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November 3-10, 1990
Gardens of the Colonial South

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AUGUST'S COVER
Photographed by Rick Buettner
Among the rare old volumes within the American Horticultural Society’s library are some with exquisite engravings that illustrate the text. “Bradick’s American Peach” was a tree brought to England from the United States in the 1800s. John Bradick described his effort to import peach trees in the Transactions of the Horticultural Society of London, Volume II, published in 1822. More on the books that constitute this River Farm treasure begins on page 6.
Commentary

Change is an interesting part of our lives. We accept it—often anticipate and encourage it—in the natural world of our gardens. (Think of the minor miracle of a dahlia from tuber to full bloom in a season). However, when it comes to our own lives, we of the human species often resist and fear change.

Organizations change too. The American Horticultural Society is changing, and as we have wrestled with this life force, I have been struck by its many faces—unexpected change beyond our control; evident change that should have taken place but didn’t; surprise change that should have been foreseen; natural change reflecting the flow and transition of our lives. Some change is guided by our hands—the “pinching and pruning” of life—and we hope that experience and wisdom hold fast in our influence. Those changes that occur beyond our control are marked by our reaction and response to them.

A major transition in the life of AHS is the departure of our talented editor, Virginia Louisell. For her personally, this is one of those good changes. Virginia and her husband are taking an early retirement in a new home on the water’s edge. (Is the dahlia in full bloom now?) For this, we are happy (and hope to visit often!), but we will miss the skill and style Virginia has brought to our publications. We thank her for her fine work.

Please welcome our new editor, Kathleen Fisher, whose work you have been enjoying as assistant editor of this magazine and editor of our News Edition. Kathy brings to this position over twenty years experience as a journalist, a love of gardening, and a refreshing wit.

Another new player is our staff horticulturist, Donna Matthews, who joins us with a strong sense of mission, a love for plants, and a commitment to horticultural education. (Tony Halterlein has moved on to work with the Cooperative Extension Service of Prince William County, Virginia, an allied agency we now feel we have infiltrated.)

Other change is underway at AHS. Some new ideas are growing vigorously, some are tiny seedlings that have not yet started to thrive. Perhaps our future will be influenced by you—the opportunity is here. Let us hear from you. Plant a seed and it often grows.

Frank Robinson
Executive Director
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In 1929, Professor Charles Upson Clark, conducting an investigation for the Smithsonian Institution, came upon a tiny, oddly bound volume on the shelves of the Vatican Library. Six by eight inches and only an eighth of an inch thick, its cover was crimson velvet and its edges gilded. Indentations indicated it had once borne metal clasps. Inside were 184 carefully wrought and brightly colored renderings of plants of Central America.

The book, which would be dubbed The Badianus Manuscript, was an herbal written in 1552 by Aztec physician Martinus de la Cruz and translated into Latin by a contemporary, Juanes Badianus. The only documentation of the long-reputed skill of the Aztec physicians, its drawings are also the earliest of many native flora. They were tinted with dyes directly from nature: earth, insects, clams, and, appropriately enough, plants.

A reproduction of that book is among the volumes in the American Horticultural Society's library, and something of the excitement that Professor Clark felt upon his discovery can be imagined while browsing through the historic treasures in the AHS collection.

Were the books to be arranged in chronological order, their titles would mirror the progress of horticulture itself. In the seventeenth and eighteenth centuries, the authors' concerns were practical ones: food plants for survival and herbs for health. By the nineteenth century, gardeners—and garden writers—had discovered exotic fruits and ornamentals, and were adopting such fanciful touches as espaliering. At the turn of the century came reports of hundreds of new species being made available by plant explorers. Today's writers are highly specialized, with entire books devoted to one genus or native plants of a small region. Gardening is done for pleasure, rather than subsistence; the emphasis has gone...
from individual survival to protecting our planet.

Two major collections within the library were both donated by fruit specialists who at one time worked at Cornell University's New York State Agricultural Experiment Station in Geneva.

One personal collection was that of Dr. Harold B. Tukey Sr. Tukey conducted pioneering work on rootstock that would produce semi-dwarf apple trees and on culturing the embryos of early-ripening peaches. He co-authored the first published paper on the use of 2,4-D as an herbicide, and was a co-founder of the International Society for Horticultural Science. In 1945, he went from Cornell to Michigan State University to head its horticulture department. Tukey's family donated his extensive book collection to River Farm in 1973.

Many of the rare volumes at River Farm were those of George L. Slate, who for forty-seven years was a pomologist at Cornell's Geneva station. His collection was given to AHS in 1976 and 1977 by Barbara and John Abbott, his daughter and son-in-law. The inventory of Slate books given to AHS covers fifty-eight pages—eight pages on pomology alone—and includes books published in France, Italy, India, Poland, Germany, Switzerland, and the Soviet Union, as well as the United States and England. Among its treasures is the 1940 reproduction of The Badianus Manuscript that Professor Clark discovered, containing the manuscript's history and a page-by-page translation.

Some of the French volumes can be appreciated even by a non-French speaker because of their exquisite typography or artwork. One lovely 1776 volume, Traite des Tulipes by Jean D'Ardene, is richly illustrated, while an 1884 book, Les Tulipes de l'Europe by Emile Levier, contains hand-painted diagrams of flowers in brilliant reds and yellows.

Many of the AHS library books take on additional value because of the personal
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TREASURES

A number of the AHS books have been signed by E.H. Wilson, possibly the greatest plant hunter of all time.

Although AHS does not yet possess a copy of all sixty-seven titles authored by Liberty Hyde Bailey, the famous Cornell botanist-horticulturist after whom the Society named its most prestigious award, a number of those it does own are autographed by Bailey, who died in 1934.

With the Slate collection came a number of books signed by E.H. Wilson, whom some have called the greatest plant hunter of all time. Barbara Abbott, in addition to being Slate's daughter, is Wilson's granddaughter. Wilson spent his career exploring the Orient, much of the time on behalf of the Arnold Arboretum, and introduced hundreds of plants widely used in American gardens today.

The importance of the plant hunters—both professional and amateur—is underscored by many of the books. In A Monograph of the Genus Crocus, British horticulturist George Maw describes his dependence on friends living in Asia Minor to obtain samples of species for him to examine. Plant parts for many of these species are illustrated, with the flower, fruit, pollen, seed, leaf sections, corm, stigma, stamens, and pistils all delicately tinted.

The collection's oldest book is A New Herball, or Historie of Plants by D. Rembert Dodoens, translated from French to English in 1586. The book was written even earlier, being "first set forth in the Douch or Almaigne toong" by the author, who was physician to the emperor of the Holy Roman Empire of the German Nation. More gorgeously tinted etchings, as well as dedications and signatures within them. A copy of A Study of the Genus Paeonia, written by F.C. Stern and published by the Royal Horticultural Society, was dedicated by the English society in 1946 to B.Y. Morrison, former chief of the Plant Introduction Section of the U.S. Department of Agriculture and first director of the National Arboretum. Morrison, who introduced the hardy Glenn Dale azaleas hybrids in the late forties and early fifties, dedicated the peony book to AHS in 1960.
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TREASURES

as fascinating reading, can be found among the library’s five volumes containing Transactions of the Horticultural Society of London, which was founded in 1804 and chartered in 1809. The society considered itself of a more practical bent than England’s Royal Horticultural Society, which the London group’s members saw as “principally devoted to abstruse and scientific labors.”

The botanist, the florist, and the artist were not unwelcome among them, they made clear, but their major concern was with fruits and vegetables. One article, “An Account of a new Peach from North America called Braddick’s American Peach,” describes how, because peach trees in America were raised exclusively from seed, fruit growers produced a widely varied crop generally suitable only for peach brandy and feeding hogs. Braddick reported to fellow members that of a dozen trees deemed to have above-average fruit and sent across the Atlantic to him, he succeeded in growing one reliably outstanding bearer.

Other article titles include “On some vulgar Errors among Gardeners respecting Insects being destroyed by Cold.” Despite rumors to the contrary, reports the author, grubs are not killed by a hard frost, but can revive even after being frozen “so cold as to chink like little stones when dropped into a glass.” (Gardeners, it seems, have been making “vulgar errors” for some time.)

For many years, these delightful volumes were stored in separate buildings on the River Farm property, so that access was difficult and their great significance was not readily apparent. They have now been officially rediscovered, and have been housed in their own separate building.

A fund-raising campaign recently launched by AHS is intended, among other things, to help underwrite a part-time librarian (all of the cataloging has been done since 1982 by a dedicated volunteer, Alice Bagwill, formerly chief librarian for the U.S. Comptroller of the Currency), to expand the collection beyond its current 4,000 volumes, and improve access to members.

Those who choose to do so may make donations specifically to support restoration of some of the historical volumes that have become worn or damaged. Their contributions will be recognized with memorial plates in all restored books.

Kathleen Fisher is senior assistant editor of American Horticulturist.
It may be only August, but Christmas is coming. Gifts will have to be planned and shopped for; decorations will need to be considered for the festivities. All this activity in the spirit of the season elevates our mood as fall and winter days grow shorter; then suddenly it's January, and the day comes when the house must be "un-decorated" and gifts put away. But if you have been given a bowl of blossoming paper-whites (Narcissus tazetta), or if you replace holiday decorations with pots of spring-flowering bulbs that burst forth with bright blossoms on a window ledge, you have tokens of the new season to come. Not only is the sight of these flowering bulbs a joy to behold, but their fragrance perfumes a room with the scents of spring.

Plans for spring in January must be made in September, however. Weeks of preparation are necessary for the cheerful bloom that will thrill someone at Christmas or will brighten your own house on dark winter days.

Paper-whites are the easiest of these spring bulbs to bring into bloom. Bulbs half buried in a bowl of pebbles with water at a level just below the base of the bulbs should be placed in a dark, cool (55°F) location for about ten days. During this time roots form, and the water level should be kept constant. Soon leaves will sprout and the pot can be moved to bright indirect light for four or five days. The leaves and buds will grow rapidly during this period. Then the pot should be placed in a sunny window until the buds open. The blossoms will last longer, however, if the flowering bulbs are returned to indirect light.

Many other bulbs such as tulips, hyacinths, muscari, and Iris reticulata are suitable for winter enjoyment but require special handling called indoor forcing. Bulbs can be brought into bloom by manipulating their growing conditions. By potting the bulbs early in the fall, giving a period of cool temperature, and then slowly introducing light and warmer temperatures,
the bulbs undergo a total five-month winter-to-spring development in a period of twelve to fifteen weeks.

The recommended soil for these bulbs is a light, well-drained mixture of equal parts potting soil, peat, and sand. The pots should have drainage holes and be three times as deep as the height of the bulb. Fill the pot half full and insert bulbs so that their tips are just below the rim of the pot. Keep the tips exposed. Water the pot well.

The bulbs must never freeze, must be kept in darkness, and must be given a cold treatment until January 10, and then brought into a 60°F environment. One of the double late tulips, 'Angelique', has been a good plant for Easter bloom. About sixteen inches tall, it has ruffled, peonylike blooms in a pale pink with a lighter pink edge.

