

Inside: Brian Van Bower on the Value of a Smile

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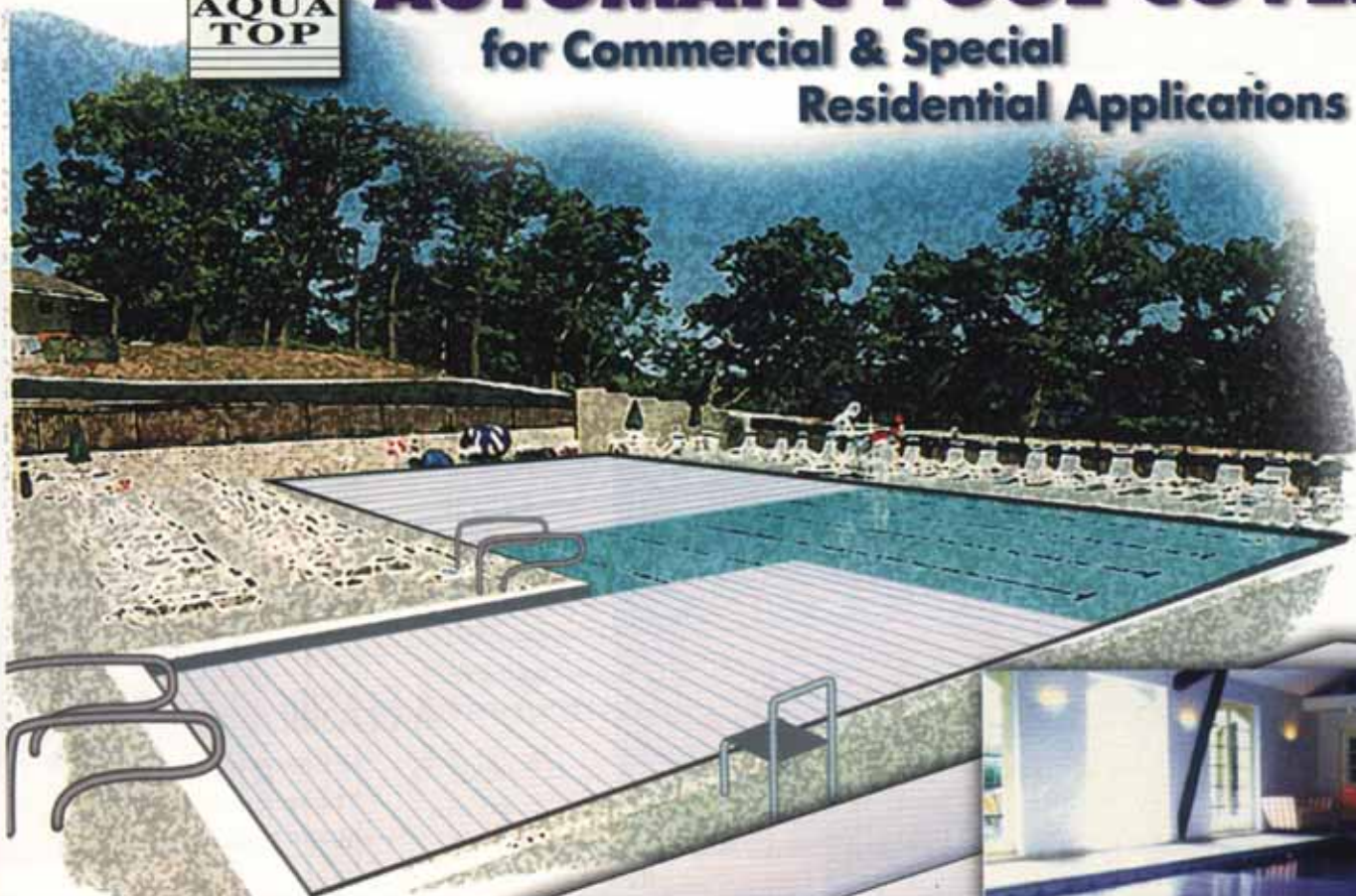
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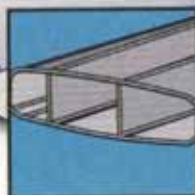


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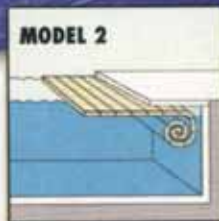


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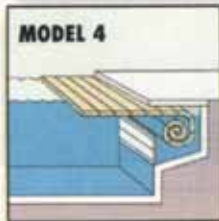
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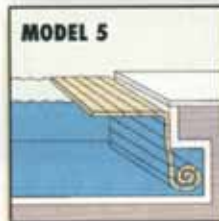
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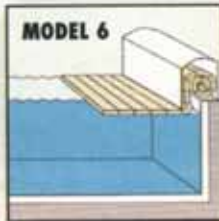
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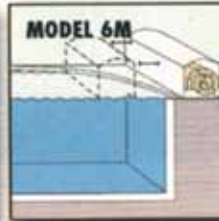
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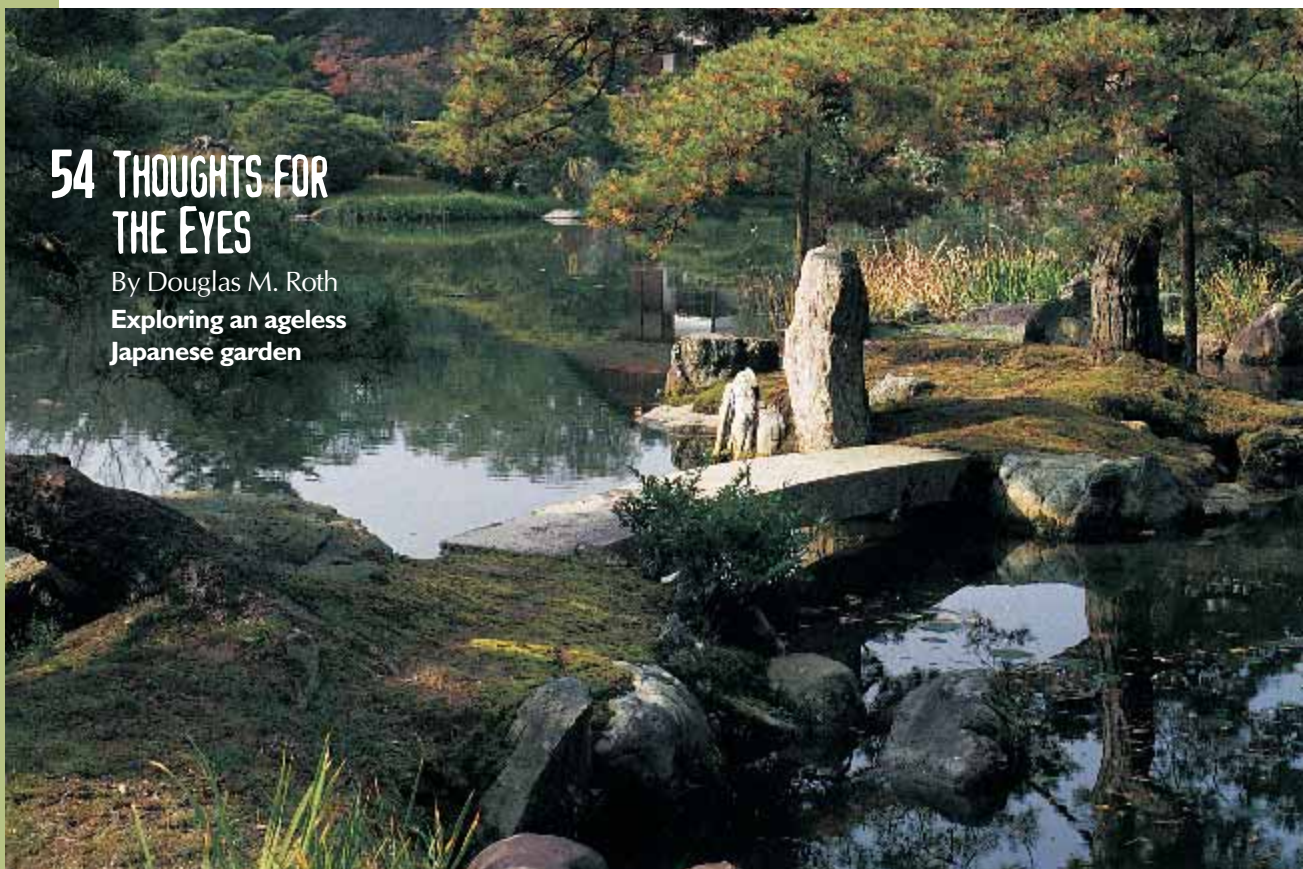
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Photo by Steve Beimal, Kyoto Diary,
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The Journey Continues

To be honest, I've never been a huge fan of New Year's resolutions. And I especially don't cotton to all the sentimental windbagging that seems to attend the "dawning" of this new era or that. But on this occasion, and for reasons all too many and obvious, I won't shy away from noting that it's good to put 2001 behind us.

As we saddle up for our journey through the remaining 99 years of the new century, I'm struck by the fact that the turn of the current millennium proved a far more significant point of departure than any of us could ever have imagined. Our world is now very different, and the challenge facing each of us is to figure out how to ride the shifting tides.

Given everything that's happened, it would be natural to want to view the future as something very separate from our past. Ironically, however, one of the very best ways to prepare for the challenges facing us is to learn the lessons taught by what has gone before us.

Learning from the past works, I believe, in many large ways – and those lessons of governance, economics and society range well beyond the scope of this column and magazine. But in many smaller ways, the past teaches us in terms that are *precisely* applicable to our own peculiar circumstances – and in that sense, a tightly focused publication such as *WaterShapes* has something quite important to offer when it comes to putting things in perspective.

Last November, we began a tour of what we call the "Monuments of Watershaping," the idea being an exploration of how water has been used through the years to celebrate and commemorate our culture and our times. In this first issue of our fourth year of publication, we continue that exciting and important journey with a look at three additional examples of these important works of art:

q We rejoin the tour in Florida, with a visit to the classic Art Deco swimming pool at Miami's Raleigh Hotel. In this pictorial appreciation, designer and *WaterShapes* columnist Brian Van Bower shines a light on a vintage pool and the role it's played in defining a lifestyle now synonymous with the lively South Beach district.

q Moving to the opposite coast, we stop in on one of the grandest showcases of watershaping ever created: Hearst Castle. But rather than focus on the California estate's legendary swimming pools, this time watershape designer and builder Skip Phillips directs our attention to the many beautiful fountains that dot the grounds.

q Finally, we travel to the Far East and Kyoto, Japan, where Japanese gardening expert Douglas M. Roth explores the history and utterly mesmerizing beauty of Katsura Rikyu, a centuries-old imperial retreat that contains what many experts proclaim to be the world's most beautiful garden and pond composition.

These three wonderful places put the enduring potential of watershaping on full display – monuments in which we can see how our own personal journeys into the future are established by looking over the creative shoulders of those who've reached for greatness and beauty in past eras.

Works such as these teach us that even as times change and dog-eared calendars are replaced with new ones, many of our finest achievements endure. In that spirit and on behalf of all of us at *WaterShapes*, I wish you all the very best in the New Year.



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PHILLIPS

Skip Phillips is president of Questar Pools, a high-end swimming pool design-and-build firm based in Escondido, Calif. He started his business in 1975 as a service/supply/repair operation, moving quickly into renovations and new construction. Now a veteran designer and builder of high-end, custom swimming pools, Phillips has won more than 100 local, national and international design awards. His reputation is tied closely to hillside pools featuring vanishing-edge designs; he is one of only two U.S. instructors currently teaching classes on vanishing-edge pools and has written and participated in numerous magazine articles on the subject. Phillips is a past president of the

National Spa & Pool Institute and co-founded the Genesis 3 Design Group.



BOWER

Brian Van Bower is a partner in the pool-construction firm of Van Bower & Wiren in Miami, where he also runs Aquatic Consultants. With more than 30 years' experience in the swimming pool and spa industry, he now specializes in the design and construction of swimming pools, recreational areas and hydrotherapy clinics. As a consultant, he also conducts training and inspections and serves as an expert witness in insurance investigations. From his start with pools in 1967, he's been a pool manager, service

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technician and contractor, operating Van Bower Pool, Patio & Spas from 1971 until 1991. He began consulting in 1989 and co-founded Van Bower & Wiren in 1995 to specialize in high-end pool-construction projects. He's been active in the National Spa & Pool Institute throughout his career at the local, regional and national levels, has won numerous design awards and has been inducted into the Swimming Pool Hall of Fame. Bower is also a co-founder of the Genesis 3 Design Group.

Douglas M. Roth is publisher of *The Journal of Japanese Gardening*. Widely considered to be

America's leading authority on Japanese pruning techniques, he is a graduate of the U.S. Naval Academy in Annapolis, Md., and served for six years as a naval officer in the Philippines, Hong Kong and Japan. He resigned his commission in 1988 and established *The Isshiki Zoo*, an English language school for children in Hayama, Japan. After passing the National Language test, he began a five-year gardening apprenticeship in Kamakura and became the first foreigner qualified to practice gardening in Japan. His company, Roth Tei-en, designs and maintains Japanese gardens throughout North America.

Stephanie Rose runs Stephanie Rose Landscape



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TISHERMAN

Design in Encino, Calif. A former New York securities analyst, she gave up Wall Street ten years ago to pursue a career in landscape design – and has never looked back. Her firm specializes in residential gardens for upscale clients in the Los Angeles area, where the lengthy planting season and mild climate provide tremendous creative freedom and year-round work. Her projects frequently include collaboration with custom pool builders, a cross-disciplinary blending of perspectives and skills she sees as having profound potential for professionals on both sides of the relationship. Rose can be seen this season in several episodes of "The Surprise Gardener," airing Tuesday evenings on HGTV.

