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HELPFUL HINTS

ON

PLANT SELECTION



A. FORMAL GARDEN--- BRIGHT

Issued for the use of its customers by the
SOUTHERN CALIFORNIA ACCLIMATIZING ASSOCIATION
SANTA BARBARA, CALIFORNIA

1914



NATURAL GARDEN—TROPICAL, BRIGHT



NATURAL GARDEN—BRIGHT

INTRODUCTION.

In the hope that those who read them may be induced to bestow a little more than the usual thought to the proper arrangement of their gardens, and out of pity for the many plants and well-meaning efforts that are annually wasted by being misplaced and misdirected, these few remarks on the subject are offered. And they are intended for the special benefit of those who, though lovers of plants and flowers, have never had time to study them intimately enough to know their names and habits, and consequently find it difficult to make an intelligent selection from the ordinary nursery catalog, in which every plant is described as the paragon of its kind. The suggestions on arrangement apply especially to the small garden and the city lot where such matters are the least apt to receive consideration.

As the size of the canvas has no relation to the beauty of the painting—neither is the excellence of a garden dependent on its extent. A handglass will throw as true a reflection as a mirror—the small garden will as faithfully bear witness to its maker's taste as the larger. Planning a garden, therefore, is a far more serious business than posing for a photograph. A portrait will only show the features, a garden the inner qualities of the maker—culture, taste, love of nature, originality, or—the lack of any or all of these.

Do not then, lightly enter upon this undertaking of making a garden. In the first place, let it be a labor of love, for if you do not love the beauty Nature offers, or the growing bright and green things that compose it you make but a poor beginning. In the second place, let not your sense of what is pretty and fitting be influenced by the dictates of professionals who would have you make a garden by rule and precedent. A garden is not an architectural feature, it is an expression of feeling. Do not hesitate to express your own self, strive for your own ideal—if you do not allow your ideas to be warped by neighborly advice or fear of adverse criticism, you will doubtless succeed in making a garden that is not only eminently satisfying to yourself, but also pleasing to others. Third—be consistent; once you have chosen a certain character for your garden, let it be a thoroughbred—do not rob it of its meaning by introducing incongruous features. Lastly, do not let your love of the individual (plant) allow you to pass lightly over this matter of arrangement—surely if you love your plants truly, you want to give them a fitting home to live in.

It is to be supposed that you felt perfectly competent to plan your house, you knew just where you wanted the doors and windows and how to finish the rooms, you also knew exactly the furniture you like and how you were to place it, but then you had probably built and furnished several houses and criticised

and studied a good many more. A garden is different. A garden must be fitted to the ground, to the space and to the surroundings. It would be much nicer if the house also were planned in this way and together with the garden, but then—it generally isn't. So aside from its own purpose, the garden must serve to make the house fit into the landscape. Then another matter—a door is a door wherever you go and a chair a chair, but in one garden the same plant will not do what it does elsewhere and the best plant for a certain purpose in another climate may be much excelled by another here. It follows that, while you may have a very good general idea of what you want to make of your garden, you may be somewhat at sea as to the means by which to produce the desired effect. And here is where this pamphlet intends to help you.

To plan a garden intelligently its purpose must be well understood since this will largely influence the choice of arrangement and effect. With the idea that you decide upon an answer from each group in order to define for yourself what sort of a garden you would have and to make it possible for this pamphlet to readily describe a plant as adapted for use in a certain arrangement, several answers to the questions you will have to consider are here enumerated in groups, each group relating to the matters of purpose, arrangement, effect and climate respectively.

You may decide the principal purpose of your garden to be
a setting for the house—a front garden;
a part of the street—a street garden;
a pleasure garden—a private or utility garden,

It may be arranged
in a formal way;
in a naturalistic way;
as a natural or wild garden.

And in planting you may wish to produce an effect that is
bright and showy;
dark and dignified;
tropical.

Your climate will allow you to use plants that correspond in hardiness with
very tender plants;
the lemon and the orange;
the pepper tree and the acacia;
half hardy plants;
very hardy plants only.

From this schedule you can presumably select a combination that will harmonize with your conception of a well arranged garden. From the list of plants that is given below you can then choose an assortment that will fit in with the particular scheme you have decided upon by means of the figures referring to this scheme. It is not intended to say that gardens may not be very beauti-

fully arranged except as given here or that plants may not be differently used, but it does mean that when you plan your garden as here outlined and use the plants named for that particular arrangement you may be fairly sure of obtaining a pleasing result. Neither is it meant that you may not build one part of your garden altogether different from another, as naturally your front garden has an entirely different purpose than the one in the rear. Often a large garden is made most interesting by the variety of treatment used in the several parts.

To insure a better understanding of the terms used in denominating the several purposes and treatments of the garden and the character of the plants to be used a few remarks on each in the order as they occur in the schedule, may not be amiss.

Though the appearance of the house from the entrance or the street is generally held to be of paramount importance and its proper setting the principal mission of the garden very pleasing effects have been obtained, even on a city lot, by treating the ground in front of the house as a private pleasure garden. And since it is manifestly impossible to extract much pleasure or privacy from a garden that is open to the gaze of every passerby, the first means to this end would be a planting to enclose it.

In a city garden this is the better possibly the farther the house stands back from the street and then it often adds rather than detracts from the value of the garden as a setting for the house. Considering the difference between what is here called a front garden and a street garden, it may be said that were a residence with a well arranged front garden deprived of the support of the neighboring places it would still form a complete and pleasing picture while one with a street garden would look detached and isolated. A typical street garden is intended to conform strictly to the adjacent properties and with them and a row of street trees forms the setting for the row of houses that outline the street.

