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Inside: Introducing The Joseph McCloskey Prize

WATER SHAPES

Design • Engineering • Construction

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June

features



The Joseph McCloskey Prize

46 • Behind the Prize

By Jim McCloskey

48 • Honoring Anthony Archer Wills

By Eric Herman

50 • Honoring William N. Rowley

By Eric Herman

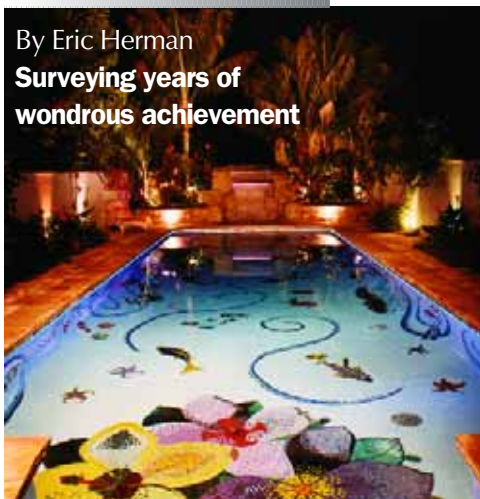
52 • Honoring David Tisherman

By Jim McCloskey

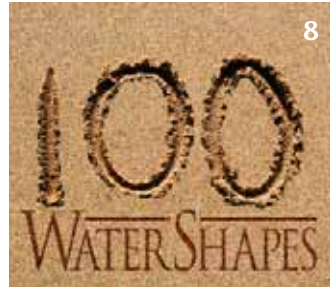


54 • The *Platinum* Standard II.

By Eric Herman
**Surveying years of
wondrous achievement**



columns



6 Structures

By Eric Herman

Celebrating a special milestone

8 Aqua Culture

By Brian Van Bower

Beyond eggs, beignets and improbabilities

16 On the Level

By Bruce Zaretsky

Coordinating a team to make things work on site

30 Currents

By Mike Gambino

An expert's guide to two classic lighting effects

90 Book Notes

By Mike Farley

Revisiting the hallmarks of success

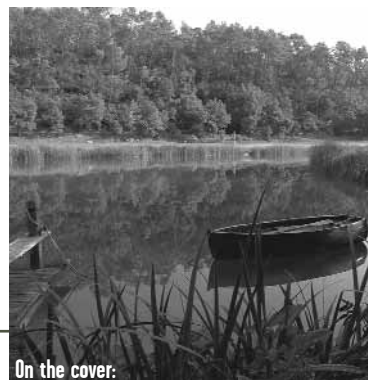


departments

82 Of Interest

86 Advertiser Index

86 Of Interest Index



On the cover:

Photo courtesy Anthony Archer Wills, Copake Falls, N.Y.

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By Eric Herman

#100 — and Counting

It seems like only yesterday that our premiere edition rolled off the presses, and it's utterly amazing to me to think that was more than nine years ago. It's an occasion for celebration, which is why this is a *very* special issue you hold in your hands.

For starters, we've included a poster (suitable for framing, I dare say) featuring all 100 of our covers to date. Simply surveying this set of images reveals not only the breadth of the magazine's coverage, but also (and more important), offers evidence of the impressive (and ever-growing) cast of contributors who've stepped up to share their work with readers through the years.

Inside, you'll also find announcement of the first recipients of The Joseph McCloskey Prize for Outstanding Achievement in the Art & Craft of Watershaping. Named in memory of publisher Jim McCloskey's father, this award honors individuals who have spent their careers not only creating works of watershaping art, but also have worked tirelessly to share what they know with others in the field as a means of elevating their profession. This time, three exceptional people are being recognized in coverage that begins on page 46.

In addition, this issue also includes the second installment of The Platinum Standard. As with the first collection we published in December 1994, this feature recognizes published projects that represent the finest expressions of watershaping as an art form. This time, beginning on page 54, we've gathered 20 such projects for your review and, we hope, your inspiration.

* * *

Serving as editor of this magazine has been an ongoing labor of love for me. I've had the privilege of working with some of the finest creative minds and grandest spirits watershaping has to offer, and when I look back and consider the wealth of friends and acquaintances I've amassed, I sometimes wonder what I ever did to be so blessed.

It's been an honor for me to work here at *WaterShapes* with our visionary publisher and founder, Jim McCloskey, along with our art director, Rick Leddy, and my associate editor, Melissa Burress. It's noteworthy and remarkable that the four of us have worked together on every issue of the magazine that's ever been published. Then there's Camma Barsily, our amazing sales director, who joined us four issues into our run, and Robin Wilzbach, our extraordinary production manager – a relative newcomer who's only been around for 90 of our 100 issues. It's a wonderful, dedicated, persistent team – a miracle of modern business.

I've always considered our columnists (past and present) to be an integral part of that team, including Brian Van Bower, David Tisherman, Mike Farley, Stephanie Rose, Bruce Zaretsky and the late, great Jim McNicol. All deserve far more praise and recognition than this space allows. Suffice it to say this magazine would not have happened without their patient counsel and tireless effort.

Finally, I want to thank you, *WaterShapes'* readers, who have supported us on our lengthening journey and have been more than willing to prod, inspire and fuel our ambitions as we've sought to create a magazine that is worthy of the time and attention you tell us you spend with it. I thank you, one and all, from the bottom of my grateful, humble heart.

Here's to the next 100 issues: I can hardly wait to see what the future brings!

Eric Herman

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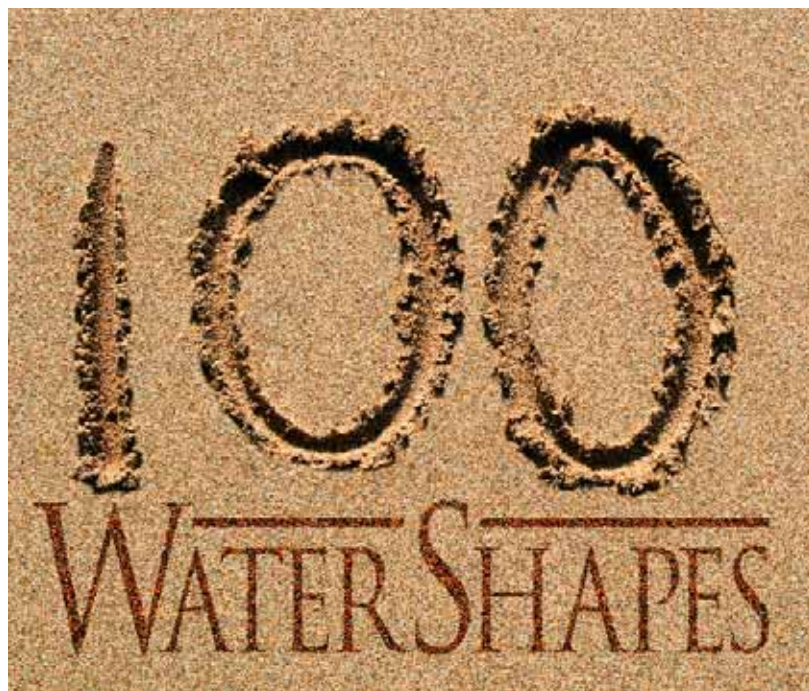
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By Brian Van Bower

Celebrating the Moment



I'm the sort of person who prefers to think about what's next rather than spend much time dwelling on the past. That's not to say, however, that I don't value past experiences, especially when I know they've had a role in creating the foundations for where we are now and for things yet to come.