David Tisherman owns and operates David Tisherman's Visuals in Manhattan Beach, Calif. A designer and builder of high-end custom swimming pools since 1979, he is widely known in the pool and spa industry as an advocate for the highest possible standards of design, engineering and construction.

He has degrees and credentials in industrial design, scientific illustration and architectural drawing from Harvard University and Art Center School of Design and has taught architectural rendering and presentation at UCLA. An award-winning designer, he serves as an industry expert for California's Contractor State License Board and has been a member of NSPT's Builders Council since 1994. Tisherman is a co-founder of and principal instructor for the Genesis 3 Design Group.

Mike Farley is a landscape architect with 20 years of experience and is currently a design/project manager for Leisure Living Pools of Frisco, Texas. After receiving his degree in landscape architecture from Texas Tech University, he began his career in California with a high-end landscape-design firm through which he became involved in several pool-remodeling projects. He later joined Geremia Pools in Sacramento, Calif., where he worked for six years before joining Leisure Living Pools in 1998.



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LETTERS

Doing Right by Wright

As a Fallingwater tour guide and Wright enthusiast, I am compelled to address some inaccurate information in David Tisherman's article, "Amazing Grace," in your November/December 2001 issue (page 50).

- Foremost, the respectable Kaufmann name is misspelled throughout the article. This is not only important to me as a native Pittsburgher but for anyone who may have just read Mr. Tisherman's article and is interested in further pursuit of information on Frank Lloyd Wright's architectural marvel and/or the Kaufmann family.

- Particularly disturbing is that Bear Run *Stream* is referred to as a river

the *same* day Edgar Kaufmann Sr. telephoned Mr. Wright saying he was stopping by the Taliesin studio to see how plans were progressing. Records indicate the final cost of the construction, including Mr. Wright's commission, to be closer to \$100,000. The following year, the guest house was built for an additional \$30,000.

- The idea of siting the house *across* the waterfall was never in Mr. Wright's thinking, so it is highly doubtful that Mr. Wright and Edgar Kaufmann considered such an idea together.

Siting the house on the waterfall is very much indeed in keeping with Wright's Organic Architecture precepts.

Frank Lloyd Wright actually designed Fallingwater in just a few hours' time, the same day Edgar Kaufmann Sr. telephoned Mr. Wright to say he was stopping by the Taliesin studio to see how plans were progressing.

at every mention. Bear Run is designated as an "Exceptional Value Stream," which is the highest designation for a body of water. The water quality is so outstanding that it was used as *the* source of potable drinking water for Fallingwater and even prior, when the site was a Masonic camp.

So pristine is its quality that the native brook trout have returned. No water quality degradation is permitted and, in fact, a permit had to be issued by the state's Department of Environmental Protection to allow temporary metal support beams to be anchored in the stream.

- The article mentioned that Mr. Wright had a weekend to design Fallingwater and built it at a cost of nearly ten times the projected \$40,000. Frank Lloyd Wright actually designed Fallingwater in just a few hours' time

Mr. Wright envisioned the cantilevers extending from the house based on the inspiration of the sandstone outcroppings that are a part of the house as well as the surrounding environment, appearing as though the house *emerges* from the landscape. This concept of "organic" architecture is a total integration of the house and man with Nature, spelled with a capital N as Mr. Wright would insist.

- The article references the use of wood as a structural element. The only use of wood as a means of structural support was for the flooring joists as evident in the living room under the plexiglass cross-section. This cross-section demonstrates to patrons how Wright used concrete as the *only* supporting material for the cantilevers.

Mr. Wright was a stickler for details and semantics. There is no doubt that

he would have wanted his masterpiece to be clearly understood.

Richard Liberto
*Landscape Designer &
Horticultural Consultant
Pittsburgh*

David Tisherman responds: To be sure, we should have rechecked some references to get the details right, particularly with respect to the spelling of Mr. Kaufmann's name, the important distinction of Bear Run as a stream rather than as a river and the ultimate cost of the project relative to the budget.

I respect and love Mr. Wright and Fallingwater with all my heart, and can only envy you the privilege of having spent so much time on the property familiarizing yourself with its features and the story of its conception and construction. In composing the article, I relied on memories of things I'd seen and read and tours I'd taken while visiting my own native Pittsburgh — and I hope that, despite these deficits, the power of those experiences comes through in the finished piece.

My honest intention in the article was to introduce (or reacquaint) water-shapers with a true architectural treasure. I thank you for giving me the opportunity to say again: To my eyes, Fallingwater is a masterpiece because it is a creative innovation, yet at the same time makes a statement that is true to the vision that design can provide a harmony between man and nature.

WaterShapes welcomes letters from readers who want to comment on articles and columns that have appeared in the magazine. Mail letters to: WaterShapes, P.O. Box 306, Woodland Hills, CA 91365 — or e-mail them to Edit@watershapes.com



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Are You Smiling?

Whenever I'd call my mother on the phone when I was a kid, she'd start the conversation by asking me, "Are you smiling?"

Back then, I never gave her greeting too much thought because that's what young people do: They ignore their parents' wisdom until they realize at some point just how smart the old folks could be. As I've grown older and gained experience in business and life in general, it has occurred to me that my mom's question is important and even a bit profound.

At first blush, this notion of smiling on the phone is sort of silly. After all, no one sees your mug when you're on the phone, so who cares about the expression on your face? But the truth is, this question of whether or not you're smiling on the phone has *everything* to do with the way you come across to the person on the other end of the line. Mom knew this – and pounded the wisdom into me through years of our own phone conversations.

It all came together for me several years ago when I attended a seminar on telephone etiquette. One of the things the instructors pointed out was that the tone of your voice is very important – often far more important than the specific meaning of the things you say. In other words, most people know intuitively whether or not you have a smile on your face when you start talking on the phone!

No one sees your mug when you're on the phone, so who cares about the expression on your face? The truth is, this question of whether or not you're smiling on the phone has *everything* to do with the way you come across to the person on the other end of the line.

Riding on Hello

I consider this to be the first in a string of important ideas that relate to how one communicates, both in business and in every social exchange in life. And it occurs to me, as we step into the New Year, that this issue of communication and the quality of our communications with our clients, colleagues, vendors and everyone else we come in contact with has become more significant than ever before.

I won't dwell on how much the world has changed in the past few months, but the fact is that things are different in ways we probably never really considered even a few short months ago. We're all feeling uncertain, and now, more than ever before, we need reassurance and comfort from the people we encounter in our daily lives.

In this environment, things like common courtesy, mutual respect, attentiveness and concern have, I believe, become factors that have an enormous effect on our experiences in all walks of life. I'd rather see this as something to prize rather than something to be gloomy about, because the rewards that will come in this environment from doing a good job of communicating can and will reap rewards in unanticipated ways.

Since I've become aware of the importance of things like phone etiquette, I've paid an unusual amount of attention to the way I feel when I'm greeted by another person on the telephone. You don't have to be a psychologist to recognize that, all things being equal, most people will choose to deal with someone who is friendly and courteous as opposed to someone else who isn't.

Looking at this from the standpoint of run-

A full-page background image showing two divers in a dark underwater cave. The cave walls are covered in colorful coral and sea anemones. Several small, round, white underwater lights are mounted on the cave floor, casting a soft glow. The divers are wearing full scuba gear, including masks, regulators, and BCDs. One diver is on the left, and the other is on the right, both looking towards the camera.

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ning a watershaping business, it's fairly obvious that in these toughening times, we need to take advantage of opportunities that come our way. We all know that first impressions are often *lasting* impressions, so it's not overstating it at all to say that the very first words a potential client hears when they call can have a determining effect on their decision to buy or not to buy from you.

In my own experience, I've found that those very first words I hear on the phone sometimes tell me *too* much. When an indifferent monotone or, worse, a snippy or curt voice greets me, my mindset is affected instantly. That's not necessarily a fair or informed reaction and doesn't necessarily reflect the nature of the firm or individual I'm contacting or the caliber of its work, but

nevertheless my immediate response has occurred and my mood has been influenced.

Bad to Worse?

Overcoming this instant, negative impression can be difficult.

It may be a case of the person on the line just having a bad day, but once that bad taste registers on my palette, something remarkably positive needs to happen – and *soon* – to get me to change my mind.

And that does happen sometimes. But more often than not, I find that an unfriendly greeting is all too often perfectly indicative of the rest of the conversation, and there are times I just can't wait to get off the phone. Sometimes it has little or nothing to do with the actual content of the call: It's all about the unspeakable attitude behind the words.

Bringing this discussion closer to home for watershapers, consider how important first impressions can be for clients who are in the process of considering whether (or not) to spend tens of thousands of dollars, or maybe even hundreds of thousands of dollars, with the person they're calling.

People making big decisions about spending lots of money need to feel comfortable, and because you can never really be sure where any call you receive will lead, it's important always to be smiling when you or the person who answers your phone says "hello."

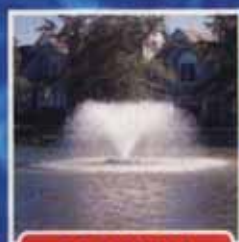
It is therefore desperately important that whoever answers your business line does so in a friendly and professional manner. It's so important, in fact, that I'm a big advocate of seeking professional help if you need it. Lots of sources offer guidance and training, from the simple seminar I attended to consultants who will come in and train you and your employees. There are also many books, videos and audiotapes that can be extremely helpful.

As friendly and outgoing and focused as I think I am on my own, I know for a fact that I, too, have benefited from the seminars I've attended. I've also read my fair share of inspirational books on the subject and I know I'm the better for the effort.

Continued on page 18

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Sweetness Follows

When it comes to phone etiquette and the art of saying hello, I always fall back on my mother's wisdom.

When the phone rings, I consciously make certain I put a smile on my face. When I'm busy or in the middle of some sort of crisis, smiling obviously can be a difficult thing to do, yet it's at those times that remembering to smile when saying hello is the most important of all. I take a deep breath, and when I reach for the phone I give that person my full attention in a respectful and friendly way.

That said, it's also important to point out that courtesy only *begins* at hello and that it is equally important to apply the same standard of courtesy and consideration in the rest of the conversation and in all conversations that follow.

One of the things I've done to help keep myself on track is to write down a saying or axiom on a card and place it

DEAD AIR

It's a point I've made before in this column: One of my biggest pet peeves is people who don't return phone calls!

Not only is this rude, it's also completely self-defeating. You spend time and money trying to generate business, so why on earth would you fail to return calls when they come your way?

I bring this up once again because it continues to be a problem in our marketplace. I hear it from clients all the time, "I tried to contact so-and-so and they never returned my call." I can't even begin to calculate the number of projects that have fallen into my lap simply because someone else in the trade didn't bother to return a phone call when I did.

I understand that it's possible to get ridiculously busy and that it can indeed be tough to return all of your calls. But if it's a problem for you, that's all the more reason to make it a priority by setting time aside to

do your phone work. Many people use time in the car to return calls, and that can be a good solution so long as you don't compromise your safety by becoming distracted. This works for me when I'm on the road — particularly when I'm caught in traffic and can turn what would otherwise be down time into very productive time.

If you can't do it yourself for whatever reason, it would be worthwhile to pay someone to do it for you. Ultimately, of course, you'll have to pick up the phone yourself if you're running the show, but having a trained, intelligent, caring assistant return calls is far better than letting calls go unreturned.

In other words, how you communicate sends a powerful message. Just consider then the awful statement you're making when all your clients and colleagues receive is a deafening *silence*.

—B.V.B.



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by the phone. I have a bunch of them now, but one of my all-time favorites is, "People are interesting. I love them." I've found this particular line to be useful in that it reminds me that I never know where the conversation I'm about to start will lead. That element of the unknown in each call I receive helps me see each one as a little chapter in life's rich pageant or as part of an ongoing adventure.

I'm not alone in valuing these exchanges. Countless experts will tell you, as you work to increase the quality of your communications skills, that you stand a far greater chance of effectively extracting the potential that resides unseen in the people you meet, whether in person or on the phone, once you've developed the skills you need. And they'll tell you those abilities don't just come naturally: You need to learn them – learn how to ask questions, gather information and have an open mind for all sorts of possibilities.

More than anything else, they'll tell you that being positive, kind and courteous sets up the foundation for dialogue.

As an example, let me tell you a bit about a friend of mine, Skip West. He works with a firm called Florida Solar in the Orlando area, and he does the best job of anyone I know of applying extremely high standards of communication and professional courtesy in his daily life.

He's always enthusiastic, interested and polite in his dealings with people, and when he leaves a meeting with a client, he immediately makes out a personal thank-you card and drops it in the mail. Most of the time, the person receives the card the very next day. It's a whole set of simple habits like these that have made major contributions to his remarkably successful career.

How You Use It

I cite Skip as an example here not so much to stoke sales of thank-you cards, but to point out that aiming high means making a habit out of managing the details of day-to-day routines and not letting anything slip. I also use him as an example because he prefers doing business with the same level of personal at-

tention that I strive to deliver to my own clients – and because I want to assure you that this is about much more than my personal practices.

In fact, many of the most successful people I know in the watershaping trades pursue business in this way, and almost all of them will tell you that working this way, with this sort of passion and positive energy, makes everything easier, more fun

When I'm busy or in the middle of some sort of crisis, smiling obviously can be a difficult thing to do, yet it's at those times that remembering to smile when saying hello is the most important of all.



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and often far more profitable.

Responsiveness and courtesy are absolutely at the heart of this approach. "Smiling at hello" works in building relationships, and it also works well during the course of the project, especially when things get tough.

That's an important point: In my experience, there is no more crucial juncture in a project than the moment when a client calls with a concern or a problem. When you've established the groundwork for open and positive communication, you're several steps ahead in solving problems when they arise.