If this type is selected not much need be thought of. For Southern California a common place lawn, a straight path and a couple of palms or orange trees on each side of it will fill all requirements. But even though it may be thought desirable to, in a general way add to the monotony, a compromise in favor of individuality and a better setting for the house may be effected by, for instance, omitting one of the palms and planting a few shrubs at the base of the other, some roses along the sidewalk and some shrubs banked against the house and dotted on the boundary. And remember that as a setting for the individual house the street garden is probably the least effective type you can select, and that the nearer you make it conform to the rest of them on the street the more your house and garden will look like—oh, just one of the row. The pleasure garden, the garden that is created principally for its own sake and to be enjoyed largely in its component parts seems the one that may truly be called a garden and it is but seldom that an instance occurs where not at least a part of the home grounds is devoted to it. It will readily be seen that certain combinations from the schedule are impossible. For instance, it is not probable

that a wild treatment would fit in very well with a street garden or that stately and dignified looking plants could help to make a wild garden.

To define the different styles of arrangement it may be said that a formal garden would be designed on strictly geometrical lines and absolutely balanced in both horizontal and vertical measurements; a naturalistic garden would call for flowing lines and a certain amount of balance in skyline and volume only, while in the wild or natural garden neither lines or balance need be considered as only harmony in colors and a rambling effect are to be striven for. The choice of treatment is largely suggested by the architecture of the house and the contour and extent of the grounds. A house built on severe lines and on level ground would probably indicate a formal treatment with stately and dignified plants, while a bungalow on broken ground would suggest a natural or wild garden.

In a formal garden, don't forget that dignity is the principal object, that neatness and accuracy of line are absolute necessities, remember that proportion is almost equally important and don't attempt too ambitious a design for a small area. Don't make your garden look foolish and childish with too many vases and ornaments, and don't serrate the skyline with a superfluity of exclamation marks in the shape of pointed trees, or destroy the restfulness of your greenery with overmuch variation in either coloring or texture of foliage. Simplicity, here as ever, is sure to have most dignity.

In a naturalistic garden also, suit the scheme to the aera. Don't attempt too much, don't scatter the planting, mass it and see that the masses are large enough, don't plant a botanical garden if you want a natural effect, don't use too many varieties; select a few and use enough of each to get an appreciable quantity. Don't confuse fundamentals and incidentals; plan for backgrounds first and embellishment later. Decide on the open spaces and keep them open; on your planted areas and plant them full. Avoid flowerbeds, long borders of the same plant and sudden changes. Make the several masses melt into each other. Attempt nothing with the walks and drives except to make them as direct and inconspicuous as possible. Avoid straight lines, but not at the expense of directness. Obstruct all undesirable views play up the good ones. Center the interest; better to emphasize one good view than to call attention to too many.

In a wild garden be as natural as possible; let the walks be trails, smooth if you will but not conspicuously so. Avoid curbs, smoothly cut edges and surfaces, straight lines and geometrical curves. Use plants of rambling habit in the the foreground and avoid stiff and symmetrically growing things. Take advantage of all inequalities of surface, outcroppings of stone and lichen covered rocks. Beware of the rockery as usually constructed. Nothing is quite so offensive as an artificially wild garden unless all traces of design are well hidden.

In all gardens keep the center open, watch the color combinations, select plants that are suitable to climate, soil and the care that can be given them.

Don't use too many striking plants; they diminish each others value. Crowd the color in the foreground, the deep greens to the background excepting for special purposes. Don't mix the various textures of foliage promiscuously and plant no soft leaved shrubs against coniferous evergreens or palms and bamboo among shrubs. Don't expect a quickly grown garden to be of permanent countenance, nor a garden planted for permanency to be of immediate effect. Plan the open spaces so as to obtain the greatest depth, the longest distance.

