

BUTTON GARDENS AND DIMINUTIVE ARRANGEMENTS



by

FLORENCE
CASEBOLT



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With all best wishes
Fluence Casabet

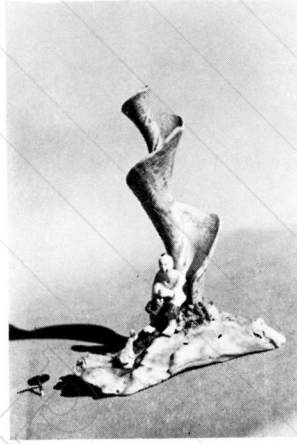
BUTTON GARDENS AND DIMINUTIVE ARRANGEMENTS

FLORENCE WAYE CASEBOLT



THE BUTTON GARDEN STUDIO

BERKELEY, CALIFORNIA



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FOREWORD

The diminutive arrangements of Florence Wayne Casebolt have always fascinated me. At every Garden and Flower Show where they have been exhibited I have eagerly stood in line waiting my turn to see.

I am sure that everyone will like this little book except, perhaps, those unfortunate grown-ups who have forgotten how to play—they exist, you know.

To play is only letting one's imagination work and at the same time putting it into action. Playing a game, or making an arrangement — both are joyful illusions.

Things of nature's beauty have a peculiar way of drawing out a dormant imagination into delightful illusory expression.

Because the author's creative imagination is invariably expressed in perfect proportion, perfect scale, and harmony in every detail, there is no defect in the total illusion of the "Great in the Small." This illusion has always fascinated people. The ancient Chinese had a word for it, they spoke of "The Mustard Seed Garden," that is to say, a great garden in a tiny mustard seed. Well, in this case Florence Casebolt's mustard seed is a button!

We are glad to see this little book go forth, for we are certain of the creative joy it will bring to those who love to work with Nature's materials and also perhaps to those who have forgotten how to play and have found no inspiration until now

RUDOLPH SCHAEFFER

San Francisco
March 19, 1952

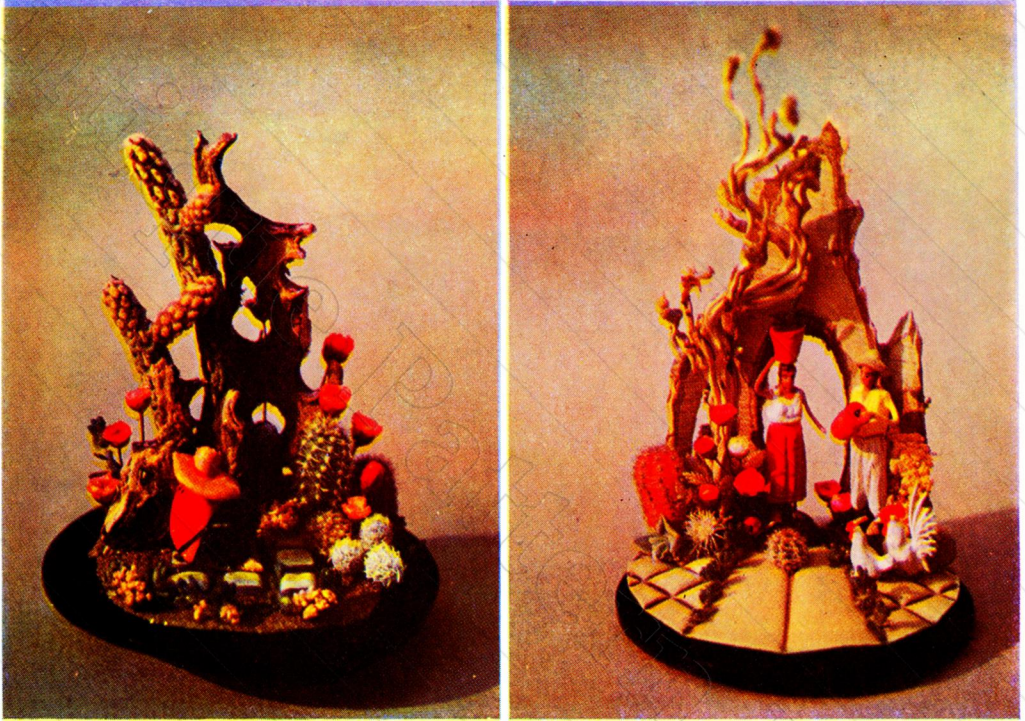
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Dedicated to

THE LITTLE BUTTON GARDEN

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Colorfulness of Old Mexico

Little living landscapes to hold in your hand and dream about. Examine them and they take on perspective. Amazingly, they grow

(Illustrations actual size)

CHAPTER I

ORIGIN OF BUTTON GARDENS

MY INNATE LOVE of tiny flowers and little things has developed into a lasting and delightful hobby. Favorites of my garden were always the small flowers — violets, forget-me-nots, lilies of the valley. These, combined with the miniatures collected during the years and my mother's Button Charm String, provided the inspiration for the many little flower arrangements in our home. The interest continued and developed into a hobby which found sudden recognition through the Red Cross.

During World War II, for a Red Cross benefit, I displayed miniature table settings of many lands. The tiny decorative centerpieces were arranged on buttons. For the Mexican table a flat blue-green coat button was filled with wee succulents and cacti, using a tiny figurine of a sleeping peon, sombrero over eyes, for the center of interest. The centerpiece for the little Hawaiian buffet table was



a large, fluted button made from a colorful abalone shell, complete with grass shack and “cocoanut palms.” Two large, concave-shaped wood buttons served as wooden bowls for the barbecue table. These were filled with tiny succulents closely resembling artichokes and with deep purple seedpods of the fuchsia in lieu of tiny eggplants. Throughout the display the diminutive flower, fruit and plant arrangements had appropriate tiny accessories. My next display, using “Around the World on Buttons” as the theme, was for Gump’s Flower and Garden Show. These little story-telling gardens were the first Button Gardens.

Since these tiniest of growing gardens were being admired at Flower Shows, I was encouraged to give them wider circulation. The idea of “enlisting” them for servicemen’s enjoyment came to me one day when I heard a nurse from a naval hospital describe the delight of the servicemen, even the desperately ill, in a bit of green or a flower on their bedside tables. I inquired of the Red Cross about the possibility of placing a few of these little gardens in the convalescent wards. They accepted the suggestion and my button gardens proved so welcome that during the following years it became physically impossible for me to fill the demand. An article in “Better Homes and Gardens” acquainted others with the value of these button gardens as a new antidote for monotony. Many inquiries led to the publication of my little booklet “Button Gardens and How to Make Them.” Literally thousands of button gardens have been and are still being supplied by individuals, garden clubs, philanthropic and therapeutic organizations.

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CHAPTER II

BUTTON GARDEN THERAPY

The success of these small bedside companions in hospitals during and since World War II led to their use as diversion in children's hospitals, for shut-ins and for those who find special delight in small arrangements. The fact that some of the wee plants are actually living gives the button garden a suggestion of the outdoors, serving as an enjoyable substitute for the gardening enthusiast who no longer is able to carry on vigorous garden activities.



These button gardens do need some attention and their meager needs for subsistence are simple, and can be carried on from a chair or the bed — a little fresh air, light and a few drops of water. A light sprinkling with an eyedropper or a dampened toothbrush is sufficient. The tendency is to over-water so a good rule to follow is: “A drop of water a day will make them grow.” In the course of time some of the plants will develop surface roots which may be nipped off without harm to the garden. Usually the button gardens will stay cheerily fresh for some time and have been known to last a year. Although the little gardens are never bothered with weeds, sometimes the cacti may be attacked by small, white, fluffy lumps called mealy bugs. These pests may be disposed of by touching each mealybug with a toothpick dipped in cologne, nail polish, or wood alcohol. The little sedum plants are remarkably free of pests but they will stand some pruning with manicure scissors when they become lanky or grow out of bounds.



4 The following letters give an idea of the widespread use of the button gardens to cheer and delight, and supply an added interest to help further the healing process.

DEAR MRS. CASEBOLT:

For some time our entire staff has been admiring the picturesque and artistic favors which you have been sending us for many months. The amount of joy which the men have obtained from your thoughtfulness is almost immeasurable. The men never fail to show great delight with this favor which is small enough so as not to be cumbersome, yet colorful enough to add cheer

When we have gone through the wards, very often bed patients have called us to their sides to show us one of the button gardens that they had been given that day. One of the men who obtained one was a landscape gardener. He expressed great delight with his favor and said he was going to take one home and make similar ones to place on sale.

A Gray Lady states that she came upon one patient who had been moved to another ward and who was complaining in no uncertain terms because his garden had not been moved with him.

Still other patients have written in requesting that a small succulent garden be sent to them. These are only a few of the stories which have come to our attention. You thus can see how much joy has been received through your efforts.