I can't count the number of projects I know of in which the work was done satisfactorily, but clients have been left with a bad taste in their mouths. It's all about mood management, and if you can't keep your clients smiling, you might be able to solve all the problems, but the hurt feelings and raw nerves will linger to the detriment of future business.

To illustrate this, let me use the classic

THE INFORMATION AGE

When it comes to managing our daily communications, I fear that many of us have come to rely on today's gadgetry at the expense of the personal touch. E-mail, faxes, pagers, cell phones, and voicemail certainly all make communicating more immediate, but these things *cannot* take the place of personal courtesy and a positive attitude.

Consider cell phones, for instance. Yes, they are powerful tools and some of us look really cool when we whip them out and snap the receiver open. But stop and think how many times you've been meeting with someone face to face only to have those encounters repeatedly interrupted by cell phone calls.

I've been in situations where a person I'm meeting has received four or five calls

in a matter of minutes. All of a sudden, I begin to feel slighted and less important than whomever it is on the phone. As a result, when I meet with people face to face, I leave the cell phone in the car or turn it off.

Voice mail and answering machines are also wonderful, but again, they're tools – and can catch us up in seemingly endless rounds of "phone tag." Most people accept this as part of living in the modern world, but I try to break that cycle by leaving messages that set up a time when direct conversation can take place. It's a great way to cope with the vagaries of voice mail, and it clears a space in which I can give the other person my full attention.

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municating. It's convenient, and you can use it to provide a range of materials and images and links to clients, colleagues, family and friends. Nonetheless, e-mail is no substitute for direct, person-to-person conversations or even the postal service. For all the nastiness that's been happening with the postal system, there's still something special about receiving notes, greetings and thank yous via "snail mail."

Bottom line: When all of today's technologies are used to supplement and facilitate personal communications, these devices are fantastic. But if you're using these tools as a way to compensate for shabby communications practices, you might as well be using carrier pigeons.

—B.V.B.

example of a company in which the person answering the phone has been ordered (or takes it upon himself or herself) to screen calls for the company's big cheeses. This form of intentional discourtesy sounds innocuous — the assistant who coldly asks, "And what is this in reference too?" — but it's no more than a way to let the lowly caller know he or she needs to make a good case quickly or the call won't go through.

I've never been impressed or pleased by that approach and, frankly, I regard it more as a sign of weakness in an organization — or at least a sign of delicate egos run rampant.

At the other end of the spectrum, I'm completely impressed when people in high places are not afraid to be accessible. I've had the good fortune of becoming friends with Norman Van Aken, a famous South Florida chef. When you call his office, no question hits you about the nature of the call: You're put right through to Norman or to his assistant, Ana.

To my mind, this sends a message of personal respect and confidence, and it demonstrates that he recognizes the potential importance of each call.

At that level, I believe that communication is a sign of someone's own emotional and even spiritual well-being. I'm not sure my mom would see it this way, but there's no doubt in my mind that in her own way, she was teaching me that when you smile at other people, they'll smile back at you — even when you're saying hello on the telephone. **MS**

Brian Van Bower runs Aquatic Consultants and is a partner in Van Bower & Wiren, a pool-construction firm in Miami. He is also a co-founder of Genesis 3, A Design Group; dedicated to top-of-the-line performance in aquatic design and construction, this organization conducts schools for like-minded pool designers and builders. He can be reached at bvanbower@aol.com.

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The Fauna Factor

I purchased a home in the late 1980s that backs up to a wooded area inhabited by deer, coyotes, rabbits, rattlesnakes, squirrels and various and sundry other rodents.

I didn't believe that any of them would come into my yard, so I boldly left the gate at the top of my slope open to test my theory. I awoke the next morning to the sight of a family of three deer feasting on my azaleas and other delectables. Although they did a fabulous job of pruning the azaleas into perfect rounded mounds, I recognized then and there that they wouldn't coexist with a nicely landscaped garden.

I figured that my fence would never be enough to keep the wildlife at bay forever, so I delved into my many landscape journals and books to find a cure for the common deer and consulted with anyone and everyone who might possibly have any knowledge of how to resolve the issue. There were all sorts of remedies and suggestions, but the consensus was clear: Get a dog!

Learning Curves

At the time, I was taking landscape courses at a local college. One day I noticed a poster on one of the classroom doors: It featured

I figured that my fence would never be enough to keep the wildlife at bay forever, so I delved into my many landscape journals and books to find a cure for the common deer.

photographs of seven dogs with the message at the top, "Adopt me or I'll have to go to the pound!"

After removing the stake from my heart, I drove over to the kennels where the dogs were kept and there sat Honey (as she had already been named), quiet as a mouse. It was love at first sight. She was a Labrador/husky mix and a dropout as a guide dog for the hearing impaired. (There was a happy ending for all the dogs, by the way. Every one of them found a home that week.)

Frightened by the car trip home, Honey revealed to me that she had a less-than-stable stomach. Before I reached my house, I had already begun to wonder if I had made a rational, appropriate decision.

She was at first terrified to enter the house, but with considerable coaxing I convinced her to explore, at which time she decided my bed was the best place to make herself at home. Her first night was uneventful, and she seemed genuinely happy and comfortable.

At this point, I hadn't yet gotten around to landscaping my yard – unless you consider ivy and oak scrub to be landscaping – and I looked forward to getting started on my hillside. The ivy served Honey well in place of a dog run, and I quickly found that this was a dog from heaven. I never had to clean up after her!

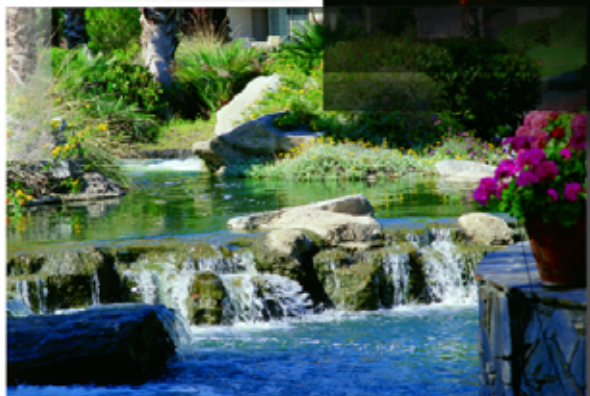
This, of course, meant that I needed to leave enough ivy on the slope to satisfy her needs and save me from having to buy and use a pooper-scooper. The ivy also provided her with unending hunting opportunities, because as we all know, where there's ivy, there are rats.

I began by creating broken-concrete planters on the lowest, flat area next to the house, ordering up a load of soil to fill the planters. Once it was in place, I left to run some errands – and came back to find a perfect three-by-three-foot hole that clearly would have reached China had I stayed away long enough. Honey, who had been with me about a month by then, sat proudly by her work, nose covered in dirt.

The thought occurred to me, "Were the deer really that bad?"

Continued on page 25

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TO HONEY WITH LOVE

Many of us know what it's like to be blessed with the company of someone who offers unconditional love and constant companionship – and an unending source of joy and amusement. For lots of people, that someone is a pet.

I've learned a lot about love, friendship, tolerance and giving from my faithful companion Honey, and I also credit her with making me a better landscape professional. Through the lessons gained from my experience with her, I have been able to help my clients establish landscapes that are compatible with their canine companions.

Last summer, I lost my best friend of almost 12 years. The joy and love she brought me through the years far outweigh any aggravation that came with trying to create a garden she seemed in-



tent on destroying. I would gladly tear down any barrier to have her back one more time to dig a huge hole in my yard – and I'm certainly more understanding when my clients have trouble doing what it sometimes takes to teach a pet how to behave in a landscaped space.

As I write this, I can still hear her footsteps padding down the hardwood

floors of my house in the middle of the night, and I still expect to see her fuzzy face on the other side of the front door as I open it when coming home at the end of the day. To this day, I pace myself to get home in time to take her for a walk or keep her company. I miss her terribly.

–S.R.



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Measured Responses

After reprimanding Honey and retreating to my resources for advice, I was able to calm myself down and realize that we *both* needed to be educated. In the course of the next month, she repeated her digging displays at no fewer than five other locations in the yard and showed that she could scale things down, too, by burrowing into any pots or containers I attempted to plant.

This called for some creative thinking. I couldn't bear the thought of sending her back, especially considering her loving nature in every other aspect of our relationship, but I finally realized why she'd failed out of the guide-dog program: She was too darned stubborn. Learning this, I knew all *my* tenacity would be needed if I wanted to prevail.

Honey eventually stopped digging, and because I tried so many things, I'm not certain why she stopped. She may have learned that her behavior upset me, or perhaps it was a "been there - done that" mentality. In any event, we reached a state of harmony.

Here's what I've learned - a longish set of ideas I've been passing on to my dog-owning clients for more than ten years now as the best-available remedies for bad dog behavior in conjunction with having a garden:

☐ **Basic training.** We'd all like this choice to work. If you're lucky enough to have a dog without an overwhelming compulsion to dig, you just might find that the help of a good trainer is all you need to teach the dog what's acceptable and what's not.

☐ **Create a barrier.** We've all seen yellow tape around crime scenes, and I've found that even a flimsy barrier such as this will discourage a less-than-tenacious dog. Sometimes just having to get through or around these lines is enough of a turn off. I've set up PVC stakes with yellow tape strung between them, and I've even used green landscaping tape. (For bigger animals, use more than one line.)

☐ **Bury an unpleasant 'treat.'** I've never had success with this tactic, but many resources advise placing an animal's droppings in the holes and lightly covering them. When the dog comes back for more digging, he or she is supposedly repulsed from the area by an unpleasant discovery.

☐ **Use jute.** Jute is primarily used in hillside landscaping to stabilize slopes as new plantings establish themselves. Placed on top of the area you want to protect from canine invasion, this rope netting is a great deterrent. Dogs' claws get caught in the rope (don't worry, they don't get stuck), they simply don't like that experience and they'll most likely find some-

After reprimanding Honey and retreating to my resources for advice, I was able to calm myself down and realize that we *both* needed to be educated.

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thing else to destroy.

❑ **Pool netting.** Manufacturers of pool covers have created a great netting product designed to keep children safe around water that also works quite well as a barrier to animals – particularly if there's a pond that has become a pet's favorite feeding trough. It works the same way as jute (with more eye appeal), and eventually any dog will get tired of trying to find a way around the barrier.

❑ **Rocks and boulders.** As was mentioned in a previous issue, placing rocks at the bottom of a pond to cover the liner can prevent punctures from a dog's claws. More important with smaller dogs, a good-sized line of boulders presents an ominous barrier, and you can bring in even larger boulders for larger dogs (if the space is available and the larger sizes work as part of the design).

❑ **Plant mature.** The bigger the plant, the less likely it is that an animal will be able to destroy it. Budget is, of course, a consideration here, but a well-established tree

or other plant is more likely to survive any root exposure that comes with digging.


❑ **Install an electrical barrier.** I know this sounds barbaric, but an electric barrier works wonders in extreme cases of canine waywardness. These systems, which come with a variety of brand names and features, are available in many pet stores. Most string live wires between PVC posts – enough of a deterrent to bring around even the most stubborn animals. (Believe me, after getting shocked myself a couple of times, I wanted to stay out of the planters!)

It's easy to get angry at a pet's poor behavior, but keep your perspective and remember that poisonous plants, or plants that might harm your dog with stickers or thorns, for example, are not a good way to deal with the issue. And as far as a lawn is concerned, the best defense against a female dog is a well-fertilized, well-watered, and healthy lawn. I can't hit everything here, but suffice it to say that there's much to learn about pets and landscaping compatibility.

No matter which method you eventually end up settling on as the most effective, be advised that they all work around watershapes, too. The only advice I'd offer is to make certain that any barriers you set up against your pools or ponds should be integrated or at least camouflaged in such a way that they don't distract visually from your design.


After all, the goal here is to find ways to create an environment where our clients and their landscapes can peacefully co-exist with pets. **WS**

Stephanie Rose runs Stephanie Rose Landscape Design in Encino, Calif. A specialist in residential garden design, her projects often include collaboration with custom pool builders. If you have a specific question about landscaping (or simply want to exchange ideas), e-mail her at sroseld@earthlink.net. She also can be seen this season in six new episodes of "The Surprise Gardener," airing Tuesday evenings on HGTV.



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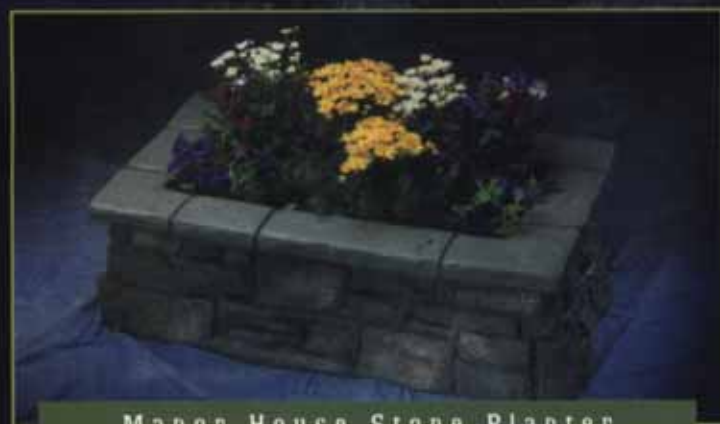
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Delicate Dynamics

One of the skills of a good designer is the ability to recognize those situations in which less is more. The detail pictured in these pages, for example, shows how the choice to go with a small volume of moving water (as opposed to a torrent) can add immeasurably to a composition's visual strength.

Using this understated approach helps the designer or builder avoid what has become one of the biggest clichés of modern pool design – that is, the outsized waterfall spilling over a single weir from a raised spa into an adjacent swimming pool. My desire to get away from that monotonous look has led me in some cases to install the multiple, small spillways you see in these dam walls as a means of generating delicate, variegated streams of water.

