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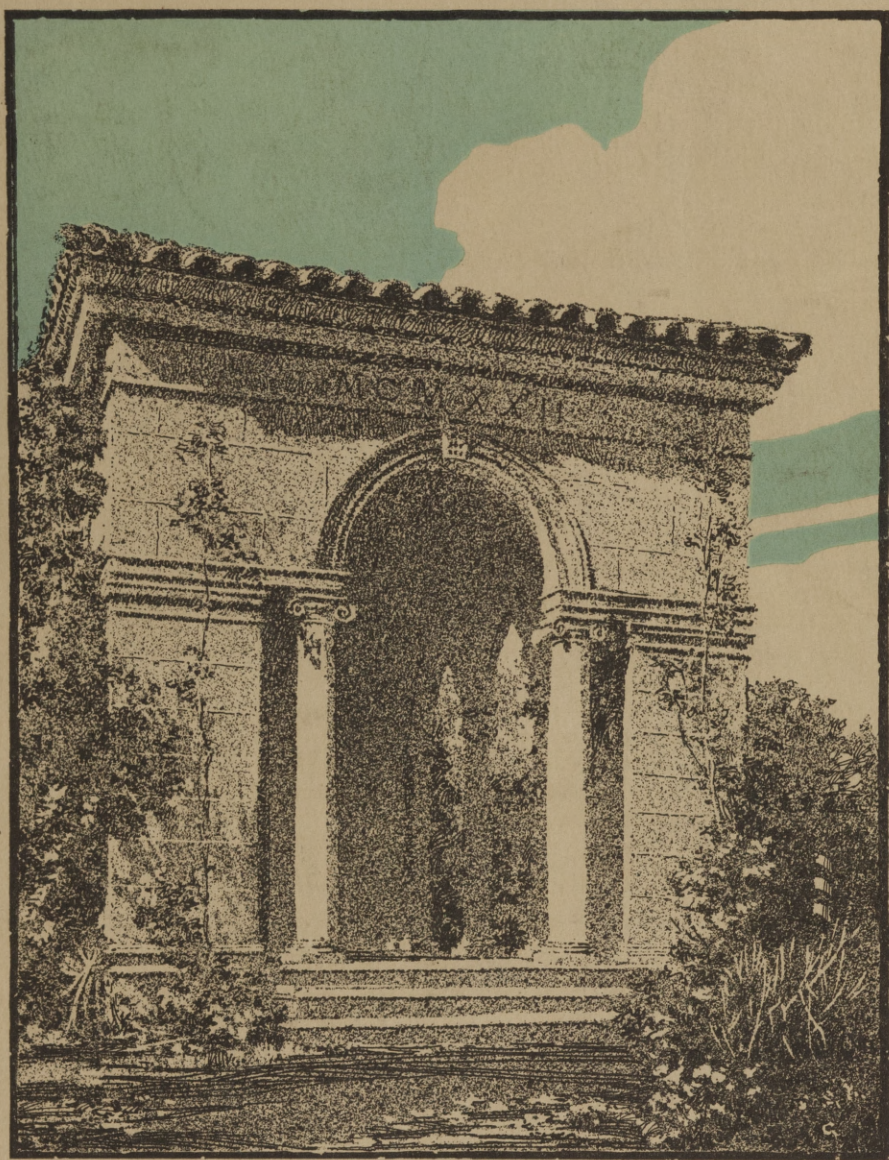
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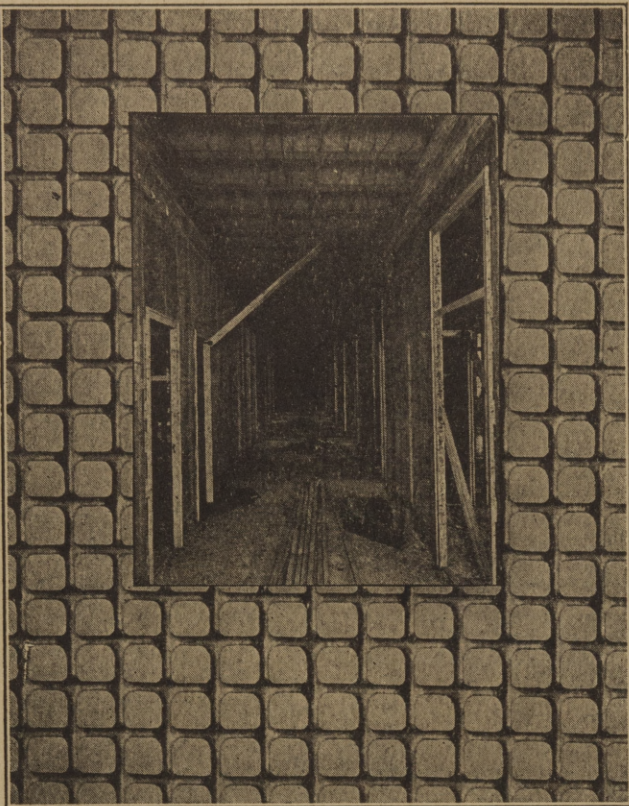
and BUILDING NEWS



FEBRUARY
1930

THE SOUTH'S ONLY JOURNAL OF ARCHITECTURE AND BUILDING

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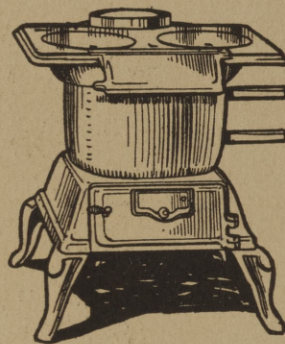
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EDITORIAL FOREWORD:

Following our established practice, which was instituted last year, of devoting one issue during each year to the exposition of Landscape Architecture in the South, we offer this number with the hope that it will prove of interest not only to the landscape architects in the South, but to the general architectural profession. This issue is representative of the best quality of work which has been done by professional landscape architects in the planning of estates and residence grounds.

While it is undoubtedly true that there are many architects who are thoroughly familiar with the design of landscape work and the valuable assistance which can be rendered by the conscientious landscape architect, yet the knowledge of details required in both professions is so great at the present time that both architect and the landscape architect will benefit greatly by full co-operation with each other.

R. J. PEARSE

Member, American Society Landscape Architects

MR. R. J. PEARSE, who served as editor of this special landscape number was graduated from Cornell College, Mt. Vernon, Iowa, in 1911, with a Bachelor of Science degree. He later attended Harvard University where he received his Masters degree in Landscape Architecture in 1915. He was Extension Associate Professor at Iowa State College, Ames, during the years 1915-1919.

He entered the practice of landscape architecture as a member of the firm, Pearse-Robinson, Des Moines, Iowa, and continued this connection from 1919 to 1927. For several years Mr. Pearse, of this firm, made a specialty of designing fairs and expositions in different parts of the United States and Canada. Fairs designed by him or re-designed from the original design include, Eastern States Exposition, Springfield, Mass.; Minnesota State Fair; Louisiana State Fair; Shreveport and Alabama State Fair, Birmingham; the Arkansas State Fair at Little Rock. He was director of works, Sesqui-Centennial Exposition, Philadelphia, in charge of design and construction.

In 1927 Mr. Pearse opened an office in Birmingham, Alabama, and has handled many important landscape commissions throughout the South since establishing his office in Birmingham. His practice includes the designing of private estates, sub-divisions, amusement park, fairs, college and university campus layouts. He is now engaged in working out plans for the layout of the campus at the University of Mississippi.

Mr. Pearse is a member of the American Society of Landscape Architects, having received this honor in 1921.



GARDEN HOUSE,
ESTATE OF JAMES A. TROWBRIDGE.
ELECTUS D. LITCHFIELD AND PLINEY ROGERS, ARCHITECTS.

SOUTHERN ARCHITECT

and BUILDING NEWS

FEBRUARY, 1930

PROFESSIONAL COOPERATION

BY R. J. PEARSE, *Landscape Architect*
Member American Society of Landscape Architects

THE old adage still holds true that, "it's best to get acquainted with your neighbor for you might like him," is just as true in relation to allied professions such as that of architecture and landscape architecture. For a long time there has been an understanding that the engineering profession was a vital necessity in relation to the architectural profession. In other words, I believe that it has been conceded that it would be unwise for one man to spend enough time to perfect his training and experience in both architecture and engineering so that he was proficient along both lines. Therefore two separate professions are usually represented in every architectural office.

But what about the landscape Architect? Not the man who runs around with a rose bush in his hand wondering where would be the best place to plant it, but the technically trained and experienced landscape man whose life work has been devoted to problems such as the location of buildings, grading, drainage, location of traffic ways by means of drives, paths, and walkways. Recently an Architect said to me, "I don't want a landscape Architect to tell me where a house should be placed." "Right you are," I replied, "for on your problem it would be hard even for the owner to go wrong on the location of this house, but what about the layout of a complete set of buildings, such as the layout of a college or university campus, an exposition, or a group of public buildings?" My suggestion would be that probably the landscape Architect who has had training and experience in working with large areas and the grouping of units on large areas would be of particular advantage in helping to work out such a scheme.

