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The Editor's Annotations

TO GLORIFY THE SMALL HOUSE

AN announcement has just been made of the most extensive architectural competition for small house design ever undertaken in the history of the building industry. Not only is the amount of prize money, $27,500 at least three times that of any other competition but there are two special features of interest which are unique. The first is that this competition will be held in twelve regional districts of the United States and the national entries will be the winning designs of these districts. The second is that the winning designs in each of the regional districts will actually be constructed.

Raymond Hood of New York and Chicago, has agreed to act as chairman of the National Committee of Arrangements for this competition and also as Chairman of the Jury of Award of the National Competition.

C. Stanley Taylor has been retained as consultant in the development of the competition program and the operation of the national and local competition involved.

A first grand prize of $5,000; a second grand prize of $3,000; a third grand prize of $1,500; 36 regional prizes of $500 each, $18,000.

The general procedure in this proposed competition is as follows:

A geographical sub-division of the United States will be made, splitting the country into twelve areas. The first step of the competition will be that architects, draftsmen, or architectural students will compete in a local competition, each within the area in which his home or home office is located. There will be a local Jury of Awards appointed in each area and consisting probably of three or more architects, a contractor and a real estate expert recommended by the National Real Estate Board. The local jury in each of the twelve areas will select the three prize-winning designs submitted. Each of these designs will be awarded a prize of $500 in the local competition and the three designs will immediately be submitted to the National Jury. This will provide 36 entries in the National Competition from which the first, second and third prizes of $5,000, $3,000, and $1,500 respectively will be awarded.

The moderate cost home building field is found in the following two popular ranges of cost—first, from $7,000 to $15,000 and from $15,000 to $25,000. It is this field that particularly needs the development and dissemination of practical information regarding home planning, construction and equipment. It is this field that needs to learn more completely and conclusively the lesson that cheapness does not represent sound economy.

Programs for this competition may be obtained by addressing Home Owners Institute, 441 Lexington Avenue, New York City.

DO YOU WORSHIP AT THE SHRINE OF THE "LOW-BIDDER?"

REVOLUTIONARY changes in methods under which eight billion dollars annually is spent in the United States for construction operations were advocated by a convention of the Associated General Contractors of America held in Washington during the week of February twenty-second. Affecting both public and private projects, these changes are being sought as a means of placing the construction industry "upon a more business-like basis."

Mainly, the proposals are directed against unscrupulous and incapable builders whose operations saddle direct losses upon the building public through defaults and delays. In short, the industry is loaded down with men who can't make money for themselves and prevent others from handling work on a sound business basis and according to principles that should be demanded by the building public.

In the field of private construction operations, plans are being formulated under which bankers, manufacturers and jobbers of construction materials, general contractors, holding agencies, sub-contractors and other elements directly interested in the building industry will co-operate to eliminate extension of false credits.

We have worshiped too long at the shrine of the "low-bidder" and it is high time something definite should be accomplished in this direction. We are prone to believe that in entirely too many instances architects themselves have been guilty of encouraging unreliable contractors by seeking for their clients the lowest bid possible. Here is an opportunity for the profession of architecture to exert itself by coming out strongly in support of the plans advocated by the Associated General Contractors of America in their effort to stamp out forever the "fly-by-night" contractor, builder or whatever you choose to call him. This movement is of particular interest, or should be, to the profession in the South, due to the recent election of Mr. Thorn Flagler of The Flagler Company, Atlanta, to the presidency of this influential body.

OLD GATE IN ALZETTE, FRANCE
FROM A PENCIL SKETCH BY JESSE CUTHRIELL

Southern Architect
and Building News
March, 1929

SOUTHERN
ARCHITECT
and BUILDING NEWS

MARCH, 1929

VOLUME 55 NUMBER 3

Some Thoughts on Painted Brickwork

BY RAY HOLCOMBE

THE past several years has seen a remarkable revival or renewed interest in architecture with more particular reference to residence design. Public appreciation is becoming more acute all the time and the architectural profession is being called upon to meet the demand of clients today with far more integrity in the matter of good taste than was the case ten years ago. However, this awakening on the part of the public has in many instances worked a handicap on the part of the architect, for it is quite often the case that the client will require the architect to do things that are against the traditions of architectural design. In this respect we refer to "picturesque" effects that while interesting are not in keeping with the best thought design tradition. Many capable architects, however, have been able to take advantage of these unusual requirements on the part of their clients and have put into their work an originality that is sound as well as refreshing. The old plain wall surface of a few years ago has become almost obsolete with the "new thought" in color harmony and a demand for wall surfaces that exhibit a variety of textures. Of special interest is the revival of many pleasing effects in brickwork. The old common brick which for so many years was relegated to the background and thought to be actually "common" has come to the front as a building material for even the finest homes and with it has come the brick house painted or whitewashed as was so often found in the old houses of the Early Republic. For this reason we will here consider some things of importance in painting brick.

*"*Paint Coatings.* Brick surfaces which have become stained and discolored through the combined action of moisture and dirt are frequently rejuvenated by the use of alkali-resisting paints known in the trade as 'brick and cement coatings.' Paint coatings of this type not only enable one to waterproof his house but permit him, by the use of color, to fully develop its architectural possibilities.

Paint coatings for brick surfaces must comply with the following ideals:

(1) They must be rich, soft and artistic and must not destroy the texture of the brick.

(2) They must be waterproof, alkaliproof, and durable under the severest climatic conditions.

(3) They must be of such finish as to be sanitary and readily cleansed.

There is much dissatisfaction in the layman's experience with brick and cement coatings. This comes about principally through applying two coats of a flat paint without attempting to seal or waterproof the surface. The flat paint coating permits moisture to pass through it which renders the lime in the joints chemically active. The free alkali (lime) acts upon the pigments causing unequal discoloration or "lime burns" and saponifies (conversion of the oil into a soap) the oil in the paint, impairing its binding properties to the extent that the paint coating is readily washed from the surface by rain.

There is but one way to overcome this difficulty and that is to prime the surface with a paint, the vehicle of which has a sufficient percentage of nonvolatile oils effectively to seal the surface and render it waterproof. The lime salts will not burn through the paint coating if the wall is waterproofed in this manner, as moisture is always required to promote the chemical activity of the lime upon the paint film.

This fact leads to another consideration, that of painting new brick surfaces which have not properly dried out or "seasoned." Before applying any paint it is always advisable to neutralize the free or uncombined lime at the surface by the application of a solution composed of three and one-half pounds of commercial zinc sulpahte crystals dissolved in one gallon of warm water. Commercial zinc sulphate should not cost more than 10 or 12 cents per lb., and one can safely figure that the neutralizing solution will cover 150 square feet of surface per gal-

*Lengthening the life of brick, By Elmer P. Hubschmitt, "Garden & Home"

NEVIN, WISCHEMEYER & MORGAN, ARCHITECTS HOUSE OF J. C. COLLINS, LOUISVILLE, KY.

lon. After neutralizing, the priming coat of paint should not be applied until the surface dries out, which, under good weather conditions, requires two or three days' time.