When built correctly and integrated properly from a design standpoint, it's an effect that can be applied to create a flow of water that looks spectacular. As is the case with so many of these advanced details, however, you have to know what you're doing with your designs or the effect just won't work.

Depending entirely on the needs of the design, for example, I'll use spillways that are all the same size and placed at regular intervals, or I'll mix things up and install spillways of different dimensions at irregular intervals.

Simplicity of Concept

I've been using spillways similar to those pictured here for several years now, but it was an idea that had been percolating in my mind for far longer than that.

In fact, the idea goes all the way back to an interest I had in the acrylic tubes I'd encountered in my years as a student and practitioner of industrial design. The sense of line and flow these forms embodied always intrigued me, and I found a direct translation of their beautiful contours in the laminar flows and streams that have become so popular in contemporary fountain designs.

But I wanted to jump beyond the laminar sheet falls that have emerged in recent years to find a look that had greater long-term visual interest. Eventually, I landed on this idea of multiple, small spillways that could be used just as easily on radius or linear dam walls.

As I've worked with these effects, I've found them to be tremendously and surprisingly flexible. Depending entirely on the needs of the design, for example, I'll use spillways that are all the same size and placed at regular intervals, or I'll mix things up and install spillways of different dimensions at irregular intervals. It's also possible to play with height: I'll allow the water to fall anywhere from six or seven inches above the pool's water level all the way to two feet up.

In all cases, the effect gives me a flexi-

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ble way to manipulate and control the visual dynamics of the project and offers a genuine element of novelty and surprise that delights my clients.

Delivering the Goods

The spillways are simple in concept and relatively straightforward in terms of construction, but as with so many fine details, looks can be deceiving and it's critical to know what you're doing in an overall design sense to make the effect work.

In setting up spillways of this sort, for example, you need to consider a range of factors that will influence how the effect can and should be used – factors as elemental as whether the water will be falling in front of dark- or light-colored material and how the background influences the look and visual appeal of the flowing water. Likewise, a factor as grand as the way the sun moves across the pool and how it either enhances or washes out the effect can be critical to success.

Continued on page 32



If you're looking for ways to step beyond the conventional when it comes to transitions from spas to pools, these elegant spillways are a sure bet. But novelty isn't enough: For this look to work, it must be integrated into an overall design program or the effect just won't work.

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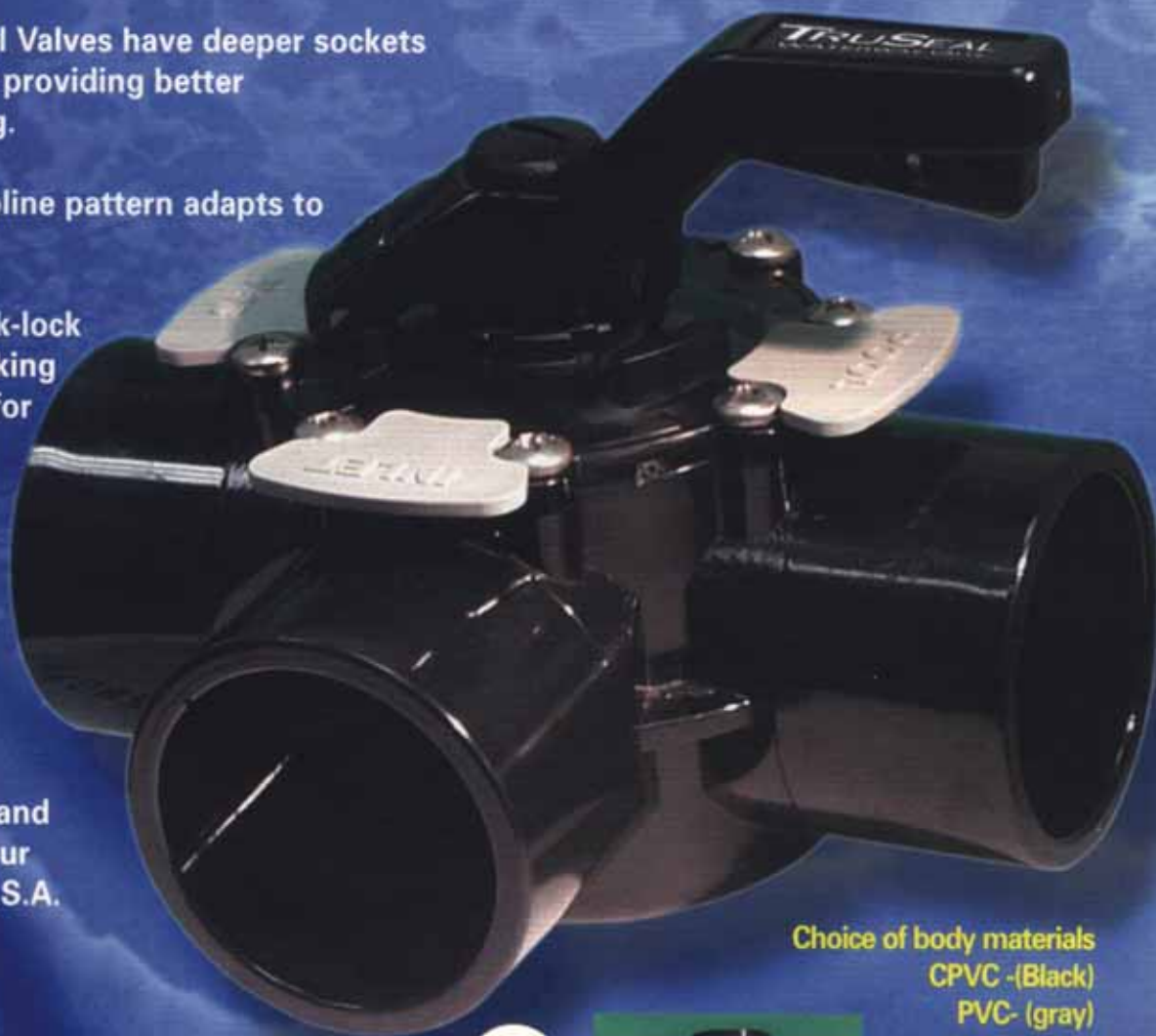
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These and many other factors have a great deal of influence over the ultimate appearance of the streams and will have *everything* to do with whether or not the design comes together.

The point that needs stressing here is that this is *not* an appropriate detail for every project: Success isn't only a matter of figuring out how to make the spillways work hydraulically and physically, but also has to do with having a genuine understanding of visual dynamics, balance, texture, materials and the fundamentals of good design.

You also need to figure out the auditory factors: No matter how far the water falls (up to the two-foot height mentioned above), these small spillways tend to create an extremely delicate sound far removed from the crashing rush of a typical spa spillway. This would tend to rule out the use of this approach, for example, when the flow of water over the dam is intended to create sounds that mask out traffic noise.

Continued on page 34



Getting this detail to function properly and look just right takes a lot of planning and forethought. We saw-cut the channels in a precisely dimensioned wall, seal the concrete and then line the channels with tile. The trick in this case is working *all* the dimensions in such a way that all of the spillway tiles line up without interrupting the overall tile pattern on either side of the wall.



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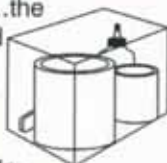
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Instead, these spillways provide an extremely soothing sound that adds a sense of tranquility to the space. In projects that call for it, I use this auditory quality to provide contrast to the more ragged sounds of a babbling brook set up in other portions of the design. As always, decisions about how far all of this can go – and it can go pretty far if the client is willing – are determined by the site and its surroundings and how various effects work together.

Care in Construction

As far as actually building these spillways is concerned, it's really pretty simple: Just build a dam wall and decide where you want to put the spillways in relation to the water level in the spa – keeping in mind that wherever the spillways are set will determine the water level of the spa.

Now you take a diamond-blade saw and cut precise notches directly into the gunite. Yes, you could also make a wide cut, as you

would with a typical spillover detail, and build up the notches with mortar, but I prefer cutting the channels into the gunite itself because it gives me much greater control over the dimension of the channels.

Once the cutting is done, I apply several coats of Thoroseal and tile the insides of the channels before setting a piece of slate or stainless steel on top of the completed spillways. Atop this plate, I place whatever finish material has been selected – coping stones, tile, poured-in-place concrete or whatever else the plans specify.

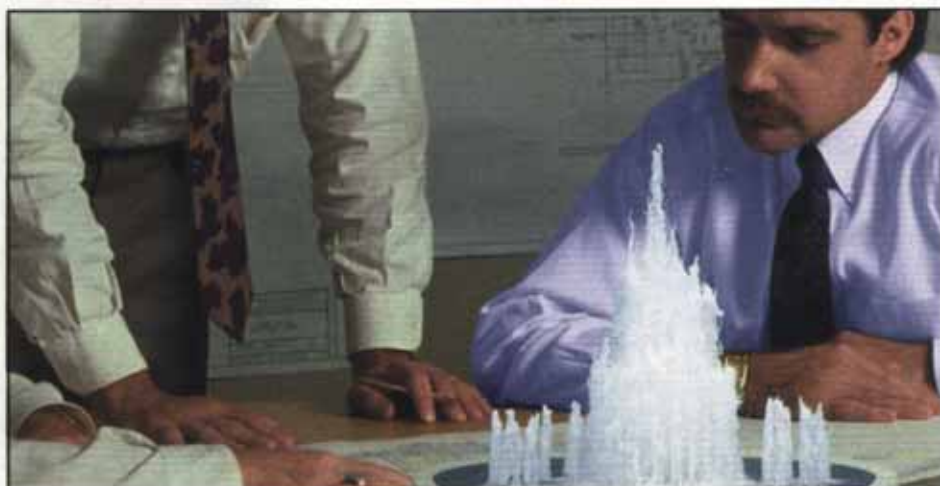
That all sounds simple – and it really can be – but there are a couple of things you need to consider. For one thing, I place tile inside the spillways, so my dimensions in cutting the channels need to be planned with the specific tile size in mind.

When the face of the dam wall is tiled in a stacked pattern, I also arrange the spillways so that they align with the grout lines of the rest of the tile. Some would say that this is *too* detailed, but I see it as part of the discipline required not only to

do the job the right way, but also to make the effect visually seamless within the overall design.

Because the idea is to *accentuate* the appearance rather than *disrupt* it, I strongly believe that it's critical to pay close attention to details at this level. And when you're talking about creating physical dimensions of the watershape based on tile size, that means you've got to be planning for the effect from the first stages of the design process. This is *not* an effect that should be added as an afterthought!

There's one more key to making this effect work: At the point where the water spills out into the pool, you need to extend the three pieces of tile – vertical and horizontal – a fraction of an inch out from the wall and angle them back ever so slightly so that the water spills *away* from the dam wall. Without that tiny bit of clearance, the water will cling to the wall and dribble down the face of the tile. And because a small portion of the tile is essentially cantilevered out of the face of



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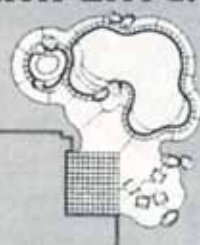
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the wall, you have to pay attention to the way the tile is finished on the sides.

If you try to do this in a haphazard way with the wrong materials, the result will stick out like a sore thumb and ruin the visual effect.

The Big Picture

If you grasp the design concept behind these spillways and use them in the right kinds of projects, their performance finally boils down to zero-tolerance construction and proper hydraulics. In other words, if you don't have control of these technical skills, I'd set this concept aside until you do because the effect won't work as advertised and your client will be disappointed rather than thrilled.

And believe me, this is a look that bowls my clients over, even more than some of the touches that are much more difficult to achieve. Remember: We work in what is primarily a visual medium (that's one of the reasons I call my company David Tisherman's Visuals), and these kinds of

details make a real difference.

To be sure, the reasons for excitement vary a little from client to client and from site to site, but I think it's fair to generalize a bit and say that these small streams of water offer the viewer an attractive alternative to the gush of water that's found on way too many spa-to-pool transitions.

In a literal sense, this is an example of how you can shape water to achieve a desired effect. The bottom line is that these streams are delicate, beautiful and, when properly proportioned to their surroundings, can make all the difference. **VS**

David Tisherman operates David Tisherman's Visuals, a design and construction firm based in Manhattan Beach, Calif., with offices in Marlton, N.J. He is co-founder and principle instructor for Genesis 3, A Design Group, which offers education aimed at top-of-the-line performance in aquatic design and construction.

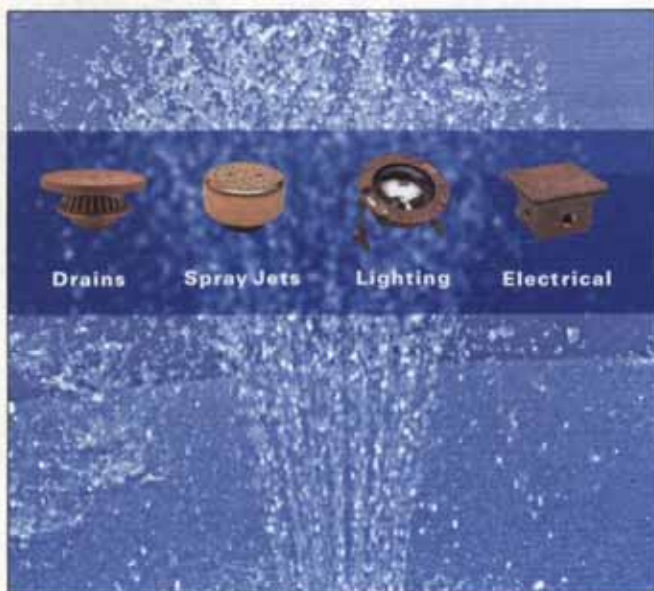
Balance and Symmetry

When I talk about "visual balance," too many people jump to the conclusion that I'm talking about symmetry when in fact I am not. *Balance* and *symmetry* are two different things—and understanding the distinction is very important when it comes to designing elements such as the spillways seen and discussed in the accompanying text.

