent domes and minarets, is seen surrounded by a wealth of verdure colored in various tones by the sun. Facing the Seraglio is Scutari, the Byzantine Crissopolis. Within the vast expanse of the Sea of Marmora the Princes islets spread out in line. Facing the Bosphorus, with its blue-tinted waters, is the Asiatic coast with its yalis whose balconies overhang the ripple of the waves. To the right is the Bay of Couskudjok, where the pretty and mysterious Hanoums of the Grand Pashas go boating in gaily bedecked caïques—those Grand Pashas to whom the Imperial favor granted every indulgence and permitted every crime. To the left, in the gardens, figures a chalet containing a collection of stuffed exotic birds of rare and beautiful plumage.

### Birds and Bloom

Along gravel paths and carriage drives bordered with rarest flowers in bloom, a continuous line of aviaries appears, wherein numerous birds of multi-colored plumage enliven the surrounding silence with their melodious singing, while fraternizing with pigeons of every species are gorgeous parrots in bright colors jabbering Turkish words. Further on there is a quaintly rustic building wherein a number of cats of every description, from the prowling, roof-haunting cat to the rarest Angora, purr and gaze open-eyed, inquiringly at the intruder.

### Hazardous Gardening

Soon one reaches the numerous hothouses where in mid-winter are cultivated, for the Imperial table, the peaches, apricots and strawberries. By the way, how many are there among the gardeners who have escaped exile or being executed for having failed to guard against the frost which has nipped the Sultan's favorite fruit? In proximity with the forcing-houses are the stables containing many thoroughbreds. The stalls are most elaborately constructed, each horse feeding out of a white marble manger. On all the stalls figure in wrought iron the names of the horses. In a secluded spot of the gardens there is a chalet built in the purest Arab style of white and gold. Its door is now securely closed and its windows blinds drawn down. In this chalet Abdul Hamid spent his leisure hours surrounded by his Sultanas, no doubt endeavoring in amorous intimacy to stifle the stings of conscience and the pains of a possibly latent remorse.

### THE COMPOST HEAP

Since the introduction of artificial manures less attention has been given to compost, and although the application of compost entails more labor than the use of artificial manures, there are many instances where the vegetable and animal refuse on a farm might be utilized to advantage by making it into compost consisting of lime mixed with all kinds of refuse and waste materials such as weeds, road scrapings, ditch cleanings, earth mould, leaves, fish refuse, fish bones, etc. Lime should be mixed in the proportion of one part to three or four parts of the other materials. Lime hastens the reduction of the material ingredients of the substances in the compost to suitable plant food. Applications of liquid manure also assist this action, and, further, greatly improve the quality of the compost. A compost heap may be made in any convenient situation. It, however, it is intended to add liquid manure, the bottom of the heap should be made watertight to prevent waste. Bringing about more rapid and even decay of the materials is expedited by periodically turning over the heap.

Revenue officers are looking for whiskey stills near Dundas.

### LIQUOR LICENSE ACT.

NOTICE is hereby given that we intend to make application to the Superintendent of Provincial Police at Victoria, B.C., for a transfer from the license of Richard Price of the premises known as "Parsons Hotel," Parsons Bridge, B.C., to the premises known as "Parsons Hotel," Parsons Bridge, B.C., on the 21st day of July, 1909. W. RAKE, JACKSON & HILMCKEN, Solicitors for the Beneficiaries.

### NOTICE

TAKE NOTICE that I intend to apply to the Honorable Chief Commissioner of Lands for a license to prospect for coal and petroleum on the following described lands, situated in Cassiar District, B.C.: Commencing at a post planted south-west corner, running 80 chains north, thence 80 chains east, thence 80 chains south, thence 80 chains west to point of starting, situated on Tooya River, about 30 miles from Telegraph Creek, C.

M. GIVIN, A. G. McClarty, Agent. June 29, 1909.

### NOTICE

TAKE NOTICE that I intend to apply to the Honorable Chief Commissioner of Lands for a license to prospect for coal and petroleum on the following described lands, situated in Cassiar District, B.C.: Commencing at a post planted north-west corner, running 80 chains north, thence 80 chains east, thence 80 chains south, thence 80 chains west to point of starting, situated on Tooya River, about 30 miles from Telegraph Creek, C. in a northerly direction.

W. BAIRD, A. G. McClarty, Agent. June 29, 1909.

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A. G. McCLARTY, June 30, 1909.

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A. L. W. McCLARTY, A. G. McClarty, Agent. June 30, 1909.

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GEO. Y. ADLEY, A. G. McClarty, Agent. June 29, 1909.

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J. M. MILLER, A. G. McClarty, Agent. June 29, 1909.

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A. G. McCLARTY, Agent. June 29, 1909.

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A. F. GWIN, A. G. McClarty, Agent. June 29, 1909.

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E. INNS, A. G. McClarty, Agent. June 29, 1909.

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CHAS. ARNOLD, A. G. McClarty, Agent. June 29, 1909.

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A. G. McCLARTY, Agent. June 29, 1909.

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A. CLARK, A. G. McClarty, Agent. June 29, 1909.