Many of the long-stemmed tulip cultivars are harder to handle for they tend to flop over, although thin support dowels can be used with a ribbon loosely tied around the stems. Even the Darwin hybrid 'Jewel of Spring' with its twenty-four-inch stem can be handled with supports. Most of the parrot, kaufmanniana, fosterana, and greigii tulips are not recommended for forcing.

Of the many daffodils that are forced today by the industry, the miniature 'Tete-a-Tete' has enjoyed the greatest popularity. This delightful yellow, six-inch, multi-headed blossom is perfect for small baskets and decorative planters. The other miniature daffodils that force well are 'Little Gem', 'Little Beauty', 'April Tears', 'Baby Moon', and Narcissus bulbocodium.

These daffodils and other spring-flowering potted bulbs can be further enhanced by planting a quick-growing rye grass seed on the soil surface of the pot when it is moved to the final 60°F location. The grass will germinate quickly and might require a careful cutting with scissors, but this light green underplanting adds a real touch of spring to a basket of blooming bulbs.

Two reliable, readily available white daffodils are 'Mt. Hood' and 'Thalia', the former being a tall trumpet while the latter is a triandrus with demure multi-headed florets. The tazetta is easy to force and have the added bonus of fragrance. The large-flowered 'Louis de Coligny' is also fragrant and has a pink cup.

Hyacinths can be given a cold treatment in a refrigerator for ten weeks, then grown in the winter in the same manner as the paper-whites. One can purchase some hyacinths that already have received four weeks of cool treatment and, consequently, will bloom in a shorter period of time. The best of the blue hyacinths is the popular 'Delt Blue'. 'Anne Marie', a clear pink; 'L' Innocence', a pure white; and 'Jan Bos', Carmine red, give a variety of colors to mix and match or grow individually.

Small bulbs can be treated in the same manner. Crocuses that have been used successfully are 'Striped Beauty' (violet-white), 'Yellow Mammoth' (golden yellow), 'Peter Pan' (white), and 'Remembrance' (blue-violet). These must be watered when brought out of cool treatment and kept moist, for once the roots dry out they wither quickly.

Early blooming winter aconite (Eranthis hyemalis), glory of the snow (Chionodoxa forbesii), grape hyacinth (Muscari armeniacum), snowdrop (Galanthus nivalis), Endymion hispanicus, Iris reticulata, and Iris danfordiae can all be enjoyed in the winter months. Pots of these small bulbs are good for clustering in a centerpiece combined with larger bulbs.

Amaryllis bulbs do not need a cold treatment, but are important to remember when selecting beautiful flowering bulbs for the winter months. The amaryllis is a large bulb that will bloom in four to eight weeks after planting. The bulb should be placed in a light soil mixture in a six-inch pot with one third of the bulb exposed. Place the pot in a 68°F environment. Moisten the soil after planting, water once a week until the bud appears, then water twice weekly. There are many colors available. My choice for the most delicate is the pink- and white-striped 'Apple Blossom'. An excellent choice for Valentine's Day is the huge ten-inch diameter, red 'Ludwig's Goliath' or the slightly smaller red- and white-striped 'Fantastica'. For guaranteed performance, select an amaryllis bulb four or more years old. The added cost for an older bulb is worth the increase in size of blooms and the number of stalks. Some five-year-old bulbs will produce three stalks with four blooms each.

Soon the glories of your August garden will be over, but with a bit of planning in the next few weeks you can be certain that you are not without blooms to cure your winter blues.

---

Ruth Pardue, Columbus, Ohio, is an accredited judge and instructor of the American Daffodil Society.
Some Cutting Remarks About Your Plants

From Maine to California, taking softwood cuttings to propagate plants is easy to do. The plants are a joy to watch as they develop — and don't forget the comfortable economy of producing your own plants.

My first experience with cuttings, though I hardly knew what I was doing, came as a boy of fourteen. The daughter of family friends asked if she could use Mother's garden in the hills above UCLA for her wedding. Naturally, Mother was delighted. The day before the wedding, my younger brother Clinton and I were sent out to gather blooming branches of pink and white geraniums. Some of the pots we used had been filled with loose soil to hold the stems in place, and these ersatz pots of growing geraniums were used to decorate the terrace. After the wedding, they still looked so nice that they were left there. They received no care, but the gardener must have watered them occasionally and my mother snapped off the dead flowers. They continued to bloom. The next spring another display appeared, but then they started to look twiggy, with smaller leaves. When the pots were dumped, each geranium branch had become established, and the soil was an overgrown mass of tangled, probably starving, roots.

My next experience came when my wife and I were visiting in Carmel. As we walked down a sidewalk, we admired a beautiful salmon geranium and saw a broken branch lying on the sidewalk. I then remembered from my previous experience that geraniums should not be planted and watered right away, but should be allowed to form a callus over the cut so rot does not set in. Thus I knew it would easily last until we got home to plant it. Not knowing its name, we called it 'Carmel'. Then came 'San Diego', 'B.H.' (Beverly Hills), 'Back Alley', 'Rancho Santa Fe', and 'Santa Barbara', until we had a collection of twenty-six pots. Everyone we asked was more than delighted to give us a cutting.
In the meantime, I had caught the cutting bug and was experimenting. The Japanese boxwood (Buxus microphylla var. japonica) hedge that was in front of our rose garden extended on both sides. When the hedge was cut back, I took the three-to-four-inch cut pieces, stuck them in the ground, and kept them watered. Today, many years later, it is impossible to tell which is the old and which is the newer. By this time, I was using a rooting compound on the cut tips and watering them at the start with vitamin B. I've heard it debated if this is necessary, but I look upon it as giving an added boost, and it certainly doesn't do any harm. It's possible, though, to raise some cuttings without giving any care at all. I remember my grandfather telling about putting up a wire fence in Missouri in the spring and using fresh-cut willow branches for posts. The posts rooted, and that was the explanation for the trees that surrounded the field years later.

When it comes to taking rose cuttings, I can highly recommend it. I have found that roses grown on their own roots have outlived the usual grafted ones and are far superior and healthier. My 'Chrysler Imperial' and 'Pink Radiance' are well over thirty-five years old and going strong while so many others have gone by the wayside. Although growers say that within a year one will see a tremendous difference between roses grown on their own roots and grafted roses, because grafted roses have the advantage of a much larger root system to begin with, for myself, I have decided that if a rose is too weak to grow on its own roots I don't want it.

An ideal time to take rose cuttings is when the bushes are pruned back in early spring. Often cuttings can be obtained at public rose gardens when the plants are pruned. The cutting should be four or five inches long, and the lower leaves should be removed before inserting in the soil. Unlike geraniums, they should not be allowed to dry out. I usually leave the upper leaves on until they turn yellow, at which time the new growth buds can be seen. I have also had good luck in cutting the stems after the hips have formed, then cutting off the hip and removing the lower leaves. I have had only mediocre luck with cut roses that have been weakened by being indoors until after the flower has faded.

The next venture was with chrysanthemums. To decorate our terrace, we bought potted chrysanthemums in bloom from a nursery. It is a big advantage to buy blooming chrysanthemums that are nursery-grown outdoors; they will bloom naturally at approximately the same time next year. Those bought in the florist or grocery store are usually grown under artificial conditions, and are forced into bloom any time of the year.

After the plants finish blooming, cut off the old growth. In the spring it is easy to take many cuttings from the great number of shoots that come up. After they are cut, new shoots will appear and more cuttings can be made if desired. These cuttings can be started in a flat of sand, vermiculite, or

---

**Steps for Herbaceous and Softwood Cuttings**

A stem cutting is a simple, easy method of obtaining a new plant or creating an exact duplicate. The most important thing to remember is that once the stem is cut from the plant, it has no roots for obtaining water; therefore, it must not be allowed to dry out. By keeping the medium moist and the air humid, you can effectively minimize water loss through the leaves until the stem produces new roots. For herbaceous and softwood cuttings, follow these easy steps.

1. Fill a container with sand or vermiculite, or use a commercial propagating medium. Moisten and tamp the medium.

2. Take a four-to-six-inch stem cutting from the new growth of the plant in the spring or early summer. Young, immature stems have a greater ability to develop roots than old stems. Cut right below the node (leaf joint) with a sharp knife or clean pruning shears. Remove the leaves from the bottom third of the stem.

3. If it is a thick-stemmed, succulent plant like a geranium or jade plant, place the cuttings on a newspaper inside your home for several days. After callouses have formed on the ends of the cuttings, plant them in the rooting medium.

4. If they are not succulent plants, make a hole in the medium and insert the stem immediately after you have cut it. Insert it deep enough so that the bottom set of leaves are just above soil level. Tamp the soil around the cutting. Do not let the leaves of each cutting touch each other as this increases the possibility of disease. Label each cutting.

5. Place the pot in a well-lit area but not in direct sun. Bottom heat and cool aerial temperatures are required. It is important to minimize evapotranspiration by maintaining a humid, cool atmosphere. A mist bench is ideal, but a plastic tent or a glass dome can be used.

6. Check the medium regularly; it must not be allowed to dry out. To tell if the cuttings have rooted, pull the cutting out slightly. If there is resistance and more than a gentle pull is required, they have rooted and are ready to transplant.

7. Transplant the rooted cuttings into small pots. If the new plant is to be planted outside, it must gradually harden off before it can be transplanted. This is done by slowly increasing the light and temperature to that of the outside environment. After it has hardened off in the small pot, transplant it into the garden. If the plant is to be kept inside as a house plant, pot it into a small pot first, then transplant into a larger one.

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Peggy Lytton
Assistant Editor, Horticulture
Among the many plants that can be grown from cuttings are fuchsias and azaleas.

a commercial propagating medium. Since more than one cutting can be started in a pot (three in a gallon container and five in a ten-inch pot), keep the cuttings separated and be sure to label. After growing the bush types, it is a simple step to growing the exhibition ones and the spider v

rieties. It is simply a matter of pinching at first, then disbudding so that there is only one flower to a long stem.

Among the many other plants that can be grown from cuttings are fuchsias and azaleas. If grown this way they will be true to their hybrid parents, but if grown from seed there would be great variation. It is very easy to do this when pruning them back; just stick the cut piece in damp sand and see what happens.

Feverfew is such a great seeder that it is not usually necessary to grow cuttings. However, when I wanted a sweep of 'Golden Feather,' which has chartreuse foliage, I made cuttings, and every one took. Succulents are also easy. Jade plant (Crassula argentea) will easily start a new plant. Being thick-stemmed like a geranium, the cut end should have a chance to dry before putting it in soil. This plant thrives outside only in mild climates, but is grown all over as an indoor plant. Another succulent nearly always grown from cuttings is the ephiphyllum. It is a member of the cactus family, with the same spectacular flowers that have readapted to the rain forest. A small piece stuck in a soil mix with fast drainage will root in a short time.

My daughter wanted a lemon tree like the one I had in the back garden. Not knowing for sure which one it was, I made a cutting. It was kept in controlled humidity under a plastic dome for a year. For awhile I thought it was a goner, but finally, in the spring, a new pot of leaves appeared. It is now in a large pot espaliered on a trellis. She also had a pair of pyracanthus plants in a difficult location—one was wounded by a weed eater and finished by a lawn mower. Having forgotten the name and wanting a duplicate, she asked me to take a cutting from the remaining pyracanthus. It is now small but growing. Because I knew pyracanthus was a member of the rose family, I had decided to give it a try. When I wanted another 'Lavender Lady' lilac, a Syringa cultivar that does well in warmer climates, I made several cuttings. They grew so well that I had some to give away.