The fact is that, depending on the situation, symmetrical shapes can be completely out of visual balance in their environment, while in many cases it is the asymmetrical shape or pattern that creates balance. But explaining this in words can be nearly impossible because the effect always depends on a range of factors, including placement of a specific detail in relation to other shapes and structures, the use of light, weight of line and the appearance of materials.

This is yet another case where being able to draw comes in handy as part of a sales presentation. All it takes is a simple elevation or two to show clients how spillways—whether symmetrical or asymmetrical—work in the space you're discussing and how true visual balance is achieved within the overall design and setting.

—D.T.



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I consider lots of options in laying out my spillway details, including straight-line symmetry as well as balanced sets of same- or different-size spillways. I always strive for strong visual appeal, and the key to reaching that goal is thinking things through and visualizing a full range of possibilities – a process greatly facilitated by drawing.



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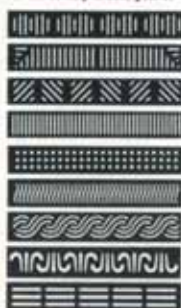
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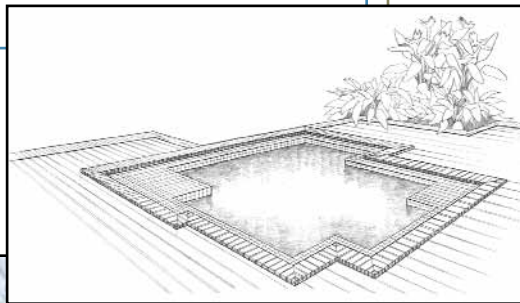
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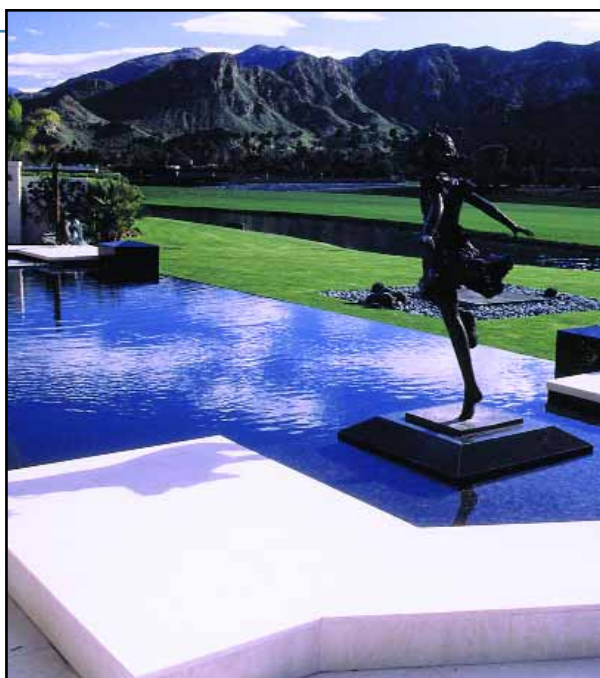
Genesis 3 Schedule, Winter 2002

This winter, David Tisherman, Skip Phillips and Brian Van Bower are hosting two very special Genesis 3 events: The group's first-ever Pond School and the latest in the series of increasingly popular Level I Schools.

January 17-20, 2002
Miami, Florida
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Rescheduled for
September 2002

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February 13-17
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The flagship school in the Genesis 3 program, this school focuses on design, engineering and construction of watershapes, drawing techniques and the Genesis 3 philosophy. Open to all applicants, this is the access point to advanced Genesis Family programs and demonstrates what it takes to operate at the highest level of expertise – including up-close and personal familiarity with the lifestyles of high-end clients.

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The Crown Jewel of California's central coast, Hearst Castle is among the most public of all 'private' residences on the planet. Its Neptune and Roman pools are among the most photographed, published and familiar watershapes in the world – so prominent that the estate's brilliant fountains simply don't get their due. Here, designer and builder Skip Phillips shifts the emphasis a bit, paying tribute to all of Hearst Castle's watershapes, drop by drop.

The Enchanted Hill

By Skip Phillips

A Bit of History

William Randolph Hearst inherited the 250,000-acre ranch on which the castle was built from his mother, Phoebe Apperson Hearst, in 1919. The remote property hadn't seen much development to that point, but he soon began transforming it into a monument to American ambition and his passion for collecting and displaying art.

The majority of the complex was completed by 1947, although construction continued until Hearst's death several years later. While he lived, the castle played host to the rich and famous and was, among other things, the inspiration for Xanadu in Orson Welles' classic film, *Citizen Kane*. It may be gaudy to some and over the top to others, but even its critics regard Hearst Castle as one of the greatest achievements in American architecture of the 20th Century.

Visiting Hearst Castle is an experience that sticks with you. Long before I became a watershape designer, I know that my childhood visits to this hilltop in Central California inspired and affected my thinking about art and architecture and the creative use of space long before I had any professional interest in those subjects.

Every time I go – which is as often as I can – I'm impressed by a collection of art and architecture so rich and varied that I always find something new.

For years, I've been amazed by the castle's two pools and their beautiful details, incredible tile and classic style. More recently, however, I've started paying closer attention to the *other* ways in which water is used on the property – and my appreciation for what I'm seeing grows every time I stop by.





Designed by architect Julia Morgan in collaboration with Hearst, the estate's structures and landscaping sprawl over 127 acres dotted with gardens, terraces, walkways and watershapes – and nearly every square foot has something worth seeing, from great architecture and huge art pieces to beautiful grounds and spectacular views.

In my case, however, thoughts about the place begin and usually end these days with the castle's spectacular and sublime uses of water.

It's no surprise to me that tours of Hearst Castle also begin and end with water: Guides organize visitors at the foot of stairways decorated by small fountains

and, depending on which tour you take, lead you first to the outdoor Neptune pool while saving the spectacular indoor Roman Pool for the grand finale.

These familiar pools are unrivaled in their beauty, but the castle's *other* watershapes deserve attention, too, for the ways

in which each defines its special space with the cool, soft sounds of flowing water.

These fountains were assembled using statuary and architectural details Hearst gathered in his travels around the world. No two compositions are alike, and what strikes me is that all the water effects,

Given the surroundings, you'd almost expect Versailles-like geysers, but what you get are careful, slow-flowing, tasteful waterfeatures that offer gentle, soothing, sophisticated commentaries on their sculptures.

The statuary incorporated into many of the Hearst Castle watershapes reflects the eclectic tastes of the man who collected them. The Grecian Pan Fountain (A) graces the esplanade between the Casa del Mar and Casa del Sol guesthouses. The Byzantine Lion Fountain (B), with its rich red Verona marble, offers a dramatic touch to the sweeping stairway behind the Casa del Sol guesthouse. And among the oldest artifacts found in the entire facility are the black granite Egyptian sculptures of the Sekhmet Fountain (C), whose components date back as far as 1600 B.C.





D

The incorporation of water into key transition points is a hallmark of spaces scattered around the estate. The fountain simply known as “Girls with Dove,” sculpted in about 1929 by Gilbert Privat, serves as a starting point for one of the facility’s several tours (D), while another Privat piece, known as “Girls with Goat” (circa 1924), has been installed in a sinuous outdoor stairway (E).

though interesting, aren’t what you’d call *dramatic*. Instead, I’d call them modest and understated.

Given the surroundings, you’d almost expect Versailles-like geysers, but what you get are careful, slow-flowing, tasteful waterfeatures that offer gentle, soothing, sophisticated commentaries on their sculptures. It’s not like being in a museum at all: The sounds and gentle flows produce supremely inviting spaces, and I can only imagine that Morgan and Hearst knew exactly how much more inviting these spaces and pieces would become through the addition of water.

Professional Props


The casual visitor might not see how important a role water plays around the estate, but for the watershaper, Hearst Castle is a sensory feast that serves up a dizzying array of styles, influences and artistic statements.

Each time I go – and I’ve been there 10 times in the past few years – I find new ideas that I can translate to my own projects. True, not many of my clients

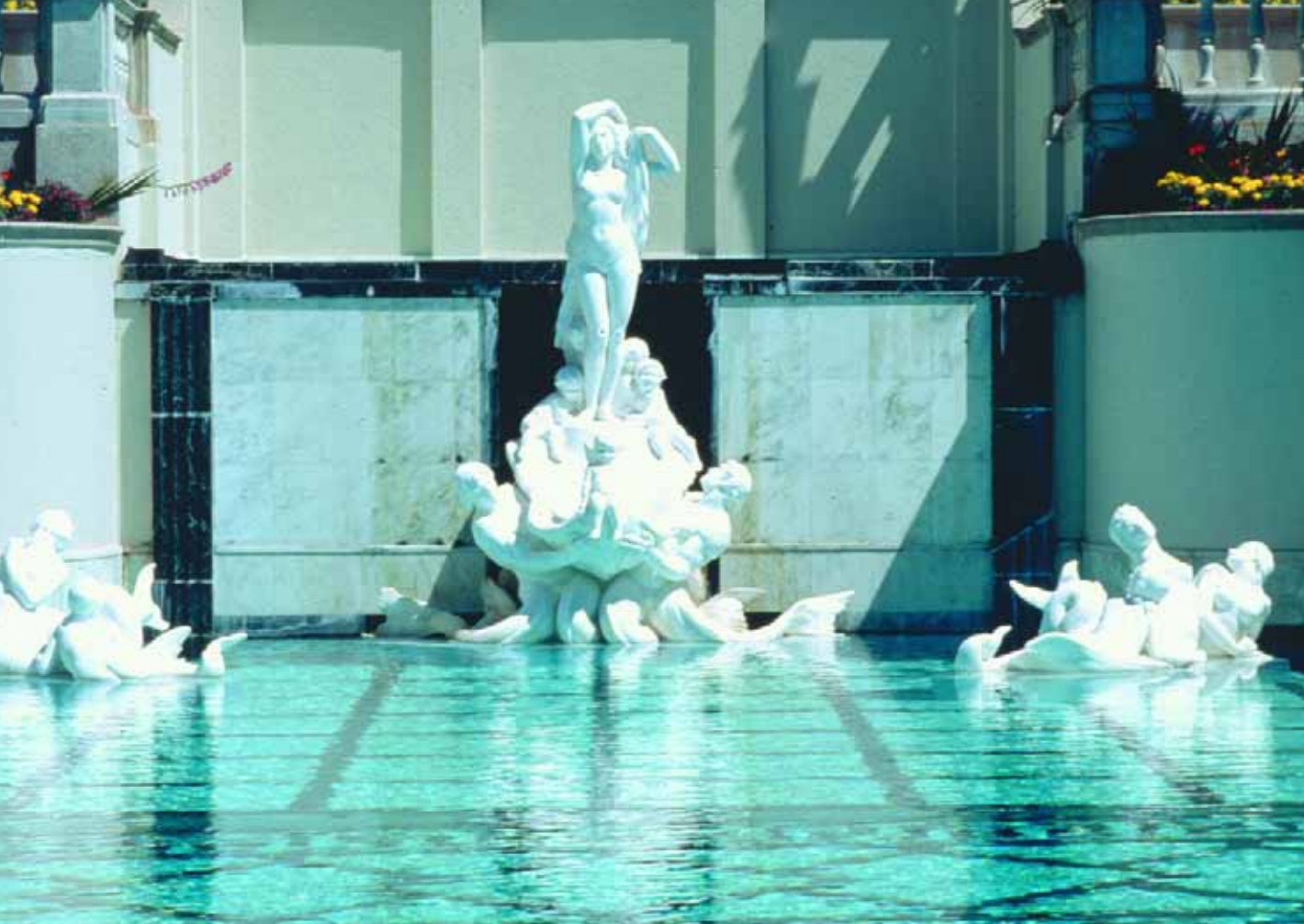


E

The casual visitor might not see how important a role water plays around the estate, but for the watershaper, Hearst Castle is a sensory feast that serves up a dizzying array of styles, influences and artistic statements.

The image shows two ornate marble handrails in the foreground, set against a background of a large swimming pool and classical architecture. The handrails are made of light-colored marble with dark veining. Each handrail features a large, curved, scroll-like top element with a circular medallion in the center, and a smaller, circular medallion at the base. The medallions have a sunburst or floral design. The handrails are positioned on a dark, textured surface, possibly a pool deck. In the background, the Neptune Pool is visible, with its water reflecting the sky and the surrounding architecture. The architecture includes tall, white columns and a balustrade. The overall scene is a classic example of the Beaux-Arts style, characterized by its emphasis on symmetry, balance, and ornate details.

Architect Julia Morgan was a demon for details in assembling all of the components of Hearst Castle. The much photographed handrails on the Neptune Pool are no exception: Their elegant edges are punctuated by slots designed to serve as handholds for bathers pulling themselves from the huge pool.



I think it's fair to say that the development of modern swimming pools for homes and resorts around the world can trace its development right back to Morgan, Hearst and this castle.

will be carting home 3,000-year-old Egyptian sculptures for me to set up as fountain art; even so, visiting Hearst Castle inspires me to consider possibilities that run well beyond my usual frame of reference with respect to materials of construction, the interplay of water and art and the use of water to make its own subtle statements.

It's for these reasons that my Genesis 3 partners and I take students in our Level I course to Hearst Castle as part of their studies. As we walk the grounds and talk about this or that detail or some bit of tile work or a particularly nice use of statuary, the usual comments run toward how much farther we all have to go to reach

this level of design excellence, craftsmanship and sheer quality.

Given the prominence Hearst Castle had among all the most influential personalities of its generation, there's absolutely no doubt in my mind that this one facility has influenced and inspired swimming-pool and fountain construction globally through all of its 60 years. In fact, I think it's fair to say that the development of modern swimming pools for homes and resorts around the world can trace its development right back to Morgan, Hearst and this castle.