The occasion of *WaterShapes*' 100th Issue certainly qualifies as an event that inclines me to look back: For me and many others, the past nine-plus years of the magazine's existence have been quite a ride!

My long association with the magazine began in November 1998 over breakfast in New Orleans with two old friends – *WaterShapes*' publisher Jim McCloskey and editor Eric Herman. I'd heard that they were working on a new publication that seemed relevant to what I was doing and was curious to find out what they had in mind.

As they explained the basic concept to me over eggs and beignets, I must concede that what they were considering struck me as implausible, maybe even a bit crazy. That's not to say I didn't think it was a terrific idea – indeed,

Watershaping encompasses all areas of water-related activity, and this magazine in particular has become a forum through which the whole has become much more than the sum of its parts.

I agreed wholeheartedly with them that the industry needed a fresh approach – but at that time I wasn't sure there were enough people out there who would embrace such a progressive attitude about water as a decorative and recreational landscape element.

We'd all had years of up-close experience with the stubbornness of the pool/spa industry, and from that vantage point, we agreed that there was a mountain to climb. At the same time, I knew that if the magazine worked, we could all be onto something very special. So without any hesitation, I signed on to write a column for the magazine – and the rest, as they say, is history.

a common view

It's no secret to anyone who's been reading *WaterShapes* for any length of time that this publication has always been closely associated with the Genesis 3 Design Group and its programs. That connection was and continues to be so tight that, through the years, Jim, Eric and I (as well as my Genesis partners and co-founders David Tisherman and Skip Phillips) have been asked on many occasions about the "true nature" of the relationship – a basic assumption seeming to be that Genesis 3 owns *WaterShapes* (or vice versa).

For the record, *WaterShapes* and Genesis 3 are entirely separate entities, and we've come to the conclusion that the confusion has to do partly with the fact that the two businesses surfaced at about the same time. Even more so, however, we think it has to do with the fact that the two entities share a certain philosophy – a common conviction that working with water is a form of art – that has shaped us in some ways to become mirrors for one another. So once we made contact and discovered we were all on the same

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page, it only made sense that we would take advantage of the symbiosis and support each other's efforts.

Almost from the start, however, I've believed that it was much more than coincidence that these two ventures emerged at the same time and shared a common perspective. In retrospect, each of us had lived through the same set of experiences

and frustrations with the status quo – and *all* of us recognized the need for a tectonic shift in the way people approached the use of water in landscapes.

Of course, none of us were certain any of what we were doing would work, but in both cases we took a chance that the time was ripe for revolution. Now, nearly ten years down the road, it's fair to say

that our shared vision was on target, probably more so than any of us would have dreamed in 1998.

In my dual role with the magazine and Genesis 3's programs, I confess that the results of these efforts have generally been extremely gratifying and at times a bit breathtaking. I can't count how many people have approached me and remarked that either *WaterShapes* or Genesis 3 (and most often both) have changed their lives because we started a "movement" (as some call it) that has succeeded in elevating the way people think about what they do for a living and how they go about their business.

For my part, this isn't about self-congratulation. Rather, it's the quiet, sober recognition that *WaterShapes* and Genesis 3 haven't refined an old industry so much as they have defined and done much to create a new, parallel industry that sees working with water in all its heretofore "conventional" forms – pools, spas, ponds, streams, waterfalls, fountains, interactive features – as an endeavor that has a rightful place in the artful realms of design, landscape architecture and architecture.


In other words, it's no longer about the pool industry or the pond industry or the fountain industry: Watershaping encompasses *all* those areas of water-related activity, and the magazine in particular has become a forum through which the whole has become much more than the sum of its parts.

a man in the mirror

In considering what to write for this special issue, I spent some time shuffling through and trying to organize all of these big ideas into something that went beyond simple retrospection. I did so knowing that, despite all the wonderfully positive feedback we've received through the years, none of us can presume too much about what other people think. With that in mind, I will focus from here to the end of this column on what my association with *WaterShapes* has meant for both my business and my personal life.

For starters, this process of writing a monthly column has been both challenging and fascinating. In trying to offer insights that will somehow be useful to others, I've been forced to look at my-


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self and what I do in ways I probably wouldn't have done otherwise. It's led me to spend lots of time defining – first for *myself* – what I think is important for success, which ideas should be amplified and which ideas should be set aside or even condemned.

This has made me pay attention to just about everything I see going on around

me and listen to more voices than I can begin to remember. In effect, my role with *WaterShapes* (and *Genesis 3*) has made me something of a spokesperson for the movement at the same time it has enriched my professional life by pressing me to consider a fantastically wide range of revelations about the art and craft and business of watershaping that keep com-

ing at me from all directions.

This flood of information has been so invasive and pervasive that it has reached into and informed my core beliefs about life.

As I've done all I can to synthesize all of this feedback and all these experiences into my own life and work, I've had the sense that everything I've described in these pages through the years flows seamlessly through my work with *Genesis 3*, my seminars and my primary work in owning and operating an aquatic design firm. Many have asked how I manage to keep up with so many pursuits, and my response is that it's all of a piece – all part of my exploration of my core values and a grand set of big ideas.

With *WaterShapes* specifically, I've been given a powerful platform from which to express myself to a national audience and, in turn, have heard enough from readers that I have a sense that what I've written has value and that my participation – along with hundreds of like-minded people who've also gotten involved with the magazine through the years – has helped in creating, defining and nurturing this new industry we call "watershaping."

What I like most about this endeavor has been the privileged position it's given me to watch a grand coalescence in which the work of architects, landscape architects and designers, pool designers and builders, pond/stream specialists, fountain professionals and others engaged in the design of clients' water-related spaces is seen as being a whole. Where once there was total separation, now there is, increasingly, integration.

the vacation mindset

To see what this means, let's take a practical step back and see how far we've come in ten short years. This is just a partial list, but nowadays watershaping encompasses elements such as outdoor kitchens, fire effects, fountain effects, creative hardscape treatments, landscape lighting and a host of other significant activities.

We have become, to a very real extent, organized around the concept that we're in the business of designing and/or installing exterior environments – a confluence of energies that has *enormous* creative and practical implications. Regardless of



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The movement has gotten off to a good start, but we all have much to do to see the phenomenon grow.

whether we come from the landscape side of the spectrum or the pool and spa industry or the fountain industry, we are now part of an endeavor defined by the artistic use of water.

As revolutionary as that integration may be, however, there's something even more important going on here – and it traces itself back to the core of what this magazine is, to my mind, really all about: In a word, you might call it *happiness*.

In my first-ever column back in February 1999, I wrote about Robert Mondavi and his role in revolutionizing the California wine industry. In that discussion, I drew parallels between what he'd achieved and what I thought we should strive for as watershapers and listed his "ten tenets for success and happiness," one of which had to do with finding something you loved to do for a living.

More than anything else, that's what I like to think this "movement" has brought to the table – a phenomenon I sometimes call *the vacation mindset*.

At root, our industry is focused on developing projects that put our clients in that frame of mind, that is, establishing spaces that make them feel as though they're on vacation. From there, it should follow (shouldn't it?) that we ourselves would carry that same attitude over to our approach to the work and our lives.

I look at it this way: You can go to work every day, always thinking about traffic, stress, demanding clients or needy employees and dwelling on things that make you anxious or even angry. Or you can go about your daily activities with joy and an appreciation for all the things in life that bring you happiness. This doesn't mean you never worry or have tough days; instead, it means the struggles we all face are balanced by how much we appreciate the positive things, big and small, that surround us every day.

