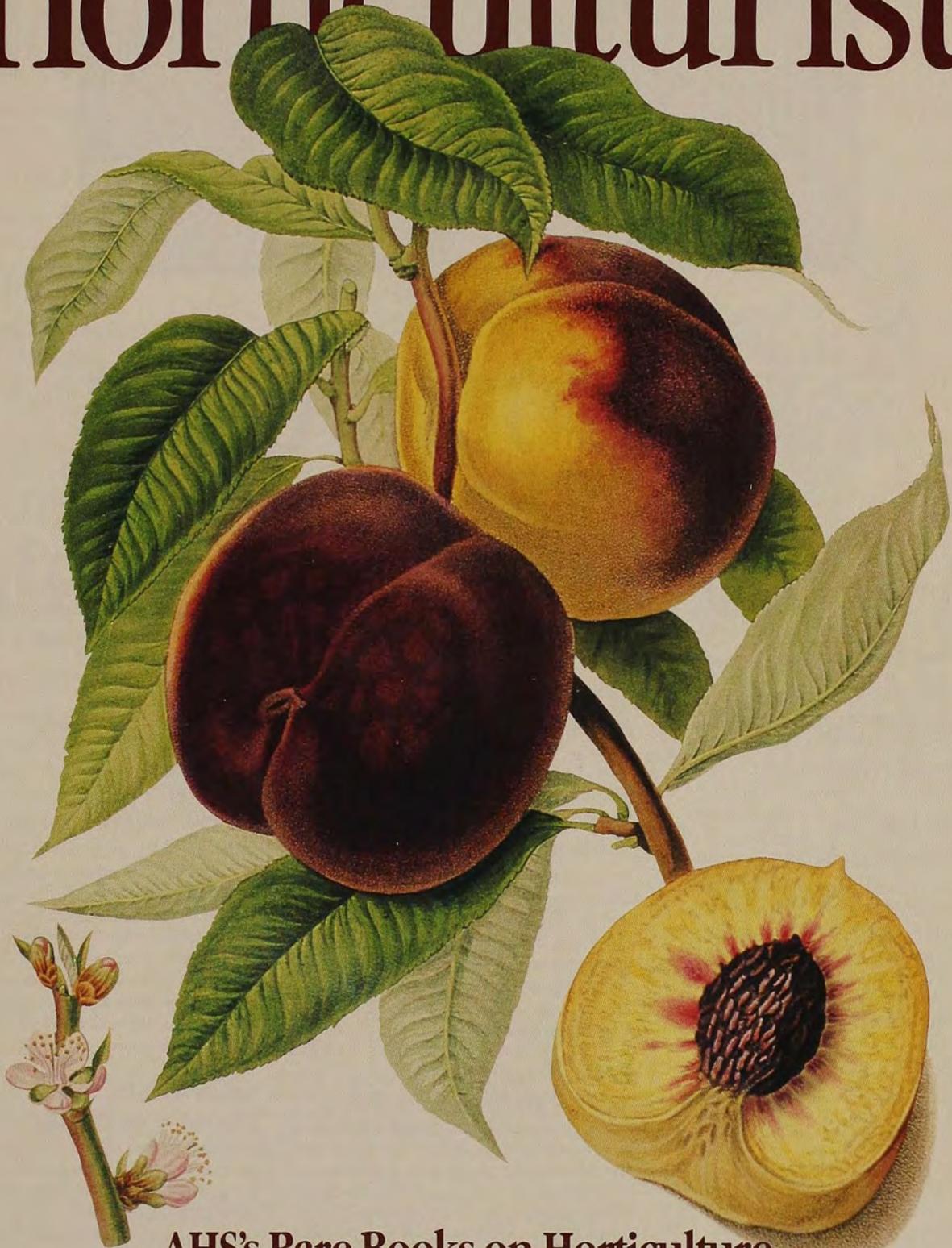


American Horticulturist



AHS's Rare Books on Horticulture
Elegant, Cool: An August Garden by Ryan Gainey
A Rose Grower Speaks Out



Courtesy Historic Hudson Valley, Tarrytown, New York

Philipsburg Manor, North Tarrytown, New York

AHS STUDY TOURS

A wonderful way to go!

***There's still time to join
this great trip!***

**October 12-20, 1989
Hudson River Fall Foliage**

View spectacular scenery from a privately chartered rail car traveling from New York City to Albany, where a special visit to the Governor's Mansion is scheduled. Other visits are to Hudson River mansions, nurseries, and public gardens, including the New York Botanical Gardens.

Bellinger Davis Company, Inc., 150 East 58th Street, New York, NY 10155

And look what AHS has planned for you in 1990!

**January 1990
Gardens of the Caribbean
Windward Islands**

(Two cruise dates to be announced)

Explore the exotic wonders of tropical orchid collections, magnificent rain forests, historical sugar plantations, sparkling beaches, and beautiful Caribbean homes. Highlights are visits to the oldest botanical garden in the Western Hemisphere in Kingstown, St. Vincent, (1765) and to Linda Vista, Claude Hope's research site.

**March 28-April 8, 1990
Garden Paradise of Costa Rica**

Rich in heritage and diversity, Costa Rica is known for its beautiful tropical gardens, spectacular wildlife, and fascinating culture. Stops include the National Museum of Costa Rica; CATIE, the largest tropical research center in Latin America; Guayabo National Monument, a major archeological site dating back to 800 A.D.; Monteverde Cloud Forest Reserve, where you can see a volcano and rare, exotic birds; and Corcovado National Park.

**July 22-31, 1990
Natural Gardens of Alaska**

Cruise aboard the MV *Sea Lion* and see rare sights such as nesting bald eagles, mountain goats, black bears, and humpback whales, as well as spruce forests, fields of lupines, and giant ferns. The boat will pass by Admiralty Island, enter the Tracy Arm, Glacier Bay, Elfin Cove, Le Conte Bay, and Rudyerd Bay, then disembark at Prince Rupert. There is a post-cruise excursion July 31 to August 2 for those who are interested in exploring the Buschart Gardens on Victoria Island.

**November 3-10, 1990
Gardens of the Colonial South**

Board the Yorktown Clipper luxury yacht in Florida and travel north to old Southern gardens on Sea Island; private gardens in Savannah; a seaside Japanese garden in Hilton Head; Orange Grove Plantation; the significant gardens of Charleston; Drayton Hall, a 1738 plantation; and Middleton Place, site of the oldest landscaped gardens in America, dating back to 1741.

American Horticulturist

Volume 68, Number 8

August 1989

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by Avis Aronovitz 17

Discover a showcase of daylilies tucked in the back yard perennial garden of two Atlanta residents.

A Dream of a Garden

by Ryan Gainey 22

Businessman, plantsman, and designer of sophisticated garden spaces, Ryan Gainey shares his vision of a white garden for August.

Monterey's Historic Adobe Gardens

by K. Mose Fadeem 26

The sites of three houses of the 1830s have each developed differently, though all share Monterey's Mediterranean climate.

In Defense of Modern Roses

by Rayford Reddell 32

Although he grows the old ones too, Rayford Reddell points out the pluses of growing modern hybrids.

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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. "Braddick's American Peach" was a tree brought to England from the United States in the 1800s. John Braddick 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.

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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.



Rick Buettner

Frank Robinson
Executive Director

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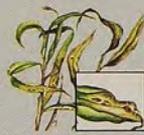
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Verticillium wilt
Plants affected: Asari, carnation, chrysanthemum, maple, smoke tree, snapdragon, sunflower, tomato. Occurs outdoors and in greenhouses.
Symptoms and signs: Progressive wilting of leaves on several shoots, affected branches eventually dying back. On some plants all leaves are affected, but they recover at night.
Danger period: Growing season.
Treatment: Cut trees and shrubs, cut affected branches back to living tissue. Destroy affected plants in greenhouses; isolate infected soil from adjacent healthy plants, and sterilize greenhouse soil at end of season. If necessary to propagate plant affected by verticillium wilt, use top cuttings with vigorous growth. The likelihood of disease having affected tops of plants is less than on portions of plant nearer roots.



Willow anthracnose
Plants affected: Willows.
Symptoms and signs: Leaves curl, become speckled, and fall prematurely.
Danger period: As leaves unfold in spring, sometimes in winter.
Treatment: Spray small trees with mancozeb, maneb, or zineb as first leaves unfold, and repeat twice at 10- to 12-day intervals.



Gall mites
Plants affected: Maple, oak, willow.
Symptoms and signs: Elongated or spherical galls on leaf surfaces, sometimes accompanied by white leafy galls on lower leaf surfaces.
Danger period: Early summer to midfall.
Treatment: As new leaves appear, spray with diazinol. Leaf galls are not especially harmful to trees.



Gall wasps
Plants affected: Oaks, some species of rose and willow.
Symptoms and signs: Many different galls, which resemble pine, cherry, silk loquats, or apples growing out of leaves. Sometimes solitary, often numerous.
Danger period: Growing season.
Treatment: Remove and destroy if possible, but gall wasps seldom cause serious damage. A dormant oil spray at budbreak may control some leaf galls.



Red currant blister aphid
Plants affected: Red currants.
Symptoms and signs: Leaves with raised, irregular, red or green blisters.
Danger period: Late spring to early summer.
Treatment: Apply dormant oil spray before budbreak to kill eggs, and apply insecticide, such as malathion, in spring just before flowering. Repeat after flowering if necessary.