May we again express our appreciation to you.

Sincerely,



MISS BERNIECE ENSIGN

Field Director, American Red Cross

U. S. Naval Hospital

Oakland, California

"Robin Wood"

White Rock, B.C.

August 19, 1945

MY DEAR MRS. CASEBOLT:

If receiving the inclosed gave me such a thrill what must it do to you, the inspired creator of this project? Now instead of helping you with American wounded, I am going to be put to it to supply a Canadian hospital with even a small portion of what they can use. Frankly, I never expected such a response. Says I to me, "Grown men won't even have a passing interest in these tiny things." I sent a dozen myself. All my chickens (succulents) are gone and I am retaining a few old hens (the mother plants) hoping they will cooperate by raising immense families from now on. I love doing them although I think one needs the patience of Job. I can't feature a sick lad doing much for his nerves by constructing them. They can certainly show the perversity of inanimate things. I made one, a horse in a partially fenced pasture, yesterday which I dubbed "Don't Fence Me In,"

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and before I had it finished I was fit to be fenced in myself I am looking forward to reading your leaflet and am hoping to get some valuable help as to packing them. Thank you so much for your letter and clipping. For propaganda purposes I had carbon copies made of both to be cast where they will do the most good. One copy has gone to Colorado, another to Oklahoma, and I shall be sending to Toronto and other points east. I am experimenting with various plants to determine which will flourish best. Mosses on bits of old wood and lichens from the rocks in a nearby wood have proved very good.

Thank you again for the inspiration you have furnished me. One feels that now the slaughter is over, work of this kind is not so much a drop in a leaky bucket as it was.

Sincerely yours,

MARTHA LINDLEY HALL

Shaughnessey Hospital
Vancouver, B. C.

Mrs. L. Hall, "Robin Wood," White Rock, B.C.

DEAR MRS. HALL:

You have no idea of the enthusiasm which greeted your little creations! Frankly I was amazed, for our soldiers can be a bit sardonic at times. But at other times they are just little boys, and this was one of them.

Tentatively, I took the wee one with the burro, and the largest button in the box to show Bond, a sun-browned lad who has been on his back for four months with spinal fusion, and McKay, in the next bed, who has one leg amputated, and the other badly infected. Their delight prompted me to show them to a few other lads. "Gee! Can I have one?" "Say, what do you have to do to get one of these?" "Have you got one with a horse?"

They melted quickly in the forty-bed ward, and I have had many requests for a garden "if you get any more." Incidentally there are five more wards of similar size as well as many rooms, the buts, annex, etc

So if you can find time to make more of these I can assure you of a good reception.

Do you think it possible to get florist's donations so that patients could make them themselves? Seems like a fascinating hobby.

Thanks so much for your interest.

Sincerely,

(Signed) (Miss) A. M. WICKSON

Occupational Therapist

6 August 11th, 1945



A Child's Delight

Round, flat, stone steps lead to this miniature story-book house with its "plant-ings" of wee succulents and florets of yellow yarrow and purple alyssum.

A Combination of Old World Charm and the Diminutive

The design and muted colorings of the button used for the backdrop, complement the blue-green and maroon-colored robes of the old Chinese philosophers.





8 Fragments of eucalyptus bark in rose and gray tones, sprigs of wild pink buckwheat and grayed seed-pods complement the soft colorings of the Madonna and of the button. The square wood base is also a button.



CHAPTER III

MATERIALS

Someone is probably asking “Where do you get the makings for button gardens?” The buttons may come from your friends’ forgotten button boxes, sewing machine drawers, relief shops, rummage sales, department stores, discards from button collector hobbyists (as the buttons adaptable to button gardens usually have little value in a button collection), or from shops specializing in button garden supplies. Have a good assortment of buttons, large ones for foundations, small silver ones for lakes, “goofies” (buttons in shapes of animals, birds, people and houses), and any of unusual shape, design or texture suggesting kinds of gardens to be created.

Little figurines may be inexpensive plastic charms from novelty jewelry counters and gift shops, prizes from cracker-jack boxes, hobby supply shops, knickknacks from friends’ whatnot shelves or from shops such as those found in San Francisco, Los Angeles, Chicago and New York Chinatowns. You may wish to make your own little ceramic houses, cabins, bridges, ducks, et cetera, or if you have a talent for wood-carving, fashion appropriate garden accessories, always bearing in mind the importance of scale and proportion.

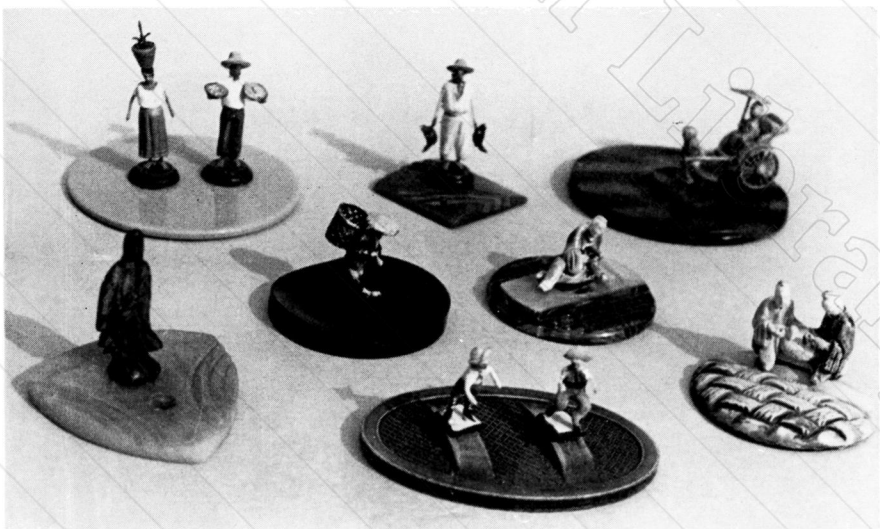
Tiny houses, pagodas, churches, figurines, animals and birds may be used for atmosphere and centers of interest.

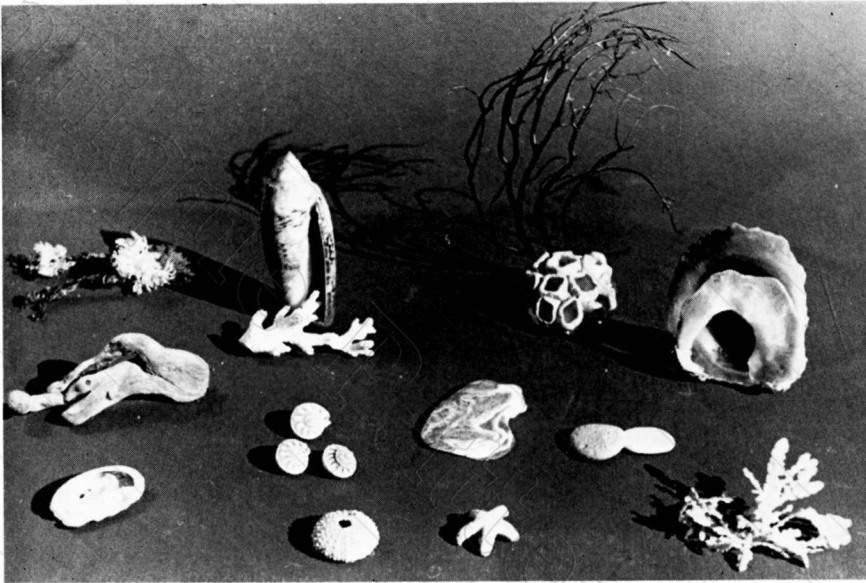
Since collecting is an age-old instinct, the gathering of the materials is really second nature for most of us. When at the seashore the button gardener becomes a beachcomber in every sense of the word by picking up lacy and delicate seaweeds, wee barnacles, shells of various shapes and colorings, minute-sized pieces of weathered and bleached driftwood formations, besides hundreds of smooth sand-worn tiny pebbles. A wire tea strainer comes in handy in sifting out the sand from the little shells and pebbles.

Have a collection of colored and interesting-shaped rocks to be used in the landscapes as boulders or slabs of stone for rocky mountain scenes, flat rocks for desert panoramas, jagged ones for seascapes and smooth stones for walled gardens, broken bits of mica for rivers and waterfalls, and porous ones for caves.

Pieces of broken mirrors make ponds and lakes.

The list of possibilities is endless but includes materials such as colored sand, seeds and seedpods, dried miniature





foliage and flowers which retain their color. Among the latter we find the tiny, pearly, everlasting flowers, the daisy-like strawflowers from South America, dried grasses, alder cones, tips of gnarled manzanita and a large variety of wild buckwheat.

Small succulents and cacti are adaptable to button garden plots.