I believe that this "watershaping rev-

olution" that's taken place has led many people to adopt this upbeat point of view. These days, in fact, I feel very much a part of a growing family of professionals who love what they do for a living. Yes, it's hard work and can be extremely challenging, but whatever difficulties we face are eclipsed by the fact that what we create is beautiful, fun, healthful and luxurious. As such, it can be said that the heart of the art of watershaping is the ability to make other people happy – and ourselves as well.

blue skies

All of this is why I will conclude by suggesting that this milestone 100th Issue is not so much about the past as it is far more about the present and the future. I say so in the belief that lots of people in the watershaping trades have yet to join the party and embrace a set of values that will improve their professional and personal lives.

As a movement, in other words, we've gotten off to a good start, but we all have much to do to see this phenomenon grow to its full potential.

That process will not always be smooth or easy, and there will always be those who simply won't climb aboard and a few more who will do all they can to debunk or undermine what they see as a threat to the way they've always done things. But as I see it, if more and more people in this industry embrace the future with joy, hope and optimism, the art of watershaping will know no bounds.

Yes, I'm very proud of the fact that *WaterShapes* and *Genesis 3* have played important roles in defining a new industry, but ultimately, the true engine of change is in the minds and spirits of those who choose to look up and embrace the blue skies they see dancing on the water's surface. **WS**

Brian Van Bower runs Aquatic Consultants, a design firm based in Miami, Fla., and is a co-founder of the Genesis 3 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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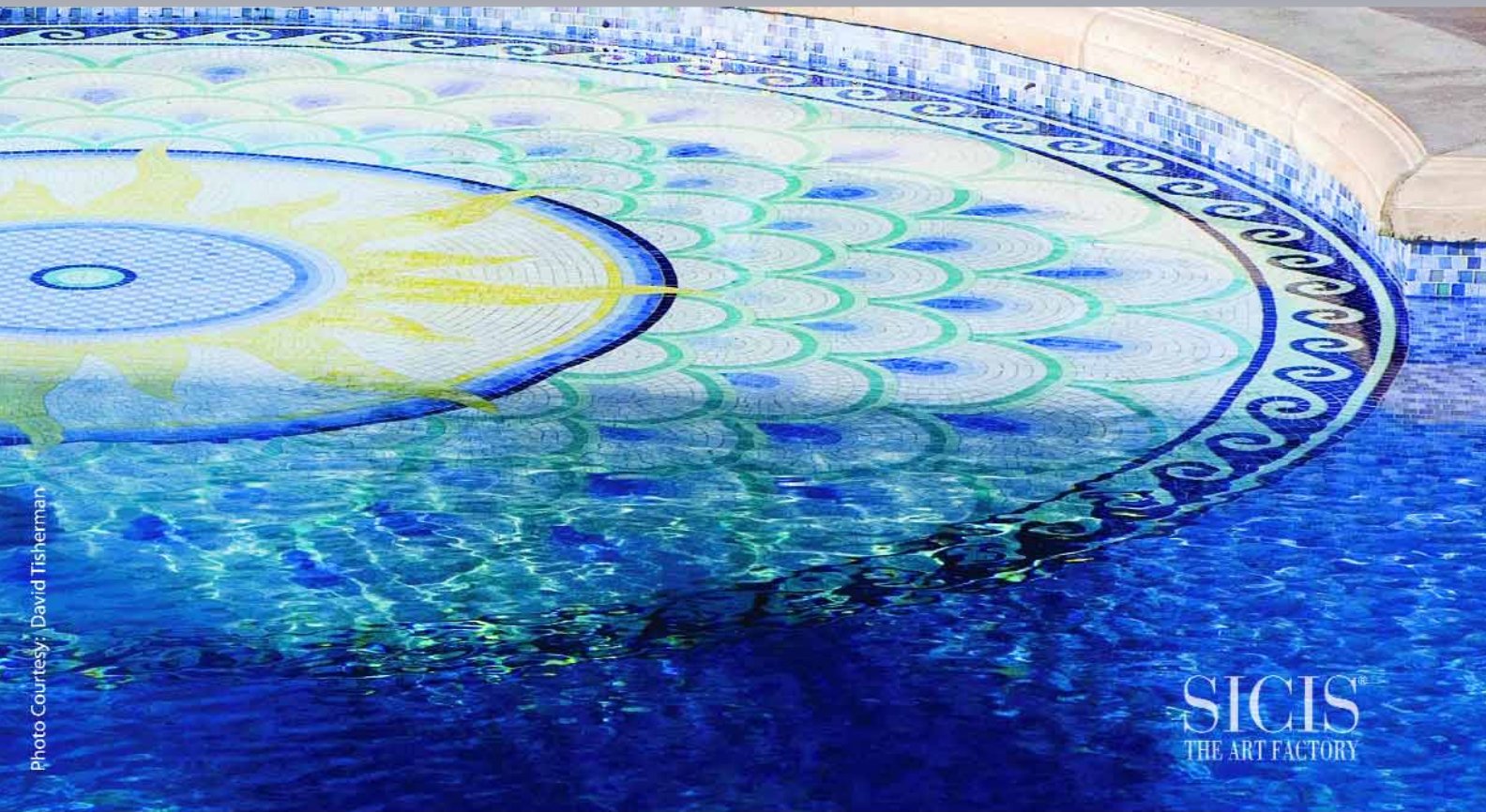


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By Bruce Zaretsky

Taking Flight



Last month, we began describing our work on an indoor butterfly garden for the Strong Museum in Rochester, N.Y. – an extremely challenging design/build project that required us to work as part of a large team in developing a complex garden, pond and waterfall composition.

While the resulting butterfly-oriented design was definitely unusual in form and execution, it was also highly unusual in the convoluted way our firm became involved and in the complexities of keeping the process moving forward.

To recap quickly, the project was to feature a large indoor waterfall made up of artificial rockwork as well as a pair of ponds, detailed landscaping, garden woodwork and raised pathways that were to meander through the indoor space. At first, we were involved only as consultants, but as the questions we asked became more significant to the entire design, the museum's managers decided to bring us in to handle the installation as well.

Last time, we left off as we were finalizing plans and preparing for installation; let's pick things up again here with a discussion of assembling the players required to make things work on site.

ready, set, go!

As a first step, we brought in Gary Bednarczyk, owner of Design Pool & Spa of Rochester, to discuss the specifics of installing the gunite ponds. Joining us

The butterfly-oriented design was definitely unusual in form and execution, but it was also highly unusual in the convoluted way our firm became involved and in the complexities of keeping the process moving forward.

on site was Kyle Mariannaci, representing the general contractor, Frank J. Mariannaci Construction of Bloomfield, N.Y., to establish ways of efficiently coordinating our efforts.

Armed with basic information from the general contractor, Bednarczyk was able to project a cost for his part of the work. We then took his information and bundled it with detailed schematics in a package we sent to Rod Russel-Ides, an artificial-rock specialist we'd contacted, so he could give us his best-case estimate of what his work would entail – with the caveat, of course, that the museum would cover any extras that might come up once work began on site.

Next, we met with our mason to give him the information he needed to cost out the butterfly conservatory's walkway treatments. As mentioned last time, the museum's CEO had rejected the idea of a stamped walkway, insisting that a stained, brushed-concrete surface would be safer. We prepared some samples that changed the CEO's thinking, so when all was said and done the cost was developed for a stone-stamped concrete surface finished with a gripping sealer.

Even at this stage, however, we were still dealing with more basic questions about exactly how the walkways should be built. We always knew that, at final height, they would stand two feet above the floor elevation to allow for insertion of a good base of growth medium in the spaces between the paths. Some of the museum people wanted that medium to reach below the walkway surface, so we'd designed them to rise above a series of footings spaced at intervals selected to ensure stability and easy root penetration from side to side beneath the surface.