Apple aphid
Plants affected: Apples.
Symptoms and signs: Leaves puckered and distorted, sometimes with curled, thickened mid veins.
Danger period: Spring and summer.
Treatment: Apply dormant oil before budbreak. Spray thoroughly with malathion just before blossoming and again after blossoming if necessary. During growing season, insecticides such as diazinol, insecticidal malathion can be used.



Peach leaf curl
Plants affected: Peach, nectarine, almonds, including flowering types.
Symptoms and signs: Leaves with large red blisters become white, shriveled, and fall prematurely.
Danger period: Before bud open.
Treatment: Spray with fungicide, such as Bordeaux mixture, 2-4 weeks before budbreak.



Cutworms
Plants affected: Legume, other vegetable, young ornamental annuals.
Symptoms and signs: Shoots eaten through at soil level; fat caterpillars in soil. Daily digging around plants with fingers will usually reveal cutworms, which are gray-brown to black and 1-1.5 inches when disturbed.
Danger period: Early spring and late summer.
Treatment: Control weeds, which encourage cutworms, and protect susceptible plants by applying carbaryl, diazinon, or methoxychlor. Seed protectants, such as diazinon, also give some protection in early stages. Tin paper or plastic collars can be cut and placed 1-2 in. away from the plant and pushed 1-1.5 in. deep in the soil to keep cutworms out. Metal cans with the bottoms removed can be placed over transplants and pushed into the soil.



Aphids
Plants affected: Many different types, but especially roses and snap beans.
Symptoms and signs: Colonies of aphids on young shoots.
Danger period: Late spring in midwestern outdoors, almost any time of year in greenhouse.
Treatment: Spray with diazinon, insecticidal soap, or malathion.



Leopard moths (larva)
Plants affected: Apples and pears (both fruiting and flowering), alder, birch, cherry, cotoneaster, hawthorn, and other trees.
Symptoms and signs: Branches damaged by larva borers (larvae), causing wilting of leaves.
Danger period: Any time of year.
Treatment: Kill caterpillars by spraying locusts on trunks and branches.



Deer, rabbits, field and pine mice, and other animals
Plants affected: Young trees.
Symptoms and signs: Bark stripped from woody shoots or slightly above soil level or above line.
Danger period: Winter and early spring.
Treatment: Protect shoots of young trees by winding spiral wire protectors around them or by using small-mesh wire netting. Do not mulch leaves, hay, etc. over the wire.
 For deer, spray Thiram 42-5 (2 qt. in 1 gal. water) on bark and/or foliage in fall, as well as in growing season. Dried blood has been used successfully to repel deer.
 Against rabbits, a mixture of one ounce and denatured alcohol (7 lb. in 1 gal.) can be applied to trunks in fall. Thiram mixture plus a good adhesive can be sprayed on trunks in fall. Commercial preparations are available.

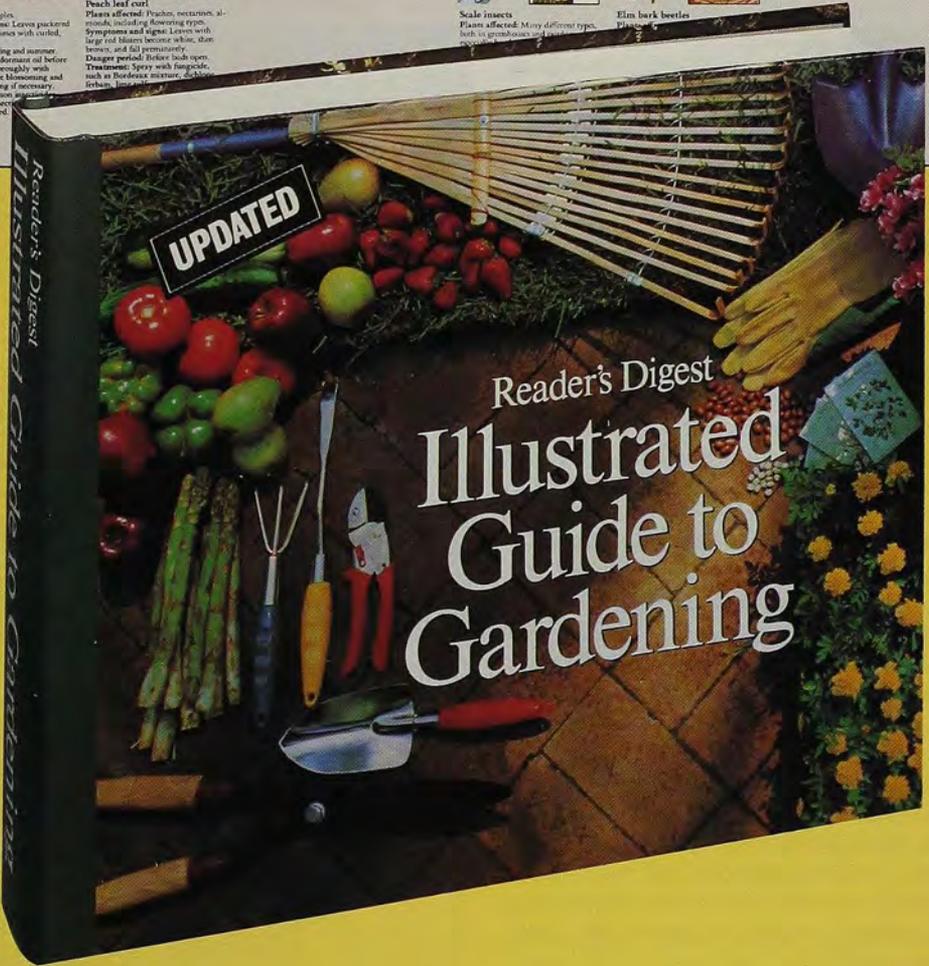


Scale insects
Plants affected: Many different types, both in greenhouses and outdoors.



Elm bark beetles
Plants affected: Elms.

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Not Every Library Has a 1586 Edition



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, Juannes 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



Photographs by Rick Buettnner



ABOVE: Two elaborately illustrated French volumes, *Traite des Tulipes* (1776), left, and *Les Tulipes de l'Europe* (1884), right. LEFT: A 1940 reproduction of *The Badianus Manuscript*, a 1552 Aztec herbal that contained the earliest drawings of many native Mexican flora. RIGHT: *Paeonia albiflora fragrans*, introduced from China by Sir Joseph Banks in 1805, was described in an article by Joseph Sabine in the 1822 *Transactions of the Horticultural Society of London*, Vol. II.



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 illuminated, 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

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 azalea hybrids in the late forties and early fifties, dedicated the peony book to AHS in 1960.

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

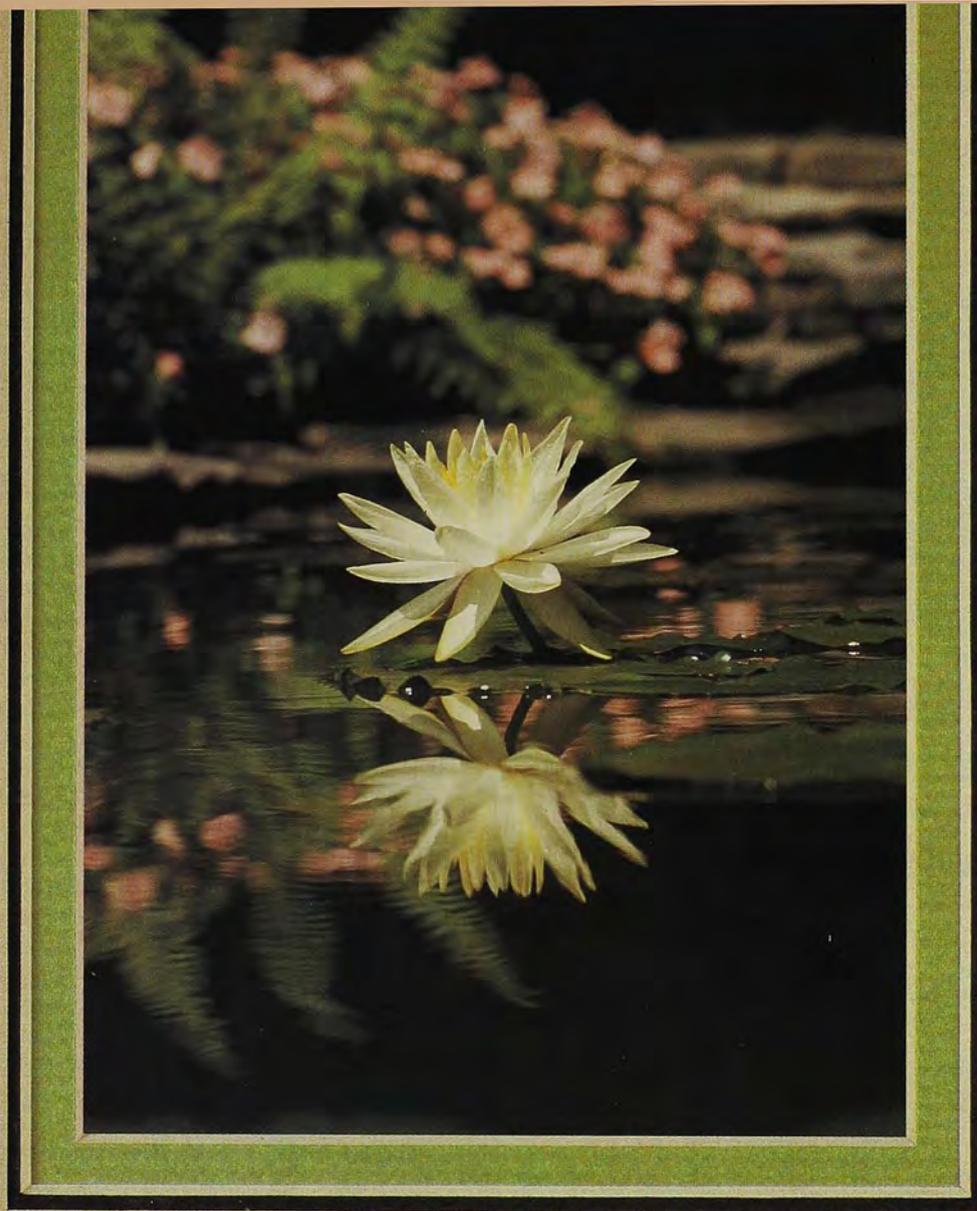
Although AHS does not yet possess a copy of all sixty-seven titles authored by Liberty Hyde Bailey, the famous Cornell botanist-horticulturist after whom the Society named its most prestigious award, a number of those it does own are autographed by Bailey, who died in 1954.