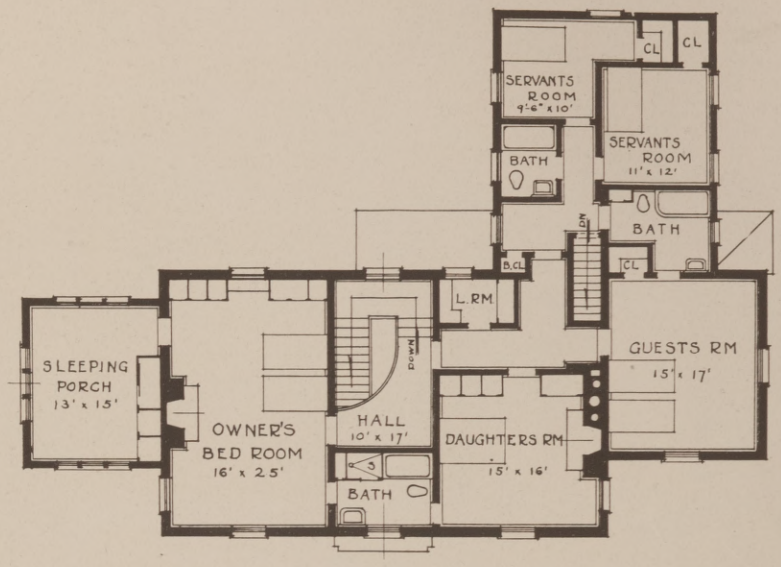
Kinds of Paint. The kinds of paint which are used on exterior brick surfaces may be classified as follows:

Cement Paints. These paints are usually sold in powder form to be mixed with water for application. They harden similarly to Portland cement; that is, by setting. While some cold water paints of this class are slight improvements over cement and lime whitewashes, they nevertheless fail to give the protection to the surface which an oil paint does. As cement is porous and absorbs water, nothing is gained by the use of cold water cement paints, except temporary decoration at a low cost. The general use of such materials is therefore to be condemned.

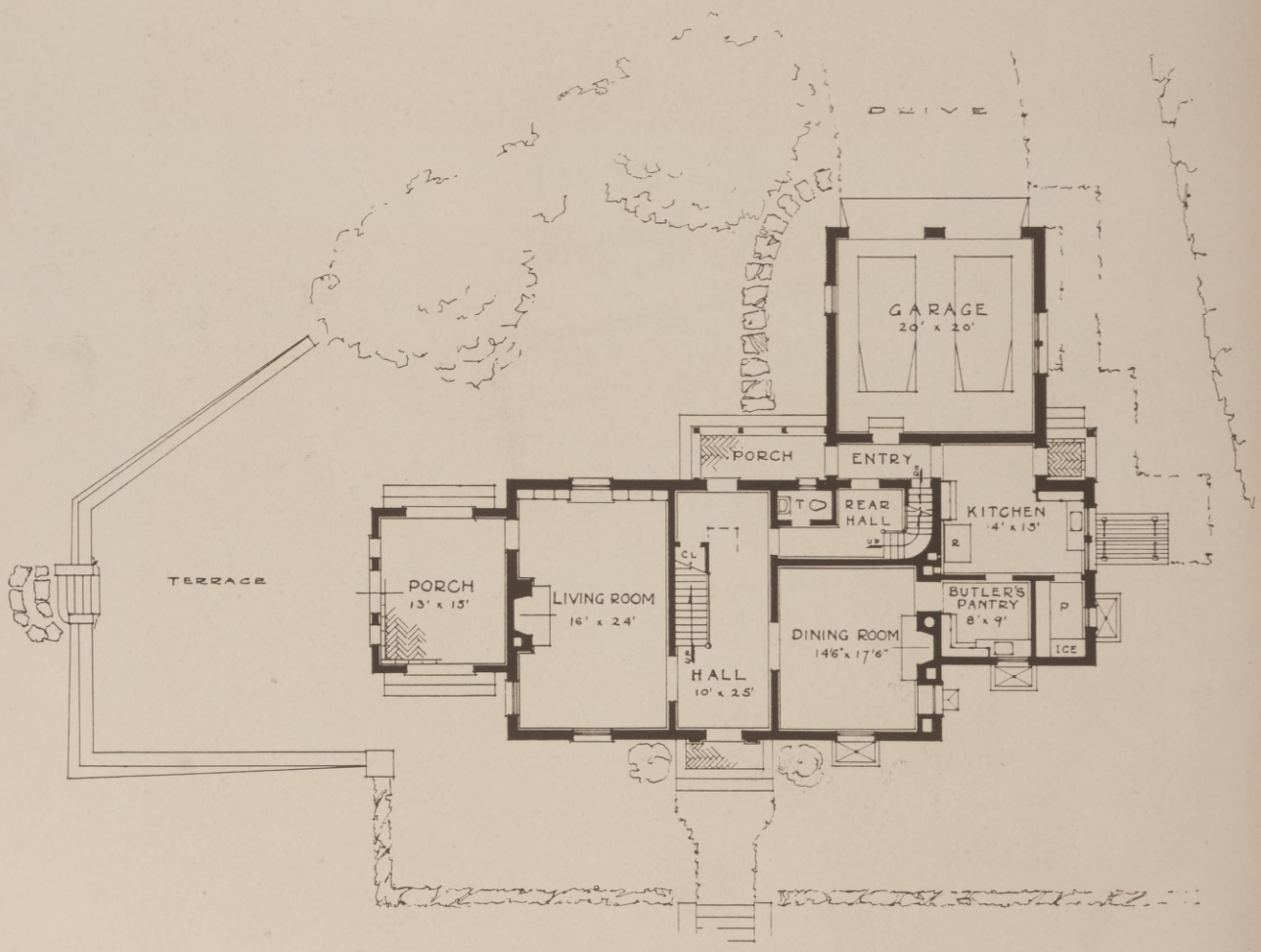
Exterior Linseed Oil Paints. Raw linseed oil paints used for exterior house painting are frequently used for painting exterior brick. While I consider that such paints are excellent for priming old brick surfaces, they should always be coated over

HOUSE OF J. C. COLLINS, LOUISVILLE, KY.

NEVIN, WISCHEMEYER & MORGAN, ARCHITECTS



SECOND FLOOR



FIRST FLOOR

HOUSE OF J. C. COLLINS, LOUISVILLE, KY.