Many natives can be propagated by cuttings, and I assume this is true in other areas. Here in Southern California, when I have hiked in the mountains, I have taken slips of buff-orange monkey flower (Mimulus aurantiacus). I made slips from different plants, some almost yellow and others close to orange. Since taking cuttings is like cloning, the offspring will be the same as the parent. Once, on a hike, I obtained slips of Penstemon spectabilis which has four-foot spikes of small, electric-blue flowers. All are growing and blooming well, except one. These particular natives grow in scree, which is a mixture of rock and gravel on the slopes of mountains. I had planted one of the penstemon where it would be surrounded by beautiful gray foliage and pink flowers, but during winter it was much too wet and soggy, and it died. Moral: Try to recreate the situation where the native grows naturally.

A great many house plants increase easily from cuttings. It is not unusual to see ivy, philodendron, pothos or nephthytis root when left in a container of water. Leaf cuttings that form new plants of African violets are an old standby. It can also be done with members of the same family that I find even more interesting—streptocarpus and gloxinia. Dracaena, cordyline, and dieffenbachia, when too tall and gangly, can have the top cut off and started in new soil. The old stub will usually send out many new shoots too.

Not all my cuttings have been successful. I have tried over and over again to get a new plant from a Japanese maple (Acer palmatum) with no luck. It is a fiery orange-red around Thanksgiving when fall colors are nice to have in Southern California. The color is increased by keeping the soil acid. Another failure has been the large and beautiful pink-flowered 'Alma Stultz' nectarine. (It bore no fruit, so Luther Burbank threw it on his trash pile where it was fortunately rescued by Alma Stultz.)

All in all, taking cuttings is a fun thing to do that requires little skill and yields great results. Why don't you try it?

George Harmon Scott, Arcadia, California, is on the garden panel of Sunset magazine, and for many years wrote the "Garden Jobs" column for the Los Angeles Times.

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George Harmon Scott, Arcadia, California, is on the garden panel of Sunset magazine, and for many years wrote the "Garden Jobs" column for the Los Angeles Times.
The Summer Delight of DAYLILIES

Handsome hybrids star in this Atlanta display

Text by Avis Aronovitz
Photography by Barry Williams

Not too many years ago it was undesirable property—a city lot, wedged between a church and a fire station, with a derelict, eighty-five-year-old structure. Unquestionably it was the least attractive real estate in that fashionable Atlanta neighborhood. Today, it is the site of a spectacular private garden that some say sets the standard for all other Hemerocallis collections in the region.

Such a compliment makes the owners grin with pride. Bob George is a psychologist and Owen Shores is a psychometrist, but both are also artists; instead of painting on canvas, they chose to plant an inviting and colorful perennial garden.

The first clue to what is to be found is a receiving line of Hemerocallis ‘Cora Paul’ in gold, ‘Elizabeth Yancey’ in peach, and ‘Joan Senior’ in off-white that greets visitors at the street and directs them across the shallow front yard to the garden gate.

Inside, visitors pause on the side deck of the house to peer over the railing at a section of the garden where the perennial border dips deeply into a broad sweep of green zoysia. No one ever appears quite prepared for this first glimpse of the flower beds below. Shaped like huge butterfly wings and extending on either side of a classical Greek statue, they display the colors of 450 cultivars of the newest and best hybrid daylilies, all labeled.

There are no clashes of color here, and all blooms can be seen perfectly from three directions. Programmed with data about each daylily’s flower size, scape height, and color, psychometrist Owen Shores’s computer provided printouts that made possible two beds that are perfectly balanced and pleasing from all sides. Color distribution was the challenge. George believes women have a better sense of color coordination than most men, so he asked a friend, Nell Jessup from Grayson, Georgia, to help with the color allocation. Jessup agreed but insisted that “unless it turned out well they were sworn to secrecy.”

It obviously “turned out well,” because visitors are always delighted with the beauty of the impressionistic scene before them. Each day during the blooming season different star performers emerge.

Even from the distance of the deck, Nell Jessup can identify ‘Cool and Crepey’ by its large, creamy-yellow blooms with waffled texture and exceptional substance. This popular cultivar was hybridized by her friend Van Sellers in Kings Mountain, North Carolina. The six-inch flowers have wide, rounded, and rolled-back petals and sepal, and even in the heat and high humidity of an Atlanta summer day, this day-
ABOVE: Bob George (left) and Owen Shores carefully groom the daylilies to perfection. LEFT: 'Daveo Holman' produces huge pink blossoms over nine inches wide. RIGHT: 'Cool and Crepey' is popular for holding up well in Georgia's hot, humid summers.

OPPOSITE: Visitors also can enjoy the extensive hosta collection and other shade-loving plants such as these colorful caladiums lining the steps.

lily bloom holds up well.

When at their peak, two of local hybridizer Trudy Petree's products—'Atlanta Full House', a yellow with a green throat, ruffled, and with heavy substance, and 'Atlanta Simplicity', whose color resembles lemon juice whipped with cream—draw the most attention. Both were 1984 introductions, and both consistently produce six-and-a-half-inch flowers.

On another day, a daylily enthusiast may hover over the tricolor flowers of 'Unique Style', which have a brown edge, gold center, and chartreuse throat. This unusual color combination by Kate Carpenter of Davidson, North Carolina, made its debut in this garden and is to be released to the general public this year. Bob George says that there is usually a four-inch-deep indentation in the soil alongside this plant, indicating that many admirers put one foot into the bed attempting to take a good look or a good photo of the bloom.

In another area of the bed, even accredited Hemerocallis judges succumb to the spell of a dramatic, black-red velvet tetraploid, 'Midnight Magic', with a five-and-a-half-inch bloom, developed by Cape Canaveral hybridizer John Kinnebrew. Perhaps on the same day, those who prefer small-flowered daylilies will be drawn immediately to a David Kirchoff hybrid 'After the Fall'. The plant's scapes are covered with blooms nearly three inches across, tinted a tangerine-copper blend with a yellow halo, rust eye, and a gold throat. Atlanta daylily breeder Lilian Grovenstein prefers to seek out 'Spanish Fandango', a rosy cream with an orange eye and green throat. Says Grovenstein: "Trends are for full, rounded petals, but cultivars like narrow-petaled 'Spanish Fandango' are also seeing a resurgence of popularity." But big blooms are always a show stopper. When a sudden gasp interrupts conversation, the garden's proprietors know someone has discovered the nine-and-a-half-inch pink flowers of 'Daveo Holman'.

It is in June, just before blooming, that daylilies need water most. After the cumulative effects of several years of low rainfall, it becomes a challenge for any gardener to keep his plants looking their best. Although nothing can replace rain, Owen Shores says, "We have an overhead watering system. But the soaker hoses we
TOP, LEFT: ‘After the Fall’ is a small-flowered hybrid by David Kirchhoff.
TOP, RIGHT: ‘Spanish Fandango’ represents a narrow-petaled spider type. LEFT: The unusual color combination of ‘Unique Style’ led to its debut in this garden.
RIGHT: ‘Midnight Magic’ is a dramatic sensation with its dark red velvet blossoms.
OPPOSITE: A lush green lawn and a serene waterlily pool provide a cool retreat from August’s heat.

also use are more efficient, particularly under drought conditions.”

To achieve good Hemerocallis flowering, George and Shores fertilize their plants with a 20-20-20 combination every ten days from the first of April throughout the blooming season. Before blooming, Seaborn (seaweed) is added to the diet. Malathion is applied once and resprayed ten days later to control aphids and spider mites, the annoying enemies of daylilies.

“The backyard didn’t always look this way,” says Jessup. “First time I saw it, it was scrub grass. Some of us said to Bob, ‘Why don’t you do something with your yard?’ I thought he’d never speak to us again. The idea was planted, though. ‘Cool and Crepey’ reminds me also that the first daylily Bob planted was popular old ‘Homeward Bound’, one of its parents. It’s the daylily that started it all.”

Bob George musingly recalls the history of his garden. Both he and Owen Shores he says, were first attracted to this half-acre parcel because of its bargain price tag. They ignored the standing water and the rundown condition of the property, ringed by a gravel parking lot and a few beautiful old oak trees. The two set about renovating the dilapidated edifice and regrading the grounds with future landscaping vaguely in mind. Then about eight years ago, urged on by friends such as Jessup, both men developed a serious gardening interest that coincided with professional burnout. They elected to abandon their careers for more than a year to do the work almost entirely by themselves. The first task — scraping out and disposing of the driveway gravel, six inches deep — would for most people have stopped the project before it began. The stones were replaced by six inches of riverbottom topsoil hauled in by the truckload.

To this, dried chicken manure, finely chipped pine bark, and sand were blended to keep the mixture loose and well-drained. Next came trailerloads of pine bark mulch to top off the areas reserved for plantings. George and Shores say the emphasis they placed on the preparation of their beds made possible the success of their garden.

George urges guests to walk through his garden with him and imagine it as a series of outdoor rooms constructed one after another. The development of the outdoor spaces began with a sunken vestibule that is reached by descending the stairs from the deck to a shaded area on the eastern side of the house. At the end of a plush “rug” of grass, dark green hollies bend to form a grotto from which water cascades against jagged rock down to a lily pond. It was when Bob George and Owen Shores began to shape the cement and sculpture the stone outline of the fountain, tuck white impatiens between rock layers of the basin’s splashboard, and surround it all with

Continued on page 34
Making a garden is like creating a painting, and with a skillfully applied brush stroke here and a combination of colors there, the essence of a single moment in nature is captured. But only in a dream. For a garden is constantly evolving and developing into a spirit of its own. In the words of Rosemary Verey, one must "seize the moment."

A season in a garden's life brings together hues and contrasts, not only in the form of bright flowers but also in the subtle blending of greens, grays, golds, and their tonal variations. The architecture of topiary and the juxtaposition of form and texture create a pattern of the garden path. The moment arrives when one can walk in the garden and the garden will walk with you—an inspired thought from my dear teacher, F.W. Thode. On entering the garden, one must let go of the adversities of nature. Accept wind, water, and light like the muses of the night. Step into the dream, and release the ecstasy that comes from creating a "tableau vivant."

A Dream of a Garden

DESIGNED BY RYAN GAINEY
On a warm August night, just after the last ray of the summer sun has gone, a quiet breeze awakens the fragrance that awaits in the blossom of a moon flower as I walk through the garden gate. Down the stone steps, golden, variegated lemon thyme rises upward, bringing an inhalation of aromatic air. The night comes, brought to the earth by the flicker of fireflies, and as I linger by the pool, the nocturnal nymphs bring light to the thoughts that lie deep within.

My soul is lifted above me, and like a golden beam, leads me further into the garden’s heart, which is filled with the white flowers of roses, lilies, and fuchsia, with silver and gold illuminating the pattern. The surround is a great mass of white crape myrtle that sways so gently in the evening breeze. In and out, over and under the arches I dance. A short reprieve in the laurel settee, and once again my mind is inundated with the scent of datura. My soul and I unite, and the dream becomes a reality. Together we take flight as the morning light begins, and follow the luna to the moon.