Frankly my impression as a landscape Architect is that we as landscape Architects are at fault. We have not taken time to present our services to the practicing Architects in such a way that our services

will be shown to be worth while and an advantage to him. When we are presented with an opportunity to work with our architectural friends we are a little over anxious, we want to dictate too much and we do not take time to get the viewpoint of the Architect. In this way I am sure that many times we create in the minds of the Architect that the landscape Architect wants to do all the designing and take all the credit. Naturally any Architect would resent this method of procedure and, therefore, the landscape Architect is left completely out of the picture until the Architect is through with his work and there is no opportunity to combine the work of these two closely allied professions.

Another point of contact that is quite often overlooked by the landscape Architect is that of wanting to dictate the design of all the architectural features that are a part of the landscape scheme outside of the building. For example, the walls in formal gardens, garden houses, buildings to accompany recreational units, balustrades, terraces, steps, etc. My belief is that these features should be worked out by the Architect of the building in co-operation with the landscape Architect. The reason being that the Architect in designing the residence of a private estate has in mind a certain architectural treatment that he wishes to have carried out all through the estate. If the landscape Architect will co-operate with the architect and together they work out the garden features, gate posts, balustrades, etc., both approaching the problem with an open mind and the spirit of working together for the good of the client, surprising results will be brought about.

This same co-operation can be carried over into the planting field. The Architect desires certain results as to the appearance of his building, the plantings should be so located and certain types be selected that will assist in bringing about these results.



The design of this sunken garden is in excellent taste with the house which is of English Colonial origin. The background of evergreens and the rock wall and flowering beds are harmoniously blended.

GARDEN AT SPRING HILL

THE MORTUARY OF H. M. PATTERSON & SON,

ATLANTA, GEORGIA.

The hedge enclosed garden of King Henry VIII at Hampton Court Palace, England. A beautiful example of the wonderful floral effects secured in the English gardens.



BY
E. S. DRAPER
F.A.S.L.A.

ETHICS is a dry subject. A code is necessary because there must be some means of drawing a distinction between the professional landscape Architect and the landscape gardener or contractor, as is done in the case of the building architect and the contractor (who may also draw plans). The landscape man who handles his work in a business way rather than professionally, may also perform his services in a perfectly ethical manner, but his code will not be that of the professional landscape Architect. It is for this reason that a code of ethics is necessary in defining the scope and methods of practice of professional work. Representing the professional landscape Architect, the American Society of Landscape Architects has developed a code of ethics quite similar in general meaning to that of the A. I. A. and the A. S. C. E. While there are landscape Architects who practice professionally, who are not members of the American Society of Landscape Architects, yet in general, the best of professional methods and practice is membership in the above mentioned Society.

The code of ethics of the professional landscape

Architect has two main divisions; first, referring to relations amongst professional landscape Architects; and the second, referring to relations with and compensation from the client. The first main division of the code discusses the question of advertising, methods allowed for solicitation of clients, competition with other professional landscape Architects, etc. These items of the code are important in the working relations of landscape Architects, but not important to the public or members of other professions. All these items are mainly based on the question of good taste and honesty in professional practice. The other main division of the code relates specifically to the question of remuneration to the landscape Architect and is important to the general public and to the landscape Architect, in that this is generally the determining factor as to whether a landscape Architect is practicing professionally or treating his work as a business. Quoting paragraph VII of our Code of Ethics as follows: "It is unprofessional for a landscape Architect (a) to receive any remuneration, directly or indirectly, in the form of a commercial or speculative profit on materials



View in garden of A. M. Kistler, Morganton, N. C., showing the feature of the garden... an overlooked house, from which the mountains in the distance can be seen.

E. S. DRAPER,
Landscape Architect

or labor; (b) to accept any compensation, in the form of a commission or otherwise, from any person from whom services or materials are procured on behalf of the client; (c) to guarantee an estimate or contract for construction by bond or otherwise." It is quite evident that if the landscape architect receives his entire remuneration from the client that he will not consider himself obligated to or acting in the interest of any other party. Whether he receives it in the form of lump sum, per diem charge, per acre charge or commission, according to the type of work he is doing, is relatively unimportant, as long as he receives his entire compensation from the client, and does not make any hidden or speculative profit, known or unknown to the client, from the purchase of materials, labor, etc., or from any discounts which might be allowed him. It is possible for a landscape Architect legitimately to organize working forces, purchase materials and supervise operations through his office, without in any sense

contracting for the work. It is more desirable, where a reliable landscape contractor can carry out the landscape Architect's plans, to delegate this responsibility to the contractor. The crucial point in this clause is that the landscape Architect's remuneration must be not in the form of a commercial or speculative profit on materials or labor. Specifically, if the landscape Architect receives payments from the client, and at the same time a commission or profit from a nursery, he cannot serve the client purely from the standpoint of the client's interest because his decisions are bound to be affected by the profit or lack of profit which he is making on his nursery purchases. A man cannot serve two masters. This represents the real difference between professional landscape Architects and contracting landscape men. The professional landscape Architect should receive the sympathy and co-operation of the building Architect because he is attempting to

give service to the client on exactly the same plane as does the building Architect on his work.

From personal experience I feel certain that there is a legitimate field for business landscape work as well as professional practice, and I have the utmost respect for the man who is doing landscape work either as a landscape gardener, landscape contractor, or whatever he styles himself, and who is capable of getting results, provided he does not attempt to deceive the client into believing that he is practicing professionally. It is the practice in our organization, wherever possible, to let the execution of our plans be handled through reliable landscape contractors, and only to carry out a job from our plans for the client when such contracting service is not available. Where the rub comes, however, is when nurserymen or landscape contractors, who

make the bulk of their profit speculatively in the sale of nursery stock, or in furnishing other materials and labor, are allowed to compete in the matter of charges for plans with the professional landscape Architect, whose only return is from his personal service.

The professional landscape Architect has a legitimate place in practically every project; the scope of his work is continually increasing. Due to the improvement in courses in landscape architecture in our leading universities, better trained men are going into professional work than in the past. The Architect may rest assured that in co-operating with a professional landscape Architect, who is a member of the American Society of Landscape Architects, that his client will receive professional service of benefit.



E. S. DRAPER, LANDSCAPE ARCHITECT

NORTHUP & O'BRIEN, ARCHITECTS

A simple garden . . . illustrating problem in a relatively small area. This view shows the pergola adjoining the garage, which will eventually be covered by vines. This is a garden on the estate of F. E. Vogler, Winston-Salem, N. C.

about
formal GARDENS

By

CHARLES F. GILLETTE

F.A.S.L.A.



In the upper picture we see an effective pergola treatment. The lower picture illustrates an unusually attractive small formal garden. The tying-in of house and garden has been well handled. Chas. F. Gillette, Landscape Architect.

OF late years we have been so busily engaged in getting rid of the worst types of formality in the laying out of gardens that it is difficult for us now to recall what used to be in the days of oblongs and squares and stiff trees set "all in a row." Moreover, we are apt, in the revulsion of feeling, to do less than justice to that formal planting, and I feel an urge to write a plea for formal gardens, at least close by the house; for how beautiful are the remains of the old formal gardens as they linger in some of the old estates of Virginia and farther south! To that passion for regular lines do we not owe some of the most distinctive features of southern landscape—the magnificent avenue of limes at Claremont, the cathedral arch of tree box at Hickory Hill and the parterres of old English box at Brandon that fill our hearts with awe and reverence? The massive garden walls of weathered brick or stone, the arched gateways, the broad grass paths and smooth terraces guarded by their high sheltering hedges of box and holly, hallowed by

traditions and growth of centuries, are as near to perfection in their way as may be.

I was once told by a prominent garden club member that she had been to all of the national meetings of the garden clubs and had seen the gardens from the Atlantic to the Pacific in all of their marvelous perfection of detail and care, but not until she had visited the historic gardens of the South, that had once been planned in a definite manner, had she found absolute peace and satisfaction in a garden—a garden with a soul.

In the early formal gardens evergreens were not used too profusely. A classic garden, perfect as it may be in all the formal grandeur of green walls and fountains, would soon have become a monotony without some kind of changing relief, so flowers and vegetables were planted among the evergreens. Of planting a flower garden for its own sake in those days there seemed to have been little idea, but it must be granted that there was a certain congruity in the deep shades and enduring fitness of the

Another view of the small garden shown on the opposite page with the servant's house in the background.

CHARLES F. GILLETTE,
Landscape Architect.





A striking example of simple beauty is this formal garden treatment on a Virginia estate ... with the lily pool in the foreground and the house effectively placed in the picture.

clipped garden which accorded well with the brilliant hues of larkspur, peonies, roses, hollyhocks and a thousand flowers of the sort that chase away every suspicion of gloom by the magic spell of changing form of color.

There is infinite beauty and repose in the massive hedge of box or holly which was so wisely used and which gave comfort and shelter to many a garden belonging to a seventeenth century manor house. More of these than we now care to remember have been ruthlessly done away with, to make room for "up-to-date" improvements. Far better would it have been for many a present day garden if this kind of formality had been respected.

The slow rate of growth in their early stages of our finest evergreen trees, not to speak of the labor of the shears, now too often prevents planting that would take years to mature, and so we content ourselves with makeshifts of less intrinsic worth and beauty. At the same time, it is well to bear in mind that there may be an abuse as well as a good use for evergreen trees and shrubs in garden design.

It is by no means a necessary condition, however,

of the happy use of formal box, yew hedge or evergreen enclosure, that the garden should be on a grand scale, for many of the old gardens of a half acre or so are filled with unlooked for charm.