On the floor of the desert one finds sun-parched skeletons of the cylindrical cacti, the opuntias with their woody open work structure, violet-colored pieces of glass and gray sages. From a nearby oasis may be found pink stems of the date clusters and modernistic looking pieces from the heart of the date palm.

On windswept mountain areas there are the twisted wood and roots of trees as that of the juniper, Jeffrey pine, gnarled manzanita branches, fragments of bark, tufts of chartreuse-colored tree moss, lichens, tiny cones on the alders, wisps of

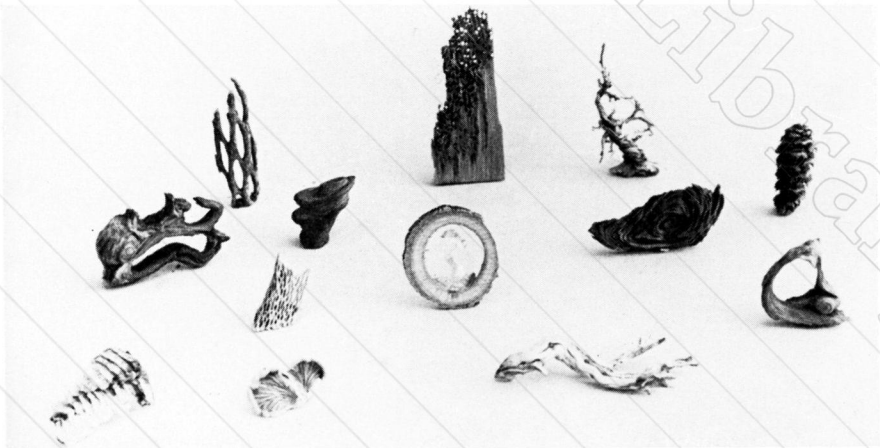
interesting grasses and the dried, delicate sulphur and pearly, everlasting flowers.

In tropical climates grow odd and weird-shaped weeds, seedpods and other flora which have distinctive and exotic forms.

Many easily available and excellent materials may be gleaned from one's own backyard, from a nearby vacant lot, from the dwarfed croppings in street curbsings or can be purchased in florist shops. Many shops carry dried yarrow, statice (used for wreaths on Decoration Day), Peruvian moss (erionogonum) and an assortment of strawflowers.

It is as much fun finding and collecting the materials as making the button gardens. Many of these "treasures" so often unnoticed and unappreciated become grist in the hands of a button gardener

Rubber cement or any waterproof glue such as duco household cement, modeling or florists' clay, sometimes called plasticene, tweezers, bobby pin, toothpick, small scissors or any small instrument should comprise the tool kit.



CHAPTER IV

LIVING PLANTS— SUCCULENTS AND CACTI



FOR YOUR GROWING material use succulents and cacti. These fascinating plants are native perennials of the Western Hemisphere but are now found in most parts of the world. The plants vary in size and shape from the little button cactus which grows about the size of a man's vest button to the giant barrel cactus. Some are grotesque in shape, while others have modernistic forms. The colors of these plants range from brilliant hues to the soft, delicate pastels.

If you would like to grow plants and enjoy them, with little care or trouble, try succulents and cacti. They can be obtained at plant counters in stores, at local plant nurseries or ordered from nurseries specializing in these plants. "The Cactus and Succulent Journal" is a good source for locating reliable growers of these plants. Recent copies of the Journal are in most public libraries.

Some cacti have been removed from soil for several months and when they were put back in the soil they formed

more roots and were able to reproduce themselves. It is amazing the abuse and neglect they will stand and how long they can wait for a drink of water. Growing these types of plants can make every gardener's thumb a green one.

Some succulents including cacti are propagated from leaves on which baby plants form, others by cutting and off-sets or "pups," while most of them can be raised from seeds. Cuttings taken from older cacti plants and placed on a greenhouse shelf usually will form roots without any soil contact.

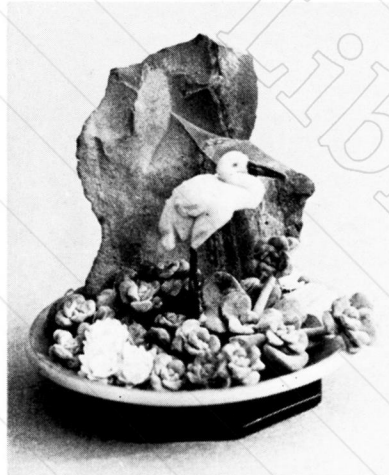


Offsets of some varieties form complete rings around the parent plants. The formations of these offsets may be forced by cutting a wedge from the growing center of the cactus plant. Cuttings and offsets are best raised by inserting them in fairly coarse sand.

Cacti seeds will sprout between moist blotters. Since heat is essential for the seeds to germinate, best results are obtained during the warm months. Seedlings are the most satisfactory method of propagation, although perhaps the slowest.

Bits of broken charcoal with a layer of fine gravel make a good base for a porous soil mixture of one-third loam, one-third sand and one-third screened leaf mold. In planting the seeds in shallow containers or flower pots, cover the seeds to a depth of the height of the seeds with coarse sand, spray with water occasionally and keep covered with glass or newspaper. Germination usually takes six days to three weeks. The tiny seedlings must be given sufficient air and moisture and be shielded from the direct rays of the sun. In raising cacti be sure to have a porous soil with good drainage.

Like other plants, cacti need a rest period and often remain dormant during January and February. They then should be kept rather dry so as to give them a complete rest.





The following is a list of succulents, including cacti, which are adaptable to the flat unfertile surface of a button and which require a meager amount of light, air and water for sustenance.

Peanut Cactus (*Chamaecereus silvestrii*), are little plants from offsets which are ideal for tiny Mexican and desert gardens.

Rat-tail Cactus (*Aporocactus flagelliformis*) are offsets used in tall compositions of desert moods.

Rabbit ears or Angel wings (*Opuntia microdasys*), have white fussy pads or joints which make choice plants for wee plots.

Lady fingers or Gold stars (*Mammillaria elongata*), have offsets covered with delicate, yellow-green spider



The author and her greenhouse (Gersh photo)

webbing in a star-shaped pattern which add interest in an oriental or a garden moderne.

The thimble or jelly bean (*Mammillaria fragilis*), offsets are adaptable to almost any tiny landscape.

Offsets of *Echinopsis multiplex* and *Mammillaria* seedlings, globular in form, with various spine colorings, are excellent in small cactophile gardens.

The air plants — *Bryophyllum* or sprouting leaf, reproduce amazing numbers of wee plants on margin of the leaves. *Bryophyllum pinnatum* are sometimes sold in cellophane bags with instructions to pin on a curtain and watch it sprout. Plantlets of *Bryophyllum tubliformum* are best for tropical and jungle settings.

The Boston Bean (*Sedum stahlii*) form reddish-brown plantlets on fallen leaves.

Silver beads (*Sedum dasyphyllum*) is a dainty plant with small, silvery, bluish-green leaves and tiny, white flowers. *Sedum brevifolium* also has fleshy, round, beaded foliage but pinkish-colored flowers. These are suitable for most gardens except desert locale.

Sedum moranense is a splendid little Mexican plant with white flowers. The plants turn a dull red in winter.

Tiny spires (*Crassula pyramidalis*) and the toy Cypress (*Crassula lycopodioides*) are shrubby plants.

Oriental pine (*Crassula tetragona*) grows like a miniature, symmetrical tree and is useful in tropical and oriental settings.

Hens and Chickens (*Echeveria microcalyx*) are tiny plants forming leaf rosettes in soft light green and pinkish



18 *A variety of Cacti and desert materials are harmoniously combined for South of the Border motif*

shades, growing at base of the mother plant as well as from fallen leaves. These are suitable for most gardens excluding barren desert scenes.

Graptopetalum paraguayense has pale, grayish-green or mauve-colored leaves, modernistic in form. These grow readily from fallen leaves.

Crassula multicava form tiny plantlets in flower clusters and along stems.

Crassula-Justi-Corderoyi form little plantlets on stem and sprout from fallen leaves. The green leaves turn a beautiful red in summer and fall.

Sedum acre is a low-growing mat-type with minute fleshy leaves and can be used for mass foliage effects, having “clouds” of tiny white flowers.

House leek (*Sempervivum arachnoideum*) meaning “live forever,” is one of the smallest varieties forming dense mats or mounds of cobweb covered rosettes. These seem to nestle between the rocks when used in a tiny rock garden.

By experimenting with various succulents and cacti you soon discover which ones are best to use for Button Gardens.



Hen and Chickens



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This is a simple composition utilizing a few blades of roadside grass, tufts of the fern-like umbrella plant, florets of wild buckwheat, velvet-textured moss and an unusual shaped button which serves as a perfect foil for the flamingo pair. The thimble gives an idea of its actual size.