Ryan Gainey is a sought-after garden designer in Atlanta, Georgia.

Le Jardin Blanc en Aout

Enter this imaginary garden through the gate (lower center). Ahead are four rectangular beds, the plantings of each mirrored by its counterpart diagonally across the circular pool. Pure whites, silvery tones, and subtle colors cool the summer days.

Borders lower left and upper right:
A. Verbena tenuipecta ‘Alba’
B. Miscanthus sinensis ‘Morning Light’
C. Chrysanthemum maximum ‘Ryan’s Daisy’
D. Hydrangea arborescens ‘Annabelle’
E. Buddleja davidii ‘White Profusion’
F. Kerria japonica ‘Argenteo-variegata’
G. Phlox paniculata ‘Mt. Fuji’
H. Lilium philippinense
I. Boltonia asteroides ‘Snowbank’
J. Cynara cardunculus
K. Rosa ‘Summer Snow’
L. Berberis thunbergii ‘Aurea’
M. Chrysanthemum nipponicum
N. Artemisia absinthium ‘Huntington Garden’
O. Gomphrena globosa ‘Alba’

Borders lower right and upper left:
A. Gomphrena globosa ‘Alba’
B. Chrysanthemum maximum ‘Ryan’s Daisy’
C. Helianthus annuus ‘Italian White’
D. Mirabilis jalapa ‘Alba’
E. Artemisia absinthium ‘Huntington Garden’
F. Berberis thunbergii ‘Aurea’
G. Echinacea purpurea ‘White Swan’
H. Boltonia incisa
I. Gomphrena globosa ‘Alba’
J. Verbena tenuipecta ‘Alba’
K. Euphorbia marginata
L. Lilium philippinense
M. Phalaris canariensis ‘Alba’
N. Cleome spinosa ‘Alba’
O. Boltonia asteroides ‘Snowbank’
P. Corokia alba ‘Argenteo-marginata’
Q. Chrysanthemum maximum
R. Hydrangea arborescens ‘Annabelle’

Topiary for height, and borders planted geometrically play against the curves of the arbors and the round pool, garden architecture that gives the flowers’ full-blown beauty a satisfying sense of order.

1. Hydrangea paniculata ‘Grandiflora’
2. Gomphrena globosa ‘Alba’
3. Buxus microphylla var. koreana ‘Winter Gem’
4. Ipomea alba
5. Primula elatior
6. Rosa ‘Seafoam’
7. Rosa ‘Iceberg’
8. Hydrangea arborescens ‘Annabelle’
9. Koelreuteria bipinnata
10. Hydrangea paniculata
11. Lagerstroemia indica ‘Natchez’
12. Rosa ‘Iceberg’
13. Lamium maculatum ‘Beacon Silver’
14. Hosta plantaginea ‘Royal Standard’
15. Catharanthus roseus ‘Little Blanche’
16. Taxus cuspidata ‘Capitata’
17. Rosa ‘Iceberg’
18. Laurel Settee
19. Hibiscus syriacus ‘Jeanne d’Arc’
20. Iris pseudacorus ‘Variegata’
21. Thymus serpyllum
22. Nymphaea lotus var. dentata
23. Nelsombo lutea
24. The Crane Fountain by L. Jonas, property of Brookgreen Gardens
25. Datura inoxia
26. Clematis paniculata
27. Rosa ‘Iceberg’
28. Rosa ‘Seafoam’
29. Trachycarpus fortunei
30. Thuja occidentalis ‘Fastigiata’
31. Pyrus pendula
32. Sophora japonica
33. A marble statue, ‘Sonata’ by Mario Korbel, property of Brookgreen Gardens
History is not fully writ in stone; gardens, too, may reflect the whims of time. Three adobe gardens in Monterey on California’s central coast offer such mirrors to the past.

While the adobe dwellings themselves were all built around the 1830s, fate and circumstance led each of their gardens to evolve in unique ways. The only thing they have in common today is the local Mediterranean climate: a humid atmosphere with moderate temperatures (generally 40° to 80° F), but little rainfall (eighteen inches in a good year). Though this sliver of coast lacks the intense heat required by some plants, the environment generously provides for a broad range of horticultural possibilities. That variety, when added to the influences of history, gives us the riches of Monterey’s adobe gardens.

TEXT AND PHOTOGRAPHY BY K. MOSE FADEEM
In 1829, Yankee sea captain John Rogers Cooper began building a one-story Spanish-Mexican-style home in the middle of Monterey. Surrounded by seven-foot walls, it was at the time one of the largest homes in California, and certainly the finest in Monterey.

When the captain retired in 1849, he and his wife devoted their time to remodeling the property inside and out in contemporary mid-Victorian decor. For the next sixteen years the garden was to flourish with the newest hybrids and most fashionable plants of that period. But after 1865, when the Coopers joined other members of California's high society in following the gold rush to San Francisco, little of any significance occurred at the adobe.

In 1968 Frances Molera, a descendant of one of Cooper's daughters, willed the badly deteriorated property to the National Trust for Historic Preservation. The trust in turn leased it to the California Department of Parks and Recreation, which undertook restoration of the buildings through the early 1980s.

In 1985 Frances Grate, an avid horticulturist, rosarian, and seventeen-year park department employee intimate with the central coast terrain, volunteered to restore the Cooper-Molera gardens. Grate set out to recreate the mid-nineteenth century garden in a manner as true as possible to the era's plants and fashions. She envisioned a garden that would not only reflect the Cooper period but give a sense of horticultural continuity.

Restoration of Cooper-Molera offered unique opportunities and challenges. The heavy adobe soil had not been tilled in fifty years. Little was growing there, with the exception of a few trees. Almost nothing of a modern influence had been introduced or was worth keeping. But the period to be emulated held an excitement of its own, for not everyone followed the gold rush north. Some realized that the real gold of California was its land. Commerce along the coast was already well-established by the 1830s, and by 1850 a horticultural boom was apparent. A flood of nurserymen and allied businesses had come west, primarily from New England and Philadelphia. Other dealers sent agents. Thus a wide selection of plants had been available to the Coopers.

Their expansive growing area consisted of:

OPPOSITE: The 1897 cook's house, with its rose arbor, is surrounded by a well-maintained Victorian garden. LEFT: The old orchard still has fruit trees planted in the early part of the century.
primarily of a vegetable plot, an orchard, and a Victorian ornamental garden, all safely contained within the heavy stone walls. Judging from old etchings and photographs, there was little inclination in those days to ornament the outside of a house; gardens were reserved for the private life of family and friends, concealed from the outside world.

The vegetable garden probably differed little from those of today, except that companion plants may have been more important in a pre-chemical age, and herbs may have assumed a more pronounced role. Those used for medicinal purposes were most likely grown on one side of the bed for quick and easy access. Beans were a staple, along with artichokes, which thrive in this coastal climate. Corn and peppers need more heat and may have been grown miles inland. Some of the old varieties carried on in the plot today include ‘Black Turtle’ beans (introduced in 1853), ‘Early Blood Turnip’ beet (1850), ‘Danvers Yellow’ onions (1850), ‘Pearson’ tomato (1850), ‘Tall Pole’ peas (1861), ‘White Bush’ scallop squash (1722), ‘Scarlet Runner’ beans (1700), ‘Long Orange’ carrot (1840), ‘Early Flat Dutch’ cabbage (1700), and ‘Large Red Wethersfield’ onion (1830).

Two English walnut trees (Juglans regia), introduced into California in 1860 and possibly planted by Cooper, stand near the wall in a corner of the orchard. In the center remains an original ‘White Astrachan’ apple introduced here from Russia before 1820 and, incredibly, still producing fruit. A young ‘Red Astrachan’ recently has been planted as has a ‘Gravenstein’, and there are plans to propagate the old white.

Two almonds (Prunus dulcis), two plums (P. cerasifera), and two prunes (P. domestica ‘Agen’) still remain from 1910. Like the rest of the estate, they had been sadly neglected, so with gentle pruning, moderate fertilizing, and proper watering through typically dry summers, they are being nurtured back to fruitful days.

Grate and her volunteers have planted nine young trees of old cultivars along with ‘Italian Muscat’ grapes. Among them are ‘Bartlett’ and ‘Secel’ pears (1853), ‘Black Mission’ fig, and ‘Yellow Bellflower’ apple (1800). However, they have had disastrous results with citrus, which are marginal in this climate and in this heavy soil. Creative horticulture is seldom without its failures.

In seeking optimal growing conditions for the Victorian garden, the caretakers have spread its boundaries over the compound; it now comprises a half dozen separate beds. Old varieties of camellia (1821 to 1853), species of fuchsia (1802 to 1855), and early scented geraniums abound, but the heart of the show lies in old roses: hybrid perpetual ‘Yolanda d’Aragon’ (1842), bourbon ‘Louise Odier’ (1851), hybrid China ‘Ispahan’ (1840), damask perpetual ‘Marquise Bocella’ (1842), R. gallica var. versicolor ‘Rosa Mundi’ (1550), R. centifolia ‘Pomponia’ (1664), noisette ‘Jeanne d’Arc’ (1848), and many more.

As one enters the wide open space of this complex today there is still a feeling of sparsity. The restoration has moved forward at a steady but undramatic pace, and most of the plants are still young. In the next five years, shrubs and perennials will fill out to soften the coarse texture of the stone walls; in ten to twenty, the orchard will assume a mature character.

Grate continues to study colonial California horticulture and the Victorian influence on the society-conscious Coopers. She sees her role as an interpreter, and her goal to create an historic experience that reflects life’s continuum. “The plants we grow in our gardens today,” she notes, “were not born in a vacuum.”

The Larkin House Garden

In contrast with Cooper-Molera, the Larkin House garden was totally redone in the 1920s and ’30s, and remains a period piece from that era. Thomas Oliver Larkin, U.S. consul to Alta California, built this lovely house with a walled garden in the 1830s. A granddaughter, Alice Larkin Toulmin, acquired the house almost a century later and created the present garden.

Whatever vestiges of an earlier garden that may have existed in 1922 were buried under the English influence of that time. But an English look may not have been inappropriate to the 1830s Larkin home, according to Frances Grate, who notes that Larkin furnished his home in the Anglo manner and built his home with numerous Anglo features. There is reason to believe that Mrs. Toulmin had a strong sense of her heritage—which is why she bought the

LEFT: Huge artichoke plants thrive in the Mediterranean climate.
RIGHT: The enclosed Larkin garden depicts an English style in a warm, tropical climate.
LEFT: A view of the Larkin house showing the old rose arbor, stately yews, and unusual, tropical trees. ABOVE: Rosa 'Cecile Brunner' arches over the arbor.

house—and her designs show consideration of its past.

It’s a quaint garden, compact with a feeling of intimacy and with a quality of filtered light that distinguishes it from other adobe gardens. Mrs. Toulmin used primarily soft and rich colors: mauve, pink, lavender, white, and blue. The arbor supports four roses: the noisette tea ‘Mme. Alfred Carrier’ (1879); hybrid musk ‘Pax’ (about 1920); climbing polyantha ‘Cecile Brunner’ (1881), which is often called the sweetheart rose; and an unidentified nineteenth century rose with scented, double, cherry-colored blossoms that Grate humorously refers to as “Larkin House No. 4.” These were all planted during Mrs. Toulmin’s thirty years in the garden, and some have trunklike stems that flaunt their maturity.