NEVIN, WISCHEMEYER & MORGAN, ARCHITECTS

ENTRANCE DETAIL

SIDE ELEVATION

AN EXCELLENT EXAMPLE OF PAINTED BRICKWORK

MATTHEW & SHORT, ARCHITECTS

AN EXAMPLE OF PAINTED BRICKWORK ADAPTED TO A HOUSE IN THE FRENCH MANNER
MATTHEW & SHORT, ARCHITECTS

ENTRANCE DETAIL OF HOUSE DONE BY MATTHEW & SHORT, ARCHITECTS

with a waterproofing oil paint. Raw linseed oil is hygroscopic in its nature—it softens and becomes spongy when subjected to a period of damp weather, permitting moisture to pass through it. The moisture which passes through the soft linseed oil paint film into the wall renders active the lime contained therein. The active alkali takes the life out of the raw linseed oil, leaving the powdery pigment with nothing to bind it to the surface. This accounts for the washed-away appearance of many painted brick residences.

Brick and cement coatings are of two general types: I—*Pigmented Colorless Waterproofing Paint.* This type of paint is made by grinding inert mineral pigments in a liquid colorless waterproofing vehicle. The vehicle is moisture and alkali resistant and the finished effect is excellent, for such paints produce soft, flat finish films without painty sheens and in this respect resemble a whitewashed surface. The only objection to this type of material is that the coatings produced with it are too soft and deteriorate and wear away rapidly under a severe and abrasive exterior exposure. This material is excellent for use on garden walls, pergola columns and orna-

mental brickwork where the owner desires to repaint frequently to freshen up these surfaces.

II—*Moisture and Alkali Resistant Oil Paints.* Brick and cement coatings of this type are especially made for protecting, damp-proofing and decorating exterior brick masonry and concrete. The vehicles of these paints consist of a heat-treated China wood oil which is blended with a heat-treated linseed oil. China wood oil is highly prized for its waterproofing qualities but cannot be used alone for it sets too fast and the film becomes too hard. China wood oil when blended with linseed oil and given a heat treatment, makes a durable elastic and tough paint oil combination which is as moisture proof and alkali resistant as any oil films can be made. The pigment combination of brick and cement coatings is such that they produce films which are extremely hard and abrasion resisting, of a soft, dull, and artistic texture, and a surface finish which is readily cleansed by rain. Zinc oxide or zinc oxide and lead sulphate together with a high percentage of coarse inert pigment such as silica, asbestine and calcium carbonate represent the usual pigment combination of brick and cement coatings. In my opinion, a paint containing the vehicle and pigment combination just discussed, is the most suitable for protecting and decorating exterior brick surfaces from the standpoint of durability and general satisfaction.

New brick walls which have not thoroughly dried out should be neutralized with a solution of zinc sulphate as mentioned elsewhere in this article. The surface should then be given two or three days to thoroughly dry out. The same surface preparation should be given to the brickwork as usually given to other surfaces to be painted; that is, all loose and foreign matter removed and the surface otherwise made receptive for priming. For first-class work three coats of paint are required. The priming coat should be rich in oil so as to seal the surface. Add one-half a gallon of raw linseed oil to each gallon of brick and cement coating for priming. Apply the material with stiff bristle flat wall brush, and where the surface is extremely rough, stipple and work the paint into the crevices so as to provide a uniform sealing coat. Allow 48 hours' time for drying and apply a second coat of brick and cement coating as it comes from the can. Allow 24 hours for this coat to dry and apply the final coat of paint."

A COLONIAL HOUSE WITH PAINTED BRICKWORK DESIGNED BY MATTHEW & SHORT, ARCHITECTS

Photos: By Tebbs & Knell, Inc.

EAST LAKE COUNTRY CLUB, ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS

SIDE ELEVATION

REAR ELEVATION

EAST LAKE COUNTRY CLUB, ATLANTA, GA.

HENTZ, ADLER & SHUTZE, ARCHITECTS

LOUNGE

DINING ROOM

EAST LAKE COUNTRY CLUB, ATLANTA, GA.

HENTZ, ADLER & SHUTZE, ARCHITECTS

ENTRANCE DETAIL

APPROACH TO HOUSE

HOUSE OF MRS. B. F. JONES, AUGUSTA, GA.

BRANDON SMITH, ARCHITECT

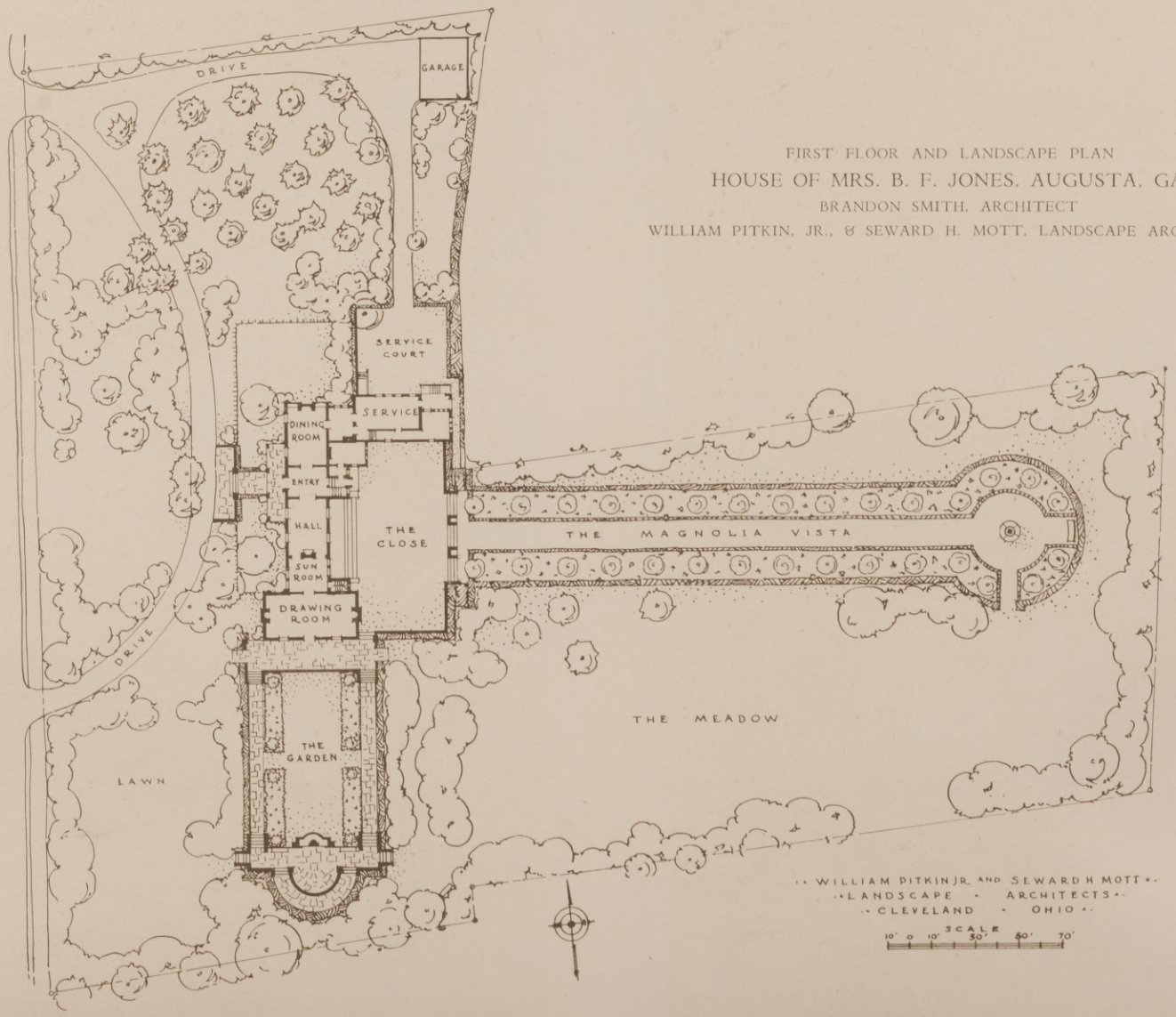
WILLIAM PITKIN, JR., & SEWARD H. MOTT, LANDSCAPE ARCHITECTS

FIRST FLOOR AND LANDSCAPE PLAN

HOUSE OF MRS. B. F. JONES, AUGUSTA, GA.