It's a creative incubator of the highest order, and *that's* what keeps me going back for more.



As dazzling as everything about Hearst Castle can be, nothing quite prepares the visitor for the two swimming pools: the outdoor Neptune Pool and the indoor Roman Pool. From the drama and grace of the Birth of Venus in the spillway of the Neptune Pool to the amazing diving platform high above the Roman Pool, Mr. Hearst's friends and business associates – not to mention modern visitors – are treated to watershaping of the highest and most opulent order.







Some objects or settings have a unique ability to capture the mood and essence of a time and place. The swimming pool at the Raleigh Hotel in Miami is one of them, a reflection of the lifestyle that has for generations made South Florida a magnet for starlets and stargazers alike. Here, watershape designer and builder Brian Van Bower pays tribute to this classic – one of the most beautiful swimming pools ever built.

By Brian Van Bower

A Seaside Classic

It's a grand watershape built at a time and place when “grand” was in fashion in so many ways. Ever since 1940, when the Raleigh Hotel and its beautiful swimming pool opened to the public for the first time, the establishment has made a statement about the sun-drenched glory of a prime South Florida location as well as the glamour of an era gone by.

Designed and built by renowned architect L. Murray Dixon, the hotel and pool are located in South Beach, Miami's famed Art Deco district. The pool's curvaceous shape and modern styling reflected the hotel's architecture and the aspirations of the times. As the '40s wore on, it would become a swimming pool that was *perfectly* in sync with the world around it.

When Miami boomed in the years following World War II, the hotel did, too. Vacationers and snowbirds from the great cities of the Northeast arrived in droves, looking for a new kind of excitement and an entirely different sort of glamour of the kind that featured the outdoor lifestyle, bright colors, bathing beauties and frosty drinks served up from poolside cabanas.

When they arrived at The Raleigh, no doubt many were sure they had found *exactly* what they were after.

A Summer Place

From the start, The Raleigh carried an aura of sophistication and celebrity.

The opening-night ball featured entertainment by Martha Raye and was attended by the area's social elite. Legend has it that Desi Arnez, an unknown local drummer at the time, filled in on percussion for a missing band member and was “discovered” that night.

In the years that followed, Esther Williams filmed many of her famous swim scenes in the pool, which often hosted water extravaganzas. Celebrities such as Jackie Gleason and Arthur Godfrey became poolside regulars, along with countless less-well-known pleasure seekers of the day.

There's a good reason the pool attracted all this attention: With its sweeping lines and a lowered deck area that mimicked the pool's distinctive, urn-like shape, it's one of the earliest pools I know of that was built to make an artistic statement – one that is just as relevant today as it ever was.

It's also a powerful statement about the role water plays in creating and defining



When it opened in 1940, The Raleigh Hotel embodied the ultimate in glamour – from its Art Deco architecture (A) right down to the unusual shape of its swimming pool (B). When installed, the pool's water was held entirely within the main urn-shaped vessel. A rehabilitation project undertaken about ten years ago flooded the deck immediately around the main pool to create an extensive thermal ledge – and helped a restored classic keep up with the times (C).

an environment. In its heyday, the pool was surrounded by cabanas and was the center of a whole social scene. Regulars rented cabanas on a seasonal basis and practically lived by the pool – an opulent, sexy lifestyle that became the envy of literally millions of visitors.

So powerful was this whole scene that I'm convinced the pool at The Raleigh was critical in driving demand for residential swimming pools up and down the East Coast and probably beyond in the decades that followed.

In a very real sense, The Raleigh sold a lifestyle, a vision of entertainment and self-indulgence that was embraced by middle-class Americans in the last half of the 20th Century. It's no surprise that The Raleigh pool went on to be mimicked countless times at other hotels – and in swimming pools that studded the backyards of

wealthy Floridians and the faraway, star-studded hills of Southern California.

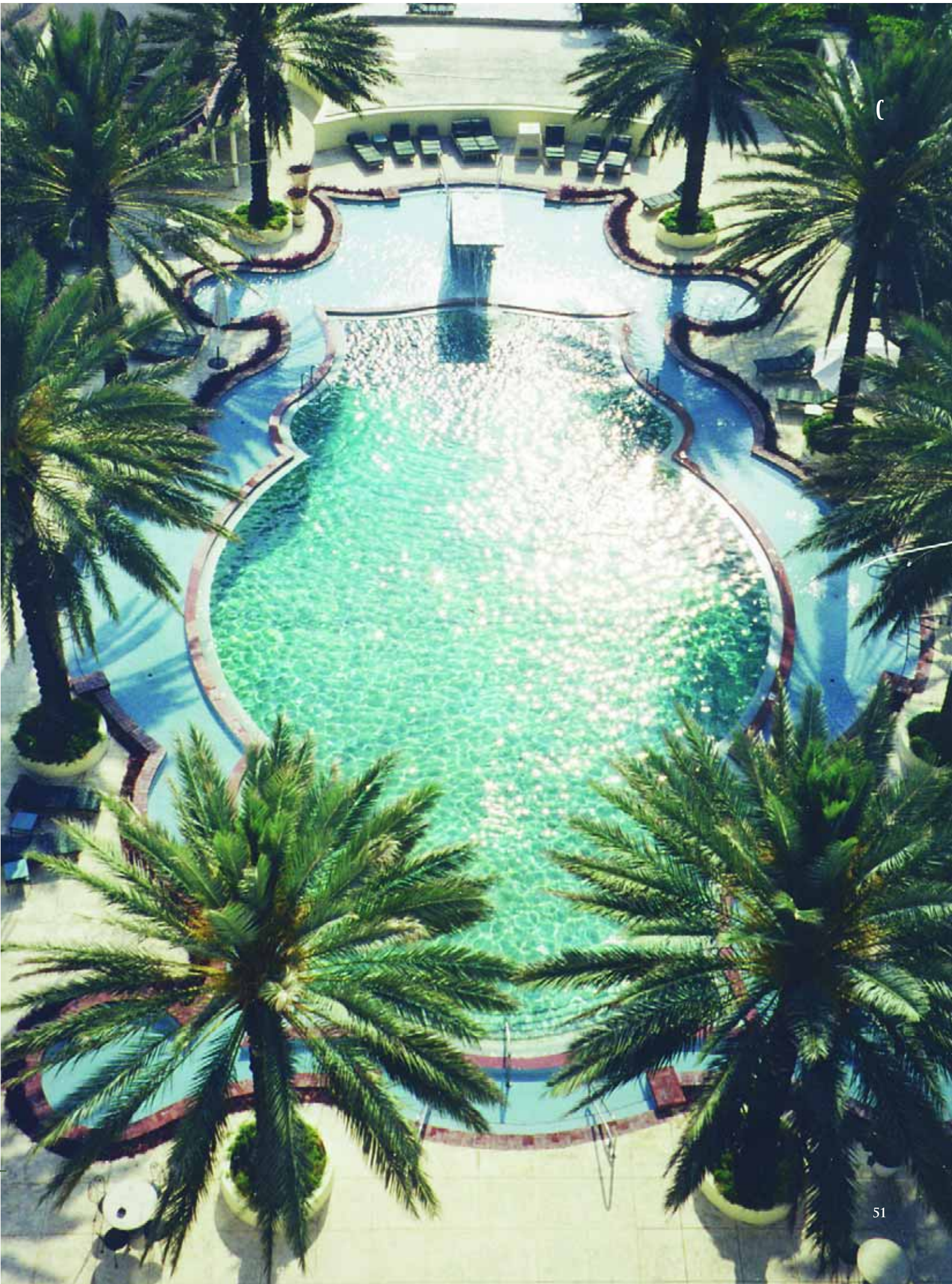
Today, The Raleigh is still in the thick of things – a focal point for local and even national culture. Celebrity photographers Herb Ritts, Bruce Weber and Ellen Von Unwerth often work poolside and elsewhere on the highly stylized grounds, and one of MTV's music shows is filmed poolside, as have been movies as varied as "The Birdcage," "Bad Boys" and "The Versace Story."

Decay and Rejuvenation

From the start, The Raleigh demonstrated not only how much fun pools could be, but how beautiful they could be as well. In that respect, I liken it to the far more elaborate pools at Hearst Castle and the great pools of resorts in Las Vegas and Hawaii.

It may not be the oldest, largest, most elaborate or most famous hotel pool in the United States, but The Raleigh pool has a place in history as one that certainly hit all the right notes at a time when

It's no surprise that The Raleigh pool went on to be mimicked countless times at other hotels – and in swimming pools that studded the backyards of wealthy Floridians and the faraway, star-studded hills of Southern California.





America was seeking a place to celebrate the warm sensations of summer.

Of course, summers come to an end, and there was a time when the sun truly set on The Raleigh and its pool – and the entire South Beach area. South Florida changed a lot in the 1960s, and it didn't help that swimming pools were becoming a whole lot more accessible to the masses right through this time.

For years, South Beach was in sad shape. Once-bustling restaurants and clubs closed their doors, the neighborhood declined and, as a lifetime resident of Florida, I can remember being saddened at seeing this once-dazzling area fall to ruin before my eyes. By the late 1980s, the area had sunk to its lowest ebb.

The swimming pool at The Raleigh was no exception. When I visited the pool in 1990, it was in pretty sorry shape. The decking had cracked, the

blue tile was falling off and the surrounding palm trees looked shabby and tired. Just as the pool had reflected the lively sensibilities of the 1940s, it had now become an emblem of Miami's economic and cultural decline.

But this is America, and as the engines of commerce gave rise to new South Beach resorts, the opportunity to generate tourism dollars drove a real urban renaissance in Miami. A new owner took over The Raleigh, and I was privileged to be brought in to do some consulting on the pool restoration. Finally, along with other classic hotels including the Biltmore and Delano hotels and numerous other Art Deco buildings nearby, The Raleigh was on its way back.

Back to the Good Life

The idea with the pool was to restore it to its former glory while updating it for

modern users and tastes. Aside from the usual resurfacing, updates to plumbing and equipment and rehabilitation of the deck areas, the primary change made to the pool was a dramatic reconfiguration of the edge treatment.

The original design included a split-level deck, the lower portion of which echoed the pool's shape. The decision was made to submerge this lower deck area as an extensive thermal shelf.

This area, which varies from 12 to 15 feet in width and from 2 to 15 inches in depth, has produced a wonderful area for lounging and sunbathing in the cool water – an artistic and functional treat. The lighting and landscaping also were updated, and by the time a beautiful cascading waterfeature had been added, a classic pool had been returned to its former glory and then some.

The Raleigh reopened in 1991, and the




pool is once again a hive of activity abuzz with self-indulgent patrons, bathing beauties and star-gazers. It's a far more international crowd than it was in the '40s – a suitable adaptation to the tides of 21st-century culture.

As a watershaper, The Raleigh serves as a reminder of the heritage of classic watershapes with which we're surrounded in Florida and elsewhere and continually inspires me to work creatively. I think often of how unusual and dynamic this pool must have seemed in those days long before the era of custom backyard pools, of how enduring and compelling its adventurous design has remained – and of the satisfaction that comes with rekindling that energy and appeal in my own work.



The Raleigh's pool may not be the biggest or best, but it has always captured the South Florida spirit and helped to define water recreation and a sense of poolside glamour for generations of visitors and guests. As this selection of classic postcards reveals, bronzed bodies, sex appeal and the water extravaganzas the hotel hosted were part of the phenomenon from the start, but I can't help thinking that the pool itself, with its sinuous shape, gorgeous symmetries and perfect seaside setting, had a lot to do with creating the hotel's success then – *and* its recent renaissance.

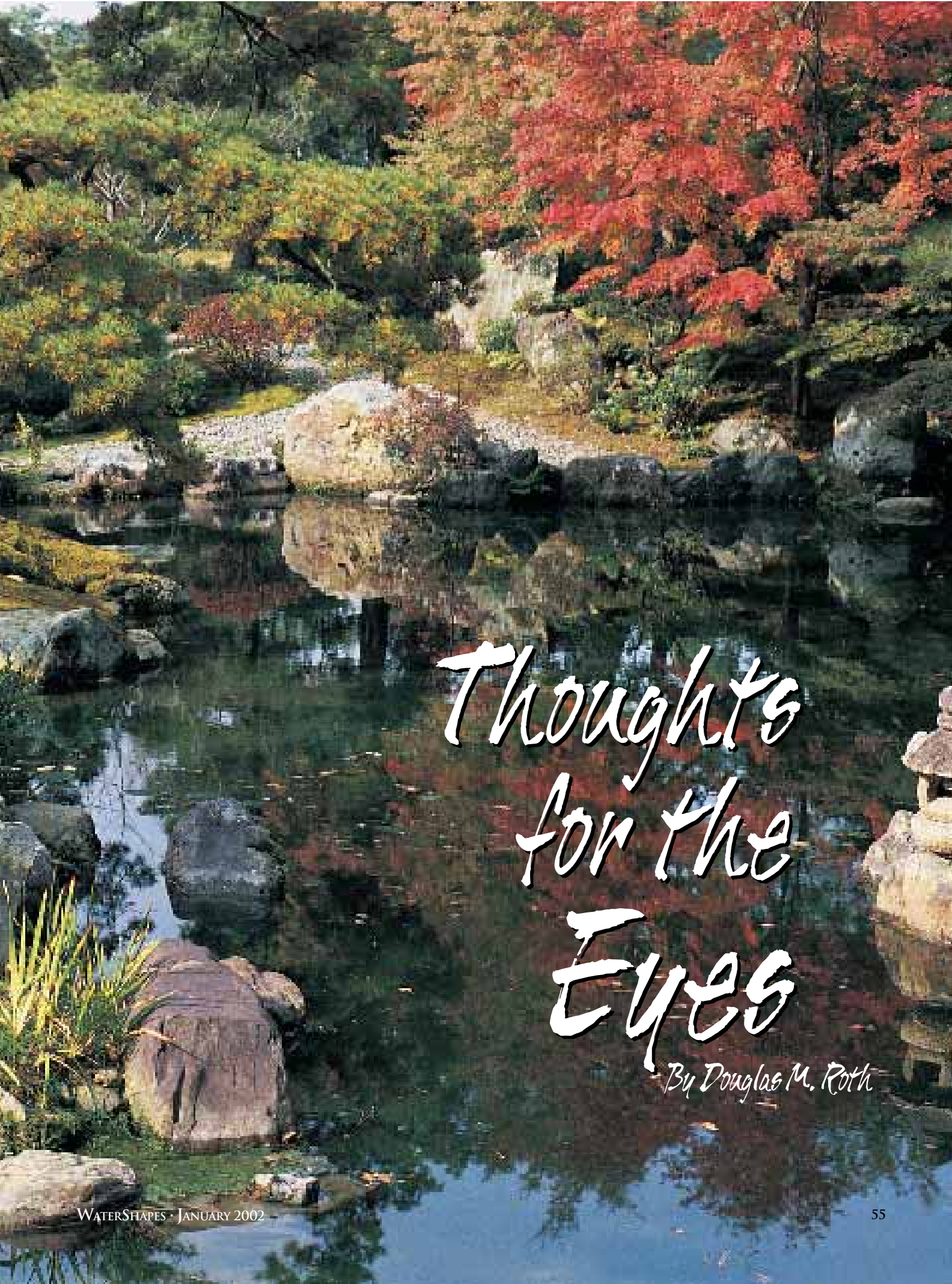
A photograph of a traditional Japanese garden. In the foreground, there is a pond with several large, smooth, light-colored rocks scattered along its edge. The water reflects the surrounding greenery. A path of stepping stones leads from the foreground towards the background. The garden is filled with various types of trees, including tall, slender evergreens and some with autumn-colored foliage. In the background, a traditional Japanese house with a dark, tiled roof is partially visible through the trees. The overall atmosphere is peaceful and serene.