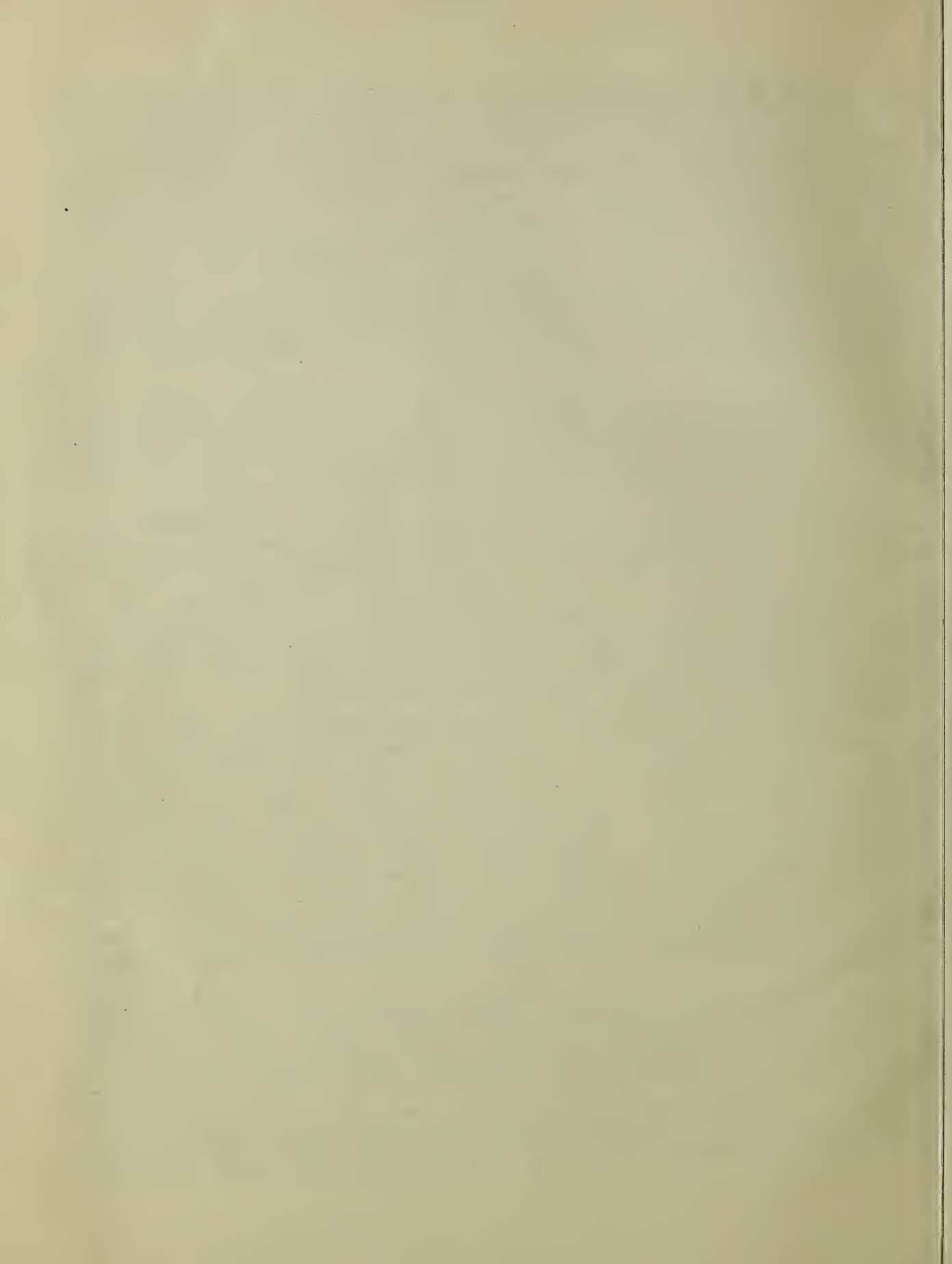
Don't imagine any of these warnings to be arbitrary, they are set down here merely by way of danger signals, and most important of them all is: don't allow any rule, advice or criticism to rob your garden of the individuality that only a gardener with ideas of his own can impart to it.

In the utility garden remember that fruit trees, vegetables, berries and grape vines can be arranged attractively as well as other plants, and that the fact that the garden is wanted primarily for what it can do for the inner man does not by any means destroy its possibilities for beauty.

If economy has part in your considerations it will be well to remember that the treatment selected will be the main factor in determining the cost of both construction and maintenance, and that it is certain that when you try to adapt a formal arrangement to broken and irregular ground or in other ways try to force existing conditions to conform to an arrangement that does not naturally fit, the cost will be considerably greater than if you reserved the proceeding. Also it may be kept in mind that lawns, walls, and walks will cut into your gardening fund at a far greater rate than plants and planting.

The list of plants that follows is far from complete, and many species and varieties could be added, but rather than overwhelm the reader with a bewildering array of possibilities it is confined to the description of such varieties as are generally known and grown by every nursery. Space has permitted the description of only the most typical of the genus in such kinds as Oak and Maple, of which innumerable varieties exist. It must be remembered that where plants are described as being adapted for use in several forms of arrangement it is only the judicious use of the pruning knife that will make this true. The space needed for each plant will to some extent be indicated by their maximum height which is given, and will also tell you the probable effect each may have on the skyline.

Those of our readers who have seen our catalogue of 1911 will notice that we have adapted some of its features, then very well received, to the purposes of this pamphlet and supplemented them with some data relating to intensity of coloring, habit of growth, form, and color of foliage, to further facilitate the selection for landscape arrangement. We have also added a column indicating the prices for the double purpose of affording a means of intelligently estimating the cost of a planting list and for comparison with local prices. A total



"A Plant is a Prize if it Fits,
A Weed if Inharmonious."

—McFarland.

KEY TO LETTERS AND FIGURES AS USED IN PLANT LIST

COLUMN I.—D means deciduous, dropping their leaves in the fall.

COLUMN II.—The botanical names alphabetically arranged.

COLUMN III.—The maximum height to which the plant is known to have grown.

COLUMN IV.—Character.

- T—Tree
- S—Shrub
- Cl—Climber
- Cr—Creeper
- B—Bamboo or grass
- P—Palm
- F—Fern
- H—Herbaceous, or bulb....
- L—Foliage plant

This column is inserted to facilitate the selection of plants according to their habits of growth. If you are looking for trees run your finger along this column for T's; if for shrubs look for S's, and so on. Sometimes you will find two habits of growth indicated, which will mean that the plant can be made to assume either. Several, when allowed plenty of room will branch into a tall shrub, while if crowded and pruned will develop into a small tree. Some vines when left without support will form a pretty shrub, in which case we give Cl and S.

COLUMN V.—Color.

- I—White
- II—Pink and Shades....
- III—Red and Shades....
- IV—Yellow and Shades....
- V—Blue and Shades....
- VI—Lavender
- VII—Orange

For use in selection of plants according to color. In nearly all cases the color of the flowers is referred to, but sometimes that of the foliage. If no figures are given plant is cultivated for other considerations than color.

COLUMN VI.—Useful for.