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 Almaine toong" by the author, who was physician to the emperor of the Holy Roman Empire of the German Nation.

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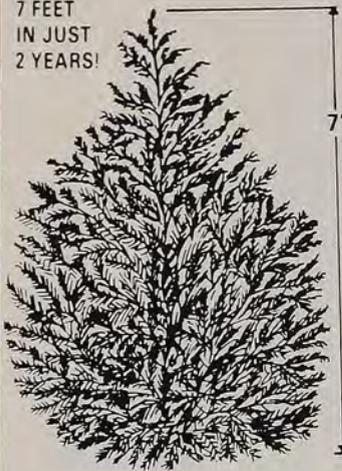
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TREASURES

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 think 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.



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Start Bulbs Now for Winter Bloom

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 to 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

entire's Day, I have used the cherry red, white-edged 'Elmus'. In order to have blossoms for February 14, the bulbs must be potted between September 18 and 22, cool-treated 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 culti-

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 'Delft 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 luciliae*), 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° to 72° 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 blahs.

Plans for spring in January must be made in September. . . . 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.

so that the soil is evenly moist. The bulbs are now ready for the winter of their life, a twelve- to fifteen-week storage at 40° to 50° F. This is their rooting time. I find my north- and east-facing window wells are perfect for this storage. The pots are placed in the well, it is filled with leaves, and a large board is placed over the well.

A cold frame is the ideal location for outdoor rooting, but indoor rooting can be achieved in a cool (50° F) cellar, an old refrigerator, or an outdoor garage or shed. The bulbs must never freeze, must be kept in darkness, and must be watered regularly.

After a minimum of twelve weeks (some tulips require up to fifteen weeks), the bulbs will have roots and will be sprouting. The pots are ready for their early spring treatment and can be placed in a 60° F, semi-dark area for ten to fourteen days. The sprouts will grow rapidly and are now ready to be moved to a well-lighted area that has a 65° to 70° F temperature. With regular watering, within ten to fourteen days blooms will open. The blooms will last longer if the temperature is held at 65° F. These little winter miracles benefit from full sunlight but should be moved to a cool location at night.

Many tulips that have been tested for forcing are on the market. There are quite a few of the single early tulips, such as 'Apricot Beauty' and 'Princess Irene', that do well. My favorite is 'General de Wit', a beautiful soft orange with a delightful fragrance. The triumph tulips, which are about eighteen to twenty-four inches tall, are particularly good for forcing. For Val-

vars 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 tazettas are 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

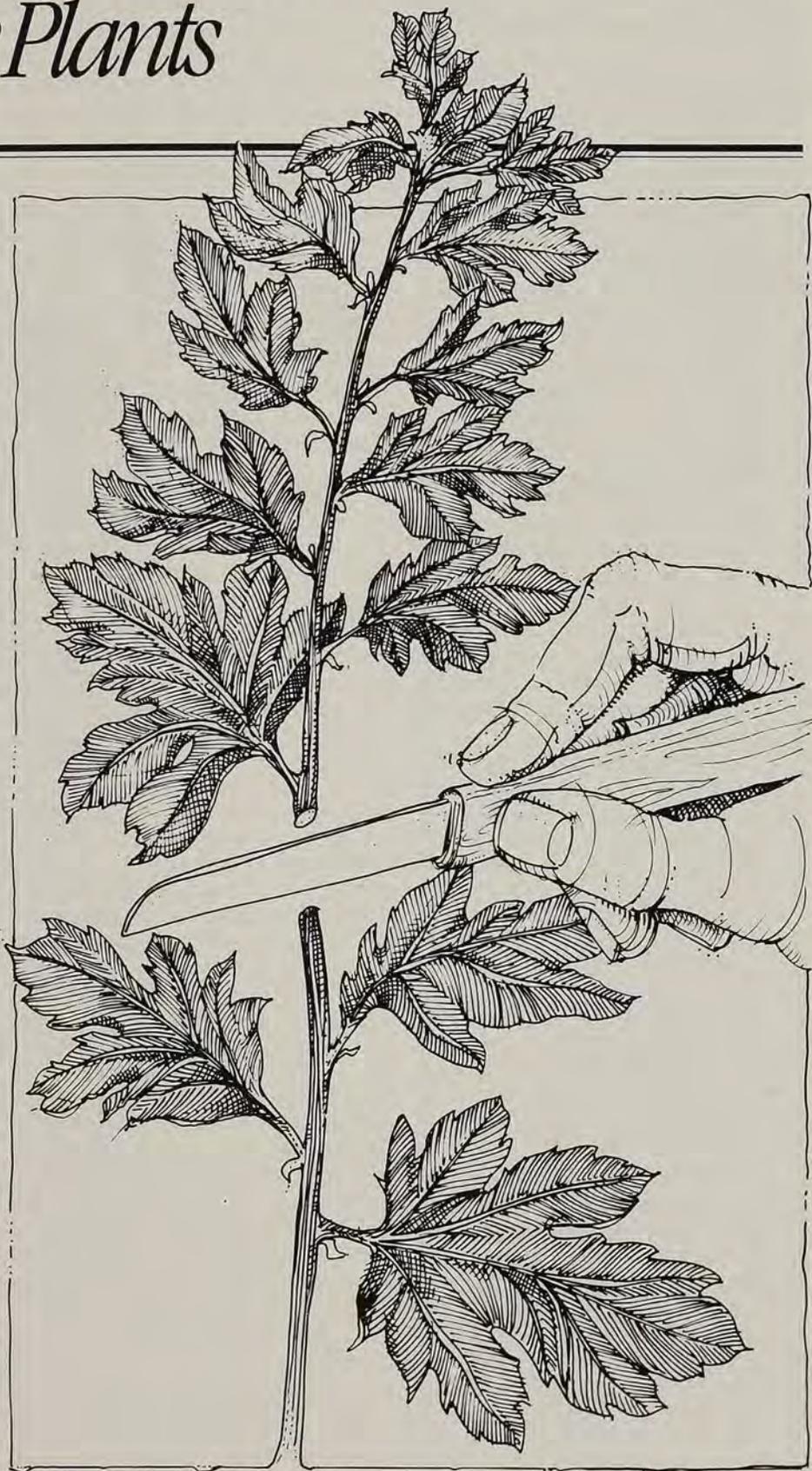
Ruth Pardue, Columbus, Ohio, is an accredited judge and instructor of the American Daffodil Society.

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.



Illustrations by Mary DeWalt

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.

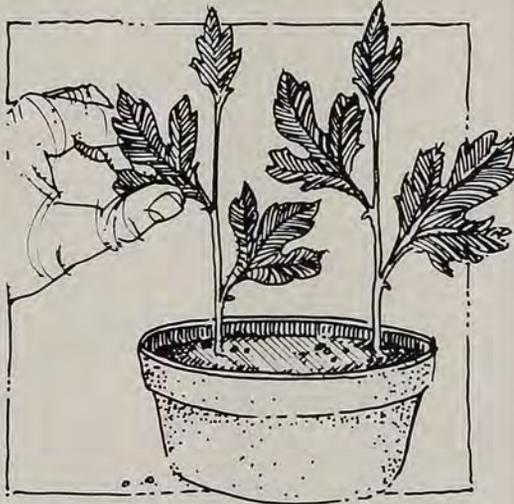
An ideal time to take rose cuttings is when the bushes are pruned back in early spring. Often cuttings can be obtained at public rose gardens when the plants are pruned. The cutting should be four or five inches long, and the lower leaves should be removed before inserting in the soil. Unlike geraniums, 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.

—Peggy Lytton
Assistant Editor, Horticulture

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 va-

Among the many plants that can be grown from cuttings are fuchsias and azaleas.

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 (*Crasula 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 epiphyllum. 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 set 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 color is 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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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 Shore'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 wafled 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 sepals, and even in the heat and high humidity of an Atlanta summer day, this day-

OPPOSITE: *Edged with variegated liriopse, the layout of these cheerful daylily beds was programmed on a computer to provide a perfect balance of size and height.*



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 Kirchoff. 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."