The careless owners of some of the old places are too ready in these days to say that tall and wide box hedges harbor mosquitoes and bugs (I know of a marvelous hedge cut down for this very reason) and rob the soil of its richness, and in our new gardens declare that new and narrow hedges are too formal to be tolerated. All depends on the environment. For when we do come upon them, suitably placed and guarding a treasury of flowers, the first impression is one of surprised satisfaction and pleasure, and, involuntarily, an expression of delight escapes from our lips. Certainly a greater mistake might be made than to lay out a narrow space as an evergreen garden somewhat after the pattern of the now lovely old ones. A cozy, sheltered spot, warm and sunny, shut in by green, clipped hedges, with beds fringed with box and full of flowers, would be, at any season, a well frequented loitering

[Continued on page seventy-three]



The landscape treatment of the grounds at York Hall, Yorktown, Va., is in perfect keeping with the formal dignity of the architecture.

CHARLES F. GILLETTE, LANDSCAPE ARCHITECT



An interesting and effective landscape treatment of forecourt and circular drive has here been employed to enhance the beauty of the house.

CHARLES F. GILLETTE, LANDSCAPE ARCHITECT
WM. LAWRENCE BOTTOMLEY, ARCHITECT



A Formal Garden of Exquisite Beauty on a Virginia Estate.

CHARLES F. GILLETTE, LANDSCAPE ARCHITECT



An air of old world dignity has been effectively created for this garden by the use of the old box, a wall hedge and border of annuals about the walk.

CHARLES F. GILLETTE, LANDSCAPE ARCHITECT



One of the most interesting gardens to be found in the South is that of Mrs. E. P. McBurney in Atlanta. This detail shows effective use of flag-paved walks bordered with tulips and evergreens.

LANDSCAPING IN SOUTHERN FLORIDA

BY FRANK M. BUTTON, F.A.S.L.A.



Granada Entrance at Coral Gables, Florida. Frank M. Button, Landscape Architect.

AS the fall winds grow sharper and the frosts and snow squalls appear in the north, the thought of most people is, where can I go to a summer clime. Especially is this the case with those able to avoid a cold winter, and the answer is Florida.

Florida is a big state, and enjoys a variety of climatic conditions, from the frosty mornings and cool days in winter, to that perpetual summer in the extreme south, meaning that part of the state from Palm Beach south on the east coast, and from Fort Myers south on the west coast. From these points the vegetation takes on the sub-tropical aspect and the possibility to grow almost all of the sub-tropical and tropical plants.

For the landscape man, it seems a paradise, for one can plant the year around, and with frequent showers and good, common sense, the results are amazing. Do not think that all is done when the planting is done, for after that comes the real work, fertilizing, spraying, pruning, and care, care, and more care, to be successful.

While Florida is rich in plant life, the very large proportion of material used in ornamental planting is exotic, although numerous plants have become naturalized, and are looked upon as Florida plants.

Unfortunately, the realtor has been so grasping, that in nearly all land developments, lots have been made much too small, and magnificent homes have been built on lots entirely inadequate to properly set off the buildings designed. This is the first setback to the landscape man, and in order to satisfy his client, he is required to plan and plant entirely too much material in the allotted space. In a season's growth, this crowding is apparent, and the fight is on to keep it in control.

The general principles of good design hold true here as elsewhere, but careful consideration of material also requires good judgment, and too often quantity has been used instead of quality.

To the average visitor, seeing for the first time the wonderful plants, and listening to the owner's statement that these were planted last summer, it seems a miracle. The large variety of plants, un-



A sunken garden with fountain and pool adds a note of beauty to this house.

Residence of Mrs. Packer, Coral Gables, Fla. F. M. Button, Landscape Architect.

This charming rookery and pool reflects the good taste and ability of its designer.

Residence of Mrs. Merrick, Coral Gables, Fla. F. M. Button, Landscape Architect.



Effective use of simple planting about a small residence.

F. M. BUTTON,
Landscape Architect.



known to the northerner, with their multi-colored foliage, the texture of leaf and branch, the outline on the blue sky, and gorgeous flowers on tree and bush, all go to enthuse the beholder. It is like visiting a museum, but unless these plants are properly grouped, it becomes a conglomeration of color and texture.

To those who are so fortunate as to have an acre or more in one of the native hammocks as a setting for a home, but few additions to the native flora are required to make an ideal landscape. Right here, I will state that a hammock in this part of the country means a native growth of live oak, gumbo limbos, cabbage palmettos, stoppers, the wild fig or rubbers, with many shrubs and vines, and is quite distinct from the open pine lands.

If possible, all of this growth should be preserved and a house site selected that will least disturb this fine native growth, as once removed, the trees are very hard to replace.

The topography of this part of Florida is gently rolling, with a low ridge 15 to 30 feet high paralleling the Atlantic coast line and made up of oolitic limestone, with a sparse covering of sand or marl only a few inches thick, excepting where the ridge is broken by water courses from the interior, and these valleys in many cases open out into quite broad, rich areas, called glades.

These low areas are not suitable for residences.

Naturally, the sites for development are located on the high ground, and it is of interest to know that practically all planting of trees and large shrubs are set out in holes blasted out of the soft lime rock. After the blasting is done, and several charges are often used to make the holes of proper size, the loose rock is dug out and the holes refilled with suitable soil. The rock being very porous, the newly

planted material quickly sends its rootlets down through the rock crevasses to secure moisture, and the water table is quite close to the surface, at the most not over 10 or 12 feet. One will readily understand why it is that all plants here grow rapidly, and they do not depend entirely on the water content of the soil, but receive a generous rainfall during most of the year, about 60 inches being the normal rainfall.

The keys (islands) paralleling the shore to the south are nearly all rock formation, while to the north of Miami the ocean front land is merely a sand bar, and this sand bar continues north the entire length of the state, and the mainland north of Fort Lauderdale is all sand, except in the glades.

So much for the general conditions.

In the Miami section and extending over the state, a type of architecture, different from almost any other part of the United States, has obtained a strong foothold. This is known as the Mediterranean type, and is based on the Moorish, Spanish, Italian, and modifications, or combinations, of these types. The buildings are tastefully colored in light tints with tile roofs of old Spanish or Cuban tile, and are decidedly effective.

Many colored types of plants are used with this style of architecture to good effect. Of course, green is the base color for all background planting and green lawns for foreground, with intermediate planting of bright colored flowering plants and those plants like crotons, acalyphas, phyllanthus, etc., for foliage effects. These last, however, require care in placing, as they are best used to accent and snap up the planting and as a rule should not be used in large masses. A mass of acalypha mosaica will almost give one a sunburn.

[Continued on page seventy-one]



*Detail of an unusually attractive
pergola design on the estate of
R. A. Rowland at Rye, N. Y.*

DWIGHT JAMES BAUM,
Architect.

ARCHITECTURE IN THE GARDEN



DWIGHT JAMES BAUM,
Architect.

An unusually attractive pergola which combines all the necessary features of a Garden Tea House.

A garden fence of architectural merit plus effective plantings is seen in this picture.



DWIGHT JAMES BAUM,
Architect.

IN THE FORMAL ITALIAN MANNER

Two Gardens—Old and New



A fountain and box-border beds in the middle garden terrace of the Villa Torlonia, Rome.



This garden shows the happiest and most appropriate use of playful forms made familiar in the great Italian gardens of the Renaissance.



Relation of

Architecture and Landscape Architecture

BY W. L. PHILLIPS, *Landscape Architect*

An address before the Florida Chapter A. I. A.

I AM not going to attempt a theoretical discussion of the relationship of landscape Architects and Architects; the time is short and the subject long. I think, however, that I can give you something of our point of view about architecture by talking from the point of view of Florida conditions about one class of problems on which Architects and landscape Architects have most common contact, namely, the problem of the residence. Considering the residence to be the whole development lot or area containing the house makes for a clearer understanding of our point of view and a better understanding of the problem. Let us not think of the grounds as subsidiary to the house, or vice versa. Let us for the moment look at the whole area to be treated as one thing, one problem, for after all people do not live in houses alone.

Too frequently in our experience we receive communications of this sort, "The house is finished and we would like to have you make a planting plan." A job is always good news, but news like that is a shade cloudy. Visiting the site with premonitions, we find our worst fears to be justified. The house is askew on the slope, the knoll in back that might have been used to fill the hollow at one corner remains as the Lord left it there, the best view is to be had from the kitchen window, a road has been built detouring in a broken backed loop around the hump to arrive at a garage hard by the

front door. If we stop at the front door, the next arrival is out of luck, he can't get by to turn around until we move on, and we are not there: we are sunk, having discovered that the other side of the house is five feet above grade and there is no way to hitch up to a garden or a decent piece of lawn. It is clear that the client is right. He not only is ready for planting, he pines for it. There is much to be covered up.

Planting is all well enough: it can usually mitigate a bad situation but it cannot make a bad situation into a good one. Our client has got mixed up: he has mistaken the thing itself that he needed, for the material it would be made of. Plants are one of the materials used in executing a design, but before they can be used intelligently and successfully the design they are to help realize must be established. We call that design the layout. If the layout is good it is easy to do effective planting: if it is bad in whole or in part, the effects from planting will be correspondingly ineffective. I get very weary of combatting the idea that a landscape Architect is primarily a plantsman. Assuredly skill in planting is important, but it is interesting to note that the American Society of Landscape Architects, in its criteria for judging the fitness of candidates for admission, has relegated knowledge of plant material to a second place and has put proficiency in general design at the head of the list. We are



A screen of graceful foliage raised against the bright northern sky of South Florida.

