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JULY 1960

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No. 6
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MEMO

The Green Thumb Program—Every Saturday morning on KLZ at 10:15 a.m.

Fun With Flowers—A lecture and demonstration, followed by the making of arrangements. Each person brings containers, mechanics, and materials. The workshops are open to everyone. They will be held each month at the following times and places:

Workshop I—Botanic Gardens House, 909 York Street, 9:30 a.m., the third Wednesday of each month.

Workshop II—Lakeside Denver Dry Goods, 44th and Harlan, 10 a.m., the first Friday of each month.

Workshop III—Arapahoe County Fair Grounds, Littleton, 9:30 a.m., the third Tuesday of each month.

Floral Art Courses—Opportunity School. Every Thursday, 9 a.m.-11:30 a.m., 1 p.m.-3:30 p.m., 6:30 p.m.-9:15 p.m. There is no charge except for materials.

An open garden gate, your invitation to the

LOOK and LEARN
GARDEN TOURS

Wednesday and Thursday, July 13 and 14. Two days full of ideas for outdoor living.

Have you wanted to convert your garden to a more desirable outdoor living area but needed new and exciting ideas for easier maintenance and attractive features? The 1960 Look and Learn Garden Tours give you the opportunity to see a choice selection of beautiful gardens and learn what others have done to make their surroundings more liveable.

Two more gardens have been added to our list of Gardens Designed for Outdoor Living. One is an older place, the other as modern as tomorrow. Both are gems. The owners of the older place capitalized on last fall's snowstorm. A large old tree fell across the garden and had to be removed, giving them a chance to replan their rose garden. This is a northwest corner, but the roses are doing beautifully. A large redwood screen was placed at the north end in line with the formal layout of...
the rose garden and sundial. It definitely adds to the appearance of the yard and will serve as protection for the roses. Brick paving used in the rose garden have been carried through and under large fir trees. Outdoor furniture has been added resulting in a cozy little "tea room" which opens onto the rose garden. A beautiful perennial border, herb garden and another little covered corner are added features. Even a tree house has been constructed by the grandson.

Pebbles, stone, and choice plants are featured in our second garden. This would be the choice of today's Moderns as it requires much less maintenance, yet is attractive at all times. Detailed planning is evident here. Many hours of work and many disappointments are avoided by those who plan their gardens.

Tickets are available now at our office, 909 York Street. The gardens will be open from 10 a.m. to 5 p.m. both days in addition, the two gardens featuring night lighting will be open until 9 p.m.

HOW TO LIVE BESIDE BUSY HIGHWAY WHEN STATE DOESN'T PLANT

One can learn to live beside a highway "but the state has an obligation to do all in its power to make the adjustment as easy as possible," according to Charles R. Carroll, returned counsel to the overseas operations of General Motors Corporation, as reported in the New York Herald Tribune. Mr. Carroll lives at Grandview, New York, beside the New York throughway.

He feels that the state authority has not done what it should to make life tolerable for him and his neighbors. For example, he feels that the state should plant a screening hedge between his three-quarters of an acre and the road. He has spent more than $1,000 on hemlock, spruce, fir, viburnum, witch hazel, holly, and other species to screen off the traffic and its noises and fumes. "After the planting," he stated, "it's not as terrible as I thought it would be."
have a real shade garden here, haven’t you?"

You hide, as best you can, your amazement as you look about. Your garden is cool. It is green. And it is practically all shade; only here and there is a patch of direct sun. You can hardly wait until your visitor is gone.

"A shade garden!" All those lovely shade plants you have had to pass by in the catalogues can now be yours. There is no thought of taking out a few trees or removing some shrubs. Iris, phlox and daisies are out of mind now. A cool green garden, a shade garden, is your one desire. And since gardeners, of necessity, must be optimists, you see the whole garden rampant with trilliums, lady-slippers, and anemones.

The list of shade plants is made and revised, for shade plants seem to be quite a bit more expensive than those, to the shade enthusiast, very ordinary perennials. At last the order does not exceed the budget too far and is sent off for spring delivery. All is well now. Only the garden budget is suffering, but it is used to it and makes no complaint.

At last, spring again. The “shade lovers” arrive. The perennials barely poking above ground are discarded without a qualm, and in their place go numerous tiny, delicate whips of green. The jonquils come up, lovely as usual, the tulips bloom, and here and there those shade lovers send up a few more bits of tender green. They make an effort to grow and bloom, but it is a feeble effort and as the summer drags on, one by one they give up the struggle. By fall only a few have survived. The garden has indeed become a problem child. What to do

Now is the time to take to heart the old saying, "It is never too late to learn," and delve into the nature of shade and shade plants. It comes as a surprise to many that all shade is not alike. There is the warm moist shade found mostly in the Eastern, Southern, and Pacific coast states, and the cold dry shade of the plains and mountain states. The plants that thrive under one condition seldom grow well in the other.

There is also much information to be gleaned about the soil requirements of these shade plants. They must have a loose humus soil with some sand for good drainage. The soil must be continuously moist, but never so wet as to be soggy. Simply pouring water on shade plants will not do. They will mildew, rot, and before another season, disappear. The moisture content of the air can seldom be changed, but the plants can be given the soil and drainage they require and the soil moisture they like. This means careful preparation of soil before planting; incorporating into the soil peat moss, leaf mould, any humus one has, as well as some sand, finely crushed rock, or gravel.

Once the beds are so prepared, a list of shade plants can be made with a fair expectation that when planted they will grow and prosper. The budget, however, will fare better if the first list includes only those plants that are found in the local nurseries and listed as hardy, rampant, and self-sowing. Nurseries can no more afford problem plants for their locality than can most gardeners’ budgets. When these few precautions are taken shade problems begin to disappear.