- 0—Economic purposes
- 1—Edible fruits
- 2—Tropical appearance ...
- 3—Hedges
- 4—Dry places
- 5—Seacoast
- 6—Requiring little care...
- 7—Streets and avenues....
- 8—House plants
- 9—Sunny places
- 10—Shady places
- 11—Fragrance
- 12—Borders
- 13—Specimen planting
- 14—Bedding
- 15—Wild gardens

We expect this column to be of great help to our customers in making their selections. If you wish tropical fruits, look for the figure 1; if you have a place near the beach, look for 5; for tropical effect find 2; if plants cannot be given much attention after they are started, look for figure 6 in this column. In most cases several figures will be found referring to one plant, indicating its usefulness for either purposes. If 9 and 10 are mentioned, plant is particularly useful for sunny or shady situations. If 12 and 14 are indicated this may mean either shrubbery or flower beds or borders (See habit of growth column). All plants listed are ornamental, either for foliage or flower, but those indicated by the respective figures are particularly useful for the reason given.

COLUMN VII.—Adapted for use in: 1 formal gardens, 2 naturalistic, 3 wild, 4 utility gardens.

COLUMN VIII.—Character.

- 1—Color bright
- 2—Color subdued
- 3—Growth compact ...
- 4—Growth loose
- 5—Habit upright
- 6—Habit drooping
- 7—Habit rambling
- 8—Foliage light
- 9—Foliage dark
- 10—Top pointed
- 11—Top rounded
- 12—Tropical effect

COLUMN IX.—Climate.

- Requiring a climate that will suit.
- 1—Very tender plants
 - 2—Lemons and oranges
 - 3—Peppers and acacia.....
 - 4—Half hardy plants
 - 5—Hardy plants

COLUMN X.—Price.

- A—Low.
- B—Below average
- C—Average.
- D—Above average

SCHEDULE OF PRICES:

								5 gal. can
Class	In Flats	2" Pot	3" Pot	4" Pot	5" Pot	6" Pot		or balled
A	2	5	8	10	15	25		
B	2	8	10	15	20	30		75
C	8	10	15	25	35	50		1.00
D		15	25	40	60	75		1.50

ignorance of plant values on the part of the customer too often is the cause of an unjust accusation of overcharging against the nurseryman, The prices as given are correct only in a general way and for a buyer of medium quantities. When buying only a few plants you must expect to pay more, if in larger quantities a discount proportionate to the size of your order.

As an excuse for the attempt to handle so large a subject within the confines of these few pages in which it is only possible to scratch the surface, it may be said that it is highly improbable that the average builder of a small garden would consider the services of a garden designer necessary or even desirable, or that he would have the time and courage to study a large and voluminous book on landscape gardening. Our endeavor has been to place within his easy reach the most necessary information in such a way as to be easily digested and readily referred to.

P. RIEDEL, Manager.

THE KEY

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TURN IT OVER

I.	II. BOTANICAL NAME	III.	IV.	V.	VI.	VII.	VIII.	IX.	X.
		Hight	Char.	Color	USEFUL FOR				
d	GYPSOPHYLLA PANICULATA Europe—Baby's Breath	4	H.	I		2.3	4.7	5	B
*!	HAKEA ELLIPTICA Australia—Symmetrical, round headed	15	T.S	I	5.6.13	1.2	3.5.9.11	3	D
	.....LAURINA Australia—Remarkable flowers	15	T.S	III	5.6.13	2.3	2.4.6.9.11	3	C
	.....SUAVEOLENS Australia—Spinellike foliage	15	T.S	I	5.6.13	1.2.3	2.3.5.8.11	3	C
	HARDENBERGIA ALBA Australia—Beautiful shrub	8	S.	I	3.9.14	2.3	1.4.5.8	3	C
	.....BLUE Fine when in flower	8	S.	V	3.9.14	2.3	1.4.5.8	3	C
	.....PINK Purplish pink	8	S.	II	3.9.14	2.3	1.4.5.8	3	C
	HELYCHRYSUM PETIOLATUM S. Afr.—For window boxes and baskets	4	S.Cr	I	5.6.12.14	1.2.3	1.3.7.8	3	A
	HEDERA HELIX English Ivy	30	Cl.			1.2.3	3.7.9	5	A
!	HEDYCHIUM CARNEUM India—Flesh colored ginger plant	8	L.	IV	0.2.13	2.3	1.4.5.8.12	2	C
!	.....CORONARIUM India—Large heads of flowers	10	L.	I	0.2.11.13	2.3	4.6.12	2	D
	HELIOPSIS PITCHERIANUS U. S. A.—Fine for cut flowers	4	H.	IV	14.15	2.3	1.4.5.8	5	A
	HELIOTROPE Large Iris like flowers in summer	10	S.	V	3.11.14	1.2.3	2.4.6.9	4	B
	HERBERTIA PLATENSIS Large Iris like flowers in summer	4	H.	V	6.14.15	2.3	1.5	3	C
*!	HETEROCENTRON MEXICANUM A splendid bedder	8	S.	I	3.6.14	2.3	2.4.5.8	2	C
	HETEROMELES ARBUTIFOLIA California—Christmas berry	15	S.	III	3.4.15	1.2.3	1.3.5.9	3	C
	HEUCHERA SANGUINEA N. Mexico—Coral Bells	2	H.	III	13.14	1.2.3	2.3.5	5	A
!	HIBISCUS DENISONIAE Australia—White Wings. Everblooming	8	S.	I	3.13.14	1.2.3	1.3.5.8.12	2	D
*!	.....HETEROPHYLLUS Queensland—Everblooming, quite a tree	14	S.	I	13.14	2.3	2.4.5.8.12	2	C
	.....MANIHOT S. China—Flowers with maroon center, 6 inches across	8	S.	IV	13.14	2.3	1.4.5.12	2	C
	.....MOSCHEUTOS U. S. A.—Crimson Eye	6	S.	II	13.14	2.3	1.4.5	4	B
	.....MUTABILIS India—Flowers changing from white to red	18	S.T	II	2.3.13	2.3	2.4.5.8.12	2	C
	.....PEACHBLOW Flowers large and double	10	S.	II	2.3.13	1.2	1.3.5.8.12	2	C
	.....ROSA-SINENSIS The general favorite	10	S.	III	2.3.13	1.2	1.3.5.8.12	2	C
	.....DOUBLE	8	S.	III	2.3.13	1.2	1.3.5.9.12	2	C
d	.....SYRIACUS Asia—Rose of Sharon	10	S.	VI	3.13.14	2.3	2.3.5.8	5	B
	HOYA CARNSA Trop. Asia—The wax plant	20	Cl.	I	11	2.3	2.3.8.12	2	D
x	HOWEA (Kentia) BELMORENA Lord Howe's Isl.—Popular housepalm	25	P.		2.8.10.13	1.2.3	3.6.9.12	1	D
	.....FOSTERIANA Taller and more upright than the proc'ing	40	P.		2.8.10.13	1.2.3	4.5.9.12	1	D
	HYDRANGEA OTASKA China—Dwarf and compact	10	S.	II	3.8.14	1.2.3	1.3.5.8	3	C
d	.....HORTENSIS	10	S.	I	3.6.13.14	1.2.3	2.4.5.8.11	5	B
*!	HYMENOSPORUM FLAVUM Austr.—Jasmine-like fragrance	50	T.	IV	7.11.13	2.3	2.4.5.9.10	3	C