ESTATE OF MR. ALEXANDER GLASS, MT. LAKE, FLA.



An outdoor extension of the living room. Eventual Development of the palms will render the tea-parasol unnecessary.

RESIDENCE OF MRS. A. A. PARKS, MT. LAKE, FLA.

primarily artist designers: if we fail in that role the whole justification for our professional existence falls short.

Referring again to the usual experiences found in being called in to plant an area around a house. We maintain that the roofed and unroofed part of the project should be tied together and interrelated in planning if anything distinctive in the total final result is to be hoped for. You may have a workable scheme—the answer may be practicable, the service part of the house and grounds may be separated in an ugly fashion. But check over the situation carefully, estimate the relative usefulness of different sectors of the lot according to their pleasantness, present or prospective. Consider the character and frequency of units from certain directions, the pres-

ence or absence of shade from trees in relation to terraces, or patios—areas immediately outside the house walls which I will call outside living rooms. You may find that a totally different house plan will be just as practical and far more livable.

For instance, it is pretty safe to say that terraces and other outdoor living rooms are most logically placed outside of indoor living rooms. There is a common type of house plan which requires the drive and turn to be brought up to the house opposite one side of the living room. The effect is to destroy the essential quality of privacy on that side and you diminish by 50% the possibilities of extending the living room space externally. Sometimes it is possible to change it on plan to enter on the end or at

[Continued on page sixty-seven]



Treatment of a southwesterly exposure. A deep terrace with orange trees in west corner to cut off late afternoon sun. Date palm planted near house to make a canopy outside the loggia.

RESIDENCE OF MR. JOSEPH R. ENSIGN, MT. LAKE, FLA.



Live oaks planted along outer edge of terrace will eventually mitigate sky-glare. The house floor closely accordant in grade with surrounding surfaces aids greatly in making house and grounds one intimate livable unit.

RESIDENCE OF MR. JAMES L. HAMILL, MT. LAKE, FLA.



*This view shows a portion of the main flower garden on a Knoxville, Tennessee, Estate.
The circular plot in the center is to be a fountain.*

CHARLES F. LESTER, LANDSCAPE ARCHITECT.



Flagstone walk in alley leading to gazebo and dahlia garden.

CHARLES F. LESTER, LANDSCAPE ARCHITECT.



This view shows seat and cross walk from the house to lawn area back of stone wall.

CHARLES F. LESTER, LANDSCAPE ARCHITECT.



Niche with lead figures and steps leading up to main flower garden.

CHARLES F. LESTER, 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, Architects for the Building.

South Florida Planting

How Long Do We Wait?

BY

PRENTISS FRENCH, L.A.

PERHAPS there never *was* a job where the Landscape Architect escaped being asked by the owner how long it would take for the planting to be effective. Certainly no client ever failed to ask this in Florida, and I have sometimes seen the building Architect equally anxious to know how long he was going to have to wait before he could get a good picture relieved by an harmonious setting. Practically all of the large winter homes in Florida are built by people of wealth, past middle life, who are seeking the pleasantest possible surroundings for their days of recreation. They demand not only a comfortable house, but also probably more than in other places completely pleasant surroundings to satisfy what has previously been impossible in a more urban environment. These people do not want to wait years for a complete landscape effect; in fact, they refuse to wait. The characteristic place at Palm Beach, usually planted in the summer or early fall for complete effect the following winter, is a prize example of this sort of thing. Large palms and trees, big, quick-growing



*Patio of the Parkview Hotel, Venice, Fla., planted about one year before photograph was taken.
Prentiss French, Landscape Architect.
Walker and Gillette, Architects for the building.*

shrubs and other plants of good size are moved in wholesale, and the result is nearly achieved the minute the place is cleaned up. Very often people are so imbued with the idea of immediate effect that no compromise will be tolerated. But there are certain bad results from this kind of planting, and I shall attempt to point out the danger later on in the article.

I can imagine an Architect, doing his first residence in Florida, visiting a nursery and then wandering disconsolately away thinking what ages it is going to take for all those spindley, little plants in



*Residence at Venice, Fla. The medium-sized grapefruit trees were moved in six months before photograph was taken.
Prentiss French, Landscape Architect.*



*Coffee Shop Forecourt of Parkview Hotel, Venice, Fla., showing immediate effect gained by the use of native cabbage palms.
Prentiss French, Landscape Architect.
Walker and Gillette, Architects for the building.*



*Patio of residence at Venice, Florida,
taken before planting February, 1928.*

Prentiss French, Landscape Architect.



*Same view taken in April, 1928, showing new
planting and filling in with annual flowers.*

Prentiss French, Landscape Architect.

*Slightly different view in patio, show-
ing progress of originally small plants.
Taken in November, 1928.*

Prentiss French, Landscape Architect.





*Residence at Venice, Florida, taken
before planting, February, 1928.*



*Same view taken in April, 1928.
Prentiss French, Landscape Architect.*



*Substantially same view taken in No-
vember, 1928, showing rapid progress of
smaller plants due to good soil and care.
Prentiss French, Landscape Architect.*



Residence at Venice, Florida, taken before planting, February, 1928.

pots and boxes to look like anything. If he only knew it, many sub-tropical plants, small and in pots or boxes, will quickly outgrow much larger specimens dug up from a field. Florida nurserymen have found this out, and never furnish certain kinds of plants except in small sizes and in containers of some sort. One season's growth brings many of these plants to good size.

A few years ago here in Florida the only way to have large trees or palms immediately was to have planted them small a long time ago. With the comparatively recent advent, however, of methods and equipment for moving large specimens, great things can now be done at once. Cabbage, cocoanut, royal palms and others can be moved in any size and look fairly well again after one summer's growth. Live oaks larger than twelve inches in diameter were successfully planted by Olmstead Brothers near the Bok Tower at Lake Wales, Florida, and enormous rubber trees are continually being moved from one place to another at Palm Beach. Certain large, native shrubs like wax myrtle can easily be secured ten or twelve feet high and moved at the right season with certainty.

It is chiefly the client, but sometimes also the Architect, who yearns too much for an absolutely immediate effect. As I have said, some plants cannot be obtained in large sizes, and among these are some of the very finest things. This means that if a place must be planted for an effect entirely complete at the start, many plant subjects of genuine interest must be left out, the list of material is badly limited, and the result is often stupid for a steady diet. There are many handsome places, especially on the east coast of Florida, which are effective at first sight, but which upon examination are poor in the detail and interest of planting. Very often the whole show is obtained by the use of cocoanuts, royal palms, seagrape, hibiscus, oleanders, yuccas and

bougainvilleas—and then more of the same repeated. Such planting, while it may make a good exhibition photograph, is not the most interesting kind to live with.

My idea of the right thing to do, where expense does not limit too severely, is to plant full-size only such of the palms, trees and shrubs as are entirely right for both present and future effect. To take the attitude that all plants must be set out large is going to limit the planting too greatly. Then with careful planning fill in with those things of small size, but ultimate value.



Substantially same view taken in November, 1928. Prentiss French, Landscape Architect.

Growth of Landscape Architecture in Tennessee

BY

CHARLES F. LESTER

Landscape Architect



THE lively interest shown in the beautification of the homes has been remarkable in this section during the past five years. Remarkable not because the very wealthy are improving their grounds but that the great mass of people of modest means are making provisions in their budgets for the landscape work. Of course many of them cannot do all of it the first year but they have plans drawn and it may take from three to five years for completion. They do plant according to the landscape plans.