The list of hardy shade plants is not too limited. Anchusa myosoidiflora, about twelve inches high, has large heart shaped leaves which remain a nice green all summer, and lovely sprays of forget-me-not blue flowers held well above the foliage. It blooms in late April and early May, and seeds itself well. White, blue, or purple violets make nice edgings or ground covers. Columbines (the white and yellow seem to be more hardy in gardens than our native Rocky Mountain blue or the pink hybrids) especially like a sandy humus soil which is not too wet or they will develop crown rot. Let them seed themselves and, after a season or two, in June the garden will be starred all about with their delicate blooms. Phlox divaricata, wood phlox, will be very pale in full shade, a good lavender blue with some sun. Primroses in many colors do well. Try several varieties. If they do not thrive in one location, try them in another. They are quite sensitive to air currents, or the lack of them, as are most shade plants. Bleeding Hearts are a must. The old-fashioned variety, Dicentra spectabilis, is the largest and most showy, but disappears altogether: later in the summer. It should be marked and some shade annuals planted close by. Some other varieties offered keep their green and flowers intermitently all summer, but both plants and flowers are rather small and not too showy.

An attractive pool backed by sedums, violets and columbine fill a shady spot in Clyde Learned’s garden.

A shady nook in the author’s own garden.

Tuberous Begonias lend a splash of color to any shady area.

Colorado Male Fern is very much at home in a cool green garden.
The Funkia family flourish in the shade. They all have fine foliage and their blue, lavender, or white flowers are held well above the foliage, a good trait in any plant, but especially so in shade plants. They bloom in late August and early September, which is most acceptable, since a great many shade lovers are spring or early summer bloomers. Ferns are good fillers between blooming plants, and the English Ivy does very well as a ground cover. It grows much faster as a ground cover than as a climber, and is not so apt to winter kill.

After the shade garden is well established then try some of the more fussy, exotic shade plants. Trilliums, lady-slippers, anemones—there is a long list. All are lovely, some with rather large showy flowers, although not too brilliant as to color. In fact, the flowers of most shade plants come in very muted colors, so keep all furniture and accessories used in the shade garden low-keyed, so as not to overshadow the soft colors of the flowering plants.

There is a short list of annuals for shade. Pansies, violas, and Johnny-jump-ups should be treated as annuals in the shade garden. Give them some sun, or they will sprawl and become leggy. Let the annuals go to seed in late fall. Somehow, the seeds will find themselves a bit of sun and surprise and delight you the next year in many far-flung unexpected places.

The care of the cool green garden is easy, as garden care goes, once the ground has been prepared correctly and the moisture requirements are understood. The plants like to be closely spaced, for with close planting the day and night temperature of the soil and its moisture content are kept more nearly even. Any weeds should be pulled. The ground should not be cultivated, except possibly for a very light top scratching. Even this is not desirable if the soil is of the proper loose, sandy, consistency, for most shade plants are shallow rooted and will not tolerate having their roots disturbed.

Slugs and mildew are the two worst enemies of shade gardens. Slugs can be controlled by spreading any good slug bait around the plants. Moth balls or moth flakes sprinkled on the ground also help. Mildew can be avoided by never top sprinkling the plants and by spraying now and then with Bordeaux mixture.

If one has unknowingly developed a cool green garden, and to be happy must have some bright colored flowers, all is not lost. Potted plants are the answer. Use pots of several sizes, the eight inch ones are probably the smallest for practical garden use, and on up to ten, twelve, fourteen inches—there is no limit to their size. Find the few sunny spots you have and group the pots there, never less than five in a group, and the more the merrier. Plant them with any gay annual you like. The only care is watering when needed, feeding every two weeks, and picking all faded flowers.

Bulbs, bulbs, and more bulbs should be planted through the shade garden. They bloom before the shade is too heavy and help to satisfy that inner demand for color that most gardeners seem to have.

The cool green garden is a real joy, if one can only accept its limitations. It will never, never be a riot of gay color, but when the hot dry days of July and August come the gardener can relax under the overshadowing trees and enjoy its soft-colored, delicate blooms. The cool green garden is poetry, soft music, and peaceful rest; something hard to come by in the noisy, brittle, flamboyant world of today. Have a try at it!

WHAT DO YOU LEARN WHEN YOU ARE LOOKING AT GARDENS?

By M. WALTER PESMAN

"Oh, isn't it keen?" the sweet young thing gurgled, as the group wandered through the garden.

"Yes, in your language," responded the kindly garden lover, "you might say it that way. In reality the artistic design is well carried out, the plant material is carefully chosen, and arranged, the color combination is superb, the maintenance almost perfect, and the general mood of the scene is one of interest, mystery and charm. Besides, this garden reflects the innate character of the owner."

This incident may perhaps, exaggerate the difference between various people who have the opportunity to "look and learn" from good gardens.

After all, the same sort of thing happens when two or more people go abroad, to the mountains, attend a lecture and compare notes afterwards. One carries away in proportion to what one brings.

"Though Pussycat is sent to Paris, Rome or Berne, He'll merely say 'meow' on his return."

A keen observer can get rich garden education out of "look and learn" tours. Here are some hints that may be helpful.

Almost the prime advice is: look up and not down, especially upon entering the garden. Let it impress your subconscious mind. Some gardens are joyful, others mysterious, others grand—generally depending on the home owner behind it. A good garden has a soul!

Looking for individual flowers you may miss this soul.

Closely connected with this is its general design. Do its proportions please you? Does it present a picturesque and pleasing sky-line? Is your eye unconsciously drawn to its choice corners? Does it have variety and unity? Are its colors harmonious?

Not until you have been impressed—favorably or unfavorably—by these all-over qualities, should you scrutinize a garden's plant material. Even then, the choice of trees and shrubs should have attention before the flowers.

There should be a pleasing balance between evergreen and deciduous plant material. Too many conifers look funereal, too few may give the impression of unsubstantiality.