I.	II. BOTANICAL NAME	III.	IV.	V.	VI.	VII.	VIII.	IX.	X.
		Height	Char.	Color	USEFUL FOR				
	OXALIS S. Africa—In several varieties and colors.	1/2	H.		12.14	1.2.3	1.3.8	5	A
x	PANDANUS VEITCHII Polynesia—Striped screw pine	20	L.	I	2.8.10.13	2.3	3.7.12	1	D
x	.....UTILIS Madagascar—Grows well in partial shade.	20	L.		2.8.10.13	2.3	3.7.12	1	D
	PANICUM EXCURRENS Trop. Africa—Palmgrass, sub-trop. effect.	8	B.		2.10.15	2.3	4.6.8.12	3	A
	PAPYRUS ANTIQUORUM Egyptian Paperplant; quick and graceful.	12	L.		2	2.3	4.5.8.12	2	B
!	PARATROPIA STELTZNERIANA Guatemala—Quick, hardy, glossy and rare.	20	S.T		2.5.8.13	2.3	4.5.8.12	2	D
	PARKINSONIA ACULEATA S. W. States—Jerusalem Thorn; graceful.	15	S.	IV	4.9.13	2.3	1.4.7.8.11	3	C
	.....TORREYANA S. W. States—Palo Verde; Ironwood	15	S.	IV	4.9.13	2.3	1.4.7.9.11	3	C
!	PASSIFLORA EDULIS Brazil—Fruit fragrant and edible	20	Cl.	VI	1	2.3.4	2.4.7.8.12	2	D
*!	.....LAURIFOLIA Jamaica Honeysuckle; Water Lemon	20	Cl.	VI	1.2	2.3.4	2.4.7.12	2	D
	PASSIFLORA MANICATA Brazil—The scarlet Passionvine (Tasconia)	40	Cl.	III	2	2.3	1.4.7.12	2	C
	PAVONIA SPINIFEX S. Am.—Spreading shrub, for ground cover	15	S.	IV	3.6.15	3	2.4.6.8	3	C
	PELARGONIUM DOMESTICUM Lady Washington Geranium	6	H.	all	3.14	1.2.3	1.4.7.8	2	B
	.....GRAVEOLENS Rose Geranium	6	H.	II	3.5.14	2.3	4.7.9	3	B
	.....LIMONIUM Lemon Geranium	6	H.	II	3.11.14	2.3	4.7.9	3	B
	.....PELTATUM Ivyleaved Geranium; white, pink, scarlet.	6	Cr.	all	12.14	1.2.3	1.4.7.8	4	A
	.....ZONALE Common Geranium	6	H.	all	3.14	1.2	1.3.5.8	3	A
	PENNISCHUM RUPPELLIANUM Pentstemon Cordifolia	6	B.	III	2.4.6.13	2.3	2.3.6.12	4	B
	PENTSTEMON CORDIFOLIA California Pentstemon; bright and showy.	15	Cl.	III	4.10.15.	3	1.4.7.8	3	C
	.....GARDEN VARIETIES Well known bedding and border plant...	6	H.	all	14	2.3	1.4.5	3	B
	PERSEA GRATISSIMA Trop. Am.—Alligator Pear, Ahuacate....	30	T.		1.7.13	2.3.4	3.5	2	D
	.....INDICA Azores—Handsome tree	30	T.S		7.13	2.3	3.5.8.11	2	C
d	PHILADELPHUS CORONARIUS Caucasus—Mock Orange; Syringa.....	8	S.	I	11.14	2.3	2.4.5.8	5	B
	.....SEMPERVIRENS A nearly evergreen and climbing form...	20	Cl.	I	11.15	2.3	2.4.7.8	4	C
	PHOENIX RECLINATA South Africa—Slender trunk, graceful...	40	P.		2.7.13	1.2.3	3.5.8.12	3	D
	.....CANARIENSIS Canary Isl.—The ornamental datepalm...	60	P.		2.7.13	1.2.3	3.6.9.12	3	C
	.....ROEBELINI Siam—Dwarf, pretty and graceful.....	10	P.		8.13	1.2	3.6.12	2	D
	PHORMIUM TENAX N. Zealand Flax, good for sub-trop. effect.	12	L.		2.13.14	1.2.3	3.5.9.12	3	C
	.....VAR A white striped variety	12	L.	I	2.13.14	1.2.3	3.5.8.12	3	C
	PHOTINIA SERRULATA China—Hardy, leaves and fruit red in fall	20	S.	I	3.13.15	2.3	1.3.5.8.10	4	C
	.....ARBUTIFOLIA California Christmas berry	20	S.	I	3.13	2.3	1.3.5.9	3	C