The project architects interceded, deciding



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that it would be better to pour a monolithic “rail” about a foot wide upon which the walkways would then sit. This would only add about a foot of extra growing medium under each side of the walkway, and in the process everyone seemed to stop being concerned about root systems being able to traverse the space under the walkways. At that point, we pointed out how complex and expensive the forming would be; finally, it was decided that the walkways would be solid top to bottom at the various planned widths.

After all that, the museum decided to have the general contractor install the walkways – and we were actually relieved because it was apparent that there were simply too many cooks stirring this particular stew.

clearing the way

With that necessity behind us, we were finally able to put the finishing touches on what turned out to be a highly detailed contract – one that included, for instance,



The space set up for the butterfly conservatory was visually dramatic but physically cramped, with an awful lot going on underneath the wing-like roof. The waterfall structure, for example, had to be fit between the two darkened entryways to the left, and its pond was to be confined to an area within a narrow slot between raised pathways.



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line items for snow removal (should it be necessary) and hourly fees for time I'd spend on site before conservatory construction reached a point where it was our turn to get to work.

After a confirming meeting with museum administrators in which we received a commitment deposit, we set a schedule with Design Pool & Spa and the artificial-rock specialist – our main concern being that everyone else's work had to be done so that when our time came we'd have full run of the site: The space wasn't large, and we didn't want to end up tripping over other crews to get our own work done.

As work on the building moved ahead through the summer of 2005, we were on site occasionally to, for example, core-drill holes through the concrete walls to access the basement vault and install multiple four-inch PVC sleeves through all of the walkway forms to make sure no plumbing access would be cut off.

In July, the museum engineer told us



The raised pathways went in first, after which we formed and prepared to shoot the ponds.



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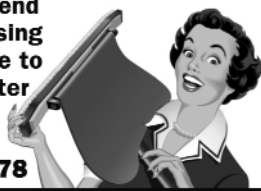


Building a convincing waterfall in this slim space between doorways was no small task, but it went up smoothly under the direction of artificial-rock artist Rod Russel-Ides, who in the course of a week gave me and my staff a master class in setting up, contouring and finishing such structures.



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sulted on the matter with Dr. Ralph Charlton, who was to be the conservatory's curator, and he told us not only to hand-wash the stone we were bringing in and mix our mortar outside, but also, in his words, "to pray."

In other words, *nothing* on this job was going quite according to plan – and we hadn't even begun construction yet. Yes, we'd scheduled our work to the minute, with one day to shoot the basins; one week to build the faux-rock waterfall; two days to set up the two pergolas; and two days for a crew of ten to haul in thousands of bags of planting mix, plants and mulch.

In all, in fact, I expected us to get in and out in less than three weeks given fair weather, minimal changes and only minor intrusions of other extenuating circumstances. To make it happen, I was to be there the whole time – working with Russel-Ides and one of my staff to build





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and color the rockwork at one point, then moving on to plaster and color the basins; set and mortar stone; and help with installing the plants.

minute by minute

In a project such as this, however, it was unlikely that events would unfold according to anyone's plan – and sure

enough, the schedule soon began falling apart.

Carpentry work that was supposed to take two days, for example, ended up taking three weeks because the CEO decided more trellises were needed. Moreover, when we arrived on site, we discovered that the HVAC specialists and electricians weren't quite finished with their over-

head work. Despite the inconvenience to them, we had our own schedule to keep, started our work and left theirs to be finished later.

Gary and Mike Bednarczyk of Design Pool & Spa came in first to set the plumbing and shoot the basins for the two ponds. I worked closely with them to oversee their activities and make certain any of the inevitable on-site changes that were required could be handled quickly and smoothly.

While this work moved forward, I also set the stage for Russel-Ides and the waterfall by making certain there was a proper bell footing under the area where he would be stacking and mortaring his faux stone. Even though we would be using only faux-stone panels for the larger, nine-foot waterfall, we knew the weight of backfilling the panels with concrete required a solid footing below. We also wanted to incorporate real boulders into the ponds, so I made sure we set up a series of shelves within the shells.

Russel-Ides arrived in town right on schedule, ready to go. He travels the world installing faux-rock waterfeatures, so I had no worries at all about his ability to make this relatively small feature work. To help things along, I assigned one of my best employees to him for the week and broke out of my schedule so I could work with them on occasion.

By contract, he was to be with us for one week *only*. After that, he would leave us to take care of whatever was left to be done. Helpfully, we spent his last day on site learning the nuances of his approach to forming stone-like contours in concrete and coloring it all to seem as natural as possible. As the accompanying pictures show, it all worked – so well, in fact, that even the masons who came in to install the walkways couldn't tell the difference.

To that point, my impression of how things would look had been formed by pouring cupfuls of water down the face of the completed faux-stonework. Now it was time for Design Pool & Spa to come back in and make the waterfalls flow.

Previously, we'd set up a system of valves in the plumbing vault to control the flow (I didn't want the valves to be in a place so "convenient" that any employee of the conservatory would feel free to

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“adjust things”). With Bednarczyk in the vault and me in the conservatory, we communicated by cell phone until we had the flow just right: As designed by Russel-Ides, the water fell perfectly over a mini-grotto and dropped into a small trench that appeared to have been carved into the rock through many centuries. It was wonderfully authentic – and it all came

together in a space just six feet wide, 12 feet long and nine feet high.

planting the finish

As all this was happening, we were also building the pergolas and the (surprise!) trellises and clearing out the areas where we were to install the growing media and plants.

To handle drainage, we’d set up sets of four-inch-diameter holes in the floors of the planting areas and filled them with crushed stone. The last thing we wanted was a call six months down the line telling us the plants were floating away, so we carefully inspected everything before we started bringing in the growing media.

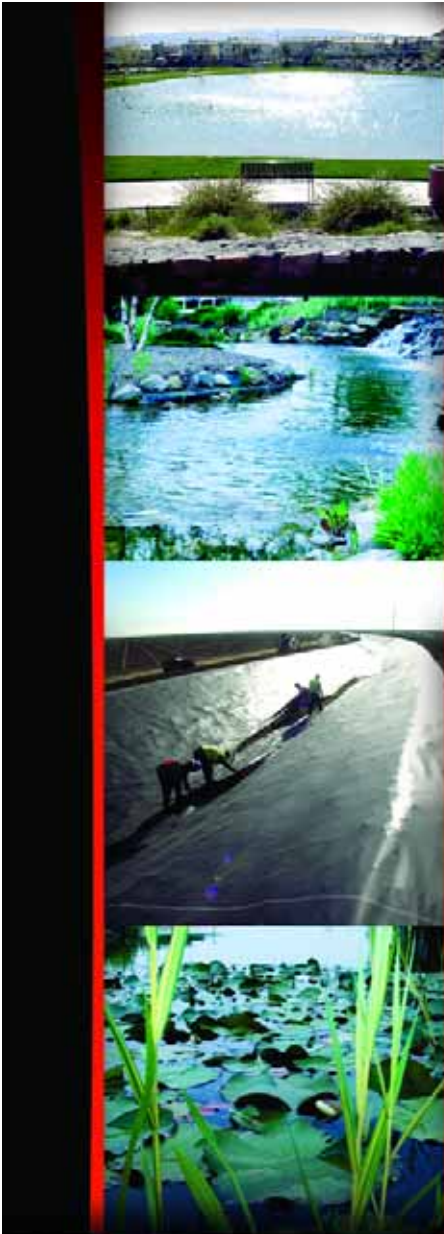
As it turned out, several of the holes had not been adequately protected during the construction process and had filled with enough dust and dirt to block the flow of water. I spent the better part of a day with one of the general contractor’s supervisors in cleaning out the holes and rechecking them to make certain they worked. Then we laid landscape fabric over the entire floor and up the sides of the planting beds to keep *everything* out of the drainage holes.