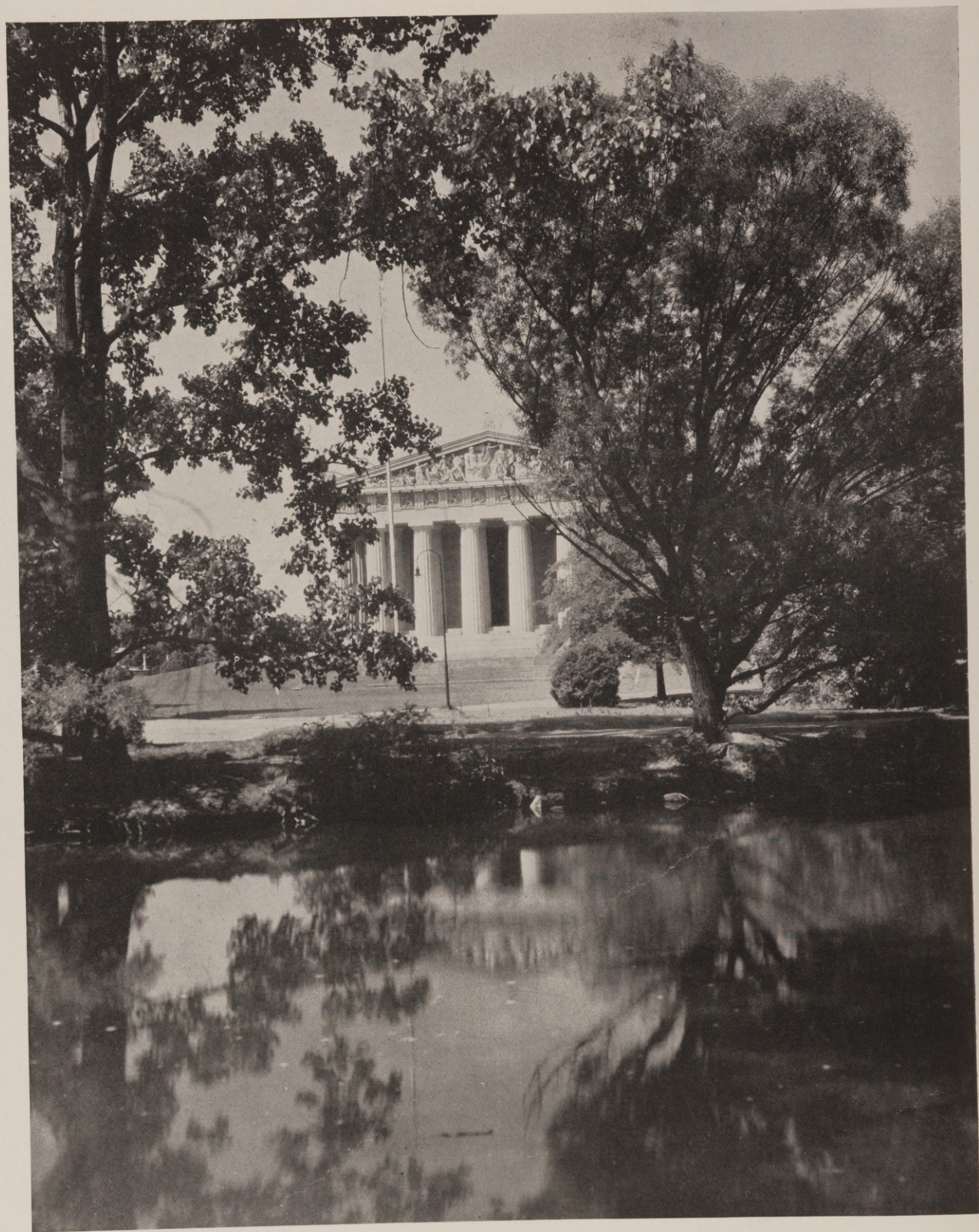
The co-operation of the Architects with the men in the landscape profession has been of great importance in this movement. Only a few years ago the architects were somewhat skeptical of the work of the so-called landscape gardeners. Most of them were nursery salesmen with no training whatever in the fundamentals of landscape design. Many times have the Architects seen their work marred by a planting that was supposed to enhance its beauty. This type of man is still operating here as he probably is in other places, but there is now a sprinkling of well trained men throughout this section and they are proving not so much by word of mouth as by results that there is a difference, a vast difference in the class of work done.

There has been some criticism in the past for the lack of interest shown by the Architects in the land-

scape profession. This criticism was unjust because the Landscape Architect had not proven to the Architect or any one else that their work justified confidence. Nearly all the leading Architects in this section are now advising their clients to secure the services of the landscape profession. Today it is very common for the owner to call in the Landscape Architect at the very inception of the Architect's plans. By this co-operation there is usually a very happy solution of the problems.

Well organized and active Garden Clubs have been important factors in creating a desire for more beautiful surroundings. These clubs are not only interested in their own gardens but are working for civic and highway beautification.

The people of Tennessee are just beginning to realize the wealth of natural beauty they possess. Beginning with the somewhat level country near Memphis to the gentle roll of the hills at Nashville, then on through the subtle beauties of the Cumberland Mountains, through the graceful hills and knolls of the Tennessee river basin at Knoxville to the rugged giants of the Great Smokey Mountains, is a variety of beauty that can hardly be surpassed anywhere. The people are learning it is fully as important to preserve what exists as it is to create new beauty. So they are naturally turning to the men trained in the landscape profession to obtain these results.



*A landscape setting of natural beauty is
this view of the Parthenon, Nashville.*

HART, FREELAND & ROBERTS, ARCHITECTS

PATIO OF THE
SENIOR HIGH SCHOOL
MIAMI, FLA.

KIEHNEL & ELLIOTT,
ARCHITECTS.

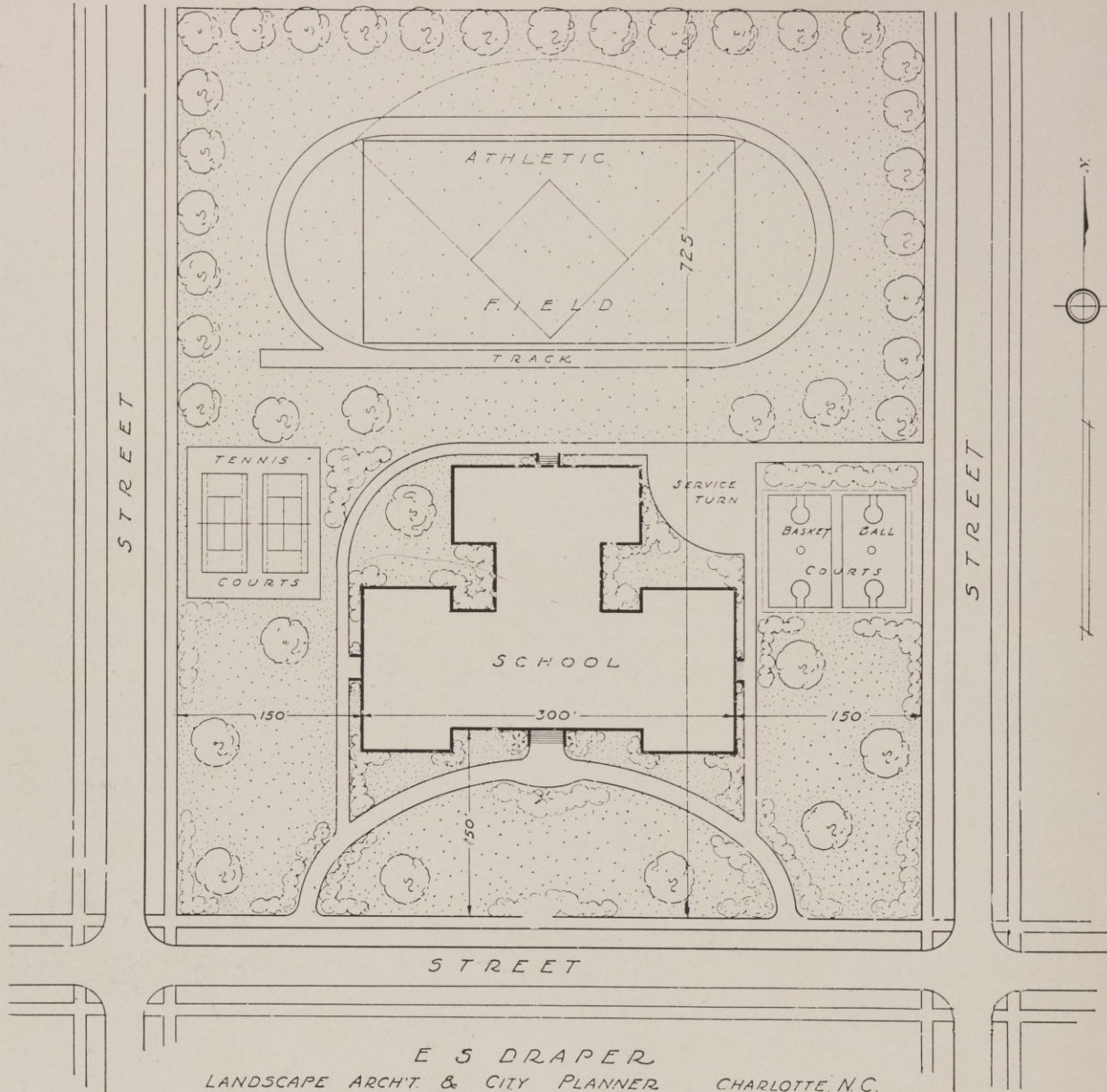


Planning of School Grounds

BY E. S. DRAPER, *Fellow American Society
of Landscape Architects*

IN the present-day development of the grounds and campuses of schools and colleges the landscape Architect plays an important part. While his usefulness is generally conceded in the development of an institutional plan such as is required in the growth of colleges and universities, yet the value of his work in the planning of school grounds is perhaps not so well known. While the problems differ in accordance with the size of the development, the principles of landscape planning remain much the same and include consideration of the practical requirements of the problem as well as the beauty of the completed development.

As is well known, the tracts on which schools are built have constantly increased in size for the past several decades. This is due to several reasons, of which the following are perhaps the most important: (1) the consolidation of schools, due to the influence of motor traffic and the advantages of centralized large schools over a number of smaller schools; (2) the increasing demands of a constantly expanding curriculum, due to the necessity of educating the youth of today more fully and completely than in years past; (3) the realization that proper recreation to be found outdoors on the football, baseball and hockey field is an important fac-



tor in building up the health of the children, so that they can get the best results from their educational work.

Today few schools are—or should be—built on less than a five- or ten-acre tract, and many schools, particularly junior and senior high schools, occupy much larger tracts. As the size of the tract to be used for school purposes increases, the general arrangement of the land becomes increasingly important. Where the tract is of considerable size, one or more alternative sites for the principal building may exist, in which case not only is there the question of locating the building in well-studied relationship to the athletic field and other developments of the grounds, together with the approaches, but

the question will also arise of advantages pro and con of different sites in relation to the grounds development.