BRANDON SMITH, ARCHITECT

WILLIAM PITKIN, JR., & SEWARD H. MOTT, LANDSCAPE ARCHITECTS



MAIN ELEVATION

GARDEN ELEVATION

HOUSE OF MRS. B. F. JONES, AUGUSTA, GA.

BRANDON SMITH, ARCHITECT

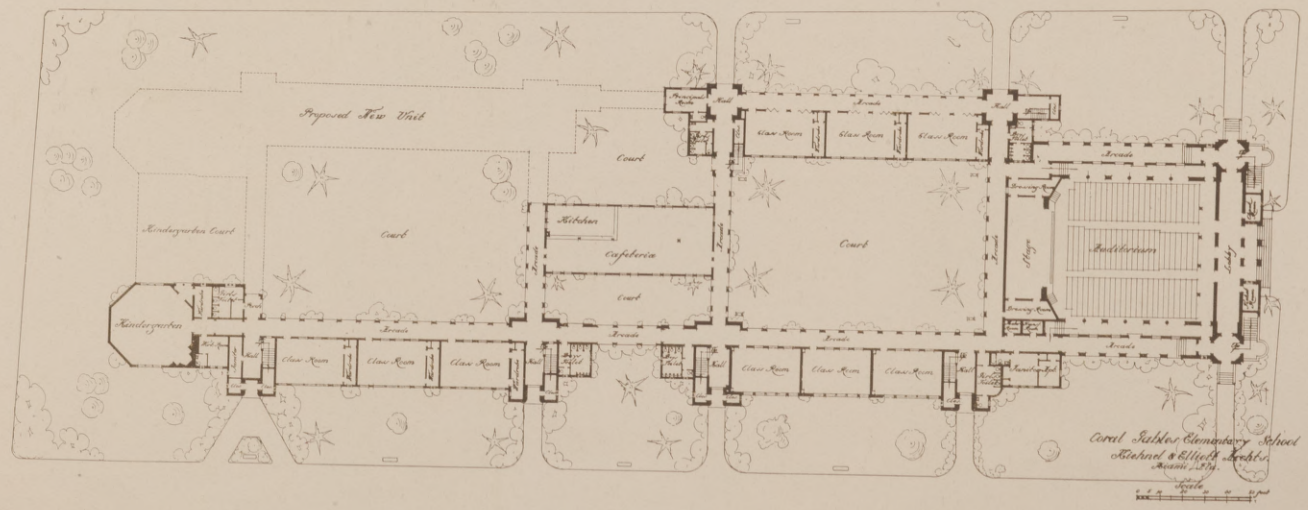
WILLIAM PITKIN, JR., & SEWARD H. MOTT, LANDSCAPE ARCHITECTS

MAIN ELEVATION

VIEW INSIDE COURT

CORAL GABLES ELEMENTARY SCHOOL, CORAL GABLES, FLA.

KIEHNEL & ELLIOTT, ARCHITECTS



FLOOR PLAN

CORAL GABLES ELEMENTARY SCHOOL, CORAL GABLES, FLA.

KIEHNEL & ELLIOTT, ARCHITECTS

VIEW IN COURT

CORAL GABLES ELEMENTARY SCHOOL, CORAL GABLES, FLA.

KIEHNEL & ELLIOTT, ARCHITECTS

TOWER DETAIL

CORAL GABLES ELEMENTARY SCHOOL, CORAL GABLES, FLA.

KIEHNEL & ELLIOTT, ARCHITECTS

Landscape Design In the South

By E. S. Draper, *Fellow American Society Landscape Architects, Charlotte, N. C.*

MANY years have passed since our early colonial pioneers paid attention to the subject of landscape treatment. In many instances they were so successful that the gardens, together with the houses, have come down to us as models for the present day. As landscape architecture was not a distinct profession at that time, in company with architecture, the gardens were laid out by enthusiastic amateurs and builders, and later on, as the colonies grew in wealth and power, by English and French gardeners who came to this country. Some of the old work may still be seen, particularly in Virginia,* and in certain favored sections of South Carolina, as Charleston and Camden, a few places in Georgia, and other sections of the South. Investigations are now being made to bring to light some of the plans of these old gardens by the author of this article.

It is interesting to note, after studying some of the old colonial work in gardening in the Southern States, that the treatment used in many instances represents a design more carefully studied to fit southern conditions than some of the modern work which has been done by professionals.

It is difficult to speak of landscape design without giving some consideration to the work which has come down to us through the ages. Landscape design has been practiced for centuries. The early gardens of Persia and Syria have their prototypes in the Moorish gardens of Spain, many of which are well preserved to this day.

Most people are familiar with the tradition of the Hanging Gardens of Babylon. The Mongolian invaders of Persia appropriated their art and carried it to India, with a resulting landscape of great magnificence, of which the Taj Mahal is the finest example. The finest examples of landscape architecture that have come down to us are represented by the gardening of the Italian Renaissance. Throughout Italy there are preserved wonderful villas whose landscape treatment has formed the basis for many modern gardens—of which the treatment is so adaptable to our needs. The work of Le Notre in France was the direct result of early Renaissance gardening in Italy. In creating many examples of formal gardening work, as best known in the gardens of Versailles, he has left the finest examples of the formal or classic gardening expressed in magnificent scale. After this period of Renaissance gardening there came a reaction, which started in England, and resulted in the destruction of many fine gardens in the early attempts to develop a Romantic or Naturalistic style. This was expressed in landscape in the same reaction against classicism which manifested itself in literature and painting. In fact, it is said that the work of landscape designers of this period was based on a study of the paintings of Claude Lorrain and his contemporaries.*

The early and abortive efforts of naturalistic gardening were greatly improved in later day work by such informal designers as Repton, so that the Romantic or Naturalistic style which followed the Renaissance and had its impetus in England, soon overspread the continent of Europe and held sway for a century or more.