Trees should be in scale with the size of the building; many modern homes are low and are overpowered by tall trees. That does not mean we
can’t have good-sized trees in the background.

Does the house look as if drowned in foundation planting? Are the shrubs too coarse? Are there too many red shrubs?

You see, once you begin to look with your mental eye as well as the visual eye, then you begin to really learn. They say that a picture tells more than a thousand words; we could add that a living picture—and that is what a good garden is—means ten times as much again. Even without recognizing a single plant, you can get ideas and ideas for your own garden.

For plant material a good garden is a regular cyclopedia. Again, we should keep in mind that just colorful annuals do not constitute a garden; they may be cheerful and exciting, but should be harmonious as well. And they should carry on through most of the year. Some clever home owners have learned that a few scattered pot plants may save the day at times. Why not?

The Green Thumb, at various times, features articles on roses, perennials, annuals, groundcovers, peonies, irises, and novelties. By preserving those special numbers you’ll soon have a regular textbook on gardening.

For past articles see January-February 1959, January-February, March, 1958, for annuals; October 1959, June 1958 for perennials; June 1959, 1958 for Iris; March 1959, June 1958 for Roses; and June, July 1958 for novelties.

INDOOR GARDEN WITH FLUORESCENT LIGHTS

You can establish an indoor garden in the basement or spare room of your home with fluorescent lights. Amount of light needed varies for different kinds of plants. African violets do best with 500 foot candles, while gloxinias and orchids need about twice this amount. Various garden annuals grow best when they are small with about 1,200 foot candles.

For an indoor garden you must provide proper temperature and moisture conditions as well as light. Most house plants need a temperature of 65 degrees to 70 degrees in addition to water and fertilizer.

You can locate your indoor garden where water can drip or splash without injury to surroundings. A shallow, watertight pan with a layer of fine gravel or coarse sand will serve as a suitable base upon which to place pots. It also provides a surface from which water can evaporate to maintain a favorable relative humidity.

"Miller owns this field, Locke that, and Manning the woodland beyond. But none of them owns the landscape. There is a property in the horizon which no man has but he whose eye can integrate all the parts, that is, the poet. This is the best part of these men's farms, yet to this their warranty deeds give no title."

—Ralph Waldo Emerson

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PARK INFRINGEMENT

This article is a reply to Mr. Johnson's report of the Tree and Park Committee in the May Green Thumb. John C. Wister is a noted horticulturist and author. At the present time he is Director of the Arthur Hoyt Scott Horticultural Foundation of Swarthmore College, Swarthmore, Pa. He has visited Denver many times and is an enthusiastic booster of Colorful Colorado.

The May 1960 Green Thumb reports that the state of Colorado has the power to take land from municipalities for new highways even if this land has been and is being used for park purposes. This power was confirmed by the Supreme Court of the state in its decision of February 16, 1960.

All persons who are interested in the preservation of parks and other public open spaces will regret this decision. It is, in effect, an invitation to the highway departments to enter such public parks rather than go through private property.

The decision as quoted does not mention the question of compensation. The whole crux of the situation in trying to save our botanical gardens, arboretums, parks and scenic areas from being whistled away by highway engineers would now seem to revolve around the question of just and adequate compensation. If we can make it too expensive to go through park lands, the engineers will be more interested in finding other routes not involving park destruction.

If highways are put through built-up areas the owners of houses are compensated for the property. Values are arrived at either by negotiation or through condemnation and court proceedings after appraisals. It is comparatively easy to appraise a three-story house or a ten-story office building. The cost of constructing these or replacing them is readily established.

In the case of open lands, the present habit is to consider these of little value as no buildings are destroyed. The highway authorities apparently do not take into consideration the fact that they are destroying areas dedicated to the public for their use and enjoyment.

It is difficult to put a money value on such use or enjoyment. Who can say what an open lawn is worth in a crowded city, or what meadow land with a stream or pond and background of woodland, which city people come to enjoy, is worth in dollars to that city. What is a fifty-foot specimen of a common oak, maple or pine worth? To take down a fifty-foot specimen and then plant a five-foot tree somewhere else is neither just nor adequate. And what value can be placed on a tree so rare that young plants for replacement are not available in nurseries?

There have been many appraisals of shade trees on suburban lots. When these have been destroyed by storms, owners have claimed losses on their income tax returns and such claims if based on height of tree, spread of branches etc., and backed by appraisals from recognized tree experts, have been allowed by the courts. There are also known values for trees of various ages in commercial orchards.

How such valuations can be adapted to trees, or to open areas, in public parks is not clear. The idea, however, is worth exploring.

Should those who feel that trees and parks are a necessity for urban living give up in despair and say that nothing can be done to prevent the present day destruction in the name of highway progress? Must everything give way to the automobile? Or can we,
who believe in parks and park lands, oppose each new proposed invasion and insist that where park lands are invaded. Our horticultural societies and our horticulturists have been too inarticulate in defense of the park lands which they have helped to develop and which they believe to be of importance to the public. In the present instance the Colorado Forestry and Horticulture Association had no place, as far as I could find, on proper compensation when parks are invaded. This compensation might be, as has been suggested, in the form of an equal area of land. It seems to me, however, that such a formula is unfair because not only the area equal in size, but an equal area in a part of the city in which the values are equally high. An acre ten miles from the city center would not be just compensation for an acre taken from the center of the city where a park is needed the most. If the land is not available in the city and it is necessary to go far out of town, then instead of one acre there should be 10 acres or 100 acres that would be of equal monetary value to that part which has been destroyed.

These are a few suggestions as to how a more satisfactory condition can be brought about in the future. They need much discussion and the advice of competent lawyers. But first of all, before any of that is done, our horticultural societies need to do their part in educating public opinion and making them realize what they are losing when park land inside a great city is taken away for a highway.

John C. Wister

REMEMBER THE DUST BOWL!