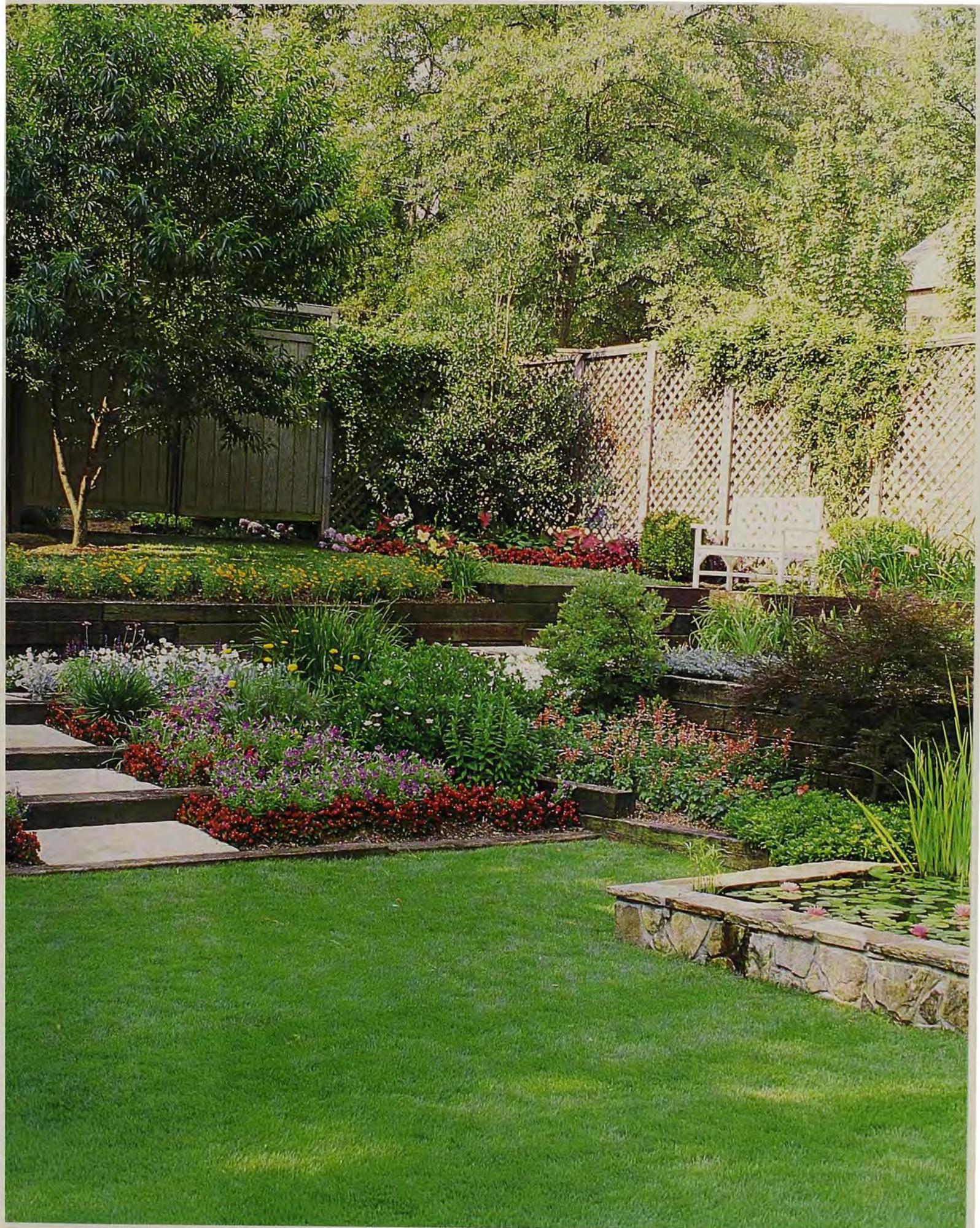
Bob George musingly recalls the history of his garden. Both he and Owen Shores he says, were first attracted to this half-acre parcel because of its bargain price tag. They ignored the standing water and the rundown condition of the property, ringed by a gravel parking lot and a few beautiful old oak 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

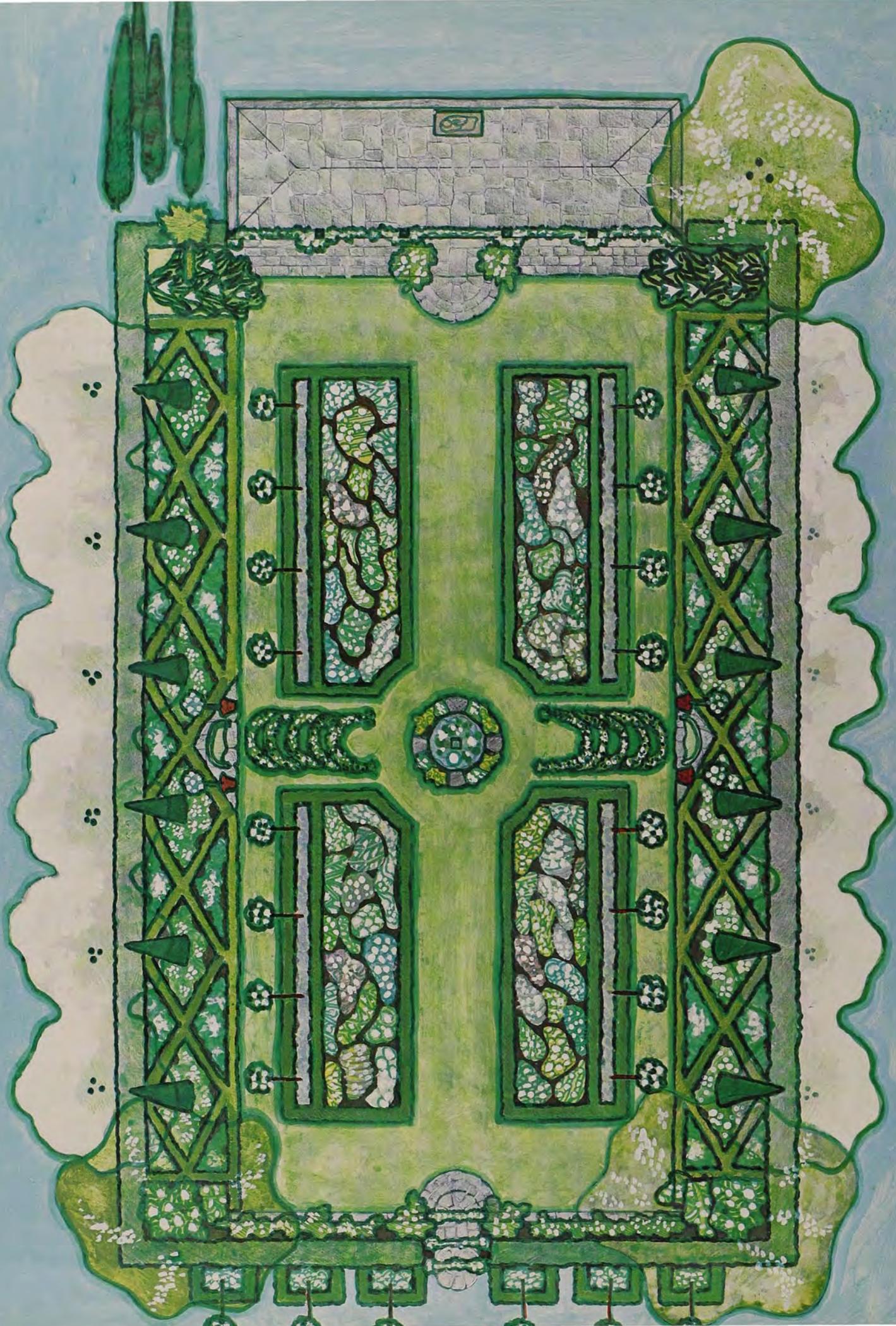
coincided with professional burnout. They elected to abandon their careers for more than a year to do the work almost entirely by themselves. The first task—scraping out and disposing of the driveway gravel, six inches deep—would for most people have stopped the project before it began. The stones were replaced by six inches of river-bottom 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

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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.”

