



DRAWINGS BY W. HAMILTON GIBSON

HE annuals undoubtedly produce a stronger effect of color in the garden than their longer-lived relatives, the perennials and the biennials. What they do is done quickly and with astonishingly prolific results. It is also a significant fact that these results are brought about in the most favorable season of the year for flowers—mid-summer.

When I choose six annuals—Poppies, Marigolds, Nasturtiums, Phlox Drummondii, Sweet Peas and Asters, it must not be inferred that these are exceptionally beautiful; the choice really takes into account their prolific bearing qualities. Nearly all of the annuals are charmingly beautiful; but these six are not only so, their beauty is of a kind which seems inexhaustible. With proper treatment they keep on blooming and blooming until the attacks of frost have actually caused their death. Besides all this, the color tones of these half dozen families of flowers are so extraordinary and pronounced that the garden cannot possibly be complete without them. Nasturtiums are exponents of all the variety possible in toned yellow and red; Poppies present to

Ceruleum Roseum, King of Tom Thumbs, Aurora, Crystal Palace Gem, King Theodore, Lady Bird and Prince Henry; these are all dwarf varieties. In the Lobbianum varieties will be found flowers having the same hues and tints under different names; the vines trail along the ground or are trained to follow the supports furnished for them. The Pearl is the daintiest of all straw-yellows, with never a spot on its soft surface; the color of the Gem is the same with five maroon spots added. There is no scarlet in any Nasturtium equal to that of the King of Tom Thumbs, and there is no rich red equal to that of the Empress. What we need most to bear in mind when planting the seed is the ultimate color effect to be produced. It is hardly wise to plant the Rose variety beside a yellow-flowering plant of any kind. Nasturtiums are not exactly adapted in color temperament to be associates with Poppies. Of course, scarlet flowers in either family may prove neighborly, but on the whole Poppies would better be rather distinctly separated from all Nasturtiums.

After all the Poppy is a peculiar character. It is very artistic, and it is very disheveled! This applies especially to the Ranunculus variety, which has a very disorderly way of growing. I question whether even the prim white Victoria Aster is quite in place beside it; this would be contrast, it is true, but not of the right kind. It would seem better to plant some white Candytuft at the feet of the disorderly Poppies, and then take great care that these do not sprawl over the humble-minded Candytuft. The loveliest of all

Poppies is the Fairy Blush. Perhaps the most beautiful Poppy is the semi-double and

the flower in the company of white Asters. In a vase the flowers look well together, but in the garden the plant forms are too similar in their conventionality to be good neighbors. White Sweet Peas are better company for the golden or the lemon-yellow Marigold.

A charming way to display a few good specimens of the tall El Dorado Marigold is to plant them in a white wooden tub. Such a method of arrangement in the garden offers quite an acceptable bit of contrast in a long flat bed, which, without the break offered by the artistic tub, would be just a bit monotonous. A long bed filled with dwarf French Marigolds may be relieved by two or three such tubs. A terra-cotta pot holding a red Ricinus contributes a nice touch of subdued color to the part of a garden where the line of yellow and orange Marigolds are. There is a perfectly beautiful little single Marigold called the Legion of Honor, which is admirably adapted to form a pretty line of foliage and starry flowers beside a garden walk. It grows only about seven or eight inches high and it is quite new.

Wherever I planted Marigolds I should be sure not to plant any colored Phlox; the white is quite a different thing. The effect of this rather irregular-growing annual (if its color is confined to white) is rather good beside the conventional Marigold. To secure an artistic and pleas-



BESIDE THE GATE

ing effect plant salmon-colored Phlox, and back of it a good cluster of white Asters, and beyond, trained against a white fence, a few vines of the Asa Gray (straw-colored) Lobbianum Nasturtium. Here is an instance where yellowish-pink and very pale straw-colored flowers, separated by the white flowers of a decidedly conventional plant, look perfectly well together. But Phlox Drummondii is full of conflicting tints and hues. One should be very careful not to buy packages of the mixed seed. The pure pink will not hold its color beside the salmon-rose tint, and there are Magentas and purples which are not beautiful beside the pure reds and pinks. The Star Phloxes are so full of lines and penciling of varied color that they are passably harmonious when mixed together.

Sweet Peas are similar to Phlox Drummondii in their presentation of pinks, purples, crimsons and Magentas. There are two or three varieties of the Sweet Pea—Lottie Eckford, Primrose, Boreatton and Mrs. Sankey—which would harmonize well with the yellow Marigolds planted directly in front of them. The colors are white, blue-edged, pale yellow-white, blue-purple and pure white. The other colors in the Sweet Pea, pink, carmine, crimson, Magenta and purple, we should be very careful to keep away from yellow flowers. The airiness and grace of the Sweet Pea entitle it to a position where it will enjoy perfect freedom. It is evidently a flower which does not need to be associated very closely with any others. Chicken-yard wire fencing is about as good a thing to train it on as one could wish for. A pretty way of constructing such a support for the vines is to fasten the wire fencing on white posts ornamented at the tops with a turned knob of some simple pattern, and place the posts six feet apart.