On May 12, 1934, soil from the southern plains blew out the sun over Washington, D.C., and landed on ships hundreds of miles off the Atlantic coast. The Great Drought extended from Canada into Texas and New Mexico. Hundreds of farmers moved out.

The Soil Conservation Service then successfully practiced contour farming, erosion control, terracing, and re-established pasture instead of bare-land farming. It was a slow process, but it worked. When the rains came, people forgot. "Suitsack farmers" leased land, plowed up more land, made a fortune and repacked their suitcases.

Now we are ready for another dust bowl, unless rains come again. A few places, like the Dalhart area in Texas, have learned their lesson and now have land that will "stay put." Other plains regions are bare and bleak again. We may, again, see those ominous dust clouds.

"Green Thumbs" in the towns and cities are somewhat ironical unless backed up by "green hands" provided by the countryside. We are all responsible for conserving soil, water, natural resources.—M.W.P.

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Drop Card for Our Current Catalog

A visit to Broadview Nurseries several years ago convinced me that I had been overlooking one of the most spectacular plants ever to grace a garden. These Oriental Poppies bloomed in an array of colors ranging from white to many shades of pink, red and brilliant orange. A lush watermelon pink was a must for my flower garden. Ordered in June when the blossoms were at their height, the plant was delivered in early August. Planted in full sun with good drainage and plenty of room for growth, my first poppy formed leaves that autumn and bloomed the following year.

Since then I have added many varieties and found them one of the showiest and most satisfactory plants in my garden. They thrive for years with a minimum of care. Planted in average garden soil, with little if any fertilizer or cultivation, they are disease resistant and are never attacked by insects or pests. Too, Oriental Poppies are not affected by late spring frosts. Although the bloom period may be delayed the plants have never failed to bloom in the 15 years I have been growing them.

Some varieties grow to heights of six feet or more and tend to fall over when heavy with bloom. The round wire peony supports placed around the plant while less than a foot high in early spring will confine the plant and make it erect as it reaches full height and bloom.

Propagating Oriental Poppies by root division in August is extremely successful. The old plants have usually died down by that time and may be divided by digging the entire plant and making divisions or by simply cutting into the root and removing part of the old root. Be sure an eye is attached to the root cutting, and plant the eye portion an inch below the soil surface. Water well. New leaves should appear above the ground in a few weeks to remain during the winter. Since the plants continue to grow larger each year allow two feet between plants.

Oriental Poppies are good companions to grow with delphinium and peonies since they bloom about the same time. A few blossoms make striking flower arrangements. Select newly opened flowers for cutting, step stems immediately over a flame before plunging in deep water to harden. The unusual seed pods provide variety in color and texture in dried flower arrangements, in wreaths of pods and cones, and on wooden or woven plaques.

If your flower garden lacks vibrancy in color, plant some of the bold Oriental Poppies to open a new world of interest and exciting pleasure for many years to come.

(Mrs. Christensen, a past president of Home Garden Club, has served as an expert on Look and Learn Garden Tours during many seasons.)
**ART IN THE GARDEN**

By Frances White Novitt

Rocky Mountain Chapter, American Society of Landscape Architects

MAN has used objects of art in natural settings, almost from the first time he set up an altar by a spring in the forest. Early Persian and Chinese Kings had trees of gold and gems in their gardens, and the greed of the Spanish explorers reached fever pitch on hearing of the gold and silver flowers in the palace gardens of the Inca kings. Today, fine art in our own private gardens gives an aesthetic enjoyment which helps us shake off our daily tensions. The garden art discussed here does not refer to families of white enamel ducks waddling across the front lawn, or pink plastic flamingos dipping their beaks into the birdbath.

If we can come home from work on a hot summer day, go out into the garden, feel the freshness of foliage and flowers, hear the music of water falling into a small pool, and let our eyes follow the lines of a vase, a statue, or the patterns of a mural or a charming little mosaic set in the paving, we begin to feel the tensions of the day slipping away. To realize how beautiful are the things that man creates as important as it is to appreciate the beauty of nature.

The forms and media of garden art today are imaginative and varied, and we do not have to go far from home to find examples. Many of Colorado's nationally known fine artists are creating works of art which are most compatible to the garden. More and more local artists are being commissioned by garden owners and landscape architects as specific parts of the landscape plan. It is hoped that this article will help to make some of them and their work better known. Sculpture comes first to mind when one thinks of garden art, often in connection with a fountain or pool, or alone as a feature to give character to its whole location, or to terminate a view, or to mark the place where two view lines intersect. In any case it should be located where one can get a long look at it, see it from all sides if it is a form in the round, and walk close to it to enjoy its detail. This applies to all types of garden art, and if one analyzes some of them, it is apparent that they are quite varied.

Some forms in the round are a sculpture, a vase, urn or platter, a bird bath, a mobile hung from the patio roof, a lamp or light holder, a fountain, a fire basket, and a screen or divider. Bas relief forms include a decorative wall plaque, and a design in very low relief, done perhaps in sections of glazed ceramic, set in the terrace surfacing, in a spot where a less imaginative solution would be a pool or a flowerbed. Flat designs include plaques or murals in a variety of media, on walls, screens, and fences, and also designs on table tops, in paths, steps, and paving.

Some of the weatherproof materials for forms in the round and bas relief include stone, cast stone concrete, glazed ceramics, wood, wire sheet metal, cast metal, welded metal, wrought metal, putty aluminum, fiberglass, plastics, foam glass, featherrock, enamelled metal, and colored glass. Flat designs on horizontal surfaces are carried out with pebbles, bits of colored glass, and small ceramic tiles, set in cement. On walls, flat designs are done in fresco, mosaic, and even in oil on wood or canvas for protected places.

Prices depend on several factors—the complexity of design, the material, the artist, and the size of the piece.