The many trees growing in this relatively small area—including three yews (Taxus) whose overly large size gives them added character—make for a good deal of shade gardening. A dozen or so camellias, rhododendrons, and azaleas found a home beneath some. But in their midst grows a tree-size dracaena (possibly Dracaena draco from the Canary Islands), a small pineapple guava tree (Feijoa sellowiana) of South American origin, and an olive tree (Olea europaea), which was introduced into California by the Spaniards.

This is one of the few climates where warm tropical and cool English can meet outdoors, blending into a style that could be called “Anglo Californian,” reflecting both the Mediterranean environment and the loose, eclectic style of California gardens in general. Horticultural opportunities on the West Coast can easily make for a melange of reconciled bedfellows.
Quite a different story unfolds in the development of the gardens at La Mirada. Cooper-Molera slept for a century to awaken in historic restoration and the Larkin garden took shape in mid-career; Mirada is a late bloomer, coming to maturity only recently from humbler origins.

Castro Adobe was built in 1836 by General Jose Castro, the last Mexican governor of Alta California. The land that had been in Castro's family for generations, dating to the Spanish regime, was fine pasture for cattle that roamed this property as late as 1915. The house itself, sitting on a mesa overlooking Monterey Bay, was a modest affair of four rooms without porch, wall, or other adornments; the governor apparently was not an ostentatious man.

In 1849 Jessie Benton Fremont, wife of General John C. Fremont, rented two rooms of the adobe and wrote of entertaining delegates to the State Constitutional Convention "in the garden." But no details of the garden were recorded, and it's quite likely that the term "garden" was inappropriately used, at least in the modern sense of the word. It may simply have meant outside the house with only a few native trees about.

When playwright-author Gouverneur Morris purchased the mesa property from the Castro family in 1919 (the same year that Alice Toulmin bought Larkin House), the home was a dilapidated shingle-roof, mud-colored, four-room adobe dwelling without trees or garden wall. Morris restored the adobe's structural walls, built additions, and developed it into a modern, twenty-five-room mansion of 8,000 square feet, including a forty-foot drawing room that looks into a courtyard. Encircling walls were added for privacy. While stone walls have a way of inspiring gardens within their boundaries, there is no sure evidence of plants from the Morris period.

It wasn't until 1937, when ownership passed to T.A. Work, that we may safely date the beginning of the present gardens. Work, who loved trees, planted a native cypress grove, a row of Cedrus deodora, and a variety of fruit trees. A couple of old lilacs and banksiae roses also may date back to Work.

His son Frank Work acquired the estate in 1946, and with a passion for color, continued to develop the gardens. In the 1960s he commissioned a well-known California landscape architect, Florence Yock, to...
redesign the main courtyard that he had
been using as a small rose garden. Yock
brought in the tulip tree (Liriodendron tul-
ipifera), coral tree (Erythrina spp.), saucer
magnolia (Magnolia × soulangiana), ca-
melias, rhododendrons, and New Zea-
land ferns that continue to provide the sub-
stance of the courtyard today. Yellow-
flowered Kerria japonica and Clematis montana have since been added.

In 1983 Work deeded the estate to the
Monterey Peninsula Museum of Art. Kate
Dietterle, ex-president of the museum
board, former landscape designer, and a
close friend of Work, was not only instru-
mental in this transfer of the property but
assumed personal responsibility for fur-
der development of the gardens. In five
unfunded years, Dietterle, one paid assis-
tant, and a few generous donors and vol-
unteers have transformed what came to be
called La Mirada—after the Lagunita Mi-
ra (Little Lake), which it overlooks—
into one of the largest and loveliest gardens
on California's central coast.

In 1988 an anonymous donor made ren-
avation of the rose garden possible. Sup-
port from the American Rose Society helped
revive the depleted earth with fresh topsoil,
alfalfa, epsom salts, and liquid iron. Old
hybrid teas were pruned, and twenty-three
new varieties were added. Echeveria × imbricata makes a delightful border for the
beds. This is for the most part a rose garden
for modern tastes, but the older roses hold
their own well.

The traditional herb garden is the han-
diwork of Guy Rodriguez, a local gar-
dener, who along with a few friends don-
nated materials, planted, and did all the
labor. One hundred twenty-five varieties
of medicinal, culinary, and fragrant herbs
are displayed in four beds surrounded by
paved brick.

The first thing one sees coming up the
drive is the rhododendron garden, which
came into existence as a memorial to Julia
"Pat" Peden, an area resident who was
killed in a car accident and whose husband
is an avid rhododendron collector. Exis-
ting leggy plants were pruned by one-third
each year for three years to restore their
vigor and fullness. Other fifteen-to-twenty-
year-old plants were moved here from Pe-
den's private collection. Today, 400 rho-
dodendrons of more than 140 varieties
make up the largest display of its kind in
the area.

Innumerable azaleas, perennials, flow-
ering plums, and cherries join the rhodo-
dendrons to convert T.A. Work's somber
pine cypress grove into a dazzling display of
spring color. Although Dietterle's original
plans for the gardens are now almost ma-
teralized, she envisions adding a com-
unity garden center and garden work-
shop. Construction of a working greenhouse
will soon be underway.

Cooper-Molera, Larkin, and La Mirada
are living history books begun in the 1830s.
Time and circumstance have written very
different plots for each. Fortunately, they
have fallen into the hands of gardeners
sensitive to their unique personalities. While
there are other gardens on old sites in the
Monterey area, these best exemplify the
combination of sluggish continuity and
sharp historic turns that with time and
some luck can bring about exceptional
results.

K. Mose Fadeem writes a garden column,
magazine articles, and produces "The
Fanatic Gardener" radio show on station
KAZU on the Monterey Peninsula.
IN DEFENSE OF MODERN ROSES

When I started growing garden roses, I was advised to plant both old varieties and modern hybrids. "Decide for yourself which you prefer," my mentor said. What my consultant didn't mention was that most gardeners finally opt for only one of the two, and that the two camps rarely see eye to eye.

You'd be surprised how many people light up when I say that I'm a devoted rosarian, then are instantly disappointed to learn that I grow modern roses. "Oh," they say, "I don't know about them. I prefer old garden roses." They then change the subject, making me feel like an upstart. Now I'd like to set the record straight between modern hybrids and their ancestors.

What separates old from new? Most agree that it was the silvery pink 'La France', hybridized in 1867 by Guillot Fils. Nineteenth-century hybridizers wanted new forms—more specifically, blossoms with high, pointed centers. 'La France' was the first cultivar that promised to fulfill their dreams, but its supply of pollen was stretched thin as hybridizers scrambled to parent crosses.

Breeders were shameless in their rush to introduce new cultivars, and they had their sights firmly fixed on only two elements: form and color. They didn't care about the look of the bushes on which the new babies grew, how disease-resistant they were, or whether or not the blooms were fragrant. Although they did succeed in getting new colors, they also got scentless blossoms.

By the beginning of the twentieth century, there were enough new cultivars around so that a new name was needed to separate old from new. Those who preferred the older kind began calling them "garden" roses, labeling their offspring "modern."

Garden roses have their modern offspring beaten hands-down as far as lineage is concerned. How can any manmade hybrid compete with ancestors that grew long before man existed? Even a modern rose like 'Peace', whose budwood was stowed onto the last airplane to leave France just before it was occupied in World War II and which then went on to become the floral symbol of the United Nations and the All-America Rose Selection for 1946, can't compete with the legendary apothecary rose. No one is sure how old Rosa gallica var. officinalis is, but we know that it was planted all over the Roman Empire and was probably the first rose imported into the American colonies.

Old garden rose bushes billow, creep, arch, and sprawl in ways that few modern

Continued on page 42

BY RAYFORD REDDELL
At this stage in the walk around the garden the men pause to point out some whimsy in their landscape. An old blue bathtub removed from the house during the renovation was covered in leftover scrap wood siding from the new exterior and planted with seasonal displays of white begonias or yellow and blue pansies. White angel wing begonias ('Begonia 'Richmondensis'), water-marked in hot pink, bloom mischievously on the ground beneath the planter’s rim. Beyond, water sprays from a cherub fountain discreetly secluded by a rounded shrub of Hydrangea macrophylla. Almost hidden is a spreading clump of winter-blooming Helleborus niger. Yellow tones, introduced first in the hosta foliage, reappear here in sedum and spurge, which are repeated in other low-light garden areas.

Three large, robust evergreen shrubs of Kalmia latifolia indicate the end of the shade garden and the beginning of a new garden of sun-loving perennial borders. The transition is assisted by compact bushes of Hydrangea macrophylla with corymbs of both pink and blue flowers on the same plant. Clumps of Stokesia laevis, top-heavy with five-inch flowers of soft blue, and nearby, yellow threadleaf Coreopsis verticillata, ‘Zagreb’ continue the pastel theme. Blue veronica and white Phlox maculata ‘Miss Lingard’, a mainstay of the southern summer garden, effectively mellow huge clumps of Echinacea purpurea, whose rosy-purple hoop skirts sway above stiff stems. Continuing along the grassy path, the garden conveys seclusion in an urban environment. A high privacy screen surrounds much of the property and curtains off the fire station and church. Tall, conical Cryptomeria japonica ‘Elegans’, force-fed to grow six feet the first year planted, veils neighborhood homes from view.

As he walks, Bob George recalls that after learning that their garden colors. A call went out to American Hemerocallis Society hybridizers in five states who responded with everything they had available.

Shores and George had retained the services of landscaper Dan Franklin to add professional touches, for all three agreed that a garden that featured only fine daylilies would be incomplete. Franklin added stone walkways and borders, the statuary and water, and more perennials and annuals. He suggested scattered border plants of white dianthus ‘Princess White’ and begonias to complement the daylilies, and planted a sea of blue Iris ensata behind them as a foil. Later into the daylily season, these are supplemented by yellow canna ti- tans. In the lower garden’s borders, he added his own strain of white Cleome hassleriana, Hydrangea arborescens ‘Flower Pink’, pink Digitalis × mertonensis, blue salvia, and more Stokesia.

On the far side of the grape arbor, built by Owen Shores, rows of low-growing red daylily cultivars march behind a line of small-flowered, yellow-blooming ‘Little Moon’. Both are mixed with sun-tolerant types of golden hostas. Then, suddenly, the garden turns a corner and daylilies in all color gradations, once again the whole show, rise boldly on terraced steps leading up to the cement-covered, latticework fence.

Behind the house’s service area, where a flowering peach presides in spring, the steep embankment provides more sunny terraces for repetition of the garden’s pastel hues with a long season of society garlic (Tubagha violacea); yellow yarrow (Achillea filipendulina ‘Moonshine’); small, heat-resistant, blue Petunia ‘Azure Pearl’; wax begonias; pink foxgloves; and white Nippon daisies.

Bob George and Owen Shores calculate that it takes two to two-and-a-half days a week to maintain their garden during the growing season. To the question everyone always asks, they say: “Yes, we would do it again.” George adds, “Just think—once I was naive enough to ask ‘How long does a daylily bloom last?’”