It is interesting to note in this discussion of historical styes of landscape architecture that the Romantic or Naturalistic design is only a few centuries old and that all landscape work prior to that was classic or formal. The present day tendency is to use both styles; which may best be termed Classic and Naturalistic rather than formal and informal, and to use them as is best fitting according to the conditions of the problem.

In the South, where we have so much difference in topographical conditions, one associates the classic style more frequently with the level stretches of coastal plain and, conversely the naturalistic style with the rugged topography and wild growth of the mountains.

"In the matter of suitability of a design in a certain style to its landscape surroundings, it is hardly possible to draw any general conclusions. An Italian villa is definitely separated from the country about it, and English landscape scheme blends into its sur-

*See Historical Gardens of Virginia, by The James River Garden Club.

*See Landscape Design, Hubbard and Kimball.

Forecourt, York Hall, Yorktown, Va., where Southern broad leaved evergreens and old box have been used to give a feeling of age and permanence, Charles F. Gillette, L. A., Richmond, Va.

Blue Ridge Farm, Greenwood, Va., "The Green Garden." A naturalistic setting of trees and old box for a simple rustic shelter. Charles F. Gillette, Landscape Architect, Richmond, Va.

Meadowbrook Manor, Richmond, Va. An interesting treatment of the Swimming Pool made a feature of the garden, a reflecting pool of all year beauty, Charles F. Gillette, L. A., Richmond, Va.

roundings by imperceptible degrees. Whether in a new case harmony or contrast would be more desirable, only a study of the individual new problem will tell. In matters of association, however, the harmony or contrast of a certain style with its surroundings is reasonably predictable. * * * * The great variety of climate, topography, and plant materials and the different nationalities which have contributed to our population suggest to us a wide range of inspiration from the styles of other countries.

Practical consideration of construction and upkeep will, of course, play an important part in determining the choice of style. A style which depends for its beauty on delicate detail and elaborate ornament cannot be adapted to an inexpensive scheme. A style which, although in its original it bears such detail, depends for its essential effect on boldness and solidity of mass, may perhaps be successfully translated into a coarser and cheaper material. Where no particular esthetic appreciation may be expected in those charged with the upkeep of a design, as for instance in some parks, an obvious formal scheme may succeed, because for instance a dead tree in a row will be noticed and replaced, whereas in the occult balance of an informal scheme a missing tree may be replaced by another of different effect or not replaced at all."*

It is quite true in a landscape problem that formal lines may be softened by the character of planting, and it is quite possible to vary the degree of formality by such means, even though the structural composition is quite severe.

To one who has studied the conditions under which southern landscape work is done, that is the living conditions of the people, it is apparent both from the artistic and practical side, that many basic features of design must take into consideration conditions which are to be found in the Southern States. From the standpoint of the design of an estate, one of the most important features to consider in the South is that there will be from eight to twelve months in the year of enjoyable outdoor living, the length of period varying according to the location. This means that more careful consideration should be given to treating the areas surrounding the house as outdoor rooms rather than considering the grounds as a setting for the house. For that reason gardens, lawns and wooded areas should be planned with a definite idea of use, and the scheme worked out to attract people actually to use and enjoy the various areas of the grounds. The South is rarely, if ever, afflicted with the penetrating storms and high winds of winter which, in the northern regions of this country demand the construction of walls and wind breaks. Rather the reverse is true; the warmth of the summer and the desirability of providing for the unobstructed passage of air and prevailing winds warrants consideration being given to the location of living rooms, sleeping rooms, etc., to have the benefit of unobstructed breezes. Thus we have very little need for walls for weather protection, and no need of wind breaks or snow breaks. The ease with which flowers grow and the warmth of the sun during spring, summer, and fall, lessens the need for greenhouses and hothouses; although useful, they are not as necessary as in the north. The warmth of the summer weather over the greater portion of the South tends to emphasize the value of shade and water. For this reason there should be a more widespread use of water in our gardens and on our estates. The wooden bosque, a characteristic feature of the Renaissance villas of Italy, whereby close to the garden and often close to the house, there was reserved an area of natural wooded growth or planted to Ilex, Olive, or other evergreen trees, has not as yet had its counterpart in southern design. At the same time there is, and rightly, more attention given to shade trees and wooded areas than in other sections of the country. Perhaps the single most important feature to consider as a basic motif of southern landscape design is the color effects seen on every hand. The southern skies are noticeably blue; the earth throughout the great Piedmont Section is a characteristic red, and in the Coastal Plains white. These colors together with a brilliant sun give contrast to be obtained nowhere else in the East; quite different from the typical neutral or grey toned landscape to be found in New England, where the sky is not so blue and the color of the soil is rarely a dominant note. Added to that is the fact that we do not have the constant green grass carpeting of the ground that is characteristic of northern sections. For this reason it is my feeling that the general color motif of a landscape design should be green in tone, with much less use of color in trees and shrubbery, and less necessity or justification for vari-colored shrubs in the landscape. To accomplish this the wonderful broad leaved evergreens to be found native in the South and adapted from the Orient may be used very luxuriantly, and with their constant green of leaf give a note of restful green in a profusion of color. The effect that we lose in patchy lawns is offset by the wonderful green of shrubbery properly used. There are, of course, exceptions to this rule, particularly in the mountain regions where luxuriant growth of native grasses and an abundance of evergreen native rhododendron, laurel, etc., warrant use of more color in planting.

*From Landscape Design, Hubbard and Kimball.

From the standpoint of planting design, that is the arrangement of trees, evergreens, shrubbery, vines and flowers, the fact that there is great variation in climatic conditions, ranging from the tropical conditions of the coastal section to the temperate cold of the mountains, makes wider range of planting treatment possible and necessitates choosing the right plants to fit the climatic and geographic conditions. The planting treatment of the Coastal Plain differs from the Piedmont, the Piedmont from the Mountains, each section having its range of plants, both indigenous and exotic, which can be used to give landscape effects.

The many difficulties which attend the preparation and maintenance of good lawns in the South as compared with the ease of securing Blue grass and Bent lawns in the northern sections necessitate a greater consideration of evergreen planting. That this was fully realized by the gardeners of old colonial days is evidenced by the abundance of such evergreen plants as Magnolia grandiflora, Euonymus japonicus, Cerasus caroliniana, Laurocerasus, Ilex opaca, and similar broad leaved evergreens which are found in every colonial garden, together with the wonderful old box bushes, both the dwarf B. suffruticosa, and the larger growing B. sempervirens, and the tree box, B. arborescens, which have come down to us with hundreds of years growth on every old place. This to me is the most important contribution which the old colonial gardeners made to modern landscape design, and our respect for them is increased as we realize that they grasped immediately the fundamental problems of Southern landscape design and, although untutored, were clever to supply in their garden arrangement the plants which are long lived and hardy, and contribute the proper color note to harmonize the vari-colored landscape.

While not concerned in this discussion with details of landscape construction, yet it should be mentioned that many natural conditions, and an absence or minimum of frost, considerable seasonal drought and rainfall, with heavy rainfall at times and periods of drought, of course, have considerable importance practcally in the arrangement of drives, walks, drainage systems, etc. A practical knowledge of such conditions can rarely be obtained or understood except by living under Southern conditions.