Size is not always proportional to cost, because it sometimes takes as much time to design a small piece as it does a large one. Prices are mentioned here only in a very general way, because it is important to give some indication of what one might buy in certain price ranges. For fifteen to seventy-five dollars, one can purchase an original ceramic bowl or planter, a small wire sculpture, a wall decoration of enamelled metal and timberline wood, a mosaic design, from one to three square feet in size, set into the paving, or a small simple mosaic table top. One can also buy an abstract design in wire and colored glass to hang from a tree. A fine sculpture of the head and shoulders of a garden figure could be bought for seventy-five dollars if it were cast in a mold, and there were several copies.

For seventy-five to one hundred fifty dollars, one could buy a bas relief for a garden wall. It would be two to three feet high, and modeled in reinforced concrete or cast in a sand mold. Bas relief sculptures are less expensive than sculptures in the round. The latter, modeled in terra cotta or putty aluminum, are less expensive than those in cast stone or metal, which require sectional molds. A small weld-

Cranies by Margaret Johnson.

**Frances White Novitt** was born and raised in Denver. She was graduated from the University of Denver in 1941 with a degree in anthropology, and in 1942 with a degree in art. She has worked for S. R. De Boer, Landscape Architect, and for the Planning Division of the Denver Parks Department, and at present is with S. L. Huddleston, Landscape Architect. She became a member of the American Association of Landscape Architects in 1958. She and her husband are part-time silver craftsmen, and have made contemporary silver jewelry for exclusive shops throughout the United States; their work has been shown in various local and national exhibitions.
A. — Sculpture of wire and colored glass by Duane Johnson. About 18 inches high.
B. — Sand cast bas relief by Duane Johnson. About 18 inches high.
D. — "Spring" by Marion Buchan in the Arndt garden, designed by Julia Jane Silverstein.
E. — Ceramics by John Billmyer.
F. — "Koala Bears" by Yvonne Hammond. Concrete bas relief, 3 feet high.
ed metal statue, 15” to 18” high, might sell for about one hundred dollars.

A three foot statue in the round would cost from three hundred to eight hundred dollars, depending on materials. The casting alone of a life size bronze statue would cost well over a thousand dollars. A large metal mobile would cost perhaps four hundred fifty dollars, and a mosaic mural of some sixty-four square feet might cost about eight hundred dollars.

Let it be emphasized that artists are not known for their wealth, and although some pieces may seem expensive, the hours of work, and the cost of materials usually leave the artist very little profit.

Colorado artists make all types of garden art on commission, in all price ranges. This means they will make a piece for a special place in your garden or in your patio. They will explain what they can do for the amount of money you want to spend, and they want your ideas on the subject and the material. They often have examples of their work in their studios which you may choose from.

The fine work of sculptor Marion Buchan, 2393 Raleigh St., is represented by large sculptures in several Denver gardens. She has also designed many beautiful small pieces, such as a welded iron statue of St. Francis, the French patron saint of gardeners. This is to be mounted on a pointed iron stake, so that it may be moved from place to place in the garden. The birds she designs are meant to be set low in some rather protected place like the base of a tree, where birds actually will come to them, rather than on a pedestal in the center of the lawn.

Sculptor Edgar Britton of Colorado Springs works in subjects and materials most compatible to outdoor settings. Probably the best known examples of his work in Denver are the beautiful bronze doors and bas relief of the Denver United States National Bank. Painter-sculptors Wilbert Verhelst, 405 Ingalls, Lakewood, and William Joseph, 2701 Reed St., Lakewood, are two more talented artists who are making pieces for garden settings, particularly in metal and mosaic. Yvonne Hammond, Evergreen, is a painter and sculptor who makes handsome wall plaques and planters of concrete.

Painter Mina Conant, 1519 East Mexico Ave., makes charming mosaic designs to decorate walls, and to be set into terrace paving. Of the latter type she says “One of the most successful materials for a mosaic that is exposed to year round outdoor temperatures is ordinary bathroom tile, preferably broken into irregular pieces. The face is glazed in a great selection of pretty colors, while the clay body has the somewhat rough texture that is needed for a good bond with the cement that holds it in place. (Smooth edged materials such as bits of glass or pretty rounded pebbles, although attractive, tend to fall out unless very skillfully used.) Remember that water which creeps into cracks and freezes there is very destructive to any kind of pavement. To be most effective the design should be simple, bold, and without tiny or complicated elements, in colors that look charming with the surrounding pavement material, but with a few strong darks for contrast and smartness.”

John Billmyer, 1519 East Mexico Ave.; Jean Petersen, 1327 East Cornell Ave.; Ed and Mary Jane Oshier, 1050 Wadsworth Ave., and Duane and Margaret Johnson, of Evergreen, are some of the best ceramists in Colorado. Many of them create garden art in other media as well. The Oshiers and Margaret Johnson work in enamels, Duane Johnson works in leaded stained glass from small hangings to large panels, and makes sculptures in wire and ceramics. Jean Petersen makes beautiful designs in mosaics.

M. Albin Boniecki, 2123 East 13th Ave., sculptor, does fine statues in a more realistic manner, and also designs fountains with interesting water effects.

Space does not permit mention of all artists, but there are several important artists’ organizations, and a phone call to one of their members would put a prospective buyer in contact with a number of good artists. John Roach, 2804 South Zurich Court, is president of the Fifteen Colorado Artists; Bill Lee, 1631 Glenarm Place, is corresponding secretary of the Artist’s Equity; Jean Petersen is president of the Colorado Society of Ceramists. Exhibitions of the work of Colorado artists are held at the Denver Art Museum, the Boulder Art Museum, the Living Arts Center of Denver, and the Colorado Springs Fine Arts Center. Every spring there is an exhibition called “Own Your Own” at the Living Arts Center of the Denver Art Museum, where the work of Colorado artists is for sale, so that a buyer may see the pieces on display and purchase them on the spot. At all these shows there are fine examples of ceramics, sculpture, mobiles, etc., which would be at their best displayed in a garden.
COMPOSTING

BY IRENE (MRS. JOHN) SCOTT
Colorado Federation of Garden Clubs, Inc.