*The
balancing of plant and
stone, a layering of views, the
use of perspective, a careful plotting
of footpaths and the subtle use of water:
All these come together in Japanese gar-
dening, a form of expression that accounts
for many of the world's most beautiful and
elegant man-made spaces. Among the finest
of these works of art, says Douglas M.
Roth, publisher of The Journal of
Japanese Gardening, one stands
out: Katsura Rikyu.*

Home to some of the world's greatest outdoor spaces, Kyoto, Japan, is a garden lover's heaven. If you make the trip, however, there is one garden that stands above all others – an aesthetic treasure, a nature-inspired garden masterpiece that is quite possibly the most beautiful place I've ever been.

Owned by the Japanese imperial family, *Katsura Rikyu* (pronounced *kah-tsu-rah ree-kyu*) is an estate in Western Kyoto near the Katsura River. *Rikyu* means “detached palace,” but that translation is a little misleading to English speakers, because the estate does not resemble a royal palace in any way. Rather, it is palatial only in a spiritual sense, a space that embodies the highest expressions of balance, harmony and elegance.

The entire Katsura estate covers about 13 acres. The site includes a large, irregularly shaped pond surrounded by man-made hills and forested areas. Positioned above the pond is the large estate house, which boasts beautiful views of the grounds – each a living portrait. There are also five sep-



Thoughts for the Eyes

By Douglas M. Roth



arate teahouses, each with its own strategic view, and several other buildings scattered about the grounds.

A Walk with History

A winding path that encircles the pond connects the entire site. Guests proceed along this path to find themselves greeted by numerous vistas that gracefully evoke patterns seen in natural landscapes.

On the short walk around Katsura, you experience views of a seaside beach, a deep-water harbor, a dark forest and an open grassy meadow. These areas have all been carefully crafted by the hands of skilled gardeners and have been beautifully tended for centuries. So evocative is the space that the garden has the feeling of a large, carefully composed landscape painting – one you can walk through.

The natural beauty of the place is stunning, literally eye-watering.

The estate was developed by a royal prince and his son in the first half of the

17th Century. Prince Toshihito, a younger brother of the emperor Go-Yozei, had plenty of free time and few (if any) royal duties. Graced with an inquisitive mind, he chose to immerse himself in the study of traditional arts including painting, the tea ceremony and gardening. He owned land in Western Kyoto, and it was there in around 1616 that he began developing his vacation retreat.

The development of Katsura was a slow process that stretched over half a century. In this sense, it is a typical Japanese garden, slowly evolving and becoming more refined with each passing year.

The leading garden builder of the era was a government minister named Kobori Enshu. (Enshu was deeply involved the tradition of the tea ceremony and is often credited for extending the “tea aesthetic” into the realms of residential design and landscape gardening. For more about this, see the sidebar on page 58.)

Many English-language books mistak-

enly state that Katsura was created by Enshu, but this was not the case. Enshu may have played a minor, consulting role, but it is Toshihito himself who deserves the lion's share of the credit for Katsura's remarkable design, which he guided carefully until his death in 1629. At that point, Toshihito's son, Prince Noritada, continued to develop Katsura until he, too, died in 1662.

Threshold of Greatness

The relationship of Katsura to the tea aesthetic is pivotal: The garden is considered a masterpiece not only for its peerless beauty, but also because it played a key role in extending the tea aesthetic to the residential living environment.

In that sense, Katsura is a threshold of sorts: While the Japanese garden tradition is 1,000 years old (and extends through several historical periods), I believe it can be divided into two major epochs – *before Katsura and after it.*



The range of edge treatments at Katsura is awe-inspiring. The gardeners have worked with stone materials ranging from pebbles to great boulders and with a variety of other materials in details that reward exploration of every single foot of the perimeter, both up close and from across the water.



Some (but not all) researchers have implied that pre-Katsura Japanese gardens were associated with themes of religion, superstition and power. That assumption is probably misleading, but there is no doubt that, *after* Katsura, the gardening art form made significant advances by incorporating and honoring the culture's tea-inspired traditions, which are by character modest, secular and inspired by nature.

In that sense, the beauty of Katsura lies not in its grandeur, but in its refinement of an idea and a set of ideals. So, even though it was built by a prince, its main cultural significance is that the principles it embodied eventually found their way into the homes and gardens of regular Japanese citizens.

Katsura also stands at a historic dividing line for Japan: The garden was de-

veloped at the dawn of the Edo Period, which stretched from 1603 to 1867 and represents the start of what is considered the modern era in Japan.

Many of the hallmarks of what we all recognize as “Japanese” gardens were developed or refined during this modern period, including the characteristic uses of stepping-stone paths, *nobedan* paving, stone lanterns, bamboo fences, aesthetically pruned trees, grassy foreground areas, water basins, the *gogan* (zig-zag) edging patterns, teahouse carpentry and the *sukiya* style.

In many cases, these aesthetic conventions did not originate at Katsura, but many of them are strongly associated with it. So if forced to pick just one threshold where Japanese gardening shifted from an ancient approach to the refined tradition it now embodies, most experts wouldn't hesitate to choose Katsura.

A Magical Watershape

The most prominent feature of Katsura's garden is its large pond. Visitors universally appreciate its beauty, but few understand what makes it so special. The magic of the pond comes not from any one feature or gimmick, but rather from a combination of time-tested design principles that create a convincing, naturalistic effect that is at once elegant and rugged.

The pond has an extremely irregular shape that is impossible to categorize – something akin to a wildly drawn, cursive figure eight with flourishing swirls on each end. The shoreline weaves in and out, creating vantage points that for the most part reveal only one portion of the water's surface and shoreline at a time.

It truly does look different from every angle: There are numerous islands, large and small, scattered in various portions of the lake. Dramatic peninsulas also jut into the water, offering further variety and dimension.

There are a variety of edge treatments, as well. Stone plays a prominent role here, and in fact Japanese garden ponds are best known for their handsome rocky shorelines. At Katsura, about half the pond is edged in rocks. When properly placed, stone can be a particularly convincing edging material because it resembles the banks of natural rivers, lakes

Anyone for Tea?

It's a bit difficult for Westerners to grasp all the subtleties, but it's important to know that all of Japan's traditional arts, including architecture and garden design, are heavily influenced by *chanoyu*, the Japanese tea ceremony.

At its most basic level, this tradition is about sitting down with friends and family and enjoying a cup of green tea. But in many respects, the tea ceremony is much more than that: It's an entire philosophy about how to conduct yourself and live in harmony with the world.

In Japan, the tea ceremony is an organized ritual, with various schools and traditions in almost every town. Each promotes a slightly different procedure about where and how to enjoy tea – but all, however, emphasize qualities of peace, respect, purity and honor. So powerful is its appeal that, through the centuries, the ethics and aesthetics of the tea ceremony have come to dominate all aspects of traditional Japanese culture.

When extended to the residential environment in the time after Katsura Rikyu was developed, the aesthetic manifests itself in unassuming but refined homes and gardens.

Katsura itself is built in what is known as the *sukiya* style. Hallmarks of this style include integration of house and garden; use of predominately natural materials; slender, carefully proportioned wood elements; elimination of ornamentation; and the general suggestion of quiet elegance with rustic overtones.

The Sukiya style originated with the tea ceremony. A traditional tea garden is meant to encourage guests to relax and respect the beauty of the four seasons. As they proceed through a tea garden from the entrance gate to the isolated tea area, guests will, it is hoped, put aside any outside worries and enjoy the fullness of the moment.

Rather than making bold statements, tea gardens encourage us to be humble and appreciate the natural beauty of the world and our essential oneness with it. At Katsura, these transcendent sensations sweep over you with a welcome ease.

– D.M.R.





The water is important at Katsura, but the whole of the composition is to be savored, including delightfully varied treatments of footpaths and stepping stones as well as distinctive garden structures and teahouses. It's a process of controlling views and access and perceptions – and focusing the visitor's attention on the sublime moment at hand.

and seas where moving water has washed away the soil to expose the stone.

Japanese gardeners carefully select the stones they use in their designs. Much like artists working with pigments, these artisans select their materials with painstaking precision and care, working with large boulders, tiny pebbles and every size between.

Most of the edge stone material breaks below the waterline, creating the illusion that the stone extends downward, deep into the earth. Rather than looking deposited, such well-placed stones look as though they have always been there. And to avoid the “necklace” effect of a uniform ring of rocks placed around the water's edge, Japanese gardeners employ a pattern called *gogan-ishigumi*, a three-dimensional pattern in which rocks are set in zigzags that move up and down, and in and out.

Other edges around Katsura's pond include an elegant cobble beach, wooden posts, stone retaining walls, and several areas that display the (difficult to execute!) turf/water knife-edge. In some spots, trees and shrubbery have been trained to hang over the water's edge, adding an extra dimension of depth and texture.

All of these different treatments combine with the irregular shape to create unending visual interest and a feeling of richness that cannot be achieved





The gracefulness and delicacy of the gardeners' grand design at Katsura radiates in every view of the estate – at water level, at elevations, through trees, no matter which way you look, you consume a visual feast that satisfies without going too far. And this sense of balance, harmony and peacefulness has been of service to visitors for nearly 400 years.



with the use of any singular, homogenous edge treatment.

A Continuing Story

Japanese gardens are meant to endure for the ages, ever changing beneath the learned hands of the artists who tend these refined spaces. Katsura is a supreme expression of this living art form.

Whole books have been written about Katsura, and there's much more to say than can be contained in this brief appreciation. We could talk about the estate's architecture, for example, and how the garden is also designed to be viewed from inside the residence and teahouses.

We could talk about the path and bridge treatments, or the exquisite palette of plantings that grace the grounds in their verdant beauty.

For all that, it's important to remember that Katsura's significance relies not on words like "biggest" or "grandest," but instead floats gently upon the aesthetic ideals of balance, harmony, refined elegance and human scale. It is a princely retreat, but not a grand castle; above all, it's a magical place where humble wooden structures stand in place of golden or marble fountains – a place where ambition and bold statements found so often in Western cultures are set aside in favor of enlightened emphasis on human sensory needs and natural beauty.

For anyone designing with water, plants, or hardscape, Japan is a wonderful place to study some of the oldest and grandest traditions of design on the planet. Katsura stands apart even in this heady environment, succeeding in reaching the level of the world's most respected fine art.

Katsura is indeed a masterpiece.



FOSSIL MARBLES

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MAISON SIJILMASSA imports and distributes a fossil marble found only in Erfoud, Morocco. The marble comes in five colors — black, deep red, dark gray, brown and medium gray — and is embedded throughout with fossilized orthoceras and ammonites that date back 65 million years. The product can be supplied as tiles, slabs or quarry blocks in standard or cut-to-size dimensions. **Maison Sijilmassa**, Brooklyn, NY.

THREE-PHASE MOTORS

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EMERSON MOTORS has introduced a line of three-phase motors for use with a wide range of compatible pumps on inground pools and spas in large-scale residential and commercial applications. Available in models from 1/2 to 3 hp, the C-face motors are designed for easy impeller assembly or disassembly and feature a large shell diameter for cooler operating temperatures and longer service life. **Emerson Motors**, St. Louis, MO.