CHAPTER V

DRIED PLANT MATERIAL—
FLOWERS, WEEDS, FOLIAGE, SEEDPODS



THE SILVERY WHITE paper-like discs of the seed ves-
sels of *Alyssum saxatile* are perfect replicas in minia-
ture of those of the honesty plant (*lunaria*).

Statice sinuata has masses of dainty, paper-like blooms in
deep rose, apricot, white, deep blue and clear yellow *Statice*
caspia, or sea lavender,
has tiny, light, lilac,
feathery blooms.
Sprays of this make
good trees. *Statice* and
many other flowers
that are grown espec-
ially for their drying
qualities are listed in
most seed catalogues.
Cut *statice* while in
partial or full bloom,
then tie in small
bunches and hang in a
dark dry place.

The flat, yellow
flower heads of the





perennial yarrow (*Achillea*) and those of the less common but most desirous Parker's Hybrid yarrow, having paler-yellow flowers and usable grayish-green fern-like leaves, dry naturally when picked in their prime. Pick leaves separately and lay flat in a box for future use.

Goldenrod must be picked when it first comes into full bloom in order to retain the golden color when dry.

The yellow "button" clusters of tansy and the yellow acacia blooms dry naturally in an airy place.

Cockscomb (*Celosia*) can be had in beautiful rich colors and has good drying qualities. Use very small tufts in gardens or it will seem to be too heavy and overpowering.

Many varieties of the wild buckwheat family (*Eriogonum*) grow in California. The dainty rose-pink, airy-fairy variety commonly called many-flowered buckwheat (*Eriogonum dasyanthemum*) is an annual and is practically dry when it is ready to be picked. The dusty pink Santa Cruz Island variety (*Eriogonum aborescens*) and the St. Catherine's Lace variety (*Eriogonum giganteum*) can be picked before it is quite in full bloom, in full bloom, and later when it turns a brownish-pink. If placed in trays and left out in the hot sun

for several days the color will deepen. Both of these varieties are perennials and are available in California native nurseries.

The "Ming" moss is also of the wild buckwheat family, being known commercially as Peruvian or Cypress moss. It is picked when gray and can be used as it is or dyed green.

The sulphur flower (*Eriogonum umbellatum*) is a lemon-yellow-colored mountain flower turning later to reddish-bronze. This perennial can be found in some of the western native nurseries.

The little gold-back ferns are in a dry state when they are ready to be picked. The fertile, brown, beady-like fronds of the sensitive fern can be picked when brown in partial or completely dried stage.

The small red berries of heavenly bamboo (*Nandina domestica*) hold their color and shape drying naturally

Sprays of the bright orange bitter-sweet and twigs of the bayberry with their white, waxy berries should be dried in an airy place. Sprays of the California rose-colored pepper-berries dry naturally on the tree.



Pick pine-drops when they turn a reddish-brown. These are found in oak or coniferous woods.

Pieces of the embryo palm fronds in their exotic forms dry satisfactorily.

Common dock can be picked when it is deep rose and beige colored and later when it turns a rich, dark brown.

Fennel (sweet anise), grasses, wild horse-tail rush and seedpods can be picked when green or dry.

Dry the sorghums in the sun. Their colors range from tan to a very dark brown.

If you wish to dry delicate sprays or tendrils having unusually nice curves, put them while still green and pliable in a partly filled glass of water leaving water to evaporate naturally.

Another method is to dry the flowers, et cetera in clean white sand. Pour about one-half inch of sand into the bottom of a candy box or similar container, then carefully place the tiny flowers with short stems on the sand. If all the stems are placed in the same direction, they will be easier to lift out when dried. Sift or sprinkle sand



over the flowers, being very careful in pushing the sand under and around the petals so that they will hold their shape. When they are completely covered, sift a half inch of sand over all. Put the box of sand covered flowers away for about three weeks at ordinary room temperature before removing the flowers. Uncover gently and lift them out. Blow gently or shake carefully to remove excess sand. Borax is used by some in place of sand.

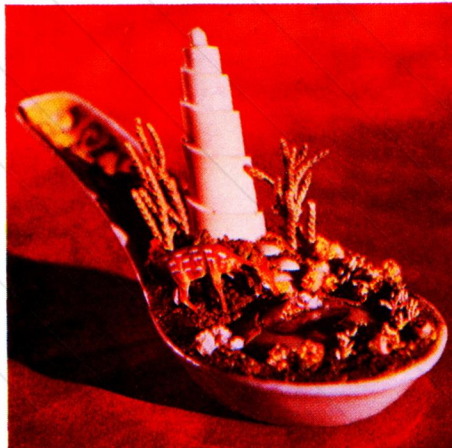
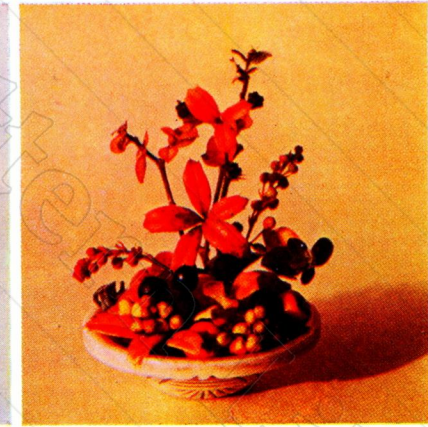
A quicker way is to place the box of sand covered flowers in the oven at 200 to 220° Fahrenheit for about fifteen to twenty-five minutes before turning off the oven and letting the flowers cool with it. The flowers will be less brittle if they are left in the sand overnight before removing them. Try forget-me-nots by this method.

One may put the box of sand-covered flowers in a gas oven using only the pilot light for heat. By this method the flowers are slowly dried for a period of eight to ten hours.

Experiment with different methods and time-heat combinations to obtain the best results in drying miniature flowers and plant material.

The dried materials used here are pine needles, marigold seed vessels, leaves and wild oats.





CHAPTER VI

HOW TO GARDEN ON A BUTTON

Since a garden is a creative composition, each one presents an individual problem, so here are a few general ideas.

Having a mental picture of the garden-to-be, materials assembled and water-repellent glue and modeling clay at hand, the garden begins. Many are started by placing the back-drop, others by “planting” the tall tree group in the holes of the button, while others are started by gluing the figurine, or the rocks, or the lake in place. Put a bit of glue

at the base of each tiny plant, dried floret, pebble, shell, et cetera and place each one carefully with the aid of tweezers, toothpick or bobby pin. A little modeling clay with the glue helps to securely anchor back-drops, boulders, trees, et cetera.

It is often wise to place your materials temporarily on the surface of the button. For this purpose use a little modeling clay instead of glue so you can re-arrange to your satisfaction



and get an overall picture of how the finished garden will look.

Sometimes it is better to set aside a garden, allowing the “field” to lie fallow, until you locate just the right weathered tree stump, rock, shell, or whatever is needed to give the necessary atmosphere to complete your landscape.

While the gardens are under construction, a good sense of proportion must be uppermost in one’s thoughts or the whole illusion, as looking through the small end of a telescope, is lost. Even the poorest amateur would quickly criticize a picture of a tree, or a house were it too large for other things in the picture. If you really wish to see your completed garden, look at it through a magnifying glass and you can easily detect any mistakes in proportion or balance. Judge your garden according to its scale, appropriateness of material, color, design and story-telling appeal.

Here is an example of how a button garden can be made, using a Mexican theme.

First, select an inexpensive plastic charm half an inch high, of a Mexican peon asleep in the sun. He is dressed in sand-colored sombrero, red shirt, and blue trousers. Next choose a flat, brownish tan-colored button, about an inch and a half in diameter, reminding one of the sand of the desert. In your rock collection, pick out a tawny-colored smooth flat rock of irregular shape which can be glued on the button just a little off center so as to give room for the “barrel” cacti in the background.

In order to give the garden a little added height a bare, straw-colored twig, three inches long, is glued back of the rock giving the feeling of barren desert dryness.



The tall “pups” or offsets of the rat-tail cactus (simulating the giant barrel cactus in miniature) are grouped in a pleasing arrangement back of the rock, squatty peanut cacti edge the rock on the side, giving the little peon an appropriate background for his mid-day siesta. The remaining succulents (tiny plants of the baby Joshua tree and the plantlets raised

from the fallen leaves of the “Boston Bean”), bits of red rock, and tiny flowers of the yellow yarrow are glued in such a manner to give the appearance of nestling between the edges of the flat rock and the edge of the button.

As one works with the aid of a bobby pin, one plant, a rock, et cetera, help hold up the next until the glue dries.

Colors are chosen for pick-up and repetition to make the little button garden more pleasing to the eye.

Lastly, the garden is given a drop of water.

To make a garden using the *jungle* theme, one could use two cheap white plastic charms, an alligator and a hippopotamus, each about an inch in length. With a little paint the alligator becomes very real looking with his brownish green coat and fiery red tongue; the hippopotamus very imposing with his tough looking black hide and immense red jaws.