I.	II. BOTANICAL NAME	III.	IV.	V.	VI.	VII.	VIII.	IX.	X.
		Height	Char.	Color	USEFUL FOR				
!	VIRIDIFLORUM S. Africa—Dense round-headed; clean....	20	S.T		3.11.13	2.3	3.9.11	2	C
d	PLATANUS Plane Tree	100	T.		6.7.13	2.3	3.5.8.11	5	B
!	PLEROMA SPLENDENS Brazil—Hardy, everblooming, deep blue flowers	5	S.	V	2.8	2.3	1.4.5.8.12	3	D
	PLUMBAGO CAPENSIS S. Africa—Very satisfactory	10	S.	V	3.14	2.3	1.4.7.8.11	2	C
	ALBA With pure white flowers	10	S.	I	3.14	2.3	1.4.7.8.11	2	C
d	LARPENTAE China—Low, spreading, flowers indigo blue	2	H.	V	12.14	1.2.3	1.3	5	A
	PODOCARPUS MACROPHYLLA Japan—Neat pine-like shrub	10	S.		8.13	1.2.3	3.6.9	4	D
	POLYGALA MYRTIFOLIA S. Africa—Floriferous and bright	5	S.	II	3.13.14	2.3	1.4.5.8	3	C
	POMELO (MARSH SEEDLESS) Polynesia—Grapefruit	20	T.	IV	1	2.4	3.8.11.12	2	D
d	POPULUS CAROLINENSIS Caroline Poplar	60	T.		6.7.13	2.3	4.5.8.11	5	B
d	ITALICA Lombardy Poplar	80	T.		6.7.13	1.2.3	3.5.9.10	5	B
d	PRUNUS CAROLINIANA Caroline—Beautiful pyramidal tree	20	T.	II	7.13	2.3	3.5.8.11	4	B
	ILICIFOLIUM California—Mountain Cherry	15	T.S	I	3.13.15	1.2.3	3.6.9.11	4	C
d	JAPONICA Flowering Almond	5	S.	II	3.12.13.14	1.2.3	1.3.5.8	5	C
	LAUROCERASUS English Laurel; handsome, tall shrub....	12	S.	I	13.15	1.2.3	3.5.9.11	4	C
d	LUSITANICA Portugal Laurel	20	T.S	I	3.6.13.14	2.3	2.3.7.9.11	4	C
*	OCCIDENTALIS Santa Cruz Isl.—Tall and broadleaved....	25	T.S	I	3.13.15	1.2.3	3.5.9.11	4	C
d	PERSICA Flowering Peach	15	T.S	II	13.14.15	2.3	1.4.5.8.11	5	C
d	PISSARDI Dark red foliage; very effective....	20	T.S	III	7.13.14	1.2.3	3.5.9.11	5	B
d	PSEUDO CERASUS Flowering Cherry	20	T.S	II	13.14.15	2.3	1.3.6.8.11	5	C
	PUDDUM Himalaya—Hardy; flowers in November, fruits in April	25	T.	II	13.15	2.3	2.4.6.8	5	C
	PSEUDOTSUGA DOUGLASI Douglas Spruce; Oregon fir	200	T.		0.6	2.3	3.6.9.10	5	C
*!	PSIDIUM ARACA Brazil—Yellow Strawberry Guava, large fruit	12	S.		1.3	2.3.4	4.5.9.11	2	D
	CATTLEYANUM Brazil—Ordinary Strawberry Guava	12	S.		1.3	1.2.4	3.5.9.11	2	B
*!	LUCIDUM Brazil—Another yellow Guava, fine flavor	12	S.		1.3	2.4	4.6.8.11	2	C
	PTERIS VARIETIES	3	F.		8.10.14	2.3	4.8.12	4	B
	PTYCHOSPERMA ALEXANDRAE Queensland—Alexandra palm; like Sea-forthea, but taller and more upright.	50	P.		2.13	1.2	3.5.12	1	D
d	PUNICA GRANATUM S. Asia—Pomegranate	15	S.	III	1.3.14	1.2.4	2.3.5.11	4	B
d	ALBA A white flowered variety	15	S.	I	1.3.14	1.2.4	2.3.8.11	4	B
	QUERCUS AGRIFOLIA California Live Oak	60	T.		7.13	2.3	4.7.9.11	4	C

LIST OF COMMON NAMES.