That phase of landscape work which was formerly considered as the major requirement for calling in a landscape Architect in the improvement of school grounds—the planting of trees and shrubbery—while still important, is the last item of landscape work to be taken up and is perhaps much less important than the proper arrangement of many features that go to make up a completely developed school ground. Frequently the landscape Architect can give important advice as to the suitability of land held under option for the purpose intended, and, whether optioned or purchased, as to the ex-

change of property to secure suitable boundaries for the completed development. It is the function of the Architect to design the building, but it is within the province of the landscape Architect to study the general arrangement for the entire development.

The modern school is an educational plant which uses recreational features of the grounds as a part of the school curriculum. Hence, it is quite important that the grounds development be as carefully studied and as well planned as the building itself. More intensive development of school grounds has come about through the fact that in many cities the school grounds after school hours are used as neighborhood playgrounds and, if properly designed, will satisfy a definite need for recreation in the community of which the school is the center.

It has been comforting to many school boards, when criticized for acquisition of tracts of considerable size for school purposes, to realize that land very rarely decreases in value and that the carrying charges on land purchased prior to development are invariably much less than the enhancement in value, if the site be well located, as it should be, in respect to residential growth. So that it is becoming more and more general for far-sighted school boards to anticipate the needs of the community in the way of suitably located land that it is possible to secure for school development.

The approach to the problem of school grounds planning by the landscape Architect is, first, to find out all the requirements, both present and future, as to school development; then a careful inspection of the site, studying the size of the area in relation to the requirements of development, the character of the topography, and whether or not the required features can be economically constructed, the recreational needs of both school and neighborhood, the relation of cost of landscape construction to maintenance, and other factors of interest. His studies take into consideration suitable site or sites; access by drives and walk; parking and service areas; provision for necessary utilities; proper arrangement of play space, ranging from small open areas to baseball and football fields; provision for school gardens of various types; the beautification of the grounds to secure an attractive setting for the building; and a proper planting development for the property.

In the working-out of these plans the landscape Architect first requires a complete topographical survey; after studying this he talks with the Architect and the school board, discussing with the

board's technical advisor or consultant the various problems to be considered. If the grounds are extensive, the Architect may wait until the landscape Architect has developed a preliminary plan for arrangement of the grounds before studying the building plans. If the grounds are comparatively small, the landscape Architect may wish to await the Architect's plans as to location before studying the approaches and arrangement of the grounds. In one case the landscape plan may affect or even direct the type of building, and in the other the building may control the development of grounds adjacent to it.

After preliminary sketches of both the building and the grounds have been prepared, these are presented and approved by the school board and other authorities. Then the Architect completes the building plans and specifications, and the landscape Architect the grading, planting, and other detail plans. Should the building be planned as a development of units, the landscape Architect frequently must adjust his ultimate plan to fit the requirements of the first unit of development, while providing for the future carrying-out of the complete building with the minimum changes in grounds development. The exact location of building or buildings, together with height of foundation walls, placing of excavation, including stripping and piling of topsoil, and other features, should be determined on the landscape plans before the Architect completes his plans, and in some cases such essential information is included on the Architect's plans, together with location of walks and drives, and made a part of the general contract.

It would be possible to go on indefinitely in discussing the details which must be taken up in this way. For instance, where the building is located in a wooded area, the exact location of the drive should be determined so that all trucking can be done on the ultimate drive location, in order to save lawn area and trees from injury. In the building of the educational plant, the co-operation of the Architect and landscape Architect in getting the work done is quite essential in accomplishing the best results.

Today is the day of specialists, and the landscape Architect plays an important part in school grounds development. In the completed development there is a picture which is practical as well as esthetic, if properly planned. Schools with attractive surroundings exert considerable effect on growing children and should result in better citizens and in creating a feeling of civic pride.

[Courtesy, *Amer. School & University*]

For Distinctive homes...Telephone Convenience is *especially* Important

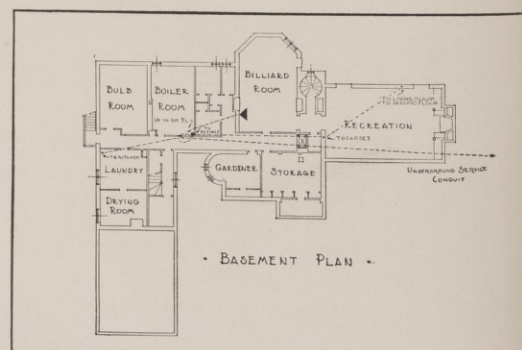
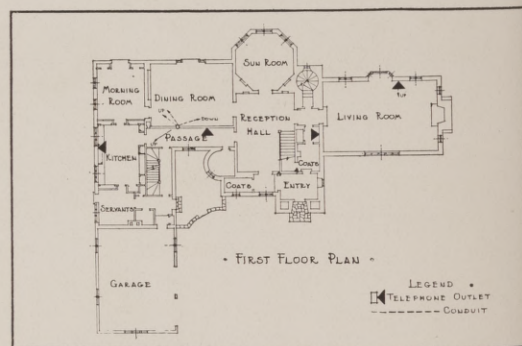
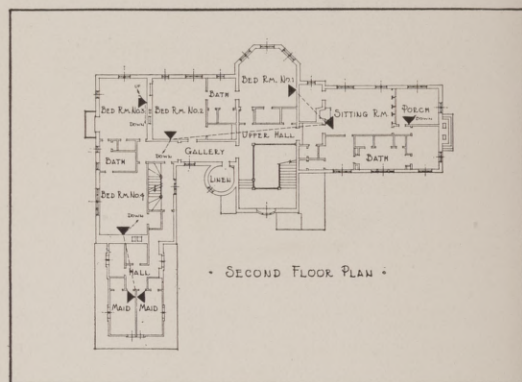
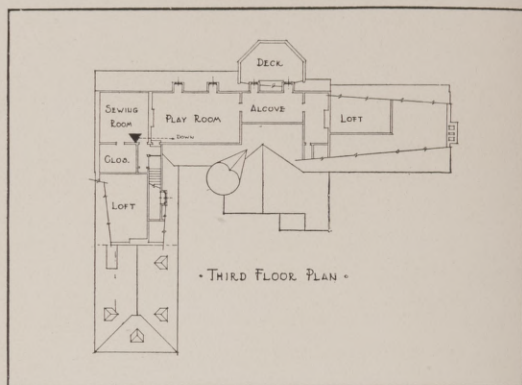


Complete telephone convenience is provided in the residence of Mr. Wallace D. Bowles of Seattle, Washington, by fourteen telephone outlets, including one in the basement billiard room. The telephone wiring is carried in conduit built into the walls and floors.
GEORGE WELLINGTON STODDARD, Architect, Seattle.

IN HOUSES of marked individuality certain things stand out . . . beauty and smartness of design . . . durability of materials . . . provision for the convenience and comfort of the occupants . . . anticipation of future needs. These latter are things to which architects today are giving particular attention. That is one reason they are increasingly interested in *telephone convenience*.

Home owners everywhere are welcoming this modern note: *telephones throughout the house*, wherever they will save steps and time and effort in placing and answering calls. Many architects are providing for it in new and remodeled houses by specifying conduit for the telephone wiring during construction. Telephone outlets are thus made available in nearly every room; the owner can use as many of them as he desires, and he can have the improved appearance and protection against service interruption that come from concealed wiring.

The Bell System is constantly studying matters pertaining to its service, and has much data of interest to architects. It is desirable that you consult freely with representatives of the local Bell Company in planning the telephone arrangements for specific projects. There is no charge. Just call the Business Office.



Architecture and Landscape Architecture

BY W. L. PHILLIPS, L.A.

[Continued from page forty-eight]

an angle, thus leaving both sides of the living room free, and making it possible say to have a terrace opening upon an open lawn on the one side and an enclosed patio garden on the other, a desirable arrangement because it gives a choice of sitting at different places according to the time of day.

In Florida I find westerly exposure of little use for outdoor living rooms. The mornings are the cool part of the day and people would rather sit in the sun on an easterly or southern exposure: in the afternoon the sun is intolerably hot on a western exposure and the low rays are trying to the eyes. It is, therefore, not a bad idea to utilize the western side for entrances or service if there is a choice in the matter.

Also in Florida a house can be much more of an indoors-outdoors affair than in the north. We might recognize that fact more frequently and thereby introduce a local character more legitimate than characters derived from the use of certain details of architectural styles.

One of the most interesting things about Havana is the relative lack of definite boundaries between indoors and outdoors. Indoors as understood in the North hardly exists. You can sit way in back of a cafe and your eye ranges over tables and bars through a high, doorless opening and past colonades, past lamp posts, across the street through another colonade and over another bar into the deep, cool, and inviting recesses of another cafe. Aside from the fascinating depth of the perspective, there is a delightful free and easy atmosphere about the whole thing, an airiness with no suggestions of constraint. Besides the openness and the depth of view one has into and out of the house in Havana, there is another important factor involved in the effect of interpreting outdoors and indoors, namely, the absence of steps and high thresholds at the doors. The sidewalks and the house floor pavement are to all effects one and the same surface. There is no toe stubbing to tell you that you have gotten inside.

In Florida we cannot be quite so casual as they are in Havana. Here there are various little things that fly about: we have to have screens in most places, and screens shut you in to a marked degree. But I wish we could do more to break down the barrier between the indoors and outdoors. It seems we might make more use of deep porches, of arbors, and pergolas joined to the building or starting near windows or doors, and have an overhead shaded

conservatory-like place near to the house. Certainly we can if we want, avoid strong differences of levels between the house floors and outside surfaces. We have, after all, very few snow storms here.