Avis Aronovitz is a free-lance garden writer who lives in Atlanta, Georgia.
Sources

The Summer Delight of Daylilies
For daylilies, contact the following nurseries:
Daylily World, 254 Old Monroe Rd., Sanford, FL 32771, catalog free.
Oakes Daylilies, 8204 Monday Rd., Corryton, TN 37721, catalog free.

Hostas and perennials can be obtained from:
Bluestone Perennials, 7211 Middle Ridge Rd., Madison, OH 44057, catalog free.
Crownsville Nursery, P.O. Box 797, Crownsville, MD 21032, catalog free.
Spring Hill Nurseries, 110 West Elm St., Tipp City, OH 45371, catalog $2.

Monterey's Historic Adobe Gardens
Many of the old vegetable cultivars mentioned are carried by these seed companies:
De Giorgi Co., Inc., P.O. Box 413, Council Bluffs, IA 51502, catalog $1.
Landreth Seed Co., 180-188 W. Ostend St., Baltimore, MD 21230, catalog $2.
Le Marche Seeds International, P.O. Box 190, Dixon, CA 95620, catalog $2.
Wyatt-Quarles Seed Co., P.O. Box 739, Garner, NC 27529, catalog free.

Lamium and Lamiastrum: Each Has a Place
Kurt Bluemel, Inc., 2740 Greene Lane, Baldwin, MD 21013, catalog $2.
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Carroll Gardens, 444 East Main St., West­minster, MD 21157, catalog $2.

In Defense of Modern Roses
Antique Rose Emporium, Rt. 5, Box 143, Brenham, TX 77833, catalog $5.
Jackson & Perkins Co., P.O. Box 1028, Medford, OR 97501, catalog free.
Roses of Yesterday and Today, 802 Brown's Valley Rd., Watsonville, CA 95076.

A Dream of a Garden
Forestfarm, 990 Tetherow Rd., Williams, OR 97544, catalog $2.
Thompson & Morgan, P.O. Box 1308, Jackson, NJ 08527, catalog free.
Wayside Gardens, 1 Garden Lane, Hodges, SC 29655, catalog free.
Woodlanders, 1128 Colleton Ave., Aiken, SC 29801, catalog free.

Start Bulbs Now for Winter Bloom
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GIN-ko bill-oh-ba

Heleborus niger
hell-eh-BORE-us NY-jer

Hosta plantaginea
HOST-ah plan-ta-GAY-nee-ah

Ilex cornuta
EYE-lex corn-ew-tah

Ipomoea alba
eye-POME-ee-ah AL-bah

Kalmia latifolia
KALM-ee-ah lat-ih-FOL-ee-uh

Koelreuteria bipinnata
kol-rew-TEAR-ee-uh bi-pin-AT-ah

Lagerstroemia indica
lag-er-STREAM-ee-uh IN-di-ka

Lilium speciosum
ee-LYE-um spee-si-OH-zum

Liriodendron tulipifera
Lye-roh-dehn-dron too-plee-eye-fer-a

Lobelia cardinalis
lobe-LEE-bah kar-di-nal-uh

L. pinnatifida
L. pin-nat-i-fid-uh

L. speciosa
L. spee-si-OH-zuh

L. tupa
L. too-puh

Lobivia hirsuta
lob-ee-VEE-uh hir-see-tuh

Lychnis coronaria
Lynn-kiss koHR-oh-nuh-ree-nuh

Phlox drummondii
FLOKS drug-mund-dee-ee

Physalis paniculata
fiz-uh-LASS-ee panic-yew-LATE-ah

Polyanthus
po-ly-AN-uh-see

Pyracantha coccinea
pyr-uh-CAN-thuh koh-suh-NEE-uh

Ranunculus repens
RAN-uhn-kul-us reh-PEN-suh

Rosa multiflora
ROHS-uh muh-tih-flaw-ruh

R. rugosa
R. roo-goh-suh

Rudbeckia hirta
Roo-DECK-bee-kuh hir-tuh

Sambucus nigra
sam-BAY-kuhs ni-GRAH

Senecio cineraria
SEN-ee-oh seen-er-AHR-ee-uh

Sedum spectabile
SEH-dum spek-tah-BEE-lay-uh

Sisyrinchium striatum
SIS-irin-kuhmyum stry-ee-AT-uhm

Solidago canadensis
SOL-uh-dah gohn-uh-DEE-suh

Streptanthus thyrsiflorus
STREPT-an-thus thye-rs-floh-ROOS-uh

Thalictrum delavayi
THAL-i-ktrum deh-la-vay-eye

Trillium erectum
TRILL-i-uhm er-ICK-tuhm

Vaccinium corymbosum
VACK-ee-ni-um kor-eem-boh-sohm

Viburnum lantana
Vee-burnum LANT-nuh

Zantedeschia aethiopica
zan-tay-DEH-shke-uh ah-tee-oh-PIC-uh
L. purpureum  L. pur-PW-re-um
L. veronicaefolium
L. ver-on-i-ce-FOL-ee-um
Ligularia tussilaginis
lig-yew-LARE-ee-uh tus-sil-LAGE-in-ee-ah
Lilium philippinense
LIL-ee-um phil-IP-in-enz
Liriodendron tulipifera
leet-e-o-DEN-dron to-lip-IF-ee-ah
Liriope muscari
li-RYE-oh pe-mus-CARE-ee
Magnolia × soulangiana
mag-NOL-eh × soo-lan-gee-AIN-ee-ah
Magnus bulbocodium
mar-SIS-us bul-bo-CODE-ee-um
N. lactea
nat-EE-ta
Nelumbo lutea
nel-UM-bow loo-TEE-ah
Nymphaea lotus var. dentata
NIM-fee-ah LOTE-as var. den-TATE-ah
Olea europaea o-LEE-ah your-ROPE-ee-ah
Osmodora cinnamomea
oz-MUHN-dah sin ah-MOME-ee-ah
Penstemon spectabilis
pen-STEH-mon spek-TAB-il-ee-ah
Petunia pe-TUNE-yah
Phalaris arundinacea
far-LARE-ee-uh ah-run-din-AYSH-ee-ah
Phlox maculata flox mack-yew-LATE-ah
P. paniculata P. pan-ick-yew-LATE-ah
Prunus caroliniana
PRUNE-us care-oh-lin-i-AN-ee-ah
P. cerasifera P. cer-ah-SIF-er-ah
P. domestica P. do-MEST-ick-ah
P. dulcis P. DUL-sis
Pyrus pendula PIE-rus PEN-dew-lah
Rosa centifolia
ROHZ-ee cent-i-FOL-ee-ah
R. gallica var. officinalis
R. GAL-li-ca var. oh-i-fin-ee-AH-ee-ah
R. gallica var. versicolor
R. GAL-li-ca var. ver-SIHY-KOL-ee-ah
R. souliana
R. sole-EHN-ah
Rhododendron ro-do-DEN-dron
Sophora japonica
so-FOR-ah ja-PON-i-ah-kah
Stokesia laevis sto-KES-ee-ah LEV-ee-ah
Syringa sab-RING-gah
Taxus cuspidata
TACKS-us cus-pih-DATE-ah
Thuya occidentalis
THOOOG-ah ok-si-den-TALE-ee-ah
Thymus aureus TIME-us AIR-ee-ee-ah
Trachycarpus fortunei
tray-kee-CAR-te fohr-TUE-jee-ee-ah
Tulbaghia violacea
tull-BAG-eel-ee-ah vy-oh-LACE-ee-ah
Verbena tenuecota
ver-BEAN-ah ten-yew-ee-SEEK-ee-ah

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AMERICAN HORTICULTURIST 39
If somehow you've missed the pleasure of ornamental grasses, Derek Fell's luscious photographs in Ornamental Grass Gardening will quickly convince you of their charms. But thankfully, this is not just another sumptuous book for your coffee table. The authors, owners of a Long Island landscaping business, offer many practical suggestions.

They are to be commended for including an introductory discussion of the botanical characteristics that define a grass. Too often, such technical aspects, which add to our understanding of growing plants, are ignored. However, as a former botany major, I had to recall college text illustrations to make sense of the descriptions of grass taxonomy. More line drawings would have made the section less confusing.

The bulk of the book deals with the design possibilities of grasses: in combination with other plants, in various landscape situations, for effects such as softening architectural features, enhancing water, and evoking a naturalistic environment. A final design section shows how the authors' concepts work out in two of their own landscape projects.

While they emphasize design, the authors also discuss cultural considerations. Though grasses are fairly low-maintenance, they, like many garden writers, imply that grasses need not be staking, whereas the larger ones, such as Miscanthus, may require light staking to avoid being flattened by summer thunderstorms.

In the final section of the book, each of fifty-five grasses (and a handful of bamboos) is described, with comments on cultural needs and appropriate uses. Over half of the plants are accompanied by a photograph; too bad there aren't pictures of all of them to help us choose the grass most suitable for our own situation. The authors also provide a comprehensive list of sources for obtaining the grasses, which is helpful, but it would have been even more so if wholesale and retail sources had been distinguished from one another.

Ornamental Grass Gardening is a welcome addition to the field. Perhaps it will help encourage (as the authors desire) the English publication of the work of the great grass specialist Karl Foerster. In any event, it will help meet the need for concrete information on the subject.

—Sarah E. Price

Antique Flowers

Antique Flowers could have had as its subtitle, "A Garden of Visual Delights." Mr. Hales's images alone would whet the appetite of any gardener to join the movement to plant and enjoy the flowers of our ancestors.

The introductions to this volume are by John Fitzpatrick, director of the Thomas Jefferson Center for Historic Plants at Monticello, and noted English gardener Penelope Hobhouse.

Hobhouse reflects on the long-standing exchange of plants between English and American gardeners and observes that the author works with many of the hardy flowers that influential gardeners were using at the turn of the century. The fact that the author has written about her personal favorites is seen by Hobhouse as a bonus, not a criticism. She is right: this volume is not a comprehensive list but a fascinating history of these selected plants.

The text begins with the "Story of Antique Flowers," which Whiteside accurately describes as a brief historical overview; this is an informative introduction for a newcomer, though it may be viewed as elementary by a student of garden history. Photographs from both sides of the Atlantic document the great wealth of flower tradition.

The second section, "A Portfolio of Antique Species," is delightful. Whiteside's forty-nine selected species are photographed by Hales in close-ups, sometimes in flower arrangements, and often in garden settings—a beautiful realization of why these plants have always been favorites. Hales's camera so captures the essence of the flower that you almost sense its fragrance as well as its visual appeal. Whiteside's use of the scientific nomenclature is of great value to the gardener who may be trying to buy and to the nursery that may be trying to sell. Her text, which tells of the early growers and how they used the same plants that we can grow today, reinforces the truth that indeed plants are a living link with the past.

The concluding section contains some reliable sources of old-fashioned plants—always a help to the dedicated gardener. Because of the varied climatic conditions in this large and diverse country of ours, I don't believe that all of these plants will perform for everyone everywhere, but there are plenty to choose from and one can't grow everything anyway.

But what this book will undoubtedly do is stir a gardener's interest in learning more about old varieties and making personal selections. As John Fitzpatrick says in his introduction, once you've learned something of a plant's odyssey through the ages, you will never look at a flower in quite the same way.