GARDENERS have gardens. Regardless of how lovely gardeners may appear at social functions or in the society column, in most instances, their white gloves are covering hands that have dug in the dirt with a frequency no lotion can camouflage. Gardens fulfill most lives, as this poem suggests:

"In my (Colorado) garden, I find everything I need; And I see the birth of beauty, In each tiny, magic seed.

While the world is filled with turmoil, And the nations are at strife, I am happy with my roses, And my trusty pruning knife.

It makes me very thankful, Just to have a humble part; Assisting Mother Nature, With her great creative art.

From the modest little Daisy, To the most exotic flower; I see the mystery of life, Revealed, each blessed hour.

So I sit and dream at sundown, When the birds have gone to nest; And am grateful for my garden, With its peace, content, and rest."

These excerpts were taken from My Garden, which won a prize in a National Hospitalized Veterans Writing Contest for Edward McGivern.

But, gardens, of course, are to be shared, too, and if you haven't listed yours with the Visiting Gardens Chairman of your club or society (Iris, Rose, Gladiolus, etc.) please do. Perhaps all the publicity about gardens, public, private, memorial, historical, friendship, etc., has left you feeling that your spot of garden is inadequate.

Any garden is worthy of visitors if it's outstanding in landscape design; if it's interesting; if it's well kept; if it features special plants or plants at particular times such as Mums, Dahlias, Daylilies, herbs, fruits or vegetables (come out and see my egg-plant, okra, soybeans that the bugs bypass, or so I've been told, peanuts, climbing strawberries, Sojanas); if it fits the surroundings; and if you just like to be hospitable. Before rodents took to rockets, you could bring the world to your door via a better mouse-trap. Today, you achieve the same with a better garden.

Even if nary a caller came to your premises, you'd be repaid for your preparation and anticipation. You'd keep your garden in tip-top shape, just as a hostess who's holding open house. It's a wonderful excuse to get rid of some less desirable plantings, and experiment with something new and different and maybe difficult or challenging. And you'll get the family's cooperation, especially if your grounds include a child's plot, which it should. Be sure everything is properly labelled. And if you have a surplus of some plants or cut flowers, this is an ideal time to give them away. Guests are pleased to take something they like home with them. They'll associate you with the gift, too, which is a nice way to be remembered.

Remember, too, that Visiting Gardens is one of National Council's major projects. Visiting Gardens has been called the very essence of the garden club movement. Through these tours is created an awareness of many associated phases, such as horticulture, landscape design, color harmony, birds, litter bugging, color, garden therapy and others.

Nor is this emphasis on Visiting Gardens new. King Montezuma II (1480-1520) was regarded as a great monarch with pleasant and naturally fragrant blooming flowers which gave great pleasure to the multitudes who visited them. And so, you're going to get up out of your patio chair and visit some gardens. If you know where you're going, fine. If you'd like some suggestions, Hear Ye.

Consult your Colorado Composters. State chairman of Visiting Gardens is Mrs. George Atkinson, Johnstown. Mrs. Atkinson, I'm sure, has a compiled list of the gardens within the scope of each club, which has either been sent her by the local club's Visiting Gardens chairman, or president. The director staff is higher up the official ladder, and Mrs. Harlan E. Cluphf (South Central District and Open Gate) has an Englewood area listing of gardens. She obtained help from other noted gardeners, one being Mr. S. R. De Boer, 515 East Iliff. Mr. De Boer, author of Around the Seasons, not only has a large listing of places to visit in and around Denver, but he has listed what you may expect to find there. It was Mrs. Cluphf who thought visiting Gardens would be a timely topic for this column. Wish some of the rest of you would send suggestions. Oh, yes, the State Chairman of Visiting Gardens will probably send you an official visiting card, and, of course, the seasons, days and hours the gardens are open to visitors.

If you plan a trip outside of Colorado, write to your National Chairman of Visiting Gardens, Mrs. J. Kidwell Grannis, Rt. 3, Maysville Rd., Flemingsburg, Ky. (listed in the National Gardener). She will procure a card that will permit pilgrimages and visitations to beautiful gardens and historical spots that otherwise may be closed to the tourist.

Now, for the tour. You've contacted the owners of the gardens you plan to visit, and reaffirmed their invitation. (These lists are made-up months in advance, and unforeseen changes may have been made) as to time, etc.; have your V.G. card in your billfold; your low-heeled shoes on; and a grateful greeting for your host or hostess. Formalities over, stay on the paths. Don't take pictures without permission. (The owner may be selling some for his pet charity or his club's Ways and Means, for gardens can be money-makers.) Do not pick or handle plants; conduct yourself the same as if you were in the owner's living room.

A special guest, which you are. When leaving express thanks, and if you really want to be asked back, write a little thank-you note.

A note, before I forget it, from Mrs. Fred Harper, of the Headquarters Committee, tells us that the Federation's library in our room at 909 York Street will be open (have a hostess) every Wednesday from 9 to 4 p.m. She also says that The Crestmoor Mile High Garden Club has donated a tablecloth; The Crestmoor Park G. C., a silver serving tray; and Hearts in Flowers G. C., a lamp and wall clock.

Back to Visiting Gardens which may be viewed via the club chair with lec
tures and slides. A unit includes up to 100 Kodachrome slides, with the highest rental being $3.00. For example, Arboretums and Botanical Gardens includes: Shaw's Garden, St. Louis; Washington Arboretum, Seattle; Arnold Arboretum, Mass.; Los Angeles Arboretum; New York and Brooklyn Botanical Gardens; Morton Arboretum, Ill.; Boyce Thompson Arboretum, Arizona; Fairchild Tropical Gardens, Florida. There's a unit on Rocky Mountain Region Gardens, Williamsburg Gardens, World Famous Gardens, etc. For a complete listing and details see the National Gardener, Jan.-Feb., 1960 issue, pages 26 and 27, captioned "Illustrated Lectures."