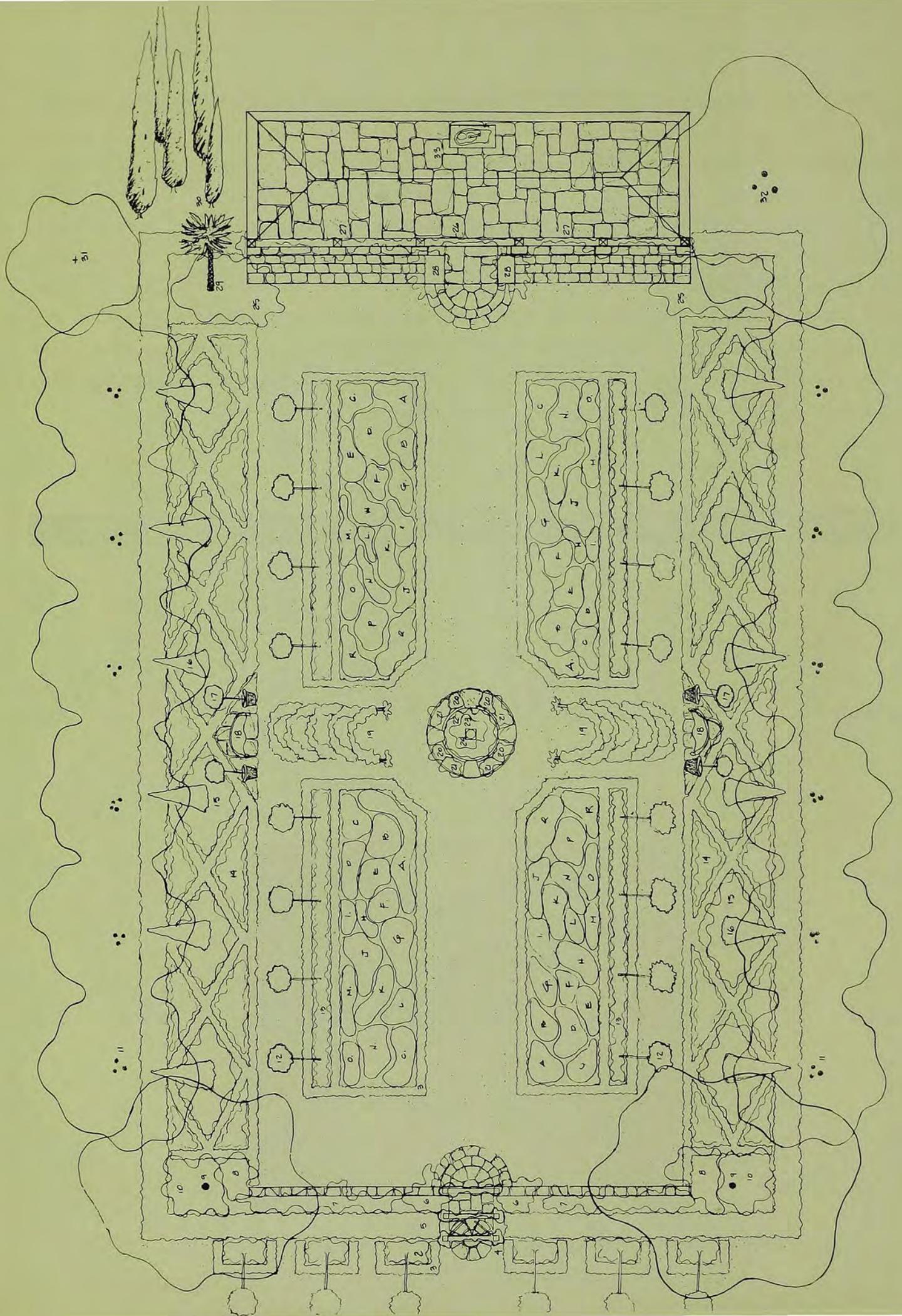


A Dream of a Garden



Dean Riddle

DESIGNED BY RYAN GAINERY



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 tenuisecta* 'Alba'
- B. *Miscanthus sinensis* 'Morning Light'
- C. *Chrysanthemum maximum* 'Ryan's Daisy'
- D. *Hydrangea arborescens* 'Annabelle'
- E. *Buddleia 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 tenuisecta* 'Alba'
- K. *Euphorbia marginata*
- L. *Lilium philippinense*
- M. *Phalaris arundinacea* 'Picta'
- N. *Cleome spinosa* 'Alba'
- O. *Boltonia asteroides* 'Snowbank'
- P. *Cornus 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. *Ipomoea alba*
5. *Prunus caroliniana*

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 aureus*
22. *Nymphaea lotus* var. *dentata*
23. *Nelumbo lutea*
24. The Crane Fountain by L. Jonas, property of Brookgreen Gardens
25. *Datura innoxia*
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 Korbelt, property of Brookgreen Gardens



MONTEREY'S Historic Adobe 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



The Cooper-Molera Garden

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

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 by Cooper on his property in Salinas, thirty 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 citruses, 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 'Yoland 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.

The Gardens of La Mirada

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 deodara*, 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





OPPOSITE: Overlooking Monterey Bay, the rose garden was renovated to include both modern hybrids and old classics. ABOVE: The memorial rhododendron collection is one of the largest displays of its kind in the area. RIGHT: Although traditional in design, the herb garden maintains a unique Spanish style.

redesign the main courtyard that he had been using as a small rose garden. Yock brought in the tulip tree (*Liriodendron tulipifera*), coral tree (*Erythrina* spp.), saucer magnolia (*Magnolia* × *soulangiana*), camellias, rhododendrons, and New Zealand ferns that continue to provide the substance 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 instrumental in this transfer of the property but assumed personal responsibility for further development of the gardens. In five unfunded years, Dietterle, one paid assistant, and a few generous donors and volunteers have transformed what came to be called La Mirada—after the Lagunita Mirada (Little Lake), which it overlooks—into one of the largest and loveliest gardens

on California's central coast.

In 1988 an anonymous donor made renovation of the rose garden possible. Support 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 handiwork of Guy Rodriguez, a local gardener, who along with a few friends donated 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. Existing 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 Peden's private collection. Today, 400 rhododendrons of more than 140 varieties make up the largest display of its kind in the area.

Innumerable azaleas, perennials, flowering plums, and cherries join the rhododendrons to convert T.A. Work's somber cypress grove into a dazzling display of spring color. Although Dietterle's original plans for the gardens are now almost materialized, she envisions adding a community garden center and garden workshop. 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.

For More Information

Both Cooper-Molera and Larkin House are located in the heart of Monterey, as part of the Monterey State Historic Park system. Both are open 10 a.m. to 5 p.m. six days a week; Larkin House is closed Tuesdays and Cooper-Molera is closed Wednesdays. There is a small charge for the hourly tours of the homes. The gardens are admission-free. For more information, write the park system office, 525 Polk Street, Monterey, CA 93940, or call (408) 649-7718. La Mirada is located near Monterey Peninsula College. House and garden tours are conducted at 1, 2, and 3 p.m. each Saturday. A small donation is requested. Special arrangements can be made for tours at other times. For more information, write La Mirada, 720 Via Mirada, Monterey, CA 93940, or call (408) 372-3689.

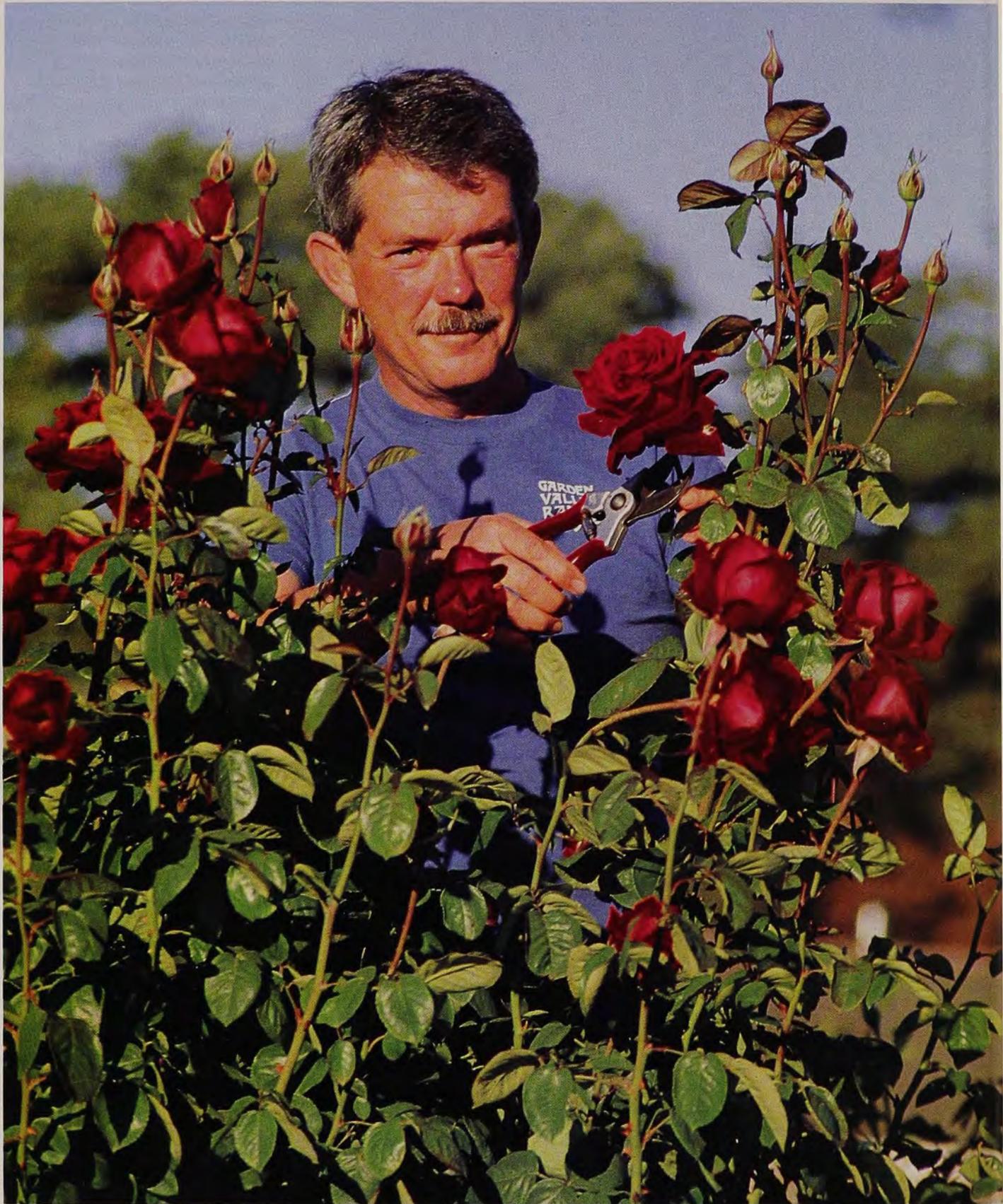


Photo by Robert Galylean

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

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BY RAYFORD REDDELL

THE SUMMER DELIGHT OF DAYLILIES

Continued from page 20

ferns and caladiums, that friends first suspected this would not be the average backyard garden. Walkways in this anteroom are lined with *Liriope muscari* 'Variegata', Japanese sedge (*Carex morrowii*), and many types of ajuga.