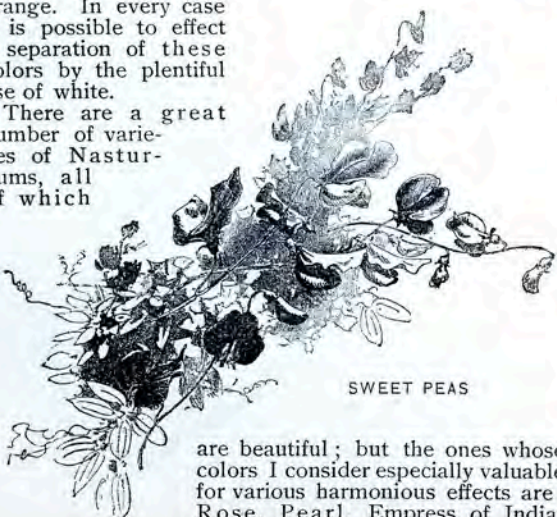
Of all flowers which are conventional in type and character the Aster must certainly head the list. Yet it has its own freedom and grace despite its prim characteristics. The foliage has a graceful way of drooping in some of the varieties, and the flowers of some others are as free in curling petals as are many of the Chrysanthemums. I refer particularly to the charming Comet. There is a pink variety, pure in color and symmetrical in form, which is a prize for any garden. A combination of white and pink Asters is very beautiful. In carrying out a definite effect of color which should surround the gateway to the garden (supposing the gate itself is white) it is a good idea to keep close to simple combinations, such as pink and white or else yellow and white. Again, where one would naturally wish for some blue or blue-purple tone of color in a flower bed, it is better to keep these bluish colors, as far as may be practicable, in one part of the grounds. To see blue and red and yellow scattered indiscriminately through the garden beds is to be convinced of the fact that the fair gardener, whoever she may be and however much she may know, utterly lacks what we call an eye for color. So the Aster, when it is blue, must be looked after very carefully, and not allowed to come near anything orange, or pink, or red.

As I have asserted, the annuals deserve our careful consideration, and although they require a great deal of patient nurture, it is, nevertheless, a fact that they reward us with most generous returns. When I further explain that for a dollar or two one may purchase enough seed to grow thousands of these flowers, and that in a short space of time, I have compassed the significance of their choice.

us all the light and airy delicacy of color which is conceivable, in addition to red and scarlet in powerful hues; Marigolds hold exclusively to yellow and its golden tones; Phlox Drummondii reveals infinity in tint and hue, and stops only at yellow and blue; Sweet Peas are crimson, and pink, and blue-purple to absolute perfection of tone, and Asters are strong in purple-blues, purples and red tones in which the presence of yellow is absent—entirely and wholly so.

Asters, Sweet Peas, Phlox Drummondii and Poppies all give us splendid white flowers. On white, I may also add, depends much of the harmony of color in the garden. It is a mediatorial peacemaker. In fact, white is subject to a rule like that which applies to trumps in whist, "when in doubt," use white! Scarlet and Magenta must be separated, so must pink and yellow, unless they are in daintiest tints; red and purple-blue are discordant, and so are crimson and orange. In every case it is possible to effect a separation of these colors by the plentiful use of white.

There are a great number of varieties of Nasturtiums, all of which

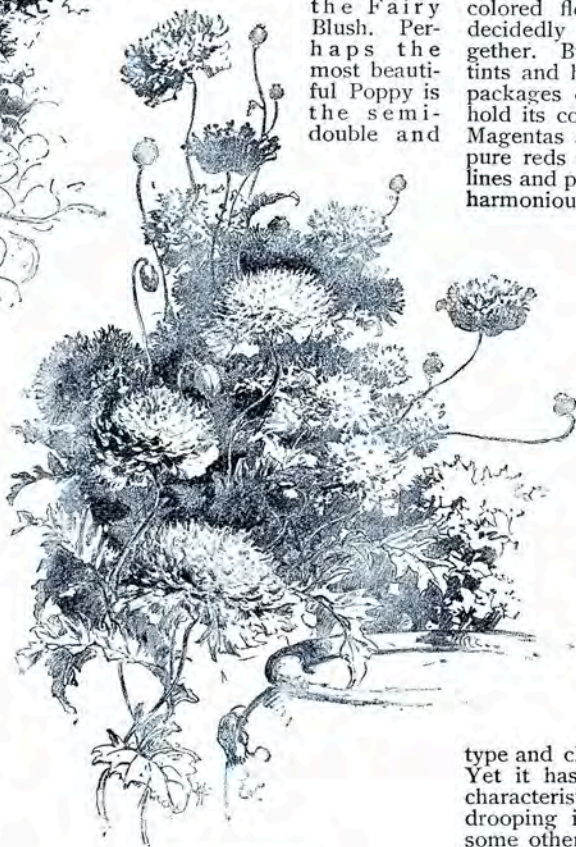


SWEET PEAS

are beautiful; but the ones whose colors I consider especially valuable for various harmonious effects are: Rose, Pearl, Empress of India,

pure white Ranunculus. It is all very well to distinguish between loveliness and beauty, a distinction, in fact, without a difference, but these two types of Poppies are entirely different, and no mere adjective will measure out the amount of loveliness or beauty in either. The Eider-Down, Fairy Bush and the Mikado are three flowers which no garden ought to be without. The Mikado is a daintily-fringed pink and white character with every petal twisted at the edge. The Eider-Down is a great ball of white beauty as big as an exhibition Chrysanthemum. Perhaps the best red Poppy is the Tulip. Red Poppies ought not to be mixed with the delicate-colored ones; there are twenty reasons why, and no room here to explain one of them; it is sufficient to say that scarlet is an aggressive color which cannot be brought in contact with delicate color without consequent injury to the latter. It would be best to keep a bed of scarlet Poppies quite by itself. There are some charming and delicate-colored Shirley Poppies which are not improved by the proximity of strong scarlet.

By all means keep the yellow Marigold away from every Poppy except a white one. White and yellow are always beautiful, so if by chance the Marigold should come near a bed of Poppies be sure that the Poppies are pure white. The yellow African (lemon-colored) Marigold is a splendid specimen of pure yellow color, and I particularly fancy



GROUP OF POPPIES



A GLIMPSE OF THE GARDEN