So much for today's gardens. An unknown author projects us into the space age with lines apropos of tomorrow:

"In the garden of tomorrow, may there bloom for you Only joyous, golden hours, and flowers of brightest hue, May friendship grow on every side, from seeds that you have sown And all the happiness you give, come back to be your own."

IN OUR LIBRARY

Birds In The Garden and How To Attract Them, Margaret McKenny. Grosset and Dunlap, 1939.

A practical and complete guide for persons wishing to enjoy around their homes the useful and charming companionship of birds. Miss McKenny uses many interesting anecdotes in dealing with the familiar birds of field and garden. Color plates reproduced from the works of some of America's famous nature artists and photographs with instructive and amusing captions accompany the text. Included are sections on bird homes and feeders, with construction plans; birds in the city garden; hunting with the camera; description of birds seen; plants to attract birds by sections of the country; planting to attract birds in the city garden.


Dr. Wyman, Horticulturist at the Arnold Arboretum, Harvard University, has compiled the results of many years of research in this concisely presented manual on ground cover plants.

In alphabetical order he has described over 200 kinds of herbaceous perennials and woody plants which can be used as ground covers. Every phase of planting, growing, and care is discussed along with hardiness, propagation, maintenance, and ground covers for special purposes.


The graceful beauty of a vine well placed can add fresh charm to any landscape. The author devotes the first part of her book to the many uses of vines and outlines their general care. In the second part "... detailed information is provided for selection and care of more than 300 ornamental vines." "The decorative features of each vine are specified, and suggestions made for its best use in landscaping schemes." Introduction. This information includes size of vine; a complete description of the vine; climatic, soil and exposure tolerances; and care and maintenance of the vine. Photographs and drawings accompany the text.

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Specializing in good care and maintenance of your trees, shrubs and evergreens.

PLANT AUCTION REPORT

Co-chairmen Mrs. Alexander Barbour and Mrs. Hugh Catherwood would like to take this opportunity to thank all the nurserymen, garden shops, and individuals who contributed time and materials for our Auction. Those attending found many good buys in plants and white elephants, and many enjoyed the food provided by Vella Conrad. The plant auction netted $883.00, the antiques and white elephants $843.29, the bedding plants sold by Clyde Learned $360.00 and the food $60.75 for a net profit of $2,147.04. These funds will help assure the success of the Association and its many activities this year.

Following is a list of the commercial people who contributed to our success.

Alameda Nursery, Inc. McCoy and Jensen
Amidon's Cash Nursery Northern Nursery Co.
Artistic Gardens Nursery and Garden Shop Roberts Nurseries
Associated Nursery Rocky Mountain Seed Co.
Barteldes Seed Co. SaBell's Hillside Gardens
Cottonwood Garden Shop Sears Roebuck and Co. Garden Shop
Country Fair Market Simpson Seed Co.
Creative Gardens South Denver Evergreen Nursery
Euser Seed and Plant Co. Swingle Tree Surgery
Hal Good Seed and Nursery Center Tower Nursery
Green Bowers Nursery and Garden Center Tree Service Co.
Iliff Garden Nurseries Western Evergreen Seedling Nursery
Larsen Nurseries C. G. Wilhelm Garden Center and Nurseries
Luby's Cafeteria W. W. Wilmore Nurseries, Inc.
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Marshall Nurseries Woodman Bros. Nursery
Ill. "Half a proper gardener's work is done upon his knees." Proving the quotation are Bernice Petersen, Robin Long, Winnie Strattford and Clara White. Fran Morrison checks variety colors while Frances Watson and Verna Twist discuss plant placement.

Mrs. T. A. White, Home Garden Club president, and Dr. A. C. Hildreth, Botanic Gardens director, question, "Should public bathing be limited to little birds?"

The Children's Garden has become a reality this summer. Pioneering this effort is a group of boy and girl scouts. Working in teams, these children have planted and are maintaining their own garden plots. They are being supervised by volunteer workers. In the hope of the Denver Garden that this program can be expanded into the public schools in the future. Those wishing to see the Children's Garden will find it at the north end of the parking lot between Josephine and York Streets.

Everything's coming up roses, miniature roses that is, for Home Garden Club of Denver. Clad in skirts, shorts and jeans, club members planted 100 miniatures in 16 varieties May 27 in a plot south of the Denver Rose Society's planting at the Botanic Gardens. Focal point of the area is a miniature bird bath.

Dr. Hildreth looks on as members of the Civic Garden Club of Denver dedicate a Japanese Black Pine, Pinus thunbergi, to their past president Mrs. Reusch. This tree, planted on the north side of the herbaceous unit, is a welcome addition to our growing collection of unusual plants.
DIVIDING AND PLANTING IRIS

This crowded clump was overdue for dividing in 1960. A single rhizome had been planted in 1956. Notice center of clump where rhizomes are growing over one another.

Clump was cleaned with hose stream after being dug. Rhizomes in center have very few white feeding roots, while healthy growing rhizomes circle the clump.

Old bloomstalks are separated from healthy, growing rhizomes. "Doubles" as in foreground are preferred by some for replanting. Before replanting wash rhizomes thoroughly.

Dig in plant food and cultivate well before planting new bed. Two slanting holes are dug, with a dividing ridge left in center.

Rhizome is placed directly over center of ridge with feeding roots spread evenly to each side. Thus, the plant is anchored securely.