While my partner Sharon Coates and I took care of positioning all of the plants, our planting foreman, Dan Bircree, took care of the final details. He’s extremely meticulous and has a reputation for not leaving so much as a piece of mulch out of place when he’s finished on a job site. We’d set the plants in place and leave him to “pretty things up.”

We spent that morning hauling in and compacting the planting medium. Next came the large trees (up to 25-feet tall) and then all of the shrubs. By the end of the day, all of the plants had been installed, which left Bircree and his helper the next day to top-dress the beds with mulch and clean everything up.

It seemed unlikely given the way things had gone with earlier stages of the project, but we actually finished our work on the project with weeks to spare – thus giving the HVAC people and the electricians time to finish their work without having to work around and over us.

When I came back on site four weeks later – a final inspection just before the museum was scheduled to open – I was dumbfounded by how much everything had grown. Having lived my whole life in the northeast, I was used to seeing plant growth occur on a certain schedule – but vines in the conservatory had grown by six feet and plants that had arrived in small containers looked as though they’d been in the ground for years. It was obvious, in other words, that museum per-



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Once plants and water were introduced, the conservatory quickly became a suitable home for its splendid inhabitants – a drawing card for Rochester in general and the Strong Museum in particular.



sonnel were attending to the plants with loving care.

As for the waterfalls, they'd already sprouted just a bit of algae and had started to look as though they'd been there forever as well. Butterflies were all around us, too, feeding on the nectar of hundreds of flowering plants in full bloom.

It just couldn't have looked better, and I walked out feeling proud not only of what we accomplished in visual terms, but also with the satisfaction of knowing we'd done our part to make a complex project come together more smoothly and produce a regional gem packed into a confined, complicated space. **WS**

Bruce Zaretsky is president of Zaretsky and Associates, a landscape design/construction/consultation company in Rochester, N.Y. Nationally recognized for creative and inspiring residential landscapes, he also works with healthcare facilities, nursing homes and local municipalities in conceiving and installing healing and meditation gardens. You can reach him at bruce@zaretskyassociates.com.

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By Mike Gambino

Designing for Depth



Although the eye is commonly drawn to structures and other architecture elements found in any given exterior environment, very often it is *trees* that serve as visual anchors in modern landscapes. Indeed, they tend to be the largest objects on most properties and will often become focal points even in settings in which they might have started out in supporting roles.

This dominance or even *potential* for dominance is why, as a lighting designer, I believe that trees should always receive careful attention when it comes to developing a landscape lighting program: I know that if I pay close attention to their sizes and shapes and the character of their structures and leaves, it's possible to achieve absolutely wonderful effects with them once the sun goes down.

In doing so, of course, I'm aware that even trees of the same species can be quite different from one another. As a result, I've learned to treat them all as individuals and do what I must to avoid approaching them with any sort of off-the-shelf attitude. Just the same, I'm aware that there are several lighting strategies I can use to create a range of desirable effects.

Here, in my first column in the "Currents" slot, I'll be discussing just two of the many techniques I find useful in working with trees after dark: back-

I've learned to treat trees as individuals and do what I must to avoid approaching them with any sort of off-the-shelf attitude.

I'm also aware that there are several lighting strategies I can use to create a range of desirable effects.

lighting (or silhouetting) and cross-lighting. In both cases, these approaches can be used to conjure senses of depth and mystery by accentuating the shapes of trunks, branch structures and foliage.

subtle distinctions

Before we begin, it's important to note that making decisions about how to work with a given tree has much to do with the tree's ongoing physical characteristics – how big it will be when fully grown, the character of the trunk and branch structures as they mature and the visual attributes of the foliage as the tree's life progresses.

That can be an overwhelming bite if you approach it as a single factor, which is why I always put it in the context of being clear about what I want to achieve.

In other words, I know that trees play a variety of roles in landscapes. They can be used to define the visual and/or physical boundaries of a space, for example, or be set up to establish a measure of physical depth. They might also be grouped together and used as space dividers, privacy screens or backdrops – or they can be planted as dramatic focal points that will dominate a view.

Once I know how the space works and have determined a tree's role in it, I know which lighting approach will most effectively complement that function and can more easily consider the effect time will have on what I need to do. Then it's basically a matter of starting with the large elements and working my way down to the small ones.

Now let's get specific and see what this means with respect to *backlighting*.

This technique is simple in concept: Typically,

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you place single or multiple light sources on the far side of the tree from the primary point of view and illuminate it from behind. Another way to achieve this is by lighting a surface such as a wall (if present) directly behind the tree: This creates a dark silhouette of the tree's shape while revealing very little detail with respect to factors that are readily

apparent during the day, such as the texture of the bark, the color of the leaves or blossoms and a host of other details that would be apparent if you chose to light the tree from the front.

What I appreciate about this technique is that it draws attention to the overall shape of the tree and almost invariably draws the eye out into the full depth and

Trees with bold structures or those that are very large can be some of the best candidates for backlighting, including various types of pine trees or oak trees.



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measure of the landscape. In that sense, this approach lets me evoke a very different sense of the dimensionality of the space than might be drawn out during daylight hours: I like that sense of contrast – and so, apparently, do my clients.

In fact, it's been my observation that excessive reliance of front-lighting is a common mistake among novices: Not only does this make every lit object into something of a competing focal point, but it can also make everything appear to have the same visual weight or even seem to exist on the same visual plane. By contrast, backlighting is a great way to show contrast relative to the major focal points and draw attention to the shapes of the trees without overwhelming the viewer.

Moreover, because backlighting lends a sense of depth to any setting, it's a particularly welcome effect in smaller yards.

at the rear

To be sure, there are some types of trees that lend themselves more than



In this case, the light is cast entirely on a backdrop colonnade to establish silhouettes of a statuary fountain and a series of potted shrubs. The objective here (as with most such effects) is to create a nighttime look that offers a dramatic contrast to the way these objects all appear during the day.

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others to backlighting.

Trees with bold structures or those that are very large can be some of the best candidates, including various types of pine trees or oak trees (quite common where I work). It's also effective with large plants that have bold leaf structures, such as Elephant Ear or philodendrons, and is a natural companion to topiaries.

As a rule, my preference is to use this approach with trees that have open forms in which trunks and branches are not entirely obscured by dense foliage. It also works best in my view with trees where the canopy is kept high off the ground. Yes, you can backlight densely foliated trees to create a halo effect, but oftentimes these trees become so

dense that almost no light penetrates the structure, which is basically a waste of energy.

With the right trees, however, backlighting is a wonderful way to bring interest to a background or manage visual transitions between different areas of a landscape. In some cases, the technique can be used to create a distinct focal point (as with a tree with an extremely distinctive shape), but for the most part the trees and other plantings I backlight won't warrant that kind of attention.

There are two basic ways to backlight trees: The first is simply to locate a light source on the ground just inside the boundary of the tree's canopy. Here, the main challenge is to be sure that the light source itself is not visible from the primary and secondary viewing points, otherwise all you'll really see is the light itself. (As is almost always true with landscape lighting, shielding the light source in some way is crucial!)

