

HOME AND



GARDEN

Values from the Flower Shows

By J. R. Foote

DANGER OF COPYING

The fact that a certain piece of work looks well and pleasing in a flower show, is not evidence sufficient to prove that the same layout will be satisfactory among any particular set of outdoor surroundings. Many of the garden retreats, vistas and nooks

as shown in the indoor displays are representations of portions only, of complete grounds. Before incorporating any idea into the landscape scheme, careful study should determine whether it will be a real help in the general picture. A dress which looks well on one woman may appear

absurd on another. A picture which is remarkably effective in one room, may not register at all on the walls of an adjoining room. So too, any garden feature is only worthy if it contributes to the success of the complete and particular garden combination of which it is a part.

At the shows we see many pools built on the higher levels, which is contrary to what they should be in actual outdoor scenes. Water seeks the lower levels and looks restful and pleasing when so arranged. Of course in indoor work, the floors interfere with a proper depressing of these water areas.

Cascades, long stretches of closely walled water courses, are often pictured and copied, the ideas coming to us from many of the old world gardens. Their love for the formal and their love for running water certainly overbalanced their love for the beautiful. As these "Mill Race" effects appear in some of our Chicagoland gardens they do not justify themselves.

As one observes any collection of garden displays, he is apt to get an exaggerated impression as to the value of walls, tight fences, and closely planted borders. From the standpoint of staging displays they are not overdone. If, however, we rear high walls, wooden fences or any other barriers which obstruct a free passage of air in formal gardens, cutting gardens or vegetable gardens, we have greatly limited our probabilities of success.

Flower show exhibits are arranged largely with the thoughts of present appearances, with the intention among other things, of stimulating interest in gardening. This is all proper. We must realize, however, that if we plant growing shrubs and trees as closely, as dense, as snug as we see them at such exhibitions, they will not thrive, cannot be cared for and if it were possible for them to be thrifty, there would be no room for expansion.

Furthermore, a crowded planting

tends toward an appearance of cramped grounds, gives a smaller appearance to the grounds, shorter vistas, narrower spaces.

Therefore, all lessons learned from indoor exhibits, wherever and whenever they are to be enjoyed, should be interpreted in terms of outdoor gardens, and then furthermore, in terms of the specific garden with all its spirit, character, surroundings and purposes.

ATTAINING THE IDEAL PRESENTED

In the old days of the itinerant fruit tree salesman, the book of colored plates, full to bursting with luscious fruits, brought a thrill to every member of the rural family to whom this glittering bait was held out. Still such fruit was being grown somewhere, sometime, but not often. This colored plate method, as used by high powered salesmen, was somewhat of an imposition on the unwary. However, if no one else tempts us, we get out the old catalogues and proceed to tempt ourselves.

In just about the same way we may mislead ourselves by foolishly expecting to attain in our own gardens, suddenly and with little care and expense, such wonderful gardens as we see at the World's Greatest Show. These showy beds are decked with plants selected from acres of snug greenhouse benches, selected for today, and tomorrow they may not be so beautiful.

Those beautiful old European garden pictures depict the result of many generations of effort, royal millions, and perhaps poorly paid labor by thousands of humble and adoring workmen. Such gardens we look back toward for inspiration, for ideas, for garden principles. Let us then in our gardening programs, be ambitious, be aggressive, strive toward and for the best, but let us know the cost, let us know the time elements and even know something of what re-

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Beautiful landscape effects are not dependent upon size or natural setting. Oftentimes Swain Nelson craftsmen create some charming bit of naturalistic rock work as in the above picture. Here, an unattractive and ill-suited slope was transformed into a charming rock terrace. Your grounds, too, can have new beauty by the addition of some unusual feature.

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