From either side pull in dirt toward plant. Proper planting depth can be regulated by pressing on top of root. Firm with foot. Water well.
Before long they reached English gardens from France and Africa. By that time people had forgotten their Mexican origin. The English already knew just what you mean. You ought to specify whether you have reference to the marsh, aztec, cape, Fig, african, Corn, French, or potkind. Many of them are not even the genus Tagetes which has been given to the marigold that Cortez found growing in Aztec gardens. Those who insist that marigold be adopted as the “national flower” have a good point in the fact that Tagetes is entirely, one hundred percent American; its twenty or more species come from New Mexico and Arizona southward into Argentina. The Spanish conquistadores liked the well-known golden-yellow flower heads and took the seed home to Spain. It did not take too long before marigolds were carried from Spain to monasteries in Africa and France.

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The name caused difficulty, being applied to the one that had been grown in England, originally as a potherb (calendula), the tall one that came from Africa (Tagetes erecta), and the one from France, the low type (Tagetes patula). So, in order to prevent further confusion, these names became potmarigold, African marigold, and French marigold. The latter two were nothing more nor less than the Mexican marigold. Wild marigolds can still be found in Mexico.

In general there is a tendency to call a favorite plant by an exotic name. For that reason we need not be surprised that the big, tall marigold is called “The Rose of India” in France, and the small one “The Carnation of India”, discarding the “French” designation. Not to be outdone, the name in India is “The Good Luck Flower.”

So as to be entirely informed, we should know that potmarigold still stands for Calendula officinalis, corn marigold is Chrysanthemum segetum, capemarigold, Dimorphotheca aurantiaca, and others (also called African daisy); ligmarigold is Mesembryanthemum species (some called ice-plants), and marshmarigold is Caltha palustris, native in marshes in many places, including Colorado, where it is called Caltha leptosepala.

By this time, I am sure, your marigold lore is extensive enough to be safeguarded from saying: “A marigold is a marigold is a marigold.” Even Gertrude Stein would not be bold enough for that!
Answer: Iris can be moved any time after the blooming season is over, but July is an excellent time to do this, since this gives the plants time to re-establish themselves before winter. In transplanting and thinning iris, take up the entire clump and wash or shake the dirt off the roots. Cut or break the clump into separate fans. Save only healthy looking rhizomes with light-colored roots. Cut back the fans to about half of their original size, to compensate for destroying part of the roots. Replant in well-drained soil, barely covering the rhizomes. For directions with pictures, see page 218.

Question: The leaves of my green beans are being eaten by a small yellowish bug with black spots. What is it and what can I do about it?

Answer: This appears to be the Mexican bean beetle. It can be controlled with rotenone dust or malathion spray, following the manufacturer’s directions. It is also possible to handpick and destroy these pests if they are not too numerous.

Question: Last year the leaves of my zinnias turned gray and dried up, and were very unsightly. What can I do to prevent this happening again?

Answer: This was powdery mildew, a very common ailment. It can be prevented by avoiding spraying the leaves at night. A sulfur fungicide may be used, but usually careful watering will take care of the situation.

Seasonal Suggestions

It’s vacation time. Whether you plan to travel or stay at home, you’ll find that this is the best time to enjoy beautiful gardens. At home find a shady spot and a comfortable lounge chair and relax. You’ll find a lot of beauty and color in the gay annuals like petunias, geraniums, marigolds, zinnias and others you’ve cultivated for mid-season display. If you’re traveling, you can find many beautiful gardens in the towns you pass through by getting off the main streets. These short detours can be quite pleasant and they do relieve the monotony on long trips. Remember to take a litter bag so that you can do your part in keeping America Beautiful.

Back to gardening, it’s unfortunate but true that our plants aren’t on vacation and do need some care. If you are going on an extended vacation, be sure to engage a competent person to care for your garden. The heavy chores of planting are over and our July program in the garden is one of good maintenance. If carefully planned it can be routine and easy.

Since the weather is hot, watering is one of the most essential needs. Tests have shown that lawns need approximately one inch of moisture per week. They have also shown that on an average lawn this is best applied at one time by a long, thorough soaking. Light sprinkling each day encourages shallow rooting and weak grass. You will find, however, that there are areas that need watering several times a week, such as south or west facing banks, or areas adjacent to walks and drives. Most trees and shrubs if deep watered by soaking or a water lance will go 10 to 15 days between waterings in most of our soils.

Mowing is another problem with lawns. During the heat of the summer the best rule is to mow high, 1 3/4 inches to 2 inches high, and often. Where lawns have been heavily fertilized and growth is rapid it’s advisable to use a catcher.

Make a weekly check of your shrubs, trees and flowers for insects and disease. Give them more than a passing glance, as many of the insects...
month is the Look and Learn Garden Tours July 13 and 14. This is a good opportunity to get new ideas for your garden by observing first hand. If you have time, the wild flowers should be putting on an excellent show in the mountains this month.—Pat.

are very tiny and difficult to see. Look on both leaf surfaces as some insects work only on the under side of the foliage. Evergreens can be checked by vigorously shaking a branch over a piece of white paper, then closely observing the paper for movement of the very tiny mites. With the handy hose attachments available you can do much of your own spraying, particularly on small trees and shrubs. On large trees and evergreens it is best to have them sprayed by a commercial arborist who has equipment to give them the thorough coverage needed for good control. Many of the reliable companies have a complete summer control program that can save you the worry and bother at a very reasonable price.

In your flower garden you will find that most plants flower more and longer if you keep the faded blossoms picked. Also, regular cultivation helps conserve water and cuts down on the weed population.

The most important event this
Dry weather bakes soil into tightly-packed hardpan like this. Shriveled roots can’t get full nourishment from fertilizer and plant food. Grass turns sickly green; brown spots appear. ORTHO Lawn Green corrects this.

As soon as ORTHO Lawn Green is applied it not only feeds the grass, but loosens the soil. Water is able to penetrate the sun-baked soil, so that the roots can absorb the fast-acting nitrogen available at once.

SAVE YOUR LAWN FROM SUMMER SLUMP

Spray on ORTHO Lawn Green