The second backlighting technique involves front-lighting a structure (a building or a perimeter wall or even a stand of screening plants) that stands behind the tree. This can be a wonderfully subtle effect that increases the sense of depth even more. In addition, because the light source is aimed away from the viewer, shielding is not so big a concern.

As far as fixtures go, you can recess well lights in the ground (a good way to obviate concerns about shielding), or you can use aboveground bullet lights with glare shields and louvers (which have the advantage of being more adjustable). It's also possible to use a wall-wash style light: This gives you the ability to diffuse the light across a broad area.

side to side

Cross-lighting is another effect I like to use with trees, basically because it lets me generate areas of light and shadow within a tree's structure.

As with backlighting, cross-lighting is basically a means of lending a sense of depth, which makes it similarly effective as a background effect. But with cross-lighting, there's real value to its ability to reveal more of a tree's visual characteristics — glimpses of the texture of the trunk or main branches, for example — and create

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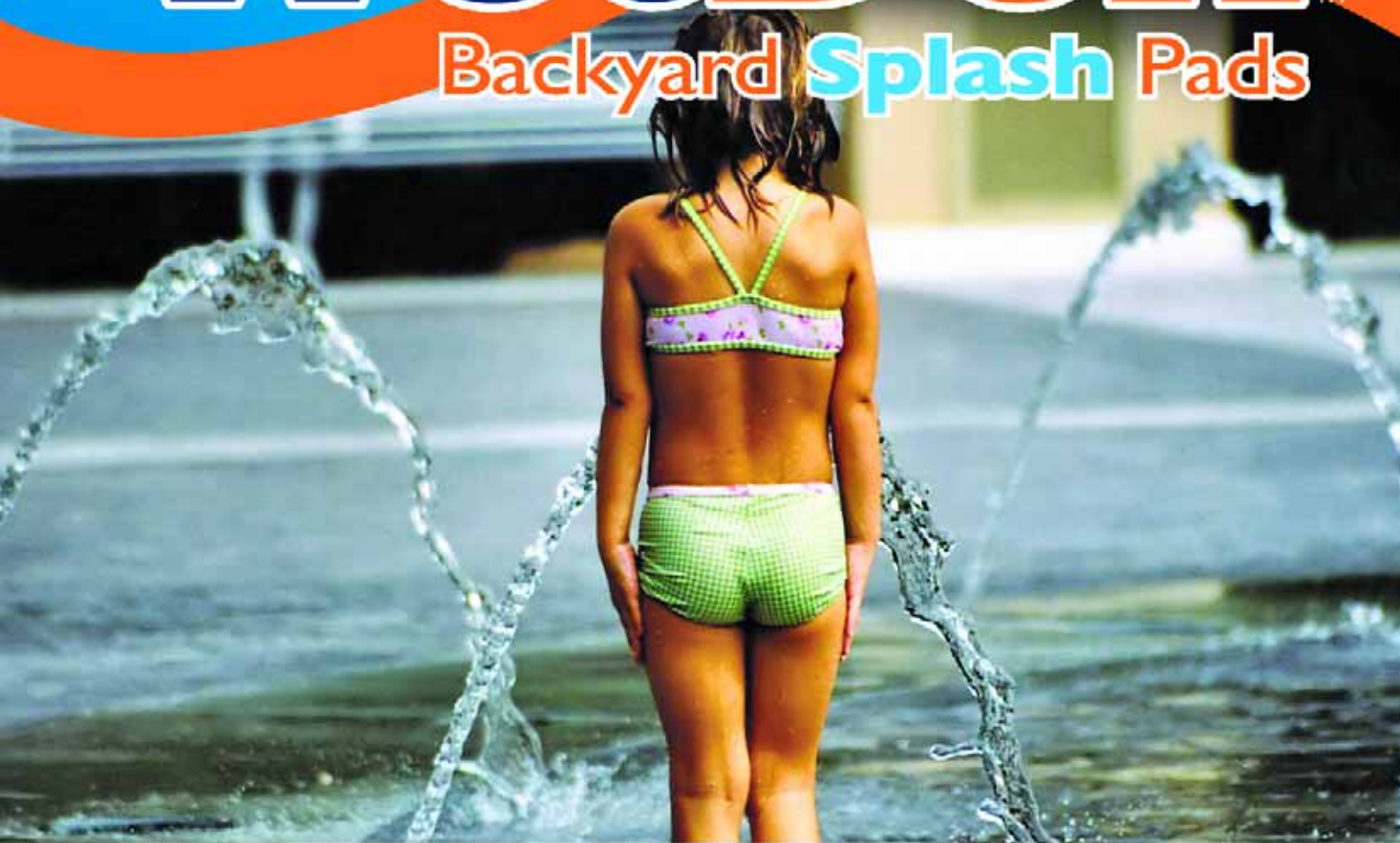
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wonderful “inner glow” effects in trees with foliage that lends itself to that look.

In other words, where backlighting is basically a two-dimensional approach, cross-lighting introduces a subtle third dimension to the program – which makes it important to select subjects worthy of a higher degree of viewer attention (such as open-form trees that allow light to penetrate the branches and filter through the foliage).

Cross-lighting can be achieved either by uplighting from the ground or by downlighting from fixtures mounted on a tree’s branches. Either way, you need to set up at least two fixtures on opposite sides and have the streams of light cross one another. (I say two as a minimum because, depending on the size of the tree and access to it from various focal points, you can set up multiple pairs of lights to work on the same tree as seen from different angles – even four or more lights if a centrally located tree is to be appreciated from all possible angles.)

When cross-lighting from fixtures mounted on the ground, the light sources should always be aimed up through the tree to create the cross effect – in most cases at angles between 45 and 60 degrees. This creates areas of light and shadow that can lend a setting an air of mystery as well as depth.

By contrast, if the fixtures point straight up, what you’re doing is basically washing the tree’s surfaces with light in a way that will appear more two-dimensional. That can be a useful effect in and of itself, but it’s not technically cross-lighting and won’t conjure the same level of visual interest.

What I like most about cross-lighting is the ability it gives me to generate interesting shadows within the tree’s branches and foliage. When lighting from below, I usually place the fixtures within the perimeter of the tree’s canopy – which I’ve found to be the best placement for making the leaves glow in a particularly dramatic way (especially when I’m work-

ing with the elegant leaf forms of a tree such as a Japanese maple). It’s also particularly dramatic when I’m lighting trees with multiple trunks or broad, open-form, lateral branch structures.

Cross-lighting at downward angles from inside the tree can also create extremely interesting patterns of light and shadow; moreover, I like the way dappled patterns are cast on the ground and/or adjacent structures.

In cases where it’s not possible to get the fixtures far enough up in the tree to illuminate the whole tree, I will often cross-light the same tree from below as well. For me, it looks peculiar if you cross-light a tree from within but only a portion of the tree is illuminated. In addition, if you combine cross-lighting from the ground up with fixtures that are in the tree itself, you eliminate the problem of hot spots – almost impossible to avoid when you have fixtures that are up in the tree right next to branches and foliage.

Continued on page 40



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hiding sources

With cross-lighting even more so than with backlighting, shielding the light sources is critical simply by virtue of the fact that you're using multiple fixtures that might be seen from more viewpoints within a given space. As mentioned above, well lights are useful, but they are limited when it comes to making angular adjustments. This is why hooded aboveground fixtures are often used to achieve these effects, but they have their limitations as well.