Let me go back for a moment to the question of shade, for shade from existing trees, or the possibility of getting shade from planted trees within a reasonable time, may have a strong bearing on the parts of the house. There is the question of heat. An exposed terrace pavement may prove to be a solar heater undesired. All right if there is a live oak or a banyon tree to shade it, but if not, better plan to have the terrace on the northerly side. But even on the north side the problem of light pursues you. In Florida the sky is extraordinarily bright, even a northerly sky, and I find it trying to most people. If the sky is blocked off to a fair degree in one quarter by over-arching trees or tall trees, such as pines, rising up across the sky, that offers a prospect of making an attractive unroofed sitting place. If there is no such shading or partial blocking off the sky, it may be wise to abandon the unroofed and open space idea and to design a deep porch or provide for an awning. What is needed is a wide vision, like projections overhead—it may be structural or it may be attained by tree planting, but the latter is often slow and uncertain business.

Wind, of course, is to be taken into consideration in deciding on the location of the outdoor living rooms. The northerly winter winds are disagreeable, and it is well to have at least one outdoor sitting place that is sheltered from them. On the other hand, the predominance of hot weather makes ventilation a leading consideration.

The possible or preferable location of approach drives and walks will have its effect on the house plan. I regard the controversies on straight versus curved drives as a kind of illiteracy. The alignment is usually dictated by obstacles, by the conformation of surfaces, to the shape and altitude of the turning space at the house. Often it is purely a question of taste. One doesn't bust up a free landscape composition with a hard line down the middle, or stupefy a generally formal scheme by lugging in freehand serpentines.

I am more and more pleased with the rectangular courtyards in this automobile age. A parking space is as welcome as the flowers in May, and the dead corners of rectangular courts give guests a chance to park without getting in someone's way. To secure wide parking room on a circular drive turn, you



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often have to widen it to an undesirable degree. But whether the turning place be square or round, remember that it takes room. If there are to be walls on either side, I consider that 80' is the minimum to give comfortable clearance. Nothing causes the owner's blood pressure to rise more than a tight turn, unless it is a leaky roof or a smoky fireplace.

Coming to questions of composition, looks, taste, and all that sort of thing: 99 times out of a hundred the layout of extensive grounds become dominantly informal if only by reason of expense. But a few tricks of a more or less architectural nature will give almost any house a lot of help. Place a little patio beside the house, get a long cross axis past its principal facade with a substantial terminus of some sort, and you make the thing worth taking a picture of, even if you have to stop there, because the owner doesn't believe in formal gardens, but does believe in bank balances. I like to study a job with a view to what would look well in a camera. In order to get an interesting photograph you have to have a subject that possesses more than one plane. A picture of a house with nothing between it and the lens except grass will never interest an exhibit committee. But get a nice composition of low walls, fountains, statues, pots or what have you, between the lawn and the house, with any old piece of wall and roof in the background, will look as if it demanded a percentage. I have often wondered why Architects forget all about their stuff the minute they get outside the four walls of the house. Many of them become more at sea than the landscapers themselves. They seem to think that sweeps and twirls are necessary to unite the house with the ground. I like places walled about that pulls the whole area into one composite individuality, and gives one a complete eye picture.

I sometimes think Architects hesitate to obscure their buildings with walls, groups of trees, etc., and yet you can often improve vastly upon a pictorial effect by limiting the viewpoint. I have been working lately on a house that is pretty unsatisfactory. It is made up of a half dozen units or elements not so bad in themselves, but as an ensemble giving the effect of too many things going on. We ran walls around it and built courts and gardens related to the various units of the house mass, and there now seems to be some hope. When the vegetation parts of the layout are grown up one shall see one thing at a time anyhow.

One object of the foregoing profound observation is to lead up to the idea that it might be a good thing on residential work if Architects and landscape Architects were to do a little collaborating in the early stages of the project, before the house designs get crystallized. It would make far easier going later on, and often far better finished results.

We argue for such collaboration for two reasons. *First.* We think that we have a special insight into the problems which arise outside the house walls. That is our bulwark. Our attention is concentrated there. We spend a lot of time on the job more relatively than the Architect does. We have a good opportunity to learn what people do on the grounds outside the house and how they react to this and that feature of residence development. We have it thus at first hand and constantly refreshed for our judgment and determination: and after all a good designer is one who not only has skill and a rich vocabulary, but one who also is able to select the right words for the right sentence.

Landscape practice is remarkable for the infinite variety of problems it presents, and that is all the more reason for calling it a specialist. *Second.* We have a special technique for dealing with problems of design on the grounds: For instance, the contour map and plan. Engineers invented this device, but don't seem to make much use of it. It is our special tool. The contour work permits us to deal with undulations of surfaces as nothing else will, better at times than direct work on the grounds. We can determine rates of slope from it and elevations of grade at any point; can get the direction of run off, fix on the best location for drains, etc., in a word it enables us to grasp readily what bearing the conformation of the ground has upon the problem. Furthermore, by the contour method, we can design changes in the modeling of the surface with readiness and assurance as to where we are coming out. We can estimate earth quantities with comparative facility. We use cross sections, of course, but the contour method of expressing surface relief is a very sharp and handy tool.

A curious thing about the working methods of landscape Architects is the fact that so much of their designing is done not by direct representation of the thing designed as in architectural work, and in almost all other arts of design, but by symbols. The contour plan for instance is represented by symbols; it is not a picture of the grounds, although to certain people accustomed to working with it, the contour plan does permit of a sort of visualizing of the surface. The landscape Architect's planting plan is mere writing; it conveys to the eye no idea of what the design looks like in horizontal vision. Our characteristic plans are maps rather than the horizontal sections and plans of architecture. Our plans are records of our construction to be read, and have to be interpreted by the mind rather than by the eye. Furthermore, as landscape Architects do much of their designing on the ground outside of the office, this keeps us in constant fresh contact with our subject matter and permits us to check up continuously our plans with the realized design. By working much outdoors we get the feel of the place.



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*Top Left: . . . Cross View Lobby
 Top Right: View Officers Section
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*Southern Architect and Building News
 February, 1930*

Landscaping In Southern Florida

BY FRANK M. BUTTON, F.A.S.L.A.

[Continued from page forty-three]

Of plant varieties, we have a long list, some 1000 plants being listed in one catalog, and numerous other desirable plants are being introduced through the United States government plant introduction bureau. So our plants available are almost unlimited.

While it is true that many of the northern plants will grow here, and we depend on many of them, such as annuals and roses for cut flowers, nearly all of the perennials are out of place and uncalled for, and even when they do exist, they are usually having a hard fight for life. Why not forget them, and use plants that will succeed here and give us new pleasures, the same as people who come here to live, adapt themselves to a new mode of living, both in clothing and food.

A short list of some of the most desirable plants may be interesting.

Of the trees, we have the grand old live oak, most picturesque; albizzias, tall, pinnate leaves, light yellow flowers and quick growth; bauhinia or, as it is sometimes called, the orchid tree, with purple flowers; the Australian pine for wind brakes; many of the ficus trees or rubbers; the cajuput or punk tree, with its interesting bark, flowers and foliage; the pithecolobium, soft green foliage; the royal poinciana, with pinnate foliage and masses of scarlet and yellow bloom, and worth coming to Florida to see; the gumbo limbo, a beautiful brown-barked monarch of the hammock; the sea grape, with large circular leaves, coloring richly in the cool weather, and spikes of edible fruit. Practically all of these are evergreen, as are most of the plants used in ornamental planting.

Then we have many palm varieties, those in general use being the cocoanut, always looked for by the northern visitor, and always picturesque, date palms in variety, the cabbage palms, native wash-

ingtonias, and the most awe inspiring of all, the royal palm, erect with smooth gray trunk, topped with brilliant, dark green foliage. Some of the bamboos do well and make beautiful masses, growing 40 to 50 feet high.

Of the shrubs, acalyphas in variety with brilliant foliage, aralias, dwarf poinciana, carissa, orange jessamine, crotons in variety, golden dewdrops, hibiscus with wonderful scarlet blooms, many jasmines, lantanas, Turks cap, oleanders with clusters of pink and white bloom, pittosporums, blue leadwort, poinsettias, yellow elder, Kings mantle, roses, and hundreds of others for the enthusiast to experiment with.

Of the vines, noted for bloom, are Holmskioldi, jasmines, tecoma capensis, allamandas, the glorious flame vine, paradise flower, pink vine and the bougainvilleas, besides many others equally as good.

For lawns, the coarse St. Augustine grass is the hardiest, bermuda good, but requires more care, carpet and centipede grass used to some extent. For a temporary lawn for the winter season, Italian rye.

With the new type of architecture, patios with formal settings of seats, pools and fountains and pergolas are much used, while the border planting is often quite informal or naturalistic.

So many combinations are possible, that the owner is always on the lookout for a new plant to add to his collection.

Perhaps the most important adjunct to the landscape artist is the wonderful blue sky with masses of snowy clouds lightly floating, interrupted on the horizon by the tall picturesque Caribbean Pine. At sunset the day passes, through all the liquid colors of the rainbow, into a brilliant starry night, and it is then that about once a month for a few nights the balmy air is filled with the heavy perfume of the night blooming jessamine.