From the lid of an old round rouge container the mirror could be used for the water hole. Choose a very ordinary flat black coat button for the foundation as it is going to be completely covered.

First step is to glue the mirror on the button and to glue a bit of sand on the edge of the mirror for the sandy beach. Minute pieces of well-washed and whitened driftwood serve as fallen trees at either side of the water hole. After these are firmly glued, place the hippo near the water's edge. At the opposite side, in the little sandy beach, have the old alligator starting for a swim.

30

In completing the scene, the careful selection of lush jungle-like plant material is most important. Choose the

exotic looking plantlets from two of the sprouting leaf group differing widely in form and color; a tip of a reddish crassula and a lanky piece of sedum compressum for the tropical tree-fern. All that is now left to do is the gluing of the plant material and the final arranging to complete the jungle button garden.

Another tropical scene, simpler to make but equally effective, uses little monkeys. Anchor two "towering palm trees," two and three inches tall, in the holes of a mottled brown and green button. Next glue one monkey in the act of climbing the tree and the other monkey resting under the trees. The palms may be lanky pieces of the slender-stemmed *Crassula tetragona* having leaves along the stem removed, leaving only about ten or twelve leaves at the tops for the cocoanut palm effect. Add several plants of the *Bryophyllum* and a clump of *Sedum dasyphyllum* to make a dense green mat at the base of one of the palms. You might call this creation "Monkey Shines in the Tropics."

If monkeys are not available for tropical scenes, why not use a little grass shack, a tiger or any other jungle animal.

Or there is the *garden patio* theme. The button for this type of garden can be a stone-colored one about one-and-a-half inches in diameter with dark cut markings in a criss-cross fashion dividing the surface into one-eighth inch by one-fourth inch "bricks." An interesting flat rock is selected for the back patio wall and glued in an upright position, about two-thirds of the way back on the button, which serves as a background for a tall, pink, flowering shrub (a *Sedum* in full bloom).

Select two wee figures to live in this garden — a young boy in a blue shirt and white trousers and his black mongrel pup. Back of the wall place tiny spires of the *Crassula pyramidalis* and a few wisps of broom straws (the seeded pieces) taken from the kitchen broom to lend height to the garden and to be seen “towering” above the garden wall. On either side of the patio make crescent-shaped flower beds filled with *Sedum dasyphyllum* and tiny yellow florets of the dried yarrow. The curved edge of the button serves as the outer border of the flower beds.

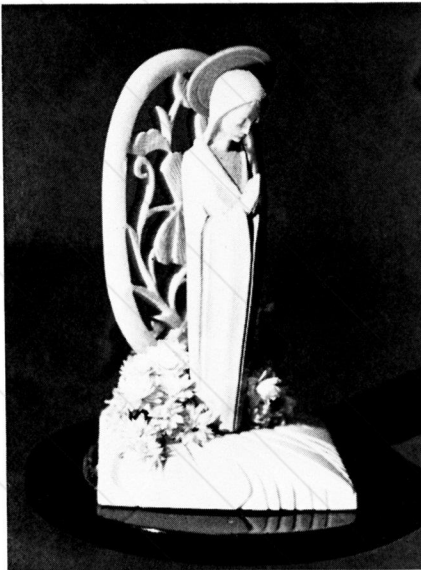
Here, step by step, is an example of how a button garden on a black castor cup can be made of all dried plant and flower materials, using an Oriental theme. First pick out a number of shells that have possibilities for the making of a shrine-like back-drop. By the trial and error method group different sized shells in modeling clay for the background on the flat surface of the black castor cup so as to discover which ones combine best. By the same method select and place a pastel colored or pearl button about an inch or more in diameter, a suitable Chinese figurine, a piece of “Ming” for a tree, a few tiny shells (apple blossom and button shells work in nicely) and a few dried florets in pastel shades.

Now remove everything from the castor cup and start by erecting the shell back-drop in a “mortar” made of glue and modeling clay. Next cover with glue the center area which should be a little less than the size of a dollar and quickly place the button and group a few little shells here and there in the wet glue. Immediately sprinkle the whole surface with green sand and then blow off excess sand and



“plant” tree in glue and modeling clay Interplant at base of shell back-drop and around tree with tiny florets and bits of green “Ming” for shrublets, thus covering all mechanics. Edge the button terrace with a few tufts of “Ming” and groupings of tiny florets. Lastly place the colorfully clad Chinese figurine on the terrace of the completed garden.

For a winter scene an interestingly marked pearl button mounted on a black button base might be the setting for a little deer (a Bambi shaped button) or for penguins or a skater (plastic charms) Twigs can be treated with spackle obtained at hardware stores. The rocks and the tiny tips of the succulents can be given the snow treatment of glue, epsom salts and spackle. The twigs and plant materials can be dipped in water and while still wet placed in a paper bag containing equal parts of sifted flour and Christmas tree snow (flaked mica) With vigorous shaking the fresh fallen snow effect can be obtained.



CHAPTER VII

SUGGESTIONS

The size of the button determines the size of the garden. Many probably wonder if the button is first selected, then the figurine and succulents. Not always, but sometimes the idea for a garden comes from an interesting piece of succulent. For instance, one may resemble a palm tree in miniature, thus bringing to mind a monkey, and a tropical scene is created.

Often a figurine will suggest a theme, such as a tiger, giraffe or elephant. For a jungle scene, use materials that simulate lush jungle growth.

On the other hand, the button itself may be the inspiration. Possibly the uneven cuttings in the surface of the button suggest a paved patio with flagstones or cobblestones.

A tawny-colored flat rock and a bit of sand may be the foundation for a desert scene.

Back-drops — Back-drops give height, a definite swing or rhythm, and form interesting silhouettes for garden settings whether they be Mexican, woodsy, Chinese, religious, or modern in locale.

Delicate filigreed back-drops can be fashioned of coral, shells and seaweed fans obtained from the marine world. More sturdy ones are made with rock fragments. Thin pieces of black obsidian found in the Northwest make dramatic and distinctive settings. Many of the sandstones split easily and have unusual colored markings.



Gardens arranged for children.

Irregular shaped pieces of bark peeled from eucalyptus or gum trees have rosy-red and silver-gray colorings.

Wood formations of driftwood, root fragments and snags from the gnarled and twisted manzanita, juniper, Jeffrey pine and from other trees make for a variety of backdrops. If you wish your wood backdrop to have a soft patina finish, brush it with an old toothbrush or a small suede shoe brush and then rub it with your hand. There is usually enough oil

in your skin, if not use a little wax (sparingly) to enhance the wood. Wood riddled by worms or ants often has unique possibilities. Wafer thin slices of dried branches of the rice paper tree (*Aralia papyrifera*) combine well in most any garden setting.

Dry layers of the partially decomposed lacy wood structure of prickly pear cacti and thin pieces peeled from the dead desert cacti, the cylindrical optunias, add lots of atmosphere for cactophile button gardens.

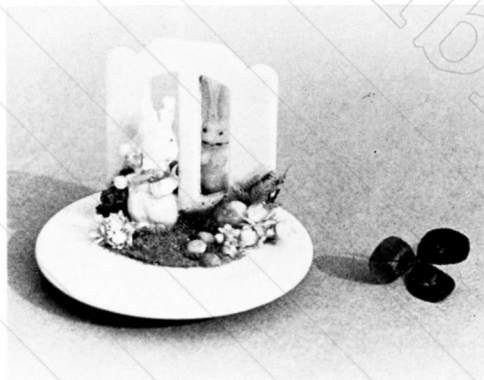
The twisted brown velvety wisteria pods are excellent silhouette material.

Partly opened milkweed pods combine for a back-drop and a dwelling by placing a creature in the opening or doorway

For wind baffles in modern gardens, cut short pieces of the long leaves of Australian flax which have a nice texture and dry naturally.

The fleshy leaves of the century plant (*Agave americana*) may be cut in two and three inch lengths and dried in the oven or over a register for South of the Border motifs.

Pieces of hand-carved ivory and sandalwood fans, pearl belt buckles, unusual buttons, jade and ivory filigree of lamps make exquisite backdrops for very special gardens.





"The Days of Old, the Days of Gold"

The miner is about a half inch in height, his pan is a copper sequin, slivered mica is the water, pebbles are jagged rocks protruding out of the water and succulents are the plants and shrubbery bordering the stream.