—Jane C. Symmes
The Natural Garden
296 pages with color photos. Publisher's price, hardcover: $35. AHS member price: $26.25

As new styles of gardens appear on the landscape, there is often one book best remembered for setting the standards of the future. *The Natural Garden* by Ken Druse will be such a book.

Too many gardens in America are set apart from the gardener's dwelling. The gardens in this work serve as a smooth transition between the home and a natural perimeter.

The introduction offers a brief history of gardens, followed by a definition of the natural garden where large expanses of grassy lawn are no longer necessary, plants are native and dependable, and maintenance is kept to a minimum. The photos are spectacular: more than 400 full-color scenes explode upon the page like a fireworks display. But this is not a picture book on the sweeping English estate scale. The photos are less awe-inspiring than action-inspiring, motivating one to try the recommended plants. Ground covers, ornamental grasses, shrubs, trees and vines, often neglected in lesser works, receive as much attention as perennials and woodland plants.

The book proceeds in an orderly fashion from the garden examples to elements of design. Rock gardens, water gardens, and even edible plants are included. The natural garden welcomes the visitor with ornaments and benches. Walkways and lights open the gardens for evening discovery.

Cultivation instructions for the plants named in the text, a state-by-state list of where to obtain them, as well as sources for hardware and structures are assets of this book. Using the book will allow you to design an envious setting, probably not original, but certainly great. Most of us toil for years to achieve the perfect garden. *The Natural Garden* will allow you time to sit and enjoy your landscape.

—Keith Crotz

**Tropicals**


Gordon Courtwright's introduction to this book states: "This book is intended to be a visual dictionary of the plants usually seen when one visits a tropical area in the United States or elsewhere in the world." That is precisely what he has accomplished, as, regardless of our familiarity with house and garden plants, most of us are completely baffled by our first sight of tropical plant life. Gone are the friendly oaks, maples, elms, sycamores, conifers, alders, birches, and willows, all to be replaced by these exotic plants with their "different" foliage, flowers, and fruit. Yet they have a way of enchanting us for the rest of our lives. Once having spent time in such a place, who doesn't daydream of islands on the horizon, with long stretches of sand sweeping into flamboyant flowering shrubs, vines, and palm trees? Appropriately, a dozen pages of this book are devoted to palms and cycads alone.

There are 378 beautiful color photos, all taken in the United States with a handheld Minolta. Plant details are well presented for identification and some of the pictures are quite striking. Almost anyone would be entranced by photos of a golden tabebuia tree, a red New Guinea creeper vine, or that pink mandevilla vine that I've seen in the Hilo airport.

Pictures are accompanied by brief descriptions of the plants, botanical classification, one or more common names, family affiliation, probable place of origin, plant dimensions, leaf and flower descriptions, and thumbnail cultural information. This makes it especially valuable for those gardening in Zones 9 and 10, and in some cases and with proper protection, perhaps even in Zone 8. It can be useful to greenhouse growers and plant-oriented travelers. The tips on nonedible plant parts could be quite helpful to those curious about some interesting-looking fruit.

If you'd like to learn more of plant life from "down where the trade winds blow," I don't think you could do better than Courtwright's beautiful book.

—Charles Holtz

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Sarah F. Price is curator of The Conservatory Garden of New York City's Central Park.
Jane C. Symmes owns Cedar Lane Farm, Inc., a Madison, Georgia, wholesale nursery specializing in cultivars not readily available in the trade.
Keith Crotz owns and operates American Botanist, Booksellers, a Chillicothe, Illinois, firm specializing in rare and out-of-print books on horticulture.
Charles Holtz of Los Altos, California is editor for "The Gardener" of the Men's Garden Club of America.
Continued from page 33

cultivars can imitate. No modern cultivar I know of can tower to the heights of, say, the banksia family — veritable house-eaters that can cover whole walls and fill large trees after only three years in the ground. On the other hand, modern roses like ‘Sparrieshoop’ (1953) make fine graceful bushes, ‘Alissimo’ (1966) develops into a splendid pillar or climber, and some new “park roses” from Kordes in West Germany grow into bushes the size of a Volkswagen. The vast majority of modern rose hybrids, however, aren’t particularly notable as bushes.

But anyone who says that you will not find richness and diversity of fragrance in modern roses hasn’t stuck his or her nose into some modern cultivars I can name—‘Fragrant Cloud’, for instance. Hybridized by Germany’s Tantau in 1963, ‘Fragrant Cloud’ satisfies the pickiest of perfume fanciers. I attend an annual rose show that has a special class for the most fragrant hybrids, however, aren’t particularly noteworthy as bushes.

Many people believe that ‘White Lightning’ (1980) smells of citrus. I happen to agree, but when someone insists that Rosa sorliana (1896) smells like ripe bananas, my credulity is stretched. I do know, though, that ‘Angel Face’ (1968) smells nothing like ‘Granada’ (1963), which doesn’t remind me of ‘Color Magic’ (1978), whose aroma doesn’t favor that of ‘Double Delight’ (1977), even though each of these modern hybrids has a ravishing fragrance.

Of course, I have to admit that far too many modern roses have little or no fragrance. ‘Touch of Class’, an All-America Rose Selection for 1986, is a smashing rose, but it smells of nothing at all. There are others—‘Olympiad’ (1984), ‘Ole’ (1964), and ‘National Trust’ (1970), to name some reds.

The blame for the lamentable parade of scentless roses rests with hybridizers. Modern breeders are as ruthless as their nineteenth-century forefathers when it comes to their greed for new form and color at the expense of perfume. I met Alain Meilland of the famous French rose dynasty at an international rose meeting in 1980, and I asked him how much importance he placed on scent. “None,” he said.

I remember being shocked, but that was before I realized that Monsieur Meilland has lots of company among his peers. Disease resistance? That’s a close call as far as I’m concerned. I have very little disease in my rose field, but that’s because I spray religiously every seven to ten days. Even mildew, every rosarian’s plague, rarely develops on my bushes, old or new. The few times mildew has managed to get a toehold, it has been indiscriminate in selecting hosts. For instance, a 250-foot fence along one side of my growing field is planted entirely with old bourbon roses (‘Madame Ernest Calvat’, ‘Madame Isaac Pereire’, and ‘Variegata di Bologna’). When I try to skip a spray day, they’ll mildew as quickly as the most modern of their offspring. Similarly, the old roses that I have interspersed among modern bushes in another bed fall prey to the very same maladies as their younger cousins—and just as quickly.

“Modern roses are too prissy,” they claim, “a little too perfect.” I say wait awhile. In 1980, ‘Queen Elizabeth’ (1954), for example. If you told me that I could spray every rose I grow but one, I’d omit the Queen—she’s a tough old girl.

But let’s get to the real bottom line. It’s the shape of the blossoms of modern roses that old-rose enthusiasts say they don’t like. “Modern roses are too prissy,” they claim, “a little too perfect.” I say wait awhile. In a couple of years, the most perfectly formed of hybrid buds will mature into a buxom, irresistibly informal bloom.

Once I went to a slide show at the home of an old-rose grower. It was a pleasant evening and I learned a lot, mostly about roses I didn’t grow at the time. But I’ll never forget how our host began his show—with a tight, close-up shot of ‘Mister Lincoln’. While poor Abe was still filling the screen, our moderator asked, “Why have this, when you can have this?” as the projector whirled to a shot of Reichspräsident...
von Hindenburg' with divinely decadent petals that quartered and swirled themselves across an eight-to-nine-inch blossom. Who'd argue with that?

The old-rose aficionados that I love to collar are those whose minds aren't yet irrevocably closed to the merits of some modern hybrids. When I find one who's willing to listen, I talk about "decorative" hybrids. That term has always amused me, for it's as condescending as it can be—used to describe roses that don't have a lot of show potential. Yet, for sheer beauty "decorative" roses are as lovely as the best of the exhibition ones.

'Duet' (1960), for instance, is rarely seen on the show table because its center usually doesn't rise above the rest of the bloom. But when it's three-quarters to fully open, who cares? Mature blooms of 'Duet' are majestic in their form and in the arrangement of their two-tone pink petals.

'Just Joey' (1972) is another decorative modern hybrid. Buds are globular and not particularly interesting. As the bloom begins to open, however, it's, "Katie, bar the door." Blossoms reach immense proportions, with frilly, apricot petals that are drenched with fragrance at all stages.

If it's stem length you want, old roses can't compete with the elegant long stems of modern hybrids. There are exceptions, especially among hybrid perpetuals, but they're few and far between.

The single greatest attribute of modern roses, as far as I'm concerned, is their ability to repeat their blooms. Where I garden, my roses bloom from just before Mother's Day until right after Halloween. With good maintenance and diet, each new bloom is more spectacular than the last. In fact, fall blooms are my favorites—deeper colors, longer stems, bigger blossoms. Old-rose enthusiasts will say, "Oh, but many old roses bloom repeatedly." Most don't, though, giving only one big show in spring or early summer, admittedly a spectacular sight, but once is it. More important, those that do repeat their bloom never do so with anything like their first flush. When you read a catalog description that says "sometimes repeats in fall," or "scattered blooms throughout the year," I believe that you should bank on just one flush of bloom.

My appreciation for successive blooms is more than personal. Since I grow roses commercially for the sale of their blooms, I must have staggered crops. Roses that bloom early, all at once, would give me more blooms than I need at one time and nothing when I need them later.

My wholesaler at the San Francisco flower market has sent me a computer printout of each week's crop since we first began marketing our roses six years ago. The constant is twenty-six weeks of bloom in four cycles. In simple language, that means that every time we cut a rose, we can plan to cut another, or two or three, from that same spot in about six weeks.

Although I haven't hit upon the way to market old roses as well as I do modern cultivars, I'm still trying. Because their stems are short and crooked, they're difficult to bundle. Also, they usually bloom in sprays, and we never seem to have enough idle fingers for vigilant disbudding. But the biggest problem is still a singular burst of bloom during the season—beautiful to see, but impossible to plan a business around.

Even so, I wouldn't think of removing my old garden roses. No modern rose I know can compete with them for hiding the unsightly fence, filling a hole in a clump of spindly willows, or scrambling over trellises, arbors, and pergolas.

It is just possible that an arbitrator is about to unite old and modern rose lovers. David Austin of Albrighton, England, has hybridized some roses that are so different from anything else that he considers them to be a whole new race. Austin's "English roses" are touted as combining the recurrent flowering habits and wide color range of modern hybrids with the form, growth habits, and fragrance of old garden roses.

I have no doubt that California-grown blossoms of David Austin's roses will please me when they become available in this country. What worries me is how quickly their bloom cycles will repeat themselves. If that is as often as modern hybrids, growers of old roses will I find some common ground. We may even stop sneering at each other. We should. After all, we all love roses.

Rayford Reddell, the author of Growing Good Roses, is a rose grower in Petaluma, California.
Lamium and Lamiastrum: Each Has a Place

If you have a shady garden, you will probably need a ground cover. You may decide, as I did, that pachysandra is too ubiquitous, myrtle too boring, and ivy too traditional. It was while searching for another plant that I discovered lamium — and lamiastrum. Of the two, I think lamiastrum, if you carefully choose where to plant it, makes the better ground cover in spite of its invasive habit. Lamium, on the other hand, has more cultivars on the market and can serve your garden in ways other than as a ground cover.