The Bull Dog Method Saves Time and Labor



STEP ONE—PLACING CLIPS. Note how easily clips are placed in exactly proper position. Single or double guide board insures correct alignment.

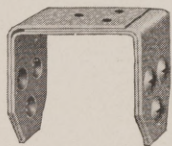
THE Bull Dog Method of anchoring wood floors over concrete saves valuable construction time. No fill to dry—no beveling or shimming—sleepers and finished floor are laid at one time.

Other reasons for using The Bull Dog Process are: *elimination of dry rot*, doubling floor life; reduction of dead load 18,000 lbs. to 1,000 square feet of slab area; permanent and secure sleeper anchorage, preventing buckling, squeaking and doming. The Junior Clip ($\frac{5}{8}$ " wide) may be used with or without a fill (dependent on the service duty of the floor.) When a fill between the sleepers is desired, any cheap, inexpensive mix such as sand, cinders or cinder concrete can be used.

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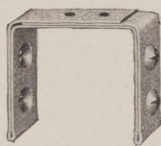
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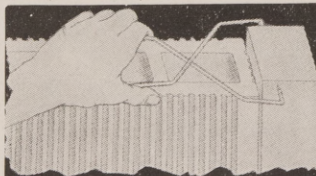
Original Patent granted June 14, 1921
Reissue Patent granted June 29, 1924
Process Patent granted May 19, 1925



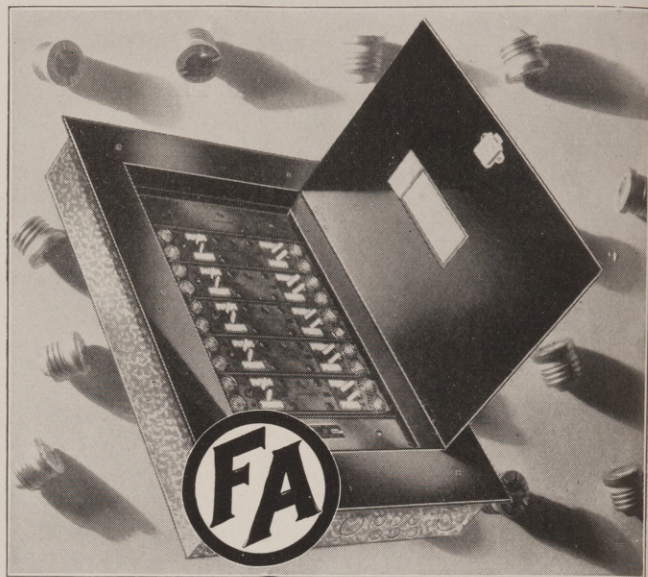
JUNIOR CLIP— 3 sizes, 2, 3 and 4 in. 18 gauge galvanized iron.

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Ask the **FA** Man

About Formal Gardens

BY CHAS. F. GILLETTE, F.A.S.L.A.

[Continued from page thirty-two]

place in pleasure grounds, however spacious in other directions.

Something over fifty years ago formality in gardens took another phase. Some of us still remember the enthusiasm with which the gay hues of carpet beds and ribbon borders of summer flowers were welcomed, and the eagerness with which every plant that might lend itself to the color scheme was sought out and propagated. The mode became quite universal and the stigma still remains in the minds of the older gardeners.

It was a fashion, whether suitable or not, to the size and accessories of the position, that every owner of a garden plot, large or small, must needs indulge in "bedding out" the flower borders thereof. It satisfied, in fact for a time, the natural craving for color. A wonderful impetus was given to the manufacture of glass, for even the smallest garden required its greenhouse for the preservation of the precious half hardy plants through the frosts of winter.

This fashion, too, had its day and it was a long one, but people are growing weary of the eternal sameness. Year after year gardens were ablaze—to the right with scarlet geraniums, yellow lantanas and purple verbenas; to the left with verbenas, lantanas and geraniums. The changes were rung over and over again to one reiterated chime. Foliage plants were pressed into service by way of variety.

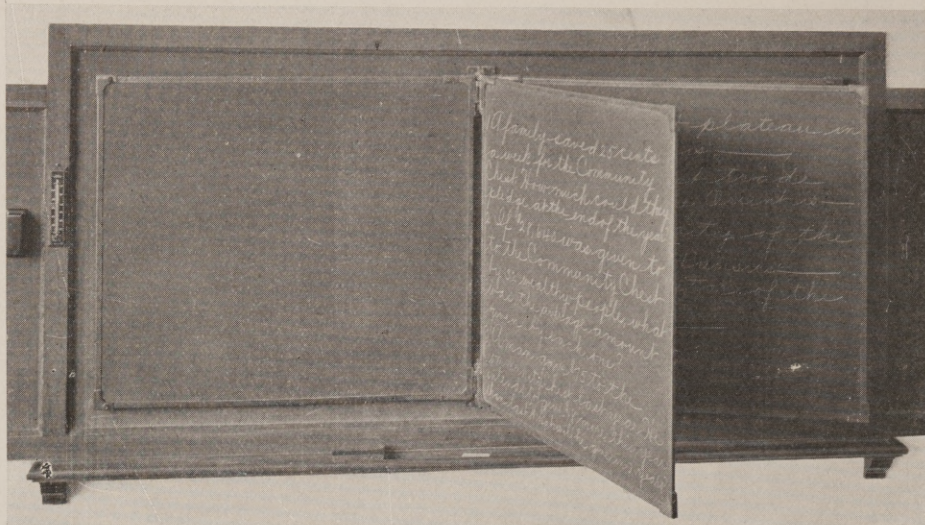
Then tessellated work with succulent plants came into vogue, gray leaved echeverias and green leaved sedums on a carpet of red altenanthera. But after a time every effort began to pall, and we turned to the memory of fragrant homely borders filled with pinks and gilly flowers and favorite old perennials, to sweet savours of rosemary and lavender, and to wish them back again.

The pendulum does swing forth and back, and when we tired of spectacular effects in regular form we rushed madly to an informal naturalistic style, quite as incongruous as the other when one tries to combine it with the more formal lines of architecture and regular lot lines. It is quite certain that formal beds and parterres can never be quite dispensed with. The violent reaction, however, which set in against the stiffness and monotony of the earlier bedding system has done good work, and we have only to take a tour of gardens everywhere to see the splendid use that is now made of the wealth of decorative material at our disposal, plants from all over the world of which no one would have ventured even to dream a generation ago. The improvement is so manifest that the most inveterate hater of garden monotony can hardly fail to acknowledge that for use at least about suburban homes and near the house on large estates the formal system in its present modified aspect of harmonious grouping and color is by far the most appropriate style of gardening.



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

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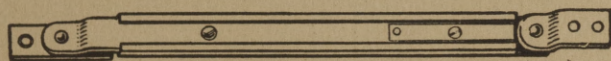
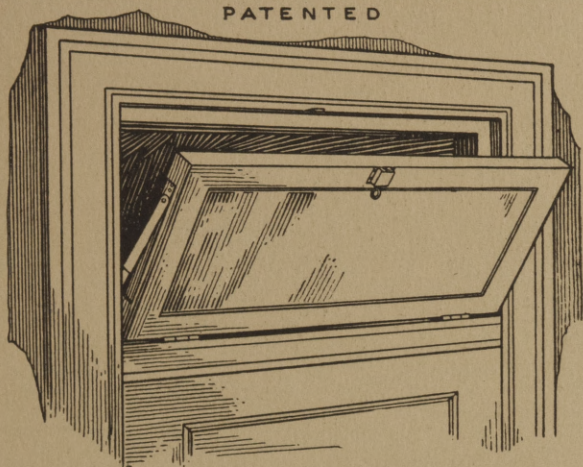
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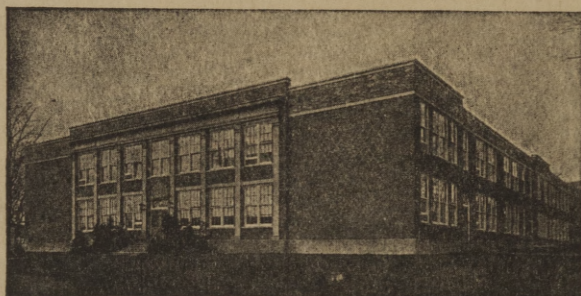
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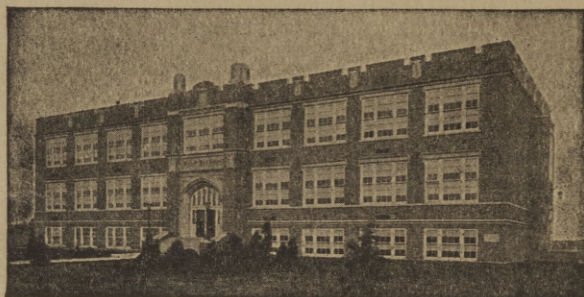
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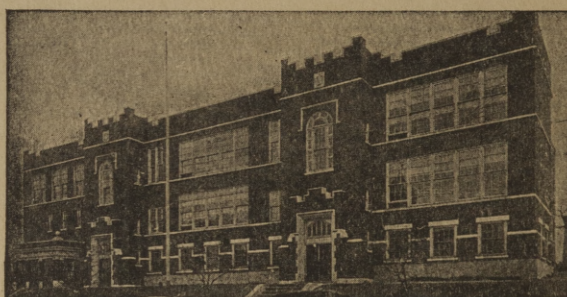
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