Attention then goes to the beds of pink and white begonias planted between the railroad ties that have been terraced up to two square wooden chairs. Above the chairs is the wall plaque proclaiming this to be the Georgian-Shores Hillside Garden. George recalls: "Last summer we planted yellow lantana here and the effect was disquieting. The colors now are soft and subtle. It is much more pleasing when we sit in those chairs on a warm weekend morning, lingering over coffee."

George notes that anywhere people sit there should be a close view and a long one. He directs attention to the scene as it telescopes down broad flagstone steps, edged again in railroad ties and flanked by shade-loving plants. Here, precisely labeled, is an outstanding collection of hosta; one sees swells of large leaves, lanceolate leaves, yellow leaves, green leaves, puckered leaves, and smooth leaves. Some, like *Hosta sieboldiana* 'Frances Williams', 'August Moon', 'Francee', and 'Kabitan' are somewhat familiar in Atlanta gardens. However, there is also a clone of *H. tokudama* with round, cupped, and waffled golden leaves, and mounds of 'Parky's Gold', 'Wogan Gold', 'Butter Rim', 'Ruffles', 'See Saw', and 'Sashi Dini Giboshi'. Interspersed with hostas is an equally fine assortment of ferns—maidenhair fern (*Adiantum pedatum*), Japanese painted fern (*Athyrium goeringianum* 'Pictum'), cinnamon fern (*Osmunda cinnamomea*), cedar fern, regal fern, sensitive fern, Christmas fern, and leather-leaf fern, the only one not hardy in Atlanta's climate and which must be dug and sheltered before winter.

Reaching to the lush grass carpet, hardy begonias intertwine with white caladium leaves laced with green veins. In the background is pieris with large drooping panicles. Burford hollies (*Ilex cornuta* 'Burfordii') and *Rhododendron* 'Rocket' give bulk to the garden and supply color in other seasons. Here is also a specimen plant of an English perennial virtually unseen in southern gardens—coin-dotted *Ligularia tussilaginea*. It is apparently hardy in this setting and tolerant of any hot Georgia sun that reaches it.

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* 'Richmon-

Suddenly, the garden turns a corner, and daylilies in all color gradations rise boldly on terraced steps . . .

denis'), 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 would be featured during the 1986 Atlanta meetings of the American Hemerocallis Society, a great flurry of activity was necessary to complete their project. George and Shores began upgrading their daylily collection by

selecting superior plants from the Southeast's outstanding hybridizers. Each clone had to have three fans to maintain balance in the beds. The men realized the need for more off-white cultivars to act as buffers that would calm and separate the strong daylily 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 supplanted by yellow canna titans. In the lower garden's borders, he added his own strain of white *Cleome hasslerana*, *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 the 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 clematis-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 (*Tulbaghia 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.
 Solomon Daylilies, 105 Country Club Rd., Newport News, VA 23606, 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.
 W. Atlee Burpee & Co., Warminster, PA 18974, catalog free.
 Carroll Gardens, 444 East Main St., Westminster, MD 21157, catalog \$2.

In Defense of Modern Roses

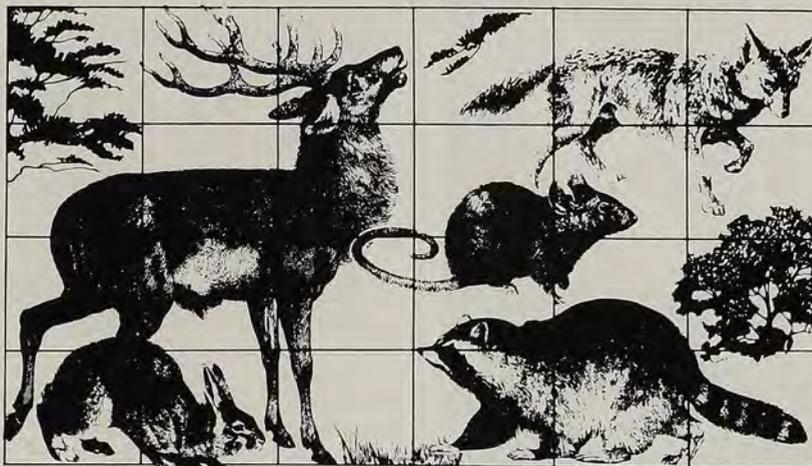
Antique Rose Emporium, Rt. 5, Box 143, Brenham, TX 77833, catalog \$3.
 Jackson & Perkins Co., P.O. Box 1028, Medford, OR 97501, catalog free.
 Roses of Yesterday and Today, 802 Brown's Valley Rd., Watsonville, CA 95076.

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 29695, catalog free.
 Woodlanders, 1128 Colleton Ave., Aiken, SC 29801, catalog free.

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 McClure & Zimmerman, P.O. Box 368, Friesland, WI 53935, catalog free.



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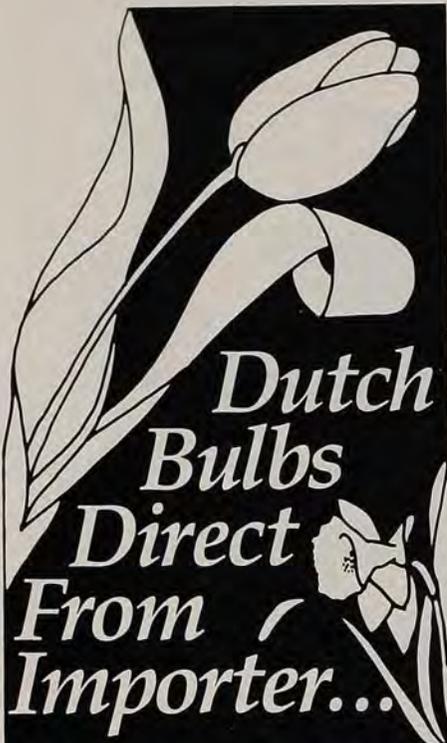


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Achillea filipendulina
a-KILL-lee-ah fil-i-pend-yew-LEAN-ah

Adiantum pedatum
ah-dee-ANT-um pe-DATE-um

Artemisia absinthium
ar-tay-MIS-ee-uh ab-SINTH-ee-um

Athyrium goeringianum
a-THIRE-ee-um ger-rin-jee-AN-um

Begonia bi-GON-ee-uh

Berberis thunbergii
BER-ber-is thun-BERGE-ee-eye

Boltonia asteroides
bowl-TONE-ee-uh as-ter-oh-IDE-ezs

B. incisa B. in-CISE-ah

Buddleia davidii
BOOD-lee-uh day-VID-ee-eye

Buxus microphylla var. *japonica*
BUCKS-us my-crow-FIL-ah var.
jah-PON-ih-kah

B. microphylla var. *koreana*
B. my-crow-FIL-ah var. kore-ee-AIN-ah

Carex morrowii
CARE-ecks mor-ROW-ee-eye

Catharanthus roseus
cath-ah-RAN-thus ROHZ-ee-us

Cedrus deodara SEED-rus de-o-DOR-ah

Chionodoxa luciliae
ky-on-oh-DOCK-sah loo-SIL-eye-ee

Chrysanthemum maximum
kruh-SANTH-uh-mum MAX-i-mum

C. nipponicum C. ni-PON-ih-kum

Clematis montana
klem-ATE-us mon-TAN-ah

C. paniculata C. pan-ick-yew-LATE-ah

Cleome hasslerana
cle-OHM-ee has-ler-AIN-ah

C. spinosa C. spin-OZ-ah

Coreopsis verticillata
core-ee-OP-sis ver-tis-see-LATE-a

Cornus alba KOR-nus AL-bah

Crassula argentea
KRASS-yew-la are-JENT-ee-ah

Cryptomeria japonica
kript-o-MEER-ee-uh jah-PON-ih-kah

Cynara cardunculus
sigh-NAR-ah car-DUNK-yew-lus

Datura innoxia day-TOUR-ah in-OXS-ee-ah

Digitalis × mertoniensis
dih-jih-TAL-is × mert-o-NEN-sis

Dracaena draco drah-SEEN-ah DRAKE-oh

Echeveria × imbricata
eck-eh-VARE-ee-uh × im-bri-COT-ah

Echinacea purpurea
eck-i-NASE-ee-ah pur-PEW-ree-ah

Endymion hispanicus
en-DIME-ee-on his-PAN-i-kus

Eranthis hyemalis
ee-RAN-this hy-ee-MALE-is

Erythrina air-ri-THRINE-ah

Euphorbia marginata
yew-FORB-ee-uh mar-jin-ATE-ah



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Feijoa sellowiana
fay-JO-ah sel-o-we-AIN-ah