- Abyssinian Banana—Musa Ensete
 African Lily—Agapanthus.
 Ahuacate—Persea.
 Alexandra Palm—Archontophoenix.
 Algaroba—Ceratonia or Caesalpinia.
 Alligator Pear—Persea.
 Allspice—Calycanthus.
 Almond, flowering—Prunus.
 Angel's Trumpet—Datura.
 Apple, flowering—Malus.
 Ash—Fraxinus.
 Austr. Blackwood—Ac. Melanoxylon.
 Austr. Fanpalm—Livistona Australis.
 Austr. Laurel—Corynocarpus.
 Austr. Nut—Macadamia.
 Austr. Pea—Dolichos.
 Austr. Tea—Leptospermum.
 Avocado—Persea.
 Baby's Breath—Gypsophila.
 Balloonvine—Cardiospermum.
 Banana—Musa.
 Banana Shrub—Michelia Fuscata.
 Barberry—Berberis.
 Barberton Daisy—Gerbera.
 Basswood—Tilia.
 Baytree—Laurus.
 Beach—Fagus.
 Beefwood—Casuarina.
 Belladonna Lily—Amaryllis.
 Bellflower—Campanula.
 Birch—Betula.
 Black Wattle—Acacia Mollissima.
 Blackwood Acacia—Ac. Melanoxylon.
 Blue Daisy—Agathea.
 Bluegum—Euc. Globulus.
 Blue-leaved Wattle—Ac. Cyanophylla.
 Bluepalm—Erythea Armata.
 Boston Fern—Nephrolepis.
 Boston Ivy—Ampelopsis.
 Bottlebrush—Callistemon and Metrosideros.
 Boxtree—Buxus.
 Breath of Heaven—Adenandra, also Diosma.
 Bridal Wreath—Spiraea.
 Broom—Cytisus and Spartium.
 Buckthorn—Rhamnus.
 Bull Bay—Magnolia Grandiflora.
 Burning Bush—Crataegus and Euonymus.
 Butterfly Lily—Hedychium.
 Cajaput Tree—Melaleuca Leucadendron.
 California Holly—Heteromeles.
 California Laurel—Umbellularia.
 Calla—Richardia.
 Camphortree—Cinnamomum.
 Campsidium—Tacoma Australis.
 Canterbury Bells—Campanula Medium.
 Carob—Ceratonia.
 Catalina Cherry—Prunus Occidentalis.
 Cedar—Cedrus.
 Cedarwood—Cedrela.
 Centuryplant—Agave.
 Cherimoyer—Anona.
 Cherry, flowering—Prunus.
 Chestnut—Castanea.
 Christmas Berry—Heteromeles.
 Chili Jasmine—Mandevilla.
 Chinese Fanpalm—Livistona Sinensis.
 Columbine—Aquilegia.
 Coffeeberry—Rhamnus.
 Coral Gem—Lotus Bertholletii.
 Corkoak—Quercus Suber.
 Cowslip—Primula.
 Crimson Eye—Hibiscus.
 Crimson Flowered Gum—Euc. Ficifolia.
 Crape Myrtle—Lagerstroemia.
 Crown of Thorns—Euphorbia Splendens.
 Cup and Saucer—Campanula.
 Currant—Ribes.
 Custard Apple—Anona.
 Cypress—Cypressus.
 Daffodil—Narcissus.
 Datepalm—Phoenix.
 Deodar—Cedrus Deodara.
 Dogwood—Cornus.
 Dragontree—Dracaena Draco.
 Dusty Miller—Centaurea.
 Dutchman's Pipe—Aristolochia.
 Egyptian Paper Plant—Cyperus Papyrus.
 Elderberry—Sambucus.
 Elephants Ear—Colocasia.
 Elm—Ulmus.
 English Daisy—Bellis.
 English Laurel—Prunus Laurocerasus.
 Firethorn—Crataegus Pyracantha.
 Fishpole Bamboo—Phyll. Viridiglaucescens.
 Flag—Iris.
 Flametree—Brachychiton Acerifolium.
 Flax—Linum.
 Floripondia—Datura.
 Flowering Maple—Abutilon.
 Foxglove—Digitalis.
 Ginger Lily—Hedychium.
 Ginger Plant—Alpinia.
 Golden Bamboo—Phyllostachys Aurea.
 Golden Chain—Laburnum.
 Golden Dewdrops—Duranta.
 Golden Glow—Rudbeckia.
 Golden Wattle—Acacia Pycnantha.
 Golddust Plant—Aucuba.
 Goldflower—Hypericum Moserianum.
 Green Wattle—Acacia decurrens.
 Guadalupe Palm—Erythea Edulis.
 Guava—Psidium.
 Gynerium—Cortaderia.
 Hackberry—Celtis.
 Hawthorn—Crataegus.
 Heath—Erica.
 Holly—Ilex.
 Holly Fern—Cyrtomium Falcatum.
 Hollyhock—Althaea.
 Honeybell—Mahernia.
 Honeyflower—Melianthus.
 Honeylocust—Gleditschia.
 Honeysuckle—Lonicera.
 Horn of Plenty—Datura.
 Horsechestnut—Aesculus.
 Hornbeam—Carpinus.
 Iceplant—Mesembryanthemum.
 Incense Cedar—Libocedrus.
 Indian Hawthorn—Raphiolepis.
 India Rubber—Ficus Elastica.
 Ironwood—Lyonothamnus.
 Isolepis—Scirpus.