Our modern living conditions are quite different from those of our forefathers. Present day living, particularly as influenced by recreation, motor transit, etc., brings up problems never dreamed of a hundred years ago. The modern country club is a product of the automobile age and would hardly have come into being but for motor transit. The result of these and other factors has been to reduce the amount of time spent on the home grounds. Vegetable gardening for the majority is a thing of the past. Most of the men who formerly cultivated beans and turnips, as much for the exercise as for the crop, now use the driver and niblick for the sake of their health! The South is particularly fortunate in having a servant class, which while presenting problems oftentimes in living arrangements, does allow of developments on the home grounds that in other sections would have to be eliminated. So that in some ways the landscape problems attendant upon designing an estate or residence grounds in the South are more nearly like the olden days than elsewhere in the U. S. A. All factors relating to modern life, as well as esthetics, must be taken into consideration, if the landscape plan is to be successful.

Garden of Mr. F. E. Vogler, Winston-Salem, N. C., with Iris in bloom. The background of Pines and Dogwood contributes much to its beauty. E. S. Draper was the Landscape Architect

A view of the Patio of the Parkview Hotel, Venice, Fla. Design of Central Feature by Prentice French, Landscape Architect, Venice, Fla. Walker & Gillette, Archiects for the Building

A Corner of Ponce de Leon Plaza, Coral Gables, Fla.
F. M. Button, Landscape Architect, Coral Gables
Walls Designed by Denman Fink, Architect

Entrance to Pergola in Garden of Mr. J. C. Chase
of Winter Haven, Fla. A. D. Taylor of
Orlando was the Landscape Architect

Garden of W. C. Hardesty, Rio Vista, Fla.
Example of corner seat in effective composition
A. D. Taylor, Landscape Architect, Orlando, Fla.

The Loggia in the Hardesty Garden, Rio Vista, Fla.
This is an effective treatment of Clinging Vines
A. D. Taylor, Landscape Architect, Orlando

PERGOLA AND POOL ON PONCE DE LEON PLAZA, CORAL GABLES, FLA.
F. M. BUTTON, LANDSCAPE ARCHITECT
DENMAN FINK, ARCHITECT FOR WALLS, ETC.

One of the most charming gardens in the South in which the Giant Spanish Cork Oak overspreading the garden, and the Chinese Wisteria at one end of the Semi-circular Pergola dominates the Garden. Estate of Henry C. Wall, Rockingham, N. C. E. S. Draper, Landscape Architect

City Garden of Mrs. J. S. Parrish, Richmond, Va. A miniature garden in a space of 18′ x 24′. Charles F. Gillette, L. A.

The effect of flowers and foliage against a stone wall is brought out in this partial garden scene in Birmingham, Ala. William Kessler, Landscape Architect of Birmingham

The old "Newcomb Fountain" in the garden of Miss Matilda Geddings Gray, Lake Charles, La.
Harold L. Neale, Landscape Architect, New Orleans

Detail of garden pool and main entrance to the garden of Hon. Hugh L. White, Columbia, Miss.
Harold J. Neale, Landscape Architect and Clude H. Lindsley, Architect for house

Garden of J. L. Snyder, Charlote, N. C. Continuing the main axis through the hallway of the house the eye carries through the garden and the opening in the pergola to a bit of Italian statuary in the distance. The two natural oaks were made a permanent part of the setting. E. S. Draper, Landscape Architect. Photo by Tebbs & Knell

Landscape Construction

By Harold B. Bursley
Member American Society of Landscape Architects, Charlotte, N. C.

THE term Landscape Construction by many might be and frequently is taken to include only the planting of trees, shrubs, vines and flowers and possibly the building of lawns. On the other hand it could and frequently does include the construction of subdivisions, industrial villages, parks, cemeteries, school and college grounds, and public buildings grounds, as well as grounds of the private estate and home. Manifestly it would be impossible to describe all these kinds of construction in a short article: therefore the following discussion includes only the construction work on the grounds of the private residence.

It is understood that the plans, details and specifications have been prepared, preferably by a Landscape Architect, and that a reliable contractor has been chosen. The contract may be either lump sum, fee plus, cost plus, or unit price, or combinations of all four.

The first part of the work should precede the building. At the building site and adjacent areas the topsoil is to be stripped and piled out of the way. Neighboring trees are to be protected by stout barriers. Many times it is well to grade out the driveway before building so that hauling of materials can take place over it. Until after the buildings are nearly finished no further work near them should be attempted. It is usually best to wait until all plastering is finished, all materials are inside, work buildings are torn down and rubbish cleared away, so that work may proceed without interference.

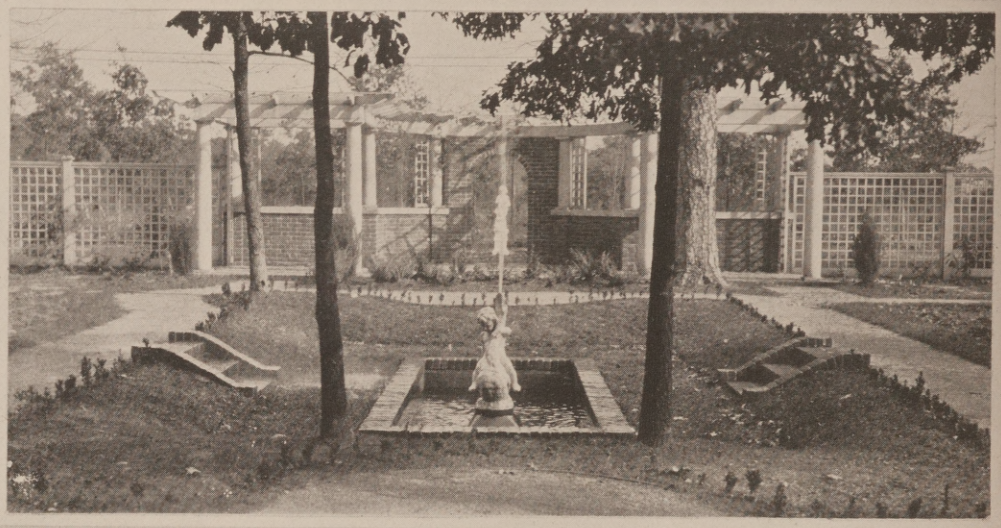
The first step now is clearing and grubbing. This

Hermes in a setting of broad leaved evergreens in the garden of Henry S. Wall, Charlotte, S. C.