Galanthus nivalis gah-LAN-thus nih-VAL-is

Gomphrena globosa
gom-FREEN-ah glow-BOWZ-ah

Helianthus annuus
he-le-ANTH-us AN-new-us

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

Hemerocallis hem-er-oh-KAL-is

Hibiscus syriacus
high-BISK-us SEER-ee-ah-kus

Hosta plantaginea
HOST-ah plan-tadge-i-NEE-uh

H. sieboldiana H. see-bold-ee-AIN-ah

H. tokudama H. toe-ku-DAME-ah

Hydrangea arborescens
high-DRAN-gee-ah are-bo-RES-ens

H. macrophylla H. mack-ro-FIL-ah

H. paniculata H. pan-ick-yew-LATE-ah

Ilex cornuta EYE-lex core-NEWT-ah

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

Iris danfordiae EYE-ris dan-FORD-eye-ee

I. ensata I. en-SATE-ah

I. pseudacorus I. sue-DACK-or-us

I. reticulata I. reh-tick-yew-LATE-ah

Juglans regia JUG-lanz REJ-ee-uh

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

Kerria japonica
CARE-ee-uh jah-PON-ih-kah

Koeleruteria bipinnata
kol-rew-TEAR-ee-uh bi-pin-ATE-ah

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

Lamium album LAME-ee-um AL-bum

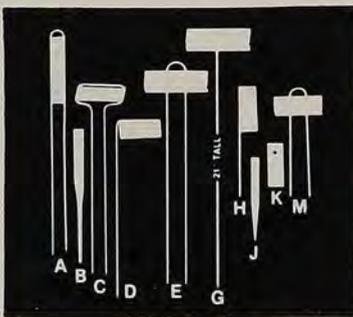
L. amplexicaule L. am-plex-i-CAL-ee

L. garganicum L. gar-GAN-ee-cum

L. hybridum L. hy-BRID-um

L. maculatum L. mack-yew-LATE-um

L. purpureum L. pur-PEW-ree-um
L. veronicaefolium
 L. ver-on-i-ce-FOL-ee-um
Ligularia tussilaginea
 lig-yew-LARE-ee-uh tus-sil-LAGE-in-ee-ah
Lilium philippinense
 LIL-ee-um fil-IP-pin-en-enz
Liriodendron tulipifera
 leer-e-o-DEN-dron to-lip-IF-er-ah
Liriope muscari
 li-RYE-o-pe mus-CARE-ee
Magnolia × soulangiana
 mag-NOL-ee-uh × soo-lan-gee-AIN-ah
Mimulus aurantiacus
 MIM-yew-lus aw-ran-tih-AKE-cus
Mirabilis jalapa meer-AB-i-lis jal-AP-ah
Miscanthus sinensis
 mis-CAN-thus sin-EN-sis
Muscari armeniacum
 mus-KAH-ree are-MIN-ee-a-cum
Narcissus bulbocodium
 nar-SIS-us bul-bo-CODE-ee-um
N. tazetta N. tah-ZET-ah
Nelumbo lutea nel-UM-bow loo-TEE-ah
Nymphaea lotus var. *dentata*
 NIM-fee-ah LOTE-us var. den-TATE-ah
Olea europaea o-LEE-ah your-ROPE-ee-ah
Osmunda cinnamomea
 oz-MUN-dah sin-ah-MOME-ee-ah
Penstemon spectabilis
 PEN-steh-mon spek-TAB-i-lis
Petunia pe-TUNE-yah
Phalaris arundinacea
 fa-LARE-us ah-run-din-AYSH-uh
Phlox maculata flox mack-yew-LATE-ah
P. paniculata P. pan-ick-yew-LATE-ah
Prunus caroliniana
 PRUNE-us care-oh-lin-ee-ANE-ah
P. cerasifera P. ser-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-uh cent-i-FOL-ee-uh
R. gallica var. *officinalis*
 R. GAL-i-ka var. oh-fis-ih-NALE-is
R. gallica var. *versicolor*
 R. GAL-i-ka var. ver-sih-KOL-er
R. soulieana
 R. sole-EEN-ah
Rhododendron ro-do-DEN-dron
Sophora japonica
 so-FOR-ah jah-PON-ih-kah
Stokesia laevis sto-KES-ee-ah LEV-is
Syringa sah-RING-gah
Taxus cuspidata
 TACKS-us cus-pih-DATE-ah
Thuja occidentalis
 THOOG-ah ok-si-den-TALE-is
Thymus aureus TIME-us AIR-ee-us
Trachycarpus fortunei
 tray-kee-CARP-us for-TUNE-ee-eye
Tulbaghia violacea
 tull-BAG-ee-ah vy-oh-LACE-ee-ah
Verbena tenuisecta
 ver-BEAN-ah ten-yew-i-SECT-ah



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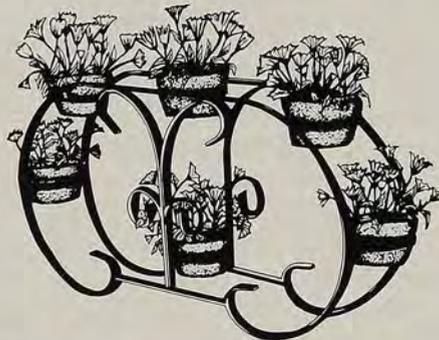
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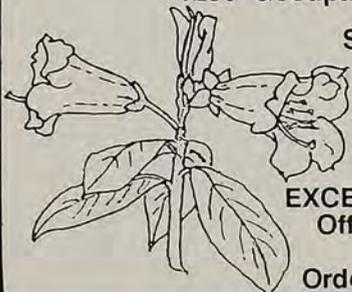
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Book Reviews

Ornamental Grass Gardening

Thomas A. Reinhardt, Martina Reinhardt, and Mark Moskowitz. Color photography by Derek Fell. HP Books, Los Angeles, 1989. 127 pages. Publisher's price, hardcover: \$19.95. AHS member price: \$14.95.

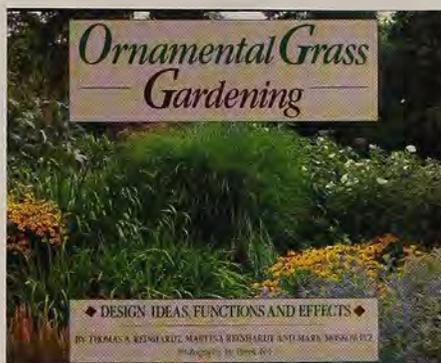
If somehow you've missed the pleasure of ornamental grasses, Derek Fell's luscious photographs in *Ornamental Grass Gardening* will quickly convince you of their charms. But thankfully, this is not just another sumptuous book for your coffee table. The authors, owners of a Long Island landscaping business, 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 never need 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 F. Price

Antique Flowers

Katherine Whiteside. Color photography by Mick Hales. Villard Books, New York, 1989. 160 pages. Publisher's price, hardcover: \$29.95. AHS member price: \$26.20

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

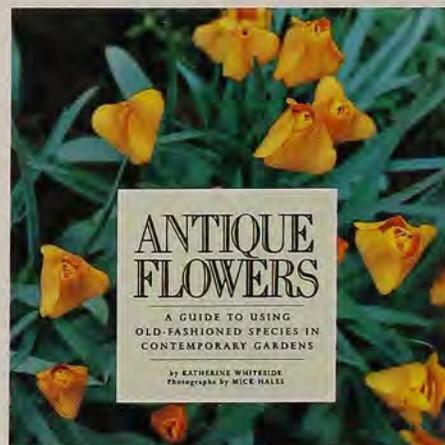
as elementary by a student of garden history. Photographs from both sides of the Atlantic document the great wealth of flower tradition.

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

Ken Druse. Clarkson N. Potter, New York, 1989. 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.

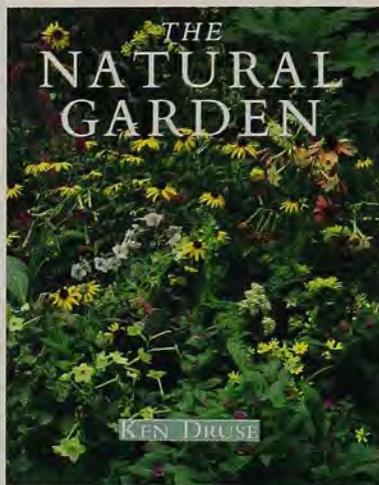
Cultivation instructions for the plants named in the text, a state-by-state list of where to obtain them, as well as sources for hardware and structures are assets of this book. Using the book will allow you to design an envious setting, probably not original, but certainly great. Most of us toil for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

—Keith Crotz

Tropicals

Gordon Courtwright. Timber Press, Portland, Oregon, 1988. 155 pages, photos by the author. Publisher's price, hardcover: \$35.95. AHS member price: \$30.55.

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 hand-

held 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

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.

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IN DEFENSE OF MODERN ROSES

Continued from page 33

cultivars can imitate. No modern cultivar I know of can tower to the heights of, say, the banksiae 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, ‘Altissimo’ (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 piggish of perfume fanciers. I attend an annual rose show that has a special class for the most fragrant rose and that is judged by a sightless person. Any rose bloom, old or new, can be entered. I wish I had kept track, but I’m certain that either ‘Fragrant Cloud’ or ‘Mister Lincoln’ (1964) has won more than half the time.

Modern roses have a range of scents too. Many people believe that ‘White Lightnin’ (1980) smells of citrus. I happen to agree, but when someone insists that *Rosa soulieana* (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.



Photographs by Pamela Harper

ABOVE: *Rosa gallica var. officinalis* is one of the oldest and most famous roses, dating back to the Roman Empire. **BELOW:** ‘Duet’ is a two-tone pink rose with long-lasting blooms.



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.

Garden-rose enthusiasts relish telling devotees of modern roses how glad they are that they don’t have to spray. I’d be glad not to too, but I’ve seen what happens when I try to skip. I’ve also seen gardens of old roses in August that looked terrible. You see, it’s not that old roses don’t need spraying, but rather that those tending them *won’t* spray. Some of these same gardeners also gloat over not fertilizing. To me, that’s plain silly. No rose I know of performs well without sustenance, unless, of course, it’s planted over an abandoned dungheap.

Many modern roses are amazingly disease-resistant. Take ‘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 days, 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



ABOVE: A hybrid tea, 'Just Joey' opens up to large, apricot-colored blossoms. **BELOW:** True to its name, 'Fragrant Cloud' is one of the most fragrant of modern hybrids.



von Hindenburg' with divinely decadent petals that quartered and swirled themselves across an eight-to-nine-inch blossom. Who'd argue with that?