Ivy-leaved Geranium—*Pelargonium Peltatum*.
 Jamaica Apple—*Anona Cherimolia*.
 Jamaica Honeysuckle—*Passiflora Laurifolia*.
 Jambolan Plum—*Eugenia Jambolana*.
 Japanese Cedar—*Crytomeria*.
 Japanese Ivy—*Ampelopsis*.
 Japanese Memorial Rose—*R. Wichuraiana*.
 Japanese Paperplant—*Fatsia Papyrifera*.
 Japanese Rose—*Kerria Japonica*.
 Java Plum—*Eugenia Jambolana*.
 Jerusalem Pine—*Pinus Halepensis*.
 Jerusalem Sage—*Phlomis*.
 Judas Tree—*Cercis*.
 Kaiapple—*Aberia*.
 Keiapple—*Aberia*.
 Laburnum—*Cytisus*.
 Lady Washington Geranium—*Pelargonium Domesticum*.
 Larkspur—*Delphinium*.
 Larch—*Larix*.
 Lavender—*Lavendula*.
 Lawson Cypress—*Chamaecyparis* or *Cupressus*.
 Lemon Geranium—*Pelargonium Limonium*.
 Linden—*Tilia*.
 Lightwood—*Acacia Melanoxydon*.
 Lilac—*Syringa*.
 Lily of the Nile—*Agapanthus*.
 Lion's Ear or Tail—*Leonotis*.
 Live Oak—*Quercus Agrifolia*.
 Locust—*Robinia*.
 Loquat—*Eriobotrya*.
 Madrona—*Arbutus Menziesii*.
 Male Bamboo—*Dendrocalamus Strictus*.
 Maidenhair—*Adiantum*.
 Maidenhair Tree—*Ginkgo*.
 Mauloak—*Quercus Chrysolepis*.
 Maple—*Acer*.
 Marshmallow—*Althaea*.
 Matilijah Poppy—*Romneya*.
 Melon Pawpaw—*Carica Papaya*.
 Melon Shrub—*Solanum Guatemalense*.
 Memorial Rose—*Rose Wichuraiana*.
 Metake—*Arundinaria Japonica*.
 Mexican Orange—*Choisya*.
 Mexican Peach—*Casimiroa*.
 Midshipman's Butter—*Persea*.
 Mimosa—*Acacia*.
 Mock Orange—*Philadelphus*, also *Pittosporum Undulatum*.
 Monkey Puzzle—*Araucaria*.
 Monterey Pine—*Pinus insignis* or *radiata*.
 Moreton Bay Fig—*Ficus Macrophylla*.
 Morning Glory—*Convolvulus* and *Ipomea*.
 Mountain Cherry—*Prunus Orientalis*.
 Mountain Laurel—*Umbellularia*.
 Mountain Lilac—*Ceanothus*.
 Myrtle—*Myrtus* and *Vinca*.
 Natal Plum—*Carissa Grandiflora*.
 New Zealand Flax—*Phormium*.
 Nightblooming Jasmine—*Cestrum Nocturnum*.
 Norfolk Island Pine—*Araucaria*.
 Oak—*Quercus*.
 Olive—*Olea*.
 Oregon Grape—*Berberis*.
 Palm Grass—*Panicum Excurrens*.
 Palm Lily—*Dracaena Divisiva*.
 Palo Fierro—*Lyonothamnus*.
 Palo Verde—*Parkinsonia Aculeata*.
 Pampas Grass—*Gynerium* or *Cortaderia*.
 Paper Plant—*Aralia* and *Cyperus*.
 Paris Daisy—*Marguerite*.
 Pawpaw—*Asimina* and *Carica*.
 Peach, flowering—*Prunus*.
 Periwinkle—*Vinca*.
 Persimmon—*Diospyros*.
 Planetree—*Platanus*.
 Plum, flowering—*Prunus*.
 Poinsettia—*Euphorbia Pulcherrima*.
 Pomegranate—*Punica*.
 Poplar—*Populus*.
 Prairie Rose—*Rose Setigera*.
 Privet—*Ligustrum*.
 Queensland Nut—*Macadamia*.
 Quince, flowering—*Cydonia*.
 Rangoon Creeper—*Quisqualis*.
 Redbud—*Cercis*.
 Red Flowering Gum—*Euc. Ficifolia*.
 Redhot Poker—*Kniphofia* or *Tritoma*.
 Redwood—*Sequoia Sempervirens*.
 Ribbon Grass—*Arundo*.
 Rice Paper Plant—*Aralia* or *Fatsia*.
 Rockrose—*Cistus*.
 Rose Apple—*Eugenia Jambos* or *Malaccensis*.
 Rose Geranium—*Pelargon Quercifolium*.
 Rosemary—*Rosmarinus*.
 Rose of Sharon—*Hibiscus Syriacus*.
 Rubber Tree—*Ficus* and *Hevea*.
 Sacred Bamboo—*Nandina*.
 Sago Palm—*Cycas Revoluta*.
 Salt Bush—*Atriplex*.
 Sapota—*Casimiroa*.
 Scarlet Gum—*Euc. Ficifolia*.
 Shell Flower—*Alpinia*.
 She-oak—*Casuarina*.
 Silk Oak—*Grevillea Robusta*.
 Silver Wattle—*Acacia Dealbata*.
 Snapdragon—*Antirrhinum*.
 Snowflake—*Leucojum*.
 St. John's Bread—*Cerantonia*.
 Strawberry Tree—*Arbutus*.
 Swan River Daisy—*Brachycome*.
 Sweet Bay—*Laurus Nobilis*.
 Sword Fern—*Nephrolepis*.
 Springa—*Philadelphus*.
 Toyon—*Heteromeles*.
 Transvaal Daisy—*Gerbera*.
 Tree Fern—*Alsophila* and *Dicksonia*.
 Tree Hibiscus—*Lagunaria*.
 Tree Tomato—*Cyphomandra*.
 Tritoma—*Kniphofia*.
 Trumpet Vine—*Bignonia* and *Tecoma*.
 Tulip Tree—*Liriodendron*.
 Turk's Cap—*Achania*.
 Umbrella Plant—*Cyperus*.
 Umbrella Tree—*Melia*.
 Varnish Tree—*Koelreuteria*.
 Wattle—*Acacia*.
 Wild Cherry—*Prunus Orientalis*.
 Wild Lilac—*Ceanothus*.
 Willow—*Salix*.
 Windmill Palm—*Chamaerops*.
 Wire Vine—*Muhlenbeckia complexa*.
 Yew—*Taxus*.
 Yellow Elder—*Tecoma Stans*.
 Yellow Lilac—*Cestrum Aurantiacum*.
 Zapote Blanco—*Casimiroa*.



A FORMAL GARDEN---DARK



THE SAME GARDEN, SEVERAL YEARS LATER