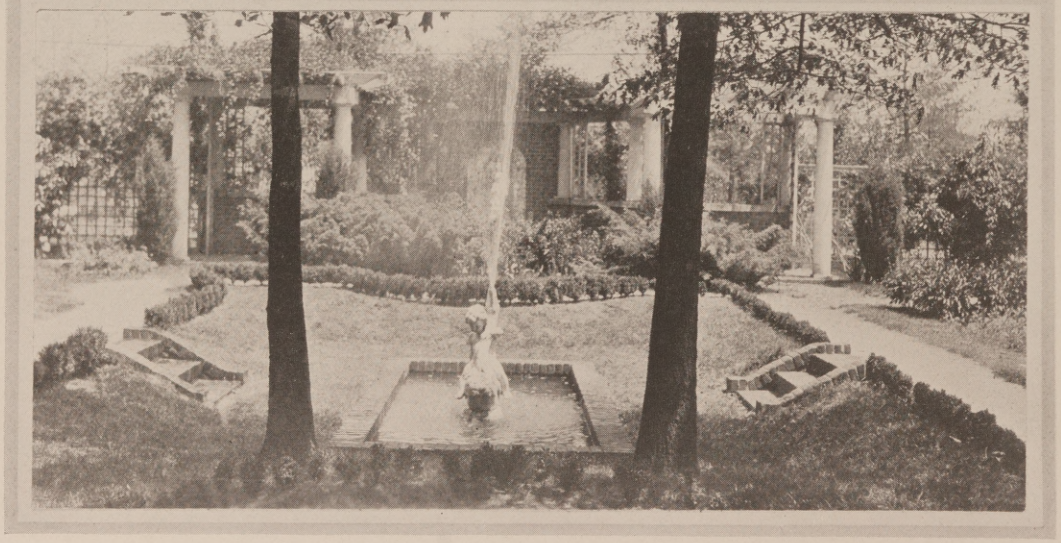
Statue of Hebe in attractive setting in the garden of Henry S. Wall, Charlotte, N. C.

E. S. Draper, Landscape Architect

Sequence of before and after views showing garden at the start of landscape construction, general grading and excavating of pool under way.



The completed garden needs the growth of planting to be attractive. In this view we have the background of what is to become a lovely thing.



Two years later after the plants have made proper growth the garden has acquired a charm that makes it a spot of constant enjoyment to its owner.

This garden was designed and supervised throughout by E. S. Draper a Fellow of the A. S. L. A.

Looking through the niche in semi-circular pergola with Italian feature at a terminus of axis in a Myers Park Garden at Charlotte, N. C.

View along cron axis of garden with small fountain in center and tea house at the end of axis. In the background are cedars. This is another Myers Park Garden at Charlotte.

consists mainly in removing such growth as is in the way of drive or garden and objectionable growth such as dead trees, poisonous vines and briars. Care must be taken in wooded areas to preserve the existing leaf mold. After clearing the grading can be started. This consists of moving excavation from the house, drive, etc., to its proper place, changing the existing grades according to the plans, and distributing the topsoil. Where existing grades are changed either by cut or fill over 6″ it is necessary to remove the existing topsoil. Here a contractor can use a good deal of ingenuity in planning his work so as to avoid double handling of topsoil.

Along with the grading the underground piping should be done. This is mainly taking care of storm water by suitable inlets and terra cotta pipe. When an irrigation system is used, if it is of the concealed type for lawns with nozzles flush with the ground, the pipes should be put in, the openings plugged and the nozzles put on only after other work is finished; if of the above-ground type for shrubbery nozzles can be put on at any time. All trenches under walks and drives should be carefully backfilled, well tamped and puddled so that there will be no settlement over them.

As fast as grading allows the drives, walks, walls, steps, pools, arbors, and other architectural features should be built. As these are finished the adjacent grades can be smoothed up and finished. In all of the grounds work the careful contractor always tries to complete one portion or area at a time so that it will not be necessary to go back over it and finish up parts.

All areas which are to be planted with shrubbery, together with flower beds, vegetable garden, tree holes, and hedge areas should be spaded or plowed to a depth of 12″ to 24″, depending upon the condition of the soil and the type of plants, and the ground thoroughly broken up. If there is a lack of topsoil, the subsoil must be excavated and new topsoil added. Care must be taken not to mix subsoil and topsoil. After this add manure, bonemeal and other fertilizers and thoroughly incorporate them with the topsoil. Keep lime away from manure or nitrogenous

fertilizers. In making flower beds, keep them level with or slightly lower than the adjacent lawn areas or walks, so that drainage will be to them rather than from them; also, as fertilizers and plants are added to them the beds naturally tend to become higher than the adjacent ground.

Lawn areas are prepared directly after grading. Open and large areas are plowed and harrowed thoroughly and finished with a smoothing harrow. Small areas and areas around trees are hand spaded and raked. In woods where it is desirable to save the existing leaf mold, thorough cutting up with a disc harrow can often take the place of plowing and spading. Manure and fertilizers are added and plowed or spaded in. Lime, to keep it away from the manure, can often be put on last, just before seeding, and lightly raked in. Grass seed is sown evenly either by machine or hand. It is usually brushed or raked just below the surface and then rolled with a light roller.

In the Southeastern States Bermuda grass is common on sunny areas. This can be seeded in late spring or planted vegetatively during the late spring and summer months. In shady places, bluegrass, red top, and fescues can be sown. These can be put in either in the spring or fall, preferably the latter season. Where soil conditions are poor it is best to grow a cover crop as a green fertilizer and plow it under; cowpeas or soy beans for summer, and vetch or rye for winter. Italian rye makes a good winter grass as a cover crop. In the spring top dress new lawns with a nitrogenous fertilizer, such as ammonium sulphate for Bermuda and nitrate of soda for bluegrass.

In finishing the grounds outline the drives and walks, flower beds and directly against the house with a border of good turf 12″ wide. This is done primarily to pro-