Lamium is sometimes called dead nettle, because the toothed opposite leaves resemble those of a stinging nettle. The flowers are two-lipped, and its name, coined by Pliny in the first century, refers to the flowers. It is derived from either the Greek "laimos" or "lamos," meaning throat and referring to the corolla, or from Lamia, the mythical Greek devouring monster, pertaining to the labiate flowers. A member of the mint family (Labiatae), the genus Lamium includes about forty species. But only a few are used by gardeners.

The genus includes both annuals and perennials, but it is the perennials that are used for ground covers. All came originally from Africa, Europe, and Asia, but many are now naturalized in North America. Sad to say, most lamiums are considered weeds. Some, though, have herbal uses, the leaves being slightly aromatic. The most familiar lamium is Lamium amplexicaule, or hen-
Lamium maculatum 'Beacon Silver' lights up the garden with its silver-green leaves. LEFT, BELOW: The typical labiate blossoms resemble an open-mouthed monster. ABOVE: Rarely found on the market today, Lamium album was once used for medicinal and culinary purposes.

A biennial that grows as an annual in colder climates, this prostrate plant has several stems that come from one root. On the lower part of the stems, round, scalloped leaves grow on long stalks, but the upper leaves are nearly stalkless. The flowers are pale purple, first appearing in April in axillary whors. Often the earlier flowers of henbit don't open, but fertilize themselves inside the closed tube of the corolla. Henbit usually blooms again in September. The small flowers have two upper lips and a lobed lower lip, about a half-inch long.

Like the leaves, the corolla is pink to purple, dark-spotted, and has a tuft of magenta hairs on its upper lip. While more common in the South, henbit can be found in fields on both coasts from March to November.

L. purpureum, called red dead nettle, is an annual that often grows a foot high. It has ovate leaf blades that are scalloped and indented at the base. It also flowers in a light shade of purple, but unlike henbit, L. purpureum has leaves with petioles.

The cut-leaf dead nettle, L. hybridum, may be a hybrid between L. purpureum and L. amplexicaule. Found from Newfoundland to North Carolina, it has long, stalked leaves with sharply toothed leaf blades.

L. maculatum, though mentioned in wildflower books, is the species most often used as a ground cover in the garden. Its most conspicuous feature is the white stripe in the center of its leaf, a leaf more blunt than those of the other lamiums. L. maculatum has a purplish flower, about an inch long. Because of its broad white blotch, it is sometimes called spotted dead nettle. This species and its cultivars are the lamiums in greatest demand on the market today. 'Beacon Silver' may be the most popular of all, with its lovely silver leaf rimmed with bright green. The edges of the leaves are scalloped and the flowers are a soft, purple-rose. Among the other cultivars are 'Album', with creamy white blooms; 'Chequers', whose silvery white leaves are edged with green; and 'Variegatum', with mottled green and white leaves.

Another species, considered an old-fashioned garden flower and rarely found on the market today, is white dead nettle, or L. album. A quaint English name for this plant is Adam-and-Eve-in-the-bower. Sometimes used in a salad, as a potherb, and even as medicine, L. album (according to an old herbal) once cured such maladies as wens and the "King's evil." It has a prostrate base, stems sometimes branched, ovate to almost triangular leaves, toothed and coarsely crenated, and inch-long white flowers. Found from eastern Canada to Virginia, it may bloom from spring to fall.

L. garganicum is a species from southern Europe, with smaller leaves, red-purple flowers up to an inch-and-a-quarter long, with a two-lobed upper lip. Like most of the genus, it does well in shade.

One species, however, is best grown in sun. L. veronicaefolium is a showy native of Spain, with large rose-pink flowers blooming on a six-inch stem.

While it is fairly easy to propagate lamium, either by division, stem cuttings, or by seeds, the cultivars of lamiums are not apt to come true if raised from seeds. To use lamium as a ground cover, rooted stems can be planted in the ground a foot apart either in spring or fall. Any ordinary garden soil will do, and except for occasional watering, lamium needs little care. Shearing the plants in midsummer will keep them compact.
Lamium can also be used in a border, contrasting with taller, more colorful perennials or as a filler in any flower garden. Most lamiums do best in moist soil and, if planted in a sunny location, may need watering.

My introduction to lamiastrum started when I was given a few pieces of what a well-meaning friend called lamium. Though lamiastrum was once called Lamium galeobdolon, it is now classified as a separate genus with only one species (Lamiastrum galeobdolon). "Astrum" in Latin means "resembling," thus accounting for the highsounding name. It was banished from the family do spread, but lamiastrum outdoes any of the lamiums in this respect.

I found, after a year, that my once-small patch of lamiastrum, low-growing and striking with its silver-white and green leaves, covered a whole section of the yard. Shaded by tall white pines and a peach tree, it grew where little else would.

Had I confined the lamiastrum to this out-of-the-way area, all would have been well. But I made the mistake of transplanting some to another fairly barren spot, behind a black walnut tree and American boxwood that served as a hedge for one side of our swimming pool. Here the lamiastrum again took over, crowding out wild ginger, bloodroot, and other wildflowers I had planted. The experience was repeated in other parts of our yard. But despite its invasiveness, I still contend that lamiastrum is a good ground cover for difficult places. It covers the ground and lights up shady areas, and when it starts to take off against your wishes, it is easy to pull up.

Native to European woodlands, lamiastrum develops long, above-ground creeping runners that root in the soil. The roundish leaves, opposite each other like those of lamium, are larger—up to three inches long. They appear on erect, slender, hollow stems that are square, as is characteristic of the mint family, and the leaves are mostly variegated. One of the most popular cultivars of this species is called Lamiastrum galeobdolon 'Variegatum'. A few all-green shoots sometimes crop up as a result of self-sowing, but they are rare. Most have distinctive silver splotches on dark green. The stems may sprawl, but are mostly upright.

This plant is at its prettiest when the yellow flowers are out in the spring. Then it may be easily distinguished from lamium, because the lower lip of the corolla has three lobes of approximately equal size (instead of a large central lobe with two toothlike lateral ones). Unlike the hairy anthers of lamium, those of lamiastrum are hairless. The bright yellow flowers, clustered in the upper axils of the plant, are loose spikes and account for the name yellow archangel (or golden dead nettle).

Whether the flowers are out or only the leafy stems are present, lamiastrum is a boon for flower arranging—a good standby when no other flowers are available or where interesting foliage is needed. If one doesn't mind a few rootlets at the nodes, it is possible to pull up a stem of more than three feet. The stems root easily in water.

Other advantages are hardness to Zone 5, and an ability to crowd out unattractive weeds and to cover the ground quickly. The drawback, of course, is having to watch it and do some methodical pulling out.

Lamiastrum is particularly useful around the trunks of trees, such as maples with their long surface roots, and Norway spruce and black walnut, where many other plants will not grow. Poor soil, deep shade, and the tramping of feet do not bother lamiastrum at all. It seldom grows higher than a foot, and, with its green and white leaves, is an arresting sight.

While I use it mainly as a ground cover, I recently saw it being grown in a brilliantly varied New Zealand garden as a specimen plant, its color and crinkly texture a nice contrast to some of the exotic perennials that thrive in that moist climate.

Both lamium and lamiastrum can have a place in your landscape. Lamium is an informal plant: small, not showy, but hardy and vigorous. The delicate foliage, with its variety of subtle colors and patterns, is pleasing, as are the flowers, whether white, pink or purple. Even a little of the showy henbit goes well with other plants.

Lamiastrum, on the other hand, though regarded by some people with distaste, has larger, bolder, more dramatic foliage and showier flowers, and in the right places, can be the perfect ground cover. The key is to use it wisely.

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Adelaide C. Rackemann is a free-lance writer who gardens in Baltimore, Maryland.
Outstanding Issue

I never write letters to magazines, but I must to yours. What an absolutely wonderful group of gardening articles in your June issue.

Long ago, when your group toured Pli-moth Plantation, I joined the association. It has been helpful, educational, and entertaining. Just this winter you helped me locate eight-row flint corn.

Rosemary Vercy's article was delightful. My husband and I had the great pleasure to visit Barnsley House in the fall in 1987. May all her garden dreams come true!

The article on flower design was superb. I do many of the arrangements here for our great hall and exhibit gallery. I wish that I could take part in Mr. Tharp's workshops. However, as a staff of one in Pli-moth's horticultural department, I can't often get away.

Your magazine is always excellent, but I found June outstanding.

Darlene Beauvais
Plymouth, Massachusetts

A First Class Letter

I saw your cry for mail in the June issue. Who among us has not wished at times for anything in the mailbox besides begging letters, sales pitches, or catalogs from companies we never heard of? I read each issue (of American Horticulturist) from cover to cover and enjoy it very much. I do not have an estate; my house and garden are on a city lot. However, every once in a while I read about a flower or shrub I would like to try. I particularly enjoyed the article about lavender as I have three small plants.

Just within the last week, I had occasion to call your office about a question my garden club had regarding our rose garden at the local cemetery. Peggy Lytton of your Gardener's Information Service immediately went to work and in less than half an hour I had my reply. Such efficiency is truly appreciated these days when it is so difficult to get any satisfaction. My sincere thanks for your assistance.

I really do not have much to write about except my clubs, my garden, or the weather, which is very capricious in these high mountains. Contrary to popular belief, all of New Mexico is not desert.

Some months ago, I wrote to you of my love for roses; I have spent most of my life in the garden and this year I am particularly happy with the roses. I appreciate this magazine and am glad to see that the editor is a Rose Society member.

Peggy Darlene Beauvais

A Resounding Response

In our April issue a letter by Elisabeth H. Belfer of New York City said her Christmas cactus bloomed very well without special darkening. We said this differed from our information and asked readers to let us know about their own plants.

Mrs. Gertrude Von Kuster
Silver City, New Mexico

An Inspiring Day

One of my loveliest days this spring was in May at River Farm when I had the opportunity to attend one of Leonard Tharp's floral design classes. There are many fine floral designers, but no one I have ever studied with has shown and communicated to others such a love of flowers—not just the "standards," but all the grasses, woody plants, bushes, and wildflowers that are always around us, if only we look and see.

The magic of the day continued with a wonderful lunch on the terrace with Leonard and his assistant Tom Stovall, the opportunity to watch an elementary school class romping in the meadow, the flower gardens in full bloom, and finally, our own Tharp-inspired floral arrangements to take home.

Giving Leonard Tharp a new home in Virginia was an AHS inspiration!

Mollie Caplan
Potomac, Maryland

Correction: We regret that the names of Dr. and Mrs. John A. Burkholer were inadvertently left out of the April issue's listing of gifts given during 1988.
The 1990 AHS Calendar in a New Large Size!

In a larger-than-ever format, the new 10¾ x 14 AHS calendar provides beautiful photographs of shrubs and plenty of space for noting your important dates. Cultural information, hardiness zones, botanical names, and companion plants are listed for over thirty popular shrubs. Each month of the year highlights several shrubs that have a significant garden interest, such as winter blossoms, spectacular fall color, or evergreen leaves. Order today for yourself and for Christmas gifts!

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