There's no easy answer to this particular challenge, and experience tells me that the solutions tend to be project-specific. In many cases, for example, we use low-profile plants around the bases of the trees to provide cover for our fixtures, but we'll only do so if we're confident property owners will stick to a maintenance program and keep these plants from growing to a size that will interfere with the effect.

A more predictable solution to the



Cross-lighting can be used (as it is here) to highlight interesting trunk and branch structures in a way that brings drama to a setting – and at a level of intensity that simply can't be perceived in daylight hours.

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shielding issue is using rock or other hardscape structures to conceal light sources, but again, that's something that can only be determined on a case-by-case basis.

As I work with these techniques, I'm always thinking about the potential for creating visual hot spots and am aware that the closer a light source is to the subject, the "hotter" things will get. This is where it is helpful to know such details as how fast the tree will grow and to what size it will grow upwards and laterally: There's nothing much worse than being called back to a site every year to relocate fixtures, but that's the only option in a universe in which the entire effect your clients have paid for can be destroyed by growth that extends out to a distance beyond your light sources.

This is why, although I am a lighting specialist, I spend a lot of time learning all I can about given types of trees. And if I'm ever unsure about what I know, I never hesitate to talk to the experts at



The distinctions between back- and cross-lighting are seen clearly in these images of palms after dark. At left, backlighting creates silhouettes that lend senses of depth and even mystery to the space, while at right cross-lighting highlights the features and volumes of the palms and their fronds by bathing them fully in light.

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nurseries or tree farms to find out what I need to know. There's never any short-cut to doing your homework!

Along somewhat similar lines, there's one area suggested just above over which we have relatively little control that can have a tremendous influence on how our backlighting or cross-lighting schemes will work in the long run: *maintenance*. In fact, the all-important physical characteristics of trees mentioned above – factors that have everything to do with how you decide to light them – can be dictated as much by maintenance as by the species of the trees.

When I'm working on a design, I always discuss with the clients how the tree is going to be maintained, how often it will be pruned and to what extent. If I'm confident they'll follow through in a way that will keep the tree open most of the time, I'll be far more comfortable using an effect such as backlighting or cross-lighting for which penetration of the structure is crucial to the effect. If I

get the impression the tree I'm working with will be allowed to leaf out fully, I might decide on a simpler uplighting or front-lighting scheme – or perhaps no lighting at all.

keeping up appearances

This concept of maintenance is a crucial point and will be the one with which I close this discussion. For my part, I don't believe you can overemphasize the subjects of either landscape or lighting-system maintenance when working with clients. If plants and trees are allowed to grow unchecked, the investment the client has made both in those plants and in a lighting system is undermined, either partially or completely.

What I'm after in designing a system is to use effects such as backlighting and cross-lighting to enhance the outdoor environment after dark and draw observers' eyes into the space while making subtle visual statements. From the start, I want the property owner to know what's at

stake and take upkeep issues seriously. If they don't, they might as well not have called on me in the first place.

In particular, backlighting and cross-lighting are sensitive to this concern about maintenance and do require a certain level of diligence on the part of the client. When set up properly in well-maintained spaces, lighting designers can use these two simple techniques in ways that create some truly wonderful effects at what usually proves to be a relatively modest cost. **WS**

In an upcoming installment, we'll cover other effects that are useful in lighting trees, such as grazing and moonlighting.

Mike Gambino owns and operates Gambino Landscape Lighting of Simi Valley, Calif. A licensed lighting contractor since 1990, he has specialized since 1995 on high-performance low-voltage systems. He may be reached via his Web site: www.gambinolighting.com.



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Behind the Prize

By Jim McCloskey

My father was a teacher by trade.

When I was a kid, there were bookcases on the landing between the two floors of our home filled with the volumes he had used in teaching the history of science and technology in the 1940s and '50s. There was one book on those many shelves that always fascinated me.

He'd brought it back from France just after World War II ended, and it had never been bound or trimmed, meaning the pages didn't open unless you cut the edges with a knife. The book was entitled *L'Architecture: Le Passé, Le Présent*, and it gradually revealed its treasures to me as I grew bold enough to wield an X-Acto blade in its presence.

Alongside it were dozens of other books on art history, language, mathematics, engineering, religion, politics, urban history and myriad other subjects that had caught his professorial eye and had been important enough to him that he was delighted if any of his six children showed interest. As he once said to me, "To know any particular subject very well, you need to know a little bit about all the subjects that surround it" – a boundlessly curious outlook I've found myself pursuing in everything I've done throughout my own lengthening life.

Joseph McCloskey knew little of watershaping (although I

always suspected he knew more about their aqueducts than the Romans did). He had, however, worked his way through college as a lifeguard at Kennywood Park in Pittsburgh, Pa. – and, in those post-Great Depression years, kept body and soul together as a tutor, railway router and auto mechanic as well. His mix of intellect, experience and ambition made him hunger for knowledge of how things worked, why they worked and what to do with them when they broke down.

As a longtime homeowner, he sometimes replaced or repaired faucets, but not often enough that he ever felt the need to buy a basin wrench. Instead, he would send me (his frequent assistant) to the garage to dig up a couple long screwdrivers, a few heavy rubber bands, some small C-clamps and a tennis ball. With a bit of cursing and the occasional barked knuckle, he always managed to get the job done – and my lifelong admiration for the human capacity to make things work under challenging circumstances was born.

My thought in naming The Joseph McCloskey Prize for Outstanding Achievement in the Art and Craft of Watershaping after my father is that the people who are to receive this award – now and in the future – exemplify to me something grand and wonderful about the pursuit of knowledge, the spirit of resourcefulness and creative adaptation, the quest for innovation and quality and, perhaps most important of all, the raw desire to transfer information to others that my father embodied on the grandest possible scale for thousands of students through a career that stretched from the late 1930s until he finally retired as a professor of management theory and business administration in the 1990s.

This prize, in other words, is something I take very personally. I am pleased to invite these three watershapers – professionals who in my eye have risen to a level of distinction matched only by a precious few – to help me honor my father's memory by accepting this award in the passionate spirit he embodied and with which it is offered. Further, I challenge them (until they, too, retire) to keep doing all they can to share what they know, selflessly and ceaselessly: No mission in life has greater significance.

Sculptures by Jonathan Newell, JN Designs, Arroyo Grande, Calif.
Photo by Allan D. Walker, ADW Photography, Santa Monica, Calif.



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About the Sculptor...

Jonathan Newell is a sculptor (and occasional watershaper) based in Arroyo Grande, Calif. Working in metal, stone, wood and glass, he has more than two decades' experience on every scale from fine jewelry to civic monuments, drawing inspiration from years of scuba diving and the study of marine environments to express organic forms found in coastal waters. He also works with architects, designers and private clients on custom projects in many styles. For more information, visit his Web site: www.jndesign.net.

Anthony Archer Wills

By Eric Herman

Even as one who makes a living writing and editing, it's difficult for me to find words sufficient to describe the experience of meeting and getting to know Anthony Archer Wills.

The best I can do is to describe encountering him as being something akin to opening a fine bottle of champagne: All at once, he is sophisticated, effervescent, joyous, refined, substantial, complex and always ready to treat each moment as a celebration. To linger for any length of time in Anthony's presence is distinctly exhilarating.

I could easily run through a similar set of superlatives about the man's masterful performance as a watergardener and pond/stream builder. It's no exaggeration to call Anthony an artist, not even if you further classify him as one of the greatest practitioners ever to work in this field. He is without doubt the poet laureate of naturalistic watergardens, a trailblazer and pioneer, an inspiration to countless others who do all they can to follow in his footsteps and the driving force behind some of the most stunning compositions in rocks, plants, earth and water ever created by anyone, anywhere.