Landscaping — Remember the natural growing habits of your plant material. It is usually better to group several plants so as to avoid a polka-dot effect. Each little flower and foliage plant should be seen. By skillfully placing the plants and shrubbery and leaving an unfilled space for a lawn or patio, the garden will not appear to be overgrown. The fernlike umbels of the umbrella plant make excellent ferns and palm trees. For a lake or pond, mixed dark blue and light blue sand placed under a fragment of clear glass can be used equally well as a piece of mirror. For flowering trees, glue the single pink florets of the California wild buckwheat, of yellow yarrow or individual heather blooms on the bare branches of



Deer and Waterfall

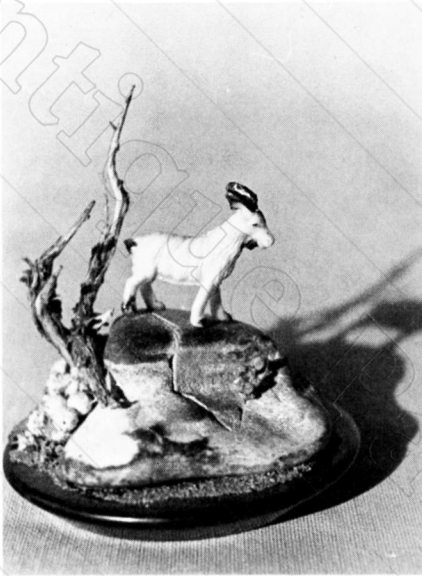
your tiny tree or on a piece of green or gray “Ming.” Single rose-colored pepper berries or the red berries of heavenly bamboo become miniature apples when glued on shaped “Ming” trees. Clean out the dirt in the “Ming” with a toothpick and shape tree by thinning and snipping here and there. Try placing a “Ming” tree at a little slanting angle to simulate an old wind-swept tree.

Bamboo or grape stake fences can be made from the tiny bamboo mats found in Chinatown or gift shops. Winding stairs can be fashioned of tiny flat pearl or wood buttons and also of thin flat stones which can be built on modeling clay and glue.

Flowers — Cut or slice tiny alder cones for “pine cone” flowers. By dampening the daisy-like flower heads of the South American straw flowers, they will close up into tight buds. While closed or partially opened, apply a little transparent glue. These can be used as crocus in a spring garden. The open flowers used in a button garden will close when the little garden is watered and then re-open when they become dry which is an added surprise for a shut-in. The tips of the fresh flower heads of the perennial yellow *Alyssum saxatile* often called basket of gold, of the Violet Queen *Alyssum*, of the sweet snow white *Alyssum* and of the forget-me-nots can be planted (glued) in the little flower beds. They will soon dry, retaining their natural color.

Seeds and seed pods — The gray buds of the eucalyptus make excellent stone lanterns in Oriental gardens. The round empty seed capsules of the wild oyster plant make tiny mushrooms and toad stools. The cup-shaped seed capsules of *Ceanothus* (California wild lilac) have woody-like forms which make good “fillers,” especially in the rear of the backdrop. Hollyhock seeds are versatile in their use such as for stepping stones, patio pavement, in a group as rocks and painted green for lily pads. Lay hollyhock seeds in wet glue and cover with natural colored sand. When completed blow off excess sand and the patio will look as if it had been laid by a Lilliputian stone mason. The empty seed dispersers of the hollyhock have an Oriental feeling in design and are useful in a Chinese modern setting.

40 A tiny windmill or Dutch child figurine suggests a bit of water as part of a Dutch canal, so get out one of those pieces



of broken mirror you have saved and reproduce a tiny Holland scene.

A lovely white pearl button makes a perfect setting for a winter scene in which you may use those cunning penguins you saw at the corner gift shop.

A wavy blue button with an interesting shaped rock will bring to mind “ a stern and rockbound coast” or “a painted ship on a painted sea.”

A gray weathered fragment of wood may suggest the spires of a cathedral which could become an appropriate back-drop for a religious theme.

A large green coat button, a rock, a goat, tiny sedums and a few colorful dried flowers combine for a mountain scene.



Shells often are suggestive of temples or shrines for Oriental gardens.

Use your orange buttons for Halloween, red, white and blue buttons for patriotic occasions, heart-shaped or red for Valentine's Day, bright green ones for Saint Patrick's Day, pastel colored buttons for Easter, gold, silver, red and green ones for the Christmas season and white pearl buttons for winter scenes. An appropriate little garden using a wooden, gold, silver or pearl button makes a novel little gift for a special wedding anniversary

Of course, all bright colors may be combined and so—"South of the Border" One may even cut the wings from little plastic angels and so—"September Morn."

Humor may be brought in with your whimsical creatures with which you may depict many amusing scenes.

Often wisps of the Christmas tree decoration "Angel's hair" are used for waterfalls while exquisite shells and seaweed add the highlight.

Birdbath — glue a small cup-shaped shell in the top of a short piece of a match for a base.

Cart — fashion a cardboard cart using tiny button wheels and fill the cart with rosy colored California pepper berries (apples)

Oriental figurines — tint chalk white faces, hands and feet with water colors for more natural coloring.

Squirrel — glue a tiny brown seed (nut) as if he were enjoying his nutty repast.

Mexican woman figurine — fill basket on top of her head with colorful dried flowers.

Chinese figurine in garden setting — glue a couple of tiny flowers in his hand.

Little girl figurine — wax a piece of white thread for jump rope and have little girl jumping rope.

Little boy and his dog — put (glue) stick in boy's hand and glue hind legs of dog so he is in a standing position.

Fisherman — use a piece of a tiny stem for pole and glue a waxed piece of thread for the line and a tiny painted seed for the fish on the end of the line.

Mountain climbers — put walking sticks in their hands.

Miners of '49 — use a gold sequin for old miner's pan.

Paint — a coat of paint will convert a figurine or article so that it really belongs in its setting.

Subordinate aids to finished gardens — flat black buttons for teakwood stands and black plastic castor cups, the kind frequently placed under legs of furniture.

Packing and Mailing — In packing gardens for mailing, choose boxes which are just a little larger than the individual gardens. For the castor cup based gardens, boxes 3"x3"x3" or 3"x3"x4" or 3"x3"x6" are ideal. Those gardens having a sturdy wood or shell backdrop are best for mailing. Pack firmly around the base with crushed pieces of paper napkins with the aid of a pencil. Continue packing around the gar-

den with more crushed pieces of paper napkins and then across the top. Put on the box top and shake gently, turning box upside down to check if garden is correctly packed. Encase the box in layers of corrugated paper and wrap for mailing. Mark fragile on all sides of package.

For transporting gardens to an exhibit, use cut-down cartons with divided partitions, such as those used for mayonnaise or other jar products. Pack each garden in separate compartment by carefully tucking in crushed or wadded paper napkins.

Spoon Size Reproduction of Chinese Garden



44

Trees are apricot-colored strawflowers, white strawflowers, yellow statice, salmon pink buckwheat border garden; opalescent-colored button and delicate shell backdrop.

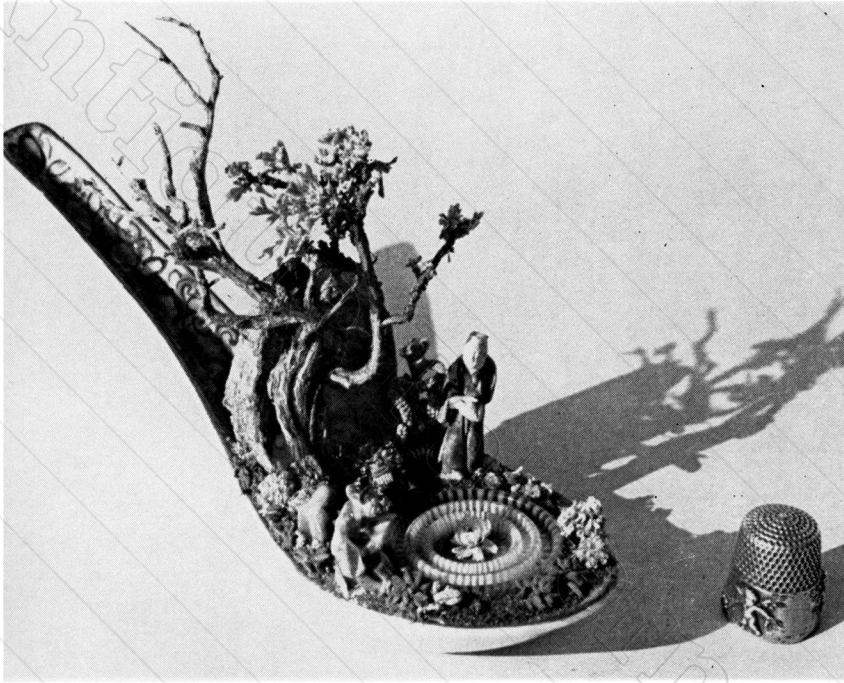
CHAPTER VIII

SPOON GARDENS

A little artistry plus a sense of proportion and scale, some dexterity in handling miniature objects, together with a fertile imagination, make up the prerequisites for a successful spoon gardener.