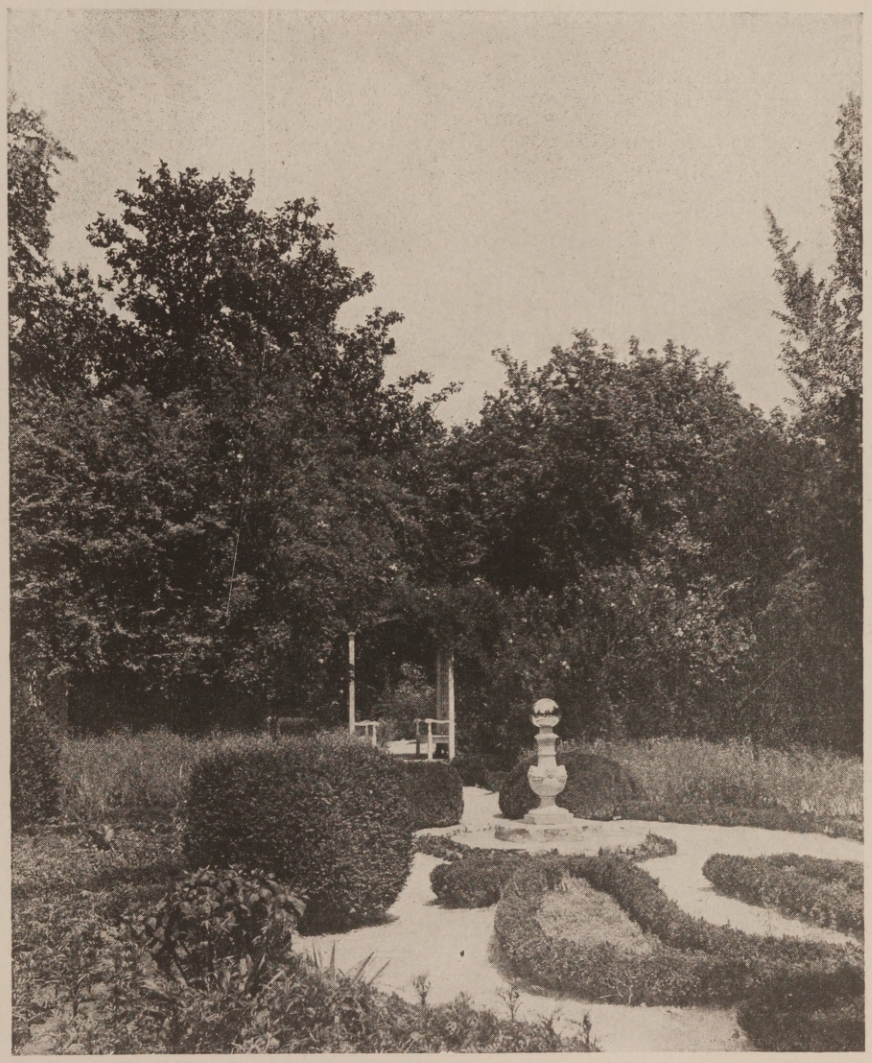
Top—Here a feeling of quiet repose is immediately created by the background of majestic cedars. The garden must be furnished to bring out the effectiveness of the landscape treatment in many instances and here we see a background of cedars and evergreens used to enhance the view of the semi-circular seat and table.

tect against washing, and in the turf against the house to protect the walls from discoloration of mud, etc. All steep banks should be turfed rather than seeded, to prevent washes.

The actual planting of trees, shrubs and flowers needs the direction of some one familiar not only with the growing of plants, but also one who knows by training and experience the artistic arrangement of plants. Even following the best of planting plans there are slight changes of groupings, positions of specimens, or facing of plants which can greatly enhance the desired picture if properly done. In planting care is taken that only good soil is put around the roots, and that the plants are set firmly in place. As soon as they are set they should be thoroughly watered and then mulched with strawy manure, leaves or litter.

In planning the schedule of construction it must be kept in mind that the controlling factor is the seasonal requirement of the planting, which in the Southeastern States varies according to the locality. Also lawn seeding which can only be done during limited periods for best results. An ideal program would be;—grade, construct walks, drives, etc., during the summer; plant cover crop and turf in the fall; plant trees, shrubs and flowers during the winter; and plow under cover crop and sow grass seed (Bermuda) in the spring.

When workmen leave the house, it is finished. When they leave the grounds they are not finished. Lawns need at least one season and plantings several years to begin to show their ultimate development. Thus, the maintenance for the first few seasons is really part of the construction, and needs careful attention as to watering, fertilizing, pruning, and cultivation.



Scene in the Famous Ferrill Gardens
Estate of Fuller Callaway, LaGrange, Ga.

Materials and Equipment

The Specification Writer in the Architect's Office—the Purchasing Agent in the Construction Company—Engineers and Material Dealers, will find under this department each month valuable information leading towards a better understanding of the merits of products advertised herein. Advertiser's literature on request.

Edited by Fred H. Sorrow

America Is Seeing Floors Again

By Myron E. Chon

IT IS hardly a surprise that the vogue for hidden floors should be a passing one, and that the hardwood floor should emerge from beneath the carpet and show itself again. America, despite opinions to the contrary, is a nature-loving nation. Hiding hardwood floors was like hiding nature itself. In appreciation of natural beauty as opposed to artificial, the American public revolted against substitute flooring and camouflage. Witness the many fine homes in which we see floors of maple, oak, beech and birch unhidden—with rugs to adorn, instead of carpets to obliviate, them.

While the basic cause for the return of unhidden hardwood floors was probably a love for the natural homelike effect which such floors bring, the immediate factor, I believe, was the development several years ago of a method of producing color effects in northern hard maple flooring. This development, coming at the beginning of an era of color, removed the necessity of either sacrificing the homelike qualities of hardwood flooring for the sake of color, or sacrificing color for the sake of retaining those qualities.

Today, an increasing number of homes, apartment buildings, as well as office buildings are being floored with northern hard maple. It is not at all uncommon to see a maple floor in green, in blue, in Spanish brown, or in any of the other charming finishes which are now being recommended for use on this fine hardwood flooring.

It is through a curious working of nature that maple has come into the limelight as a residential flooring material. While this particular hardwood was recognized for years for its supreme durability, smoothness, and imperviousness to pointed pressure, maple seemed to lack the ability to hold a stain. Waxed or varnished, it was "the floor of captive sunlight"—beautiful and serviceable where a lighter floor was desired, but impossible where a darker floor was specified.

Through long, patient, scientific effort, transparent stains were finally produced which would penetrate the extremely hard maple grain. Oddly, the stains proved effective on maple alone. They could not be used successfully on other wood. Thus maple, long at a disadvantage when the subject of residential flooring was discussed, acquired a virtue which has brought it into a new prominence with architects and interior decorators alike.

It appears a practical certainty that unhidden hardwood floors will become universal once more. Too much is lost without them—too much of warmth, beauty and livability that, to my knowledge, cannot be duplicated. The possibility of letting a genuine hard maple floor set the motif for the color scheme of a room is too interesting and too intriguing to be passed up by those who are planning and building homes. America is seeing floors again. She will see more in the future.

ADVANCE TELEPHONE PLANNING

A USEFUL service to architects, builders and owners has been rendered by the companies of the Bell Telephone System in the preparation of two booklets, "Planning for Home Telephone Conveniences" and "Planning for Telephones in Buildings." Each presents information relative to the planning for telephone wires and apparatus in advance of construction, so that these may be installed most advantageously from the architectural and building point of view and with special regard to the appearance of the premises and the convenience to the telephone user.

The book referring to residences has many helpful suggestions relating to overhead service entrances, conduit layouts, wiring plans, location of instruments, intercommunicating systems, and many other problems which are simplified if considered in advance.

In the booklet telling of telephone engineering for larger buildings there are particular suggestions regarding construction problems involving cable terminal frames, vertical risers, conduits, splicing closets, distributing terminal cabinets, under-floor duct systems, base raceways, molding raceways and facilities for public telephones.

Both booklets have many drawings and photographs that illustrate in detail the construction methods that have been found best by the telephone engineers after collating and studying the experience of thousands of architects and builders.

It is announced that copies of either or both booklets will be furnished upon request at any business office of the telephone company, and that the company's engineers are always ready to co-operate with architects and engineers prior to, or during, the construction of any building.