TRENCHING RIG

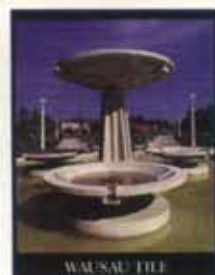
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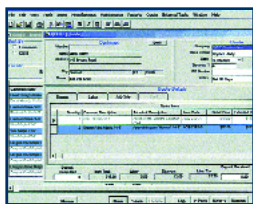
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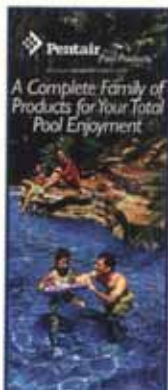
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Continued on page 69

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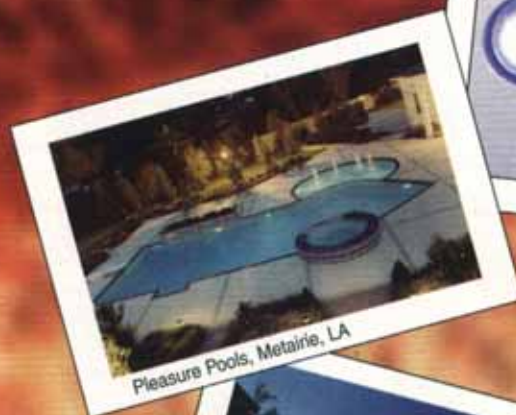
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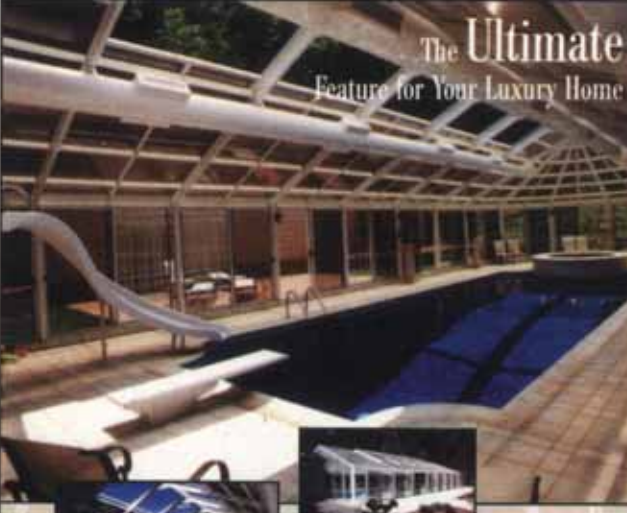

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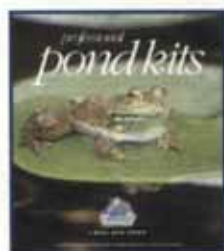


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COPPER/SILVER IONIZERS

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CLEARWATER ENVIRO TECHNOLOGIES offers copper/silver ionization systems to reduce chlorine use in pools, spas, fountains and lakes. Digital controllers release precise amounts of copper (to kill algae) and silver (to kill bacteria and viruses) into the water. The company makes 37 models to handle bodies of water from a few hundred to

2.4 million gallons. **ClearWater Enviro Technologies**, Clearwater, FL.

GRANITE PRODUCTS

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GRANITE CONSTRUCTION CO. offers California Gold as an alternative to concrete or asphalt walkways, courtyards, patios, façades and walls. The company quarries accent boulders, wall rock, path and track fines, ground covers and exposed aggregates from rich granite deposits in Monterey and the Santa Cruz mountains for use in watershape, landscape and hardscape designs. **Granite Construction Co.**, Watsonville, CA.



HYDRAULIC EXCAVATOR

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CATERPILLAR has introduced the 307C and 307C SB (swing boom) excavators. Offering improved control and operator comfort, the new models also feature longer service intervals and easier maintenance for greater cost efficiency. Two booms, two sticks and five buckets are available, and an optional offset boom allows for work outside of the tracks for work along walls, fences and other obstacles. **Caterpillar**, Peoria, IL.



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WATERWAY PLASTICS has introduced its Jumbo Storm Jets. Available in two styles—Jumbo Roto and Jumbo Whirly—the jets offer extra-large construction while maintain-

ing adjustable water flow, and the roto model also features an adjustable speed control. Designed for easy through-wall installation, the jets come with five-scallop escutcheons and contain two ball bearings for longer life. **Waterway Plastics**, Oxnard, CA.

INTERACTIVE WATERFEATURES

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CRYSTAL FOUNTAINS manufactures the NLF series of crown jets. These cast-bronze units are intended for vandal-resistant use in spray aprons for public playgrounds, but they also serve in res-

idential settings as a decorative feature for swimming pools. They operate at a range of spray heights (up to 6 ft.) and can cast water in spreads of up to 144 in. **Crystal Fountains**, Concord, Ontario, Canada.

IN-LINE CHLORINATION

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CLEAR-TECH AUTOMATION announces the redesign of its AutoClear in-line chlorination system for inground pools up to 35,000 gallons. Each unit now features an electrolytic cell with a clear housing top and a flow switch in the cell.

The self-cleaning cell is made for 2-in. plumbing, so there are no flow restrictions. The control system has also been redesigned for energy efficiency. **Clear-Tech Automation**, Pompano Beach, FL.

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CHEMICAL FEEDER INFORMATION

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G. H. STENNER CO. has announced a new program designed to educate industry professionals about the proper installation, service and application of the company's line of chemical feeders. Featuring Pumpy the Cat, the program will promote the use of feeders that feature patented mechanical controls and modular, peristaltic designs that enhance reliability, convenience and ease of service. **G. H. Stenner Co.**, Jacksonville, FL.

BROCHURES ON IN-FLOOR CLEANING

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PARAMOUNT POOL & SPA SYSTEMS has published an eight-page brochure on its PCC 2000 in-floor cleaning system. The system is custom-specified for each pool configuration and is designed to keep a pool healthy and clean with automatic (and virtually invisible) dirt and debris removal. The pop-up nozzles come in eight colors and feature a limited lifetime warranty. **Paramount Pool & Spa Systems**, Tempe, AZ.



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February 1999 (Vol. 1, No. 1)

Tisherman on working in difficult soils; **White** on edge treatments; **Lacher** on expansive soils.

April 1999 (Vol. 1, No. 2)

Hopkins on designing with large rocks; **Hare** on basic hydraulics; **Straub** on shell curing.

June 1999 (Vol. 1, No. 3)

Phillips on water and decks; **Parmelee & Schick** on soils and geology; **Anderson** on water sounds.

August 1999 (Vol. 1, No. 4)

Anderson on stream design; **Adams** on community waterparks; **Gutai** on spa hydraulics.

October 1999 (Vol. 1, No. 5)

Holden on aquatic-design history; **Mitovich** on dry-deck fountains; **Tisherman** on site geometry.

December 1999 (Vol. 1, No. 6)

Finley on Japanese gardens; a roundtable on pools and landscape design; **West** on color rendering.

January 2000 (Vol. 2, No. 1)

Hart on designing for model homes; **Zaretsky** on retaining walls; **Chapman** on hydrid pool finishes.

February 2000 (Vol. 2, No. 2)

Hersman on lighting design; **Macaire** on faux-rock installations; **Andrews** on glass mosaics.

March 2000 (Vol. 2, No. 3)

L'Heureux on project management; **Long** on steel cages; **Forni** on installing and maintaining lakes.

April/May 2000 (Vol. 2, No. 4)

Schwartz on garden access; **Anderson** on stream-beds; **Nantz** on watershapes and architecture.

June/July 2000 (Vol. 2, No. 5)

Holden on fountain-design history; **Bibbero** on large stones; **Anderson** on making streams work.

August 2000 (Vol. 2, No. 6)

Tisherman on basic shapes; **Lucas** on watershapes for wildlife; **Ryan & Medley** on the vertical axis.

September 2000 (Vol. 2, No. 7)

Davitt on designing for small spaces; **Altwater** on the importance of aeration; **Hetzner** on sheet falls.

October 2000 (Vol. 2, No. 8)

Lampl on natural design; **Anderson** on finishing streams; **Rubenstein** on kinetic water sculpture.

November/December 2000 (Vol. 2, No. 9)

Arahuete on John Lautner; **L'Heureux** on stretching laminar flows; **Benedetti** on satellite surveying.

January/February 2001 (Vol. 3, No. 1)

Holden on retro-look designs; **Fleming** on up-scale approaches; **Gutai** on pump technology.

March 2001 (Vol. 3, No. 2)

Moneta & Farley on site-specific design; **Benedetti** on fiberoptics; **Alperstein** on golf-course water.

April 2001 (Vol. 3, No. 3)

Jauregui on inspired clients; **Dirmsmith** on frosty fountains; **Tisherman** on deluxe finishing.

May 2001 (Vol. 3, No. 4)

Reed on sculpture gardens; **L'Heureux** on sequenced water; **Brandes** on restoring riverfronts.

June 2001 (Vol. 3, No. 5)

Winget on fun-inspired waterforms; **Holden** on survey formats; **Schwartz** on classic stonework (I).

July/August 2001 (Vol. 3, No. 6)

Rugg on pond basics (I); **Ruthenberg** on perimeter overflow; **Schwartz** on classic stonework (II).

September 2001 (Vol. 3, No. 7)

Rugg on pond basics (II); **Urban** on energy savings; **Pasotti** on interactive waterplay.

October 2001 (Vol. 3, No. 8)

Tisherman on hilltop views; **Hagen** on natural stream work; **Schwartz** on classic stonework (III).

November/December 2001 (Vol. 3, No. 9)

Straub on Kansas City's fountains; **McCloskey** on the Getty Center; **Tisherman** on Fallingwater.

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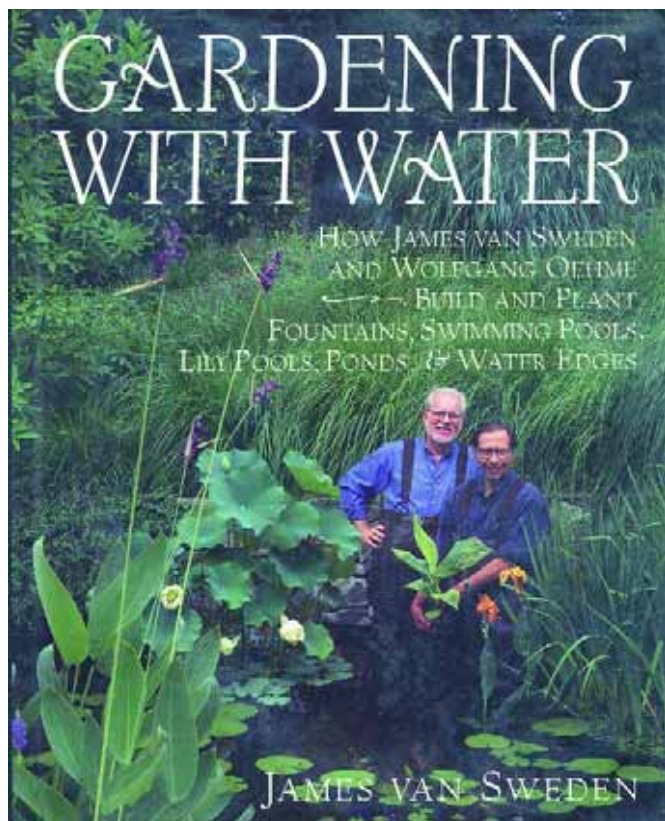
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Making Spectacles

Without any hesitation at all, I can say that *Gardening with Water* by James Van Sweden (Random House, 1995) is one of the most influential books on design that I've ever read. It's currently out of print, but it's certainly worth a hunt and can still be found on the Internet and in many technical bookstores.

All through its 206 beautifully illustrated pages, Van Sweden carefully details his approach to designing with water – an element he says should be used in some form in *every* garden design. Along the way, he covers his firm's use of swimming pools (natural and architectural) as well as birdbaths, fountains, small watergardens and large ponds.

It's an important book from a tremendously influential designer. In fact, it's fair to say that Van Sweden's firm, the legendary landscape architects Oehme Van Sweden of Washington, D.C., almost single-handedly changed the course of residential landscape design in the 1980s. The ornamental grasses, perennials and undulating lawns they advocated – and that are so common today – were rarely seen in the boxy residential designs that dominated the middle decades of the 20th Century. (The firm's overall design philosophy is explained in detail in

Bold Romantic Gardens, another book by Van Sweden.)

The text begins with a lengthy discussion of the broad range of Van Sweden's primary influences, a surprisingly eclectic list that includes the masters of Japanese gardening, the bold designs of Brazilian landscape architect Burl Marx, the formal English gardens of John Brooks and the sprawling achievements of F.L. Olmstead, designer of New York's Central Park and the man considered to be the father of American landscape architecture. Van Sweden does a nice job of spelling out which elements of design he favors and why, demonstrating how ideas can be borrowed from one context and transplanted into fresh, original designs.

The meat of the book is its 30 case studies, each examining the use of water over a range of mostly residential designs.

Many of the principles Van Sweden discusses are simple, and all are presented in wonderfully clear terms. He covers several of the highly formal (yet simple) pools that grace many of his firm's spectacular New England gardens. He then pulls apart the principles at work in designing naturalistic watershapes, such as his preference for locating these pools and ponds at low elevations to create the appearance of water gathering at natural drainage points.

Van Sweden also covers techniques for "eroding" the edges of natural watershapes with large stonework and/or massive plantings and delves into the ideas of Japanese gardeners who use ponds that are slightly upsized to increase the feeling of spaciousness in a garden setting. He also discusses principles of using clean lines in small spaces near homes, transitioning to more organic forms in spaces further removed from residential structures. In addition, there are studies of fountains in formal courtyards and small plazas – and extensive discussions of the use of ponds and watergardens in lush landscape schemes.

Following the case studies, Van Sweden offers key recommendations for plantings used in and directly around water and cites several key texts for further information and inspiration. Helpfully, and unlike many landscape architects writing on the subject of water, he also spends time on what's involved in designing with the practicalities of building codes and property easements in mind.

The result is a book that I believe should be read by anyone designing with water. Whether you're a pool builder looking to get into water gardening or a landscaper moving into swimming pools, this text has information that you'll turn to over and over again. **WS**

Mike Farley is a landscape architect with 20 years of experience and is currently a design/project manager for Leisure Living Pools of Frisco, Texas. He holds a degree in landscape architecture from Texas Tech University and has worked as a watershaper in both California and Texas.

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