Chinese porcelain spoons have graceful lines, come in interesting colors and stand up without support. The bowls of the spoons can be fashioned into diminutive gardens of the old world. Fill the bowl of the spoon almost level, or lower if it is to be a sunken garden, with modeling clay or its equivalent. Coat the surface of the modeling clay with glue before imbedding a medium sized pearl or colorful button towards the tip of spoon. Quickly sprinkle green sand for your lawn in the fresh glue, blowing off excess sand.

Anchor backdrop such as a wafer-thin slice of rice paper tree, an upright shaped rock or shallow curved shell in a bit of modeling clay and glue. The gnarled tree (a twig of manzanita or “Ming”) may be “planted” in a “soil” of glue and modeling clay so that it may tower above the backdrop. Colorful florets may be glued at the base of the tree and also edge the garden while groupings of tiny pebbles, wee shells or hollyhock seeds may be imbedded to add interest.

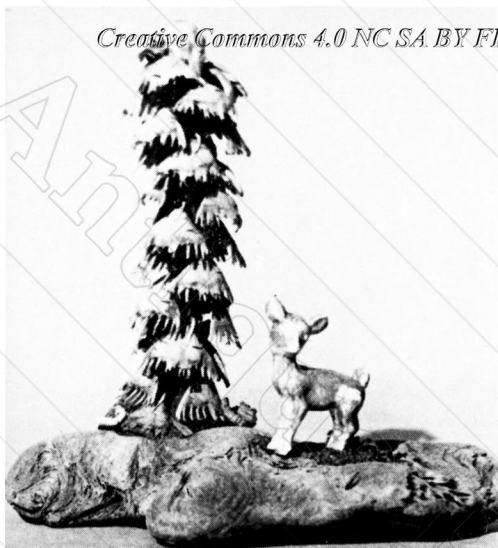


Place your figurines as if two were busily engaged in conversation, or have an old philosopher strolling in his garden, or a fisherman with pole in hand sitting on the bank of a stream. Coat sides and bottom of pool or stream with glue and sprinkle with dark blue sand. Make natural plantings on banks. The button terrace can be omitted when the scene calls for a large pool. The indented center of a button can be treated in the same manner for a small lotus pond.

Be sure your plantings cover up all the mechanics as a spoon garden is free-standing and should be interesting when viewed from all sides.

46

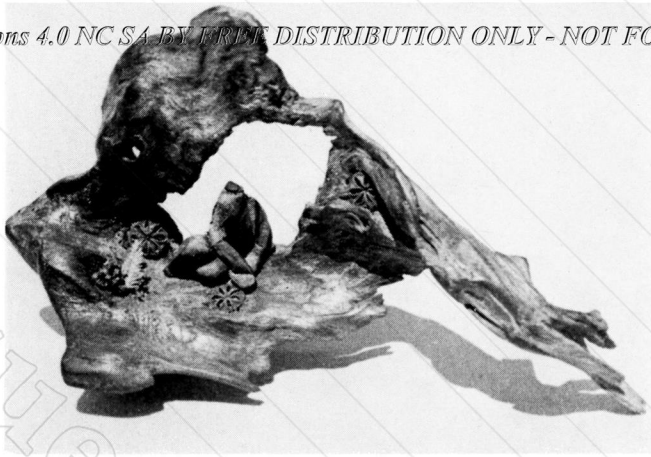
Spoon gardens make unusual little gifts and are truly conversation pieces.



CHAPTER IX

LILLIPUT WOOD ARRANGEMENTS

Diminutive natural wood formations make delightful and unusual compositions. Their charm lies in their simplicity and that every one is different. The makings of these Lilliput arrangements come from fragments of tree roots, bark or driftwood which usually can be had for the finding and carried home in one's coat pocket or in a paper bag. These precious bits of nature's sculpturing are lovely in themselves but can be harmoniously combined with plant material and figurines. The fine structural quality of the wood formations establishes the line and rhythm of the composition. Plant materials complement the colorings and textures of the wood and give life to the arrangement. A carefully chosen creature serving as the center of interest may complete the composition.



This might be called Solitude. The strangely shaped piece of wood has been highly polished. Such wood treasures are found at high altitudes in windswept areas where the trees have eked out a bare existence.



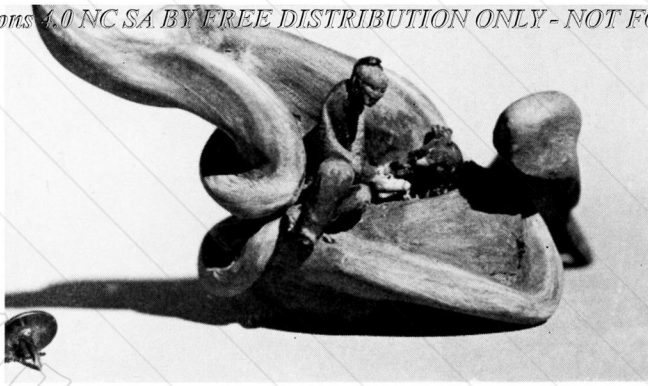
48 The two Chinese men appear to have taken shelter under an old tree. The base is a whitened fragment of juniper bark having a natural pathway



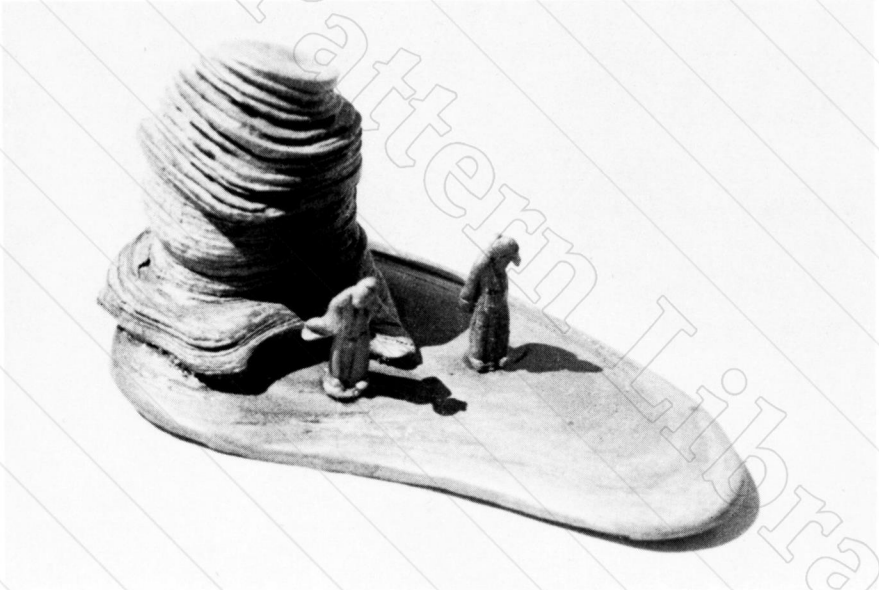
The remains of this tawny-colored mushroom with its delicate textured design was a natural setting for the little chipmunk with his reddish-brown markings. A clump of dried cream-colored flowers appears to be growing out of the broken stump-like stem of the dried mushroom.



A hand-carved wood squirrel is enjoying his nutty repast on a lichen-covered branch.



A smooth twisted wood form is the temporary abode for the man and his bird. This would look well in an ultra modern home.



A Symphony in Brown

This fragrant wood “gem” originally came from the root of an old juniper tree in the High Sierras. Nature’s sculptured juniper temple seemed to have been made for the smooth horizontal wood base. The two tiny Chinese priests complete the simple arrangement.



*Line, Balance, Rhythm and Distinction
in Nature's Artistry*



These minute wood formations suggest trees and are glued on wood fragments. The natural-colored clay figurines are the focal point of interest in these simple arrangements. The thumb tack helps to give the feeling of their relative size.



"As keeper of the garden, I wish you peace and joy, as beautiful as the flowers, as quiet as the wind, and as lasting as a kindly deed."

ST FRANCIS OF ASSISI.

53



*Colorful compositions of lasting materials in Button Containers.
(Actual size.)*



CHAPTER X

TINY FLOWER ARRANGEMENTS IN BUTTON CONTAINERS

Buttons in lieu of vases make unique and suitable receptacles for tiny dried arrangements. Many large buttons are “naturals” for diminutive Oriental compositions. The button holes may be utilized to hold the dried flowers and foliage. Dip the ends of the stems in transparent glue before arranging them in the concave centers of the buttons.

In using fresh flowers, inverted black plastic bottle caps support the buttons and serve as water containers, thereby promoting freshness and life to the tiny arrangements. First glue the edge of inverted bottle cap to bottom of button, then fill with water before arranging the flowers. Make sure each tiny stem goes far enough through the buttonhole to be in water. For example, flowers and foliage of Kennilworth



ivy combine well and have a good keeping quality. Each tiny floral arrangement should have that “peculiar jewel-like quality which is its special charm.”