What the speaker didn't show us was how 'Mister Lincoln' looked a few days after the picture was taken. I'm willing to bet that it had matured into a blossom that would thrill any rosarian.

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. (Now that I think of it, that is probably why some growers of old roses don't spray—they worry about the appearance of their bushes only during the spring.)

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 an 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 and I will 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



Anita Sabarese

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-



David M. Stone: PHOTO/NATS



Joanne Pavia

LEFT, ABOVE: *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.

bit. 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 whorls. 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.

SEASONALS

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

Poor soil, deep shade, and the tramping of feet do not bother lamiastrum at all.

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 high-sounding name. It was banished from the lamiums because it has yellow flowers, and it has one provoking habit—it spreads quickly. Many of the members of the mint 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 one 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 when 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.

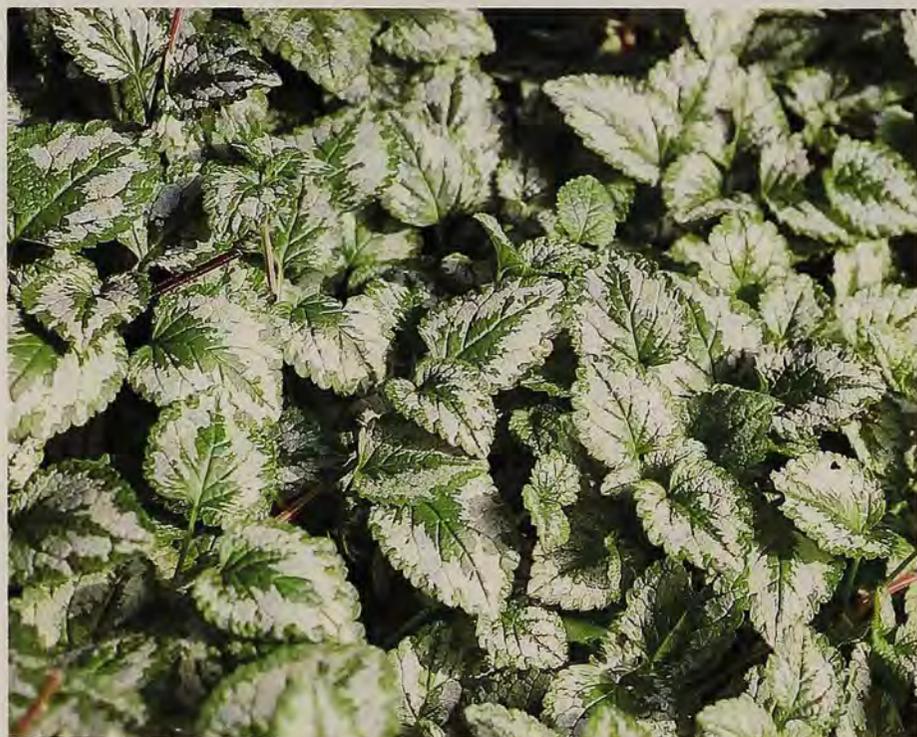
Other advantages are hardiness to Zone 5, and an ability to crowd out unattractive weeds and to cover the ground quickly. The drawback, of course, is having to watch it and do some methodical pulling out.

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.



Dick Keen

Lamiastrum galeobdolon creates a quick and beautiful ground cover where other plants fail to flourish.

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

Letters

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 Plimoth Plantation, I joined the association. It has been helpful, educational, and entertaining. Just this winter you helped me locate eight-row flint corn.

Rosemary Verey'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 super. 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 Plimoth'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.

I am eighty years old and do all my own yard work except pruning the trees. I am not afraid of heights, but am afraid of falling. A broken leg or hip is the last thing I need!

Thank you so much for the wonderful service and a very interesting magazine. Keep up the good work!

*Mrs. Gertrude Von Kuster
Silver City, New Mexico*

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.



All respondents agreed with Mrs. Belfer's experience that plants need coolness at night but no special darkening in order to bud. Elvin McDonald, director of special projects at Brooklyn Botanic Garden, provided a report by G. Douglas Crater, University of Georgia extension horticulturist, which says that flowering is affected by the following differing conditions:

- 1. At 50-55° F night temperature, flower buds will form regardless of day length.*
- 2. At 60-55° F night temperature, thirteen uninterrupted hours of darkness must be supplied. Or to put it another way, plants must be protected from electric light from September to November.*
- 3. Flower buds seldom form at night temperatures above 70° F.*
- 4. After flower buds are well developed they will flower at normal house temperature.*

Thus flowering depends on the environment of your plants and your goals. As Donna R. Bailey of Linwood, Kansas, said

in her letter, "There are as many methods of growing plants as there are people who grow them. Experimentation and diversity of opinion add to the enjoyment."

In addition to Mr. McDonald and Mrs. Bailey, we want also to thank the following for their interesting replies:

*Mrs. Troy W. Earhart, Hannibal,
Missouri*

*Joan Fessenden, Missoula, Montana
Barbara Jenke, Hot Springs, South
Dakota*

*Patricia A. Kenny, Silver Spring,
Maryland*

*A.L. Loveman, Baltimore, Maryland
Marty Marlatt, Hilliard, Ohio*

*Robert E. Moran, Logansport, Indiana
Joan A. Mueller, Minneapolis,
Minnesota*

*Mrs. Paul Sayre, Gig Harbor,
Washington*

*Dale E. Steinke, Dunlap, Illinois
William B. Wilkens, Gilmanton, New
Hampshire.*

—Editor

An Inspiring Day

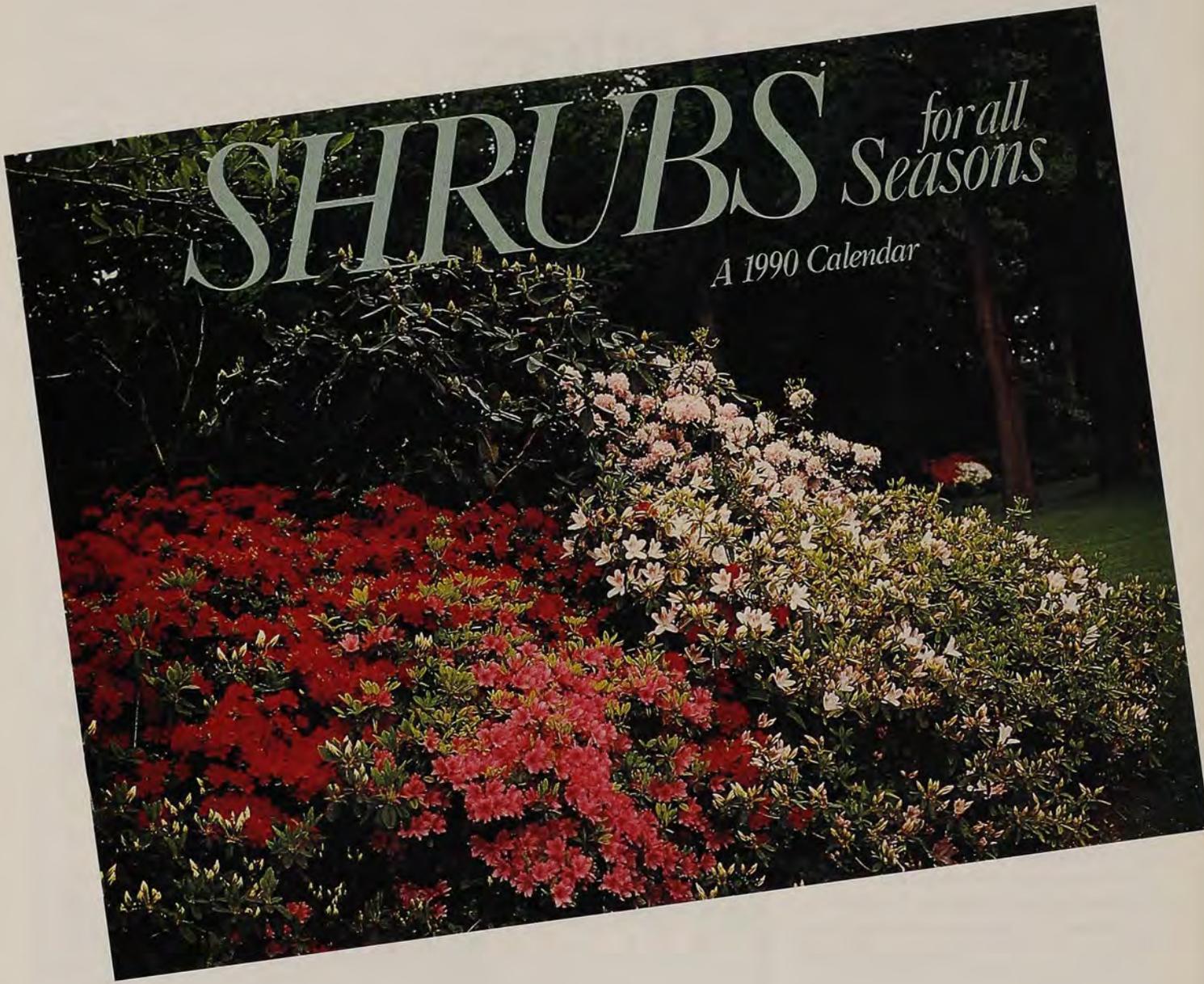
One of my loveliest days this spring was in May at River Farm when I had the opportunity to attend one of Leonard Tharp's floral design classes. There are many fine floral designers, but no one I have ever studied with has shown and communicated to others such a love of flowers—not just the "standards," 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. Burkholder 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 10 3/4 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 ever-green leaves. Order today for yourself and for Christmas gifts!

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