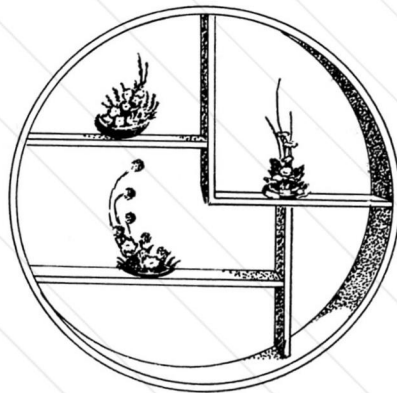
It is of primary importance before making the arrangements to condition the airy-fairy fresh flowers. Cut the flowers with a sharp, thin paring knife when they are still in bud or just partially opened. While in water the buds will open into smaller and more delicate flowers. Appropriate foliage material as well as the flowers themselves should be placed in deep water in little containers, such as small bottles, for several hours or longer. The receptacles should be deep enough so that the water completely covers the stems up to the flower heads and be kept away from drafts.



CHAPTER XI

HOW TO DISPLAY BUTTON GARDENS

After making Button Gardens for pleasure and as a diversion, you may decide to enter some of them in a Flower Show where your artistry will be competing with someone else's creative ability. Certain fundamental principles and judging points serve as guide posts for the exhibitors as well as the judges. These are mentioned in an interesting little item on Button Gardens which appeared in a Wisconsin newspaper: "A first place blue ribbon award in the Wisconsin Garden Club Federation State Flower Show has been won by the Antigo Federated Garden Club. Antigo's winning entry consisted of three miniature button gardens made by Miss Minnie Helbick. One was two inches in diameter and the other two were one and one-quarter inches in diameter. Entries were rated on correctness of scale, color and design, suitability of material, originality and condition. Following the flower show the exhibits were taken to the Wood Hospital for the enjoyment of the veterans there."



One may use the same point scoring given by the National Council of State Garden Clubs:

MINIATURE ARRANGEMENTS

Scale	40%
Design	30%
Color Harmony	20%
Condition	10%
Total	100%

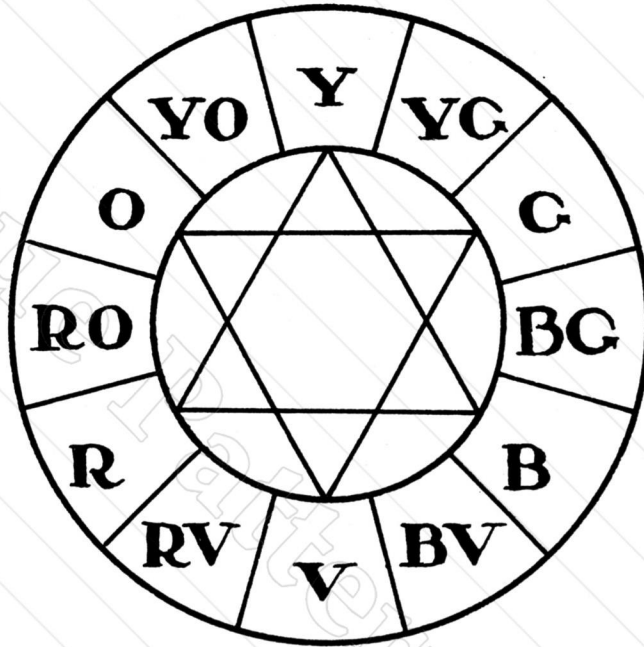
MINIATURE GARDENS

Originality of Design	40%
Correctness of Scale and Proportion	20%
Quality and Type of Material	20%
Color Harmony	10%
Perfection of Detail	10%
Total	100%

Since scale is most important in the making and judging of button gardens, it must be kept uppermost in one's mind. With practice a more sensitive feeling for scale, proportion and appropriateness can be acquired. Line, balance, rhythm and distinction are considered in the point scoring for design. The garden plan or design must have a center of interest, good spacing, interesting voids and related groups of plants, et cetera, which will give a feeling of "belonging" or unity. To merit distinction it must have that indescribable quality that makes the garden on a button outstanding.



Miniature Hanging Shelf



The pigmatic color wheel approved by the National State Garden Clubs, Incorporated, is generally used for Flower Shows and is most helpful in combining colors harmoniously. The minimum color wheel consists of twelve colors — the cool, receding colors and the warm, stimulating colors. The former includes greens, blue-greens, blues, blue-violets, violets; the latter includes yellows, yellow-oranges, oranges, red-oranges, reds and red-violets. These colors as they appear in the color wheel are normal colors. Black, white and gray are called neutral “colors.” In flower arrangement, the green of foliage is accepted as a “neutral.”

Color combinations are classified as:

1 Monochromatic color harmony which is made from the tints and shades of one color.

2 Analogous color harmony which is made of a series of adjacent colors not extending over more than one-third of the wheel.

3 Complementary color harmony which is created by using two colors diametrically opposite to one another on the wheel. Thus the complement (or strongest contrast) of violet is yellow and the complement of blue is orange.

One discovers that a grouping or massing of colors in unequal amounts is more effective than scattering which is apt to give a spotty effect. Let one color predominate and use contrasting colors to achieve accent in the garden.

A few helpful hints gleaned by the trial and error method include the following. When possible have exhibits located away from the main show traffic, as more time is necessary to see and enjoy the minute and intrinsic details of each individual garden. The space, whether on a wall, on a bench or on a table should be at eye level height and have ample light facilities.

Study the schedule of the Flower Show thoroughly as it is the law of the show, cooperating always with the management and fellow exhibitors.

If the show has a theme, let it be a challenge to your imagination, and your originality will merit special consideration.

As early as possible ascertain the exact dimensions of your

allotted space, back-ground color of the show, if one is provided, the possibilities of good lighting or the location of electric outlets, if you will be providing your own.

Should your space be a niche or a table, provide a covering and back-ground of either a neutral colored paper or a finely textured cloth which will not detract from the gardens. You can also use tiny dull gold, silver, chartreuse or even fuchsia-colored two-, three- and four-leaf screens as back-grounds to give a subtle support for garden groups. These can easily be made of pasteboard and covered with the desired colored paper. A mirrored three-way screen may be fashioned of purse mirrors and be used back of a special garden, thus giving a view of the garden from all sides.

Spacing and placing of the gardens is important. An overcrowded display detracts from each and every one in the exhibit. Groupings of three or five, interspersed with a single larger one, make an interesting arrangement. Care should be taken to have variety, balance in the heights of each grouping and at the same time avoiding placement in a straight line. Predominating colors can be used as accents to well-placed groups. Captions for a selected few gardens are often an interesting addition. The overall effect should be pleasing and eye-catching, arousing attention and interest in both judges and show visitors.

If the rules of the show permit, furnish your own display case. If possible, use a fluorescent light in ceiling of case having a shield extending one-half inch below the tubing, painted the same color as the inside of the case. Glass shelves give the maximum of light reflection. Space the shelves to allow

the daintier and smaller gardens to be placed on the top shelf and the taller and heavier ones on the bottom shelf.

When exhibiting in several cases, try placing one case lower for the enjoyment of the children and those in wheel chairs.

If your exhibit is not protected by glass and you feel a need of a sign to remind the people not to handle the gardens, try the following.





De Lasaux

A BEGINNER'S GARDENS

Mickey Mouse

South of the Border

Cock of the Walk

Desert Sunshine

A Bit of the Tropics

Little Grass Shack

Olla Podrida

CHAPTER XII

THE VALUE OF BUTTON GARDENING

A most pleasant diversion in the rush of this busy world of ours is the creating of these little story-telling gardens with our own hands. Button gardening is a suitable activity to occupy one's mind as one must give his entire thought and attention while planning and making each little garden. It keeps one from brooding over his misfortunes, whether real or imaginary. This hobby stimulates the imagination and gives one an appreciation of nature's smallest handiwork while working with or searching for button garden materials.

As some eminent physician has said "A hobby of any type not only gives life a richer meaning but increases that valuable possession — self-sufficiency. It prevents leisure from being a vacuum and is a change from work to diversion." The joy derived in sharing your little creations with those less fortunate is indeed most gratifying.

I am closing my little book with a portion of a letter from Mrs. Alvin Waite, Porter Corners, New York — "As I am an invalid myself, I decided that your button gardens could bring cheer in two ways, to the giver, as well as the recipient. I am very lucky as I have the use of my hands and can make the lovely little gardens for those who cannot use their hands. God bless you for creating something for those who have not much to amuse themselves, and for sharing with others."

ACKNOWLEDGMENTS

I wish to express my gratitude to the host of friends, too numerous to mention individually, for their precious gifts of Button Garden materials gathered in various parts of the world, their encouragement, helpful suggestions and gracious assistance in making this book possible.