Since the mid-1960s, when he began operating a small nursery in his native England, Anthony has worked steadily at perfecting his craft and fine-tuning the smallest details of design and construction even when working on the grandest scales. Wherever he applies his skills, stunning realism and breathtaking beauty are the seemingly inevitable results.

Anthony has also done more than his share of relaying what he knows to anyone willing to listen and observe and has made presentations in academic and trade venues too numerous to list. In lectures that sometimes expand to epic length, he generously explains the most nuanced aspects of his art, listens to and answers questions with careful, thorough attention and greets just about everyone he meets as though he or she were *exactly* the person he wanted to see at that very moment. He has also written three definitive books that have been printed in a half-dozen languages and in the process has become a figure of international renown.

For all the accolades one might lay at his feet, however, Anthony himself is much more than the sum of these parts. Quite simply, he is one of the kindest, most courteous and charmingly curious souls I've ever known. In my own association with him in working on his numerous contributions to *WaterShapes*, he has regaled me with hour upon hour of stories, anecdotes, observations and insights, all with an openness and gentility of spirit that is extraordinarily uncommon in today's world.

Tremendously good humored, Anthony is at the same time far from frivolous. Indeed, his work is an almost perfect reflection of the fullness of his personality: grand and sophisticated, yet welcoming and comforting. And where most people who've achieved as much as he has tend to be vested with egos to match, in Anthony's case genius manifests itself through a soft-spoken, understated commitment to artistic excellence that speaks more loudly than any words I've ever heard from him.

If watergardening has become a modern art form, the seeds were planted by Anthony Archer Wills. For four decades, he has shown the world how beautiful, sublime and exquisite works of aquatic art can become when masterfully conceived and executed. As important, he has also demonstrated that such greatness can thrive in the body of a true gentleman.

I can think of no one more worthy of The McCloskey Prize. Congratulations and cheers to Anthony – and his beloved Pauline!





William N. Rowley

By Eric Herman

When Jim McCloskey and I began working toward the launch of *WaterShapes* in the summer of 1998, we knew that making our new magazine into something completely different would require expert advice from top people in the field. One of the first I suggested turning to was Dr. William N. Rowley.

By that time, Bill's accomplishments in the field of commercial and institutional aquatic design and engineering were already the stuff of legend: pools for the Munich and Montreal Olympiads, the entire aquatic complex for the 1984 Los Angeles Olympiad, the White House pool and the legendary pools at the Hyatt Regency at Kaanapali Beach on Maui – not to mention the training tank at the U.S. Marine Corps Air/Ground Combat Training facility in Twentynine Palms, Calif., where astronauts prepare for their missions in space. This is, in short, a man of varied capabilities and tremendous substance.

I'd known him for many years by then and was quite familiar with his unmatched résumé, buoyant personal style and terrific sense of humor. He's always struck me as being immensely committed to his profession – a thoroughly disciplined man who commands respect and radiates confidence and authority. In our 1998 meeting in his offices, Bill pledged his interest in what we were doing and has never faltered in his unconditional support of *WaterShapes* – a devoted and loyal friend, wise counselor and regular contributor of articles to the magazine both directly and through people in his company.

Well beyond his much-appreciated commitment to our early endeavors, I'd always known Bill as a titan within the watershaping trades. Early in his career, he was responsible for pioneering work in filtration technology as part of Swimquip, an innovative player in its day. When he set out on his own in 1975 to design and engineer swimming pools, he aimed high and focused primarily on prominent commercial and institutional aquatic facilities.

In more than 30 years since, the list of credits he's amassed is one of the most impressive ever assembled in the field of aquatics. His work encompasses projects throughout the world, including scores of multi-use aquatic competition and training facilities, luxurious resort pools, historic restorations and some projects that defy ready classification.

In my book, however, what makes Bill a natural recipient of The McCloskey Prize is the long list of his contributions to the industry in general and to public safety in particular. A lot of what he's done is of a grind-it-out, behind-the-scenes nature that doesn't draw much attention his way, but by no means does that diminish the incredible value of his work in support of his chosen industry.

To this day, in fact, he regularly consults with local, state and federal governments and international bodies on construction, engineering and safety-code requirements. He has also performed groundbreaking research in suction entrapment hazards and has served on the boards of directors of the National Swimming Pool Foundation and numerous other organizations devoted to advancing the safety of pools and spas.

The measure of his commitment is phenomenal: Do you know of any similarly dignified person who would strip to the waist, jump in a pool and deliberately entrap himself atop a mocked-up pool drain to make a point about effective system design?

It's moves like that one that have convinced me time and again that my good friend Bill Rowley is one of watershaping's greatest personalities and, although he might resist being singled out in this way, a man fully worthy of this accolade.





David Tisherman

By Jim McCloskey

I've known David Tisherman and his work for more than 20 years.

Back when I worked for another industry publication, there was a time when that magazine had a separate section (complete with its own sub-cover) for stories related to spas. More often than not, the projects depicted on those interior covers were David's: It was a decision that had mostly to do with the fact that he designed, built and took good photographs of custom concrete spas at a time when most of the artwork available to me was of plain, redwood-skirted portable spas dropped onto drab, unexpressive decks.

Always simplifying the choice was the fact that his work was beautiful. Even two decades and more ago, David's selection of colors and materials and attention to detail set his projects apart to such an extent that I didn't mind the appearance of bias that came along with using his photographs with such frequency.

Not much has changed in the years since: David has continued to do wonderful work, record it meticulously and send it my way for publication – now in *WaterShapes*.

What readers of this magazine have seen of his work through our first 100 issues is without question the output of an accomplished artist. It's true that he can be (to use a self-description in which he takes great delight) an arrogant, elitist pig, but to me that brashness is more than matched by his willingness to share, mentor and teach – and even more by his ability to provoke other professionals to step up and do their best.

Through the years, I've had the occasion to meet more than a few students from his days of teaching drawing classes at UCLA – a time that reaches back many years before his association with either *WaterShapes* or *Genesis 3*. I've always been impressed by the fact that, although almost every one of them zings him about having been a tyrant, I've never encountered any who hadn't been inspired by what he taught them or weren't still devoted to him as teacher and friend.

More recently, I've seen that same dynamic emerge from countless *Genesis 3* classrooms. Yes, he can be opinionated and occasionally merciless in critiquing student work, but by and large even those he singles out for rough treatment see where he's coming from, perceive the constructive spirit behind the acerbity and cut David slack because they perceive the sincerity of his desire to help. He may act like a wild boar at times, but he can't completely hide the heart of gold.

As teachers go, David Tisherman may be as unlike Joseph McCloskey in methodology as anyone could be, but the outcomes are the same: Just as my father's students grew under his tutelage, David's students grow in sometimes profound ways as they open themselves to the power of his convictions, the value of his insights and the inspired way he examines a world where knowledge, education, quality and professional performance truly matter and watershaping aspires to be an art form.

In defining criteria for recipients of The McCloskey Prize, David is someone we always had in mind: He distinctly embodies the notion that watershaping as a whole is best served when information flows freely and every professional has access to resources, tools and concepts that define the practical and philosophical differences between mediocrity and excellence.

Please join me in congratulating David Tisherman and in hoping this recognition encourages him to mellow out – for a couple hours, anyway.







In December 2004, *WaterShapes* introduced 'The Platinum Standard', a registry of projects that embodies watershaping at its finest. Now, as part of our celebration of the magazine's 100th Issue, Eric Herman offers 'The Platinum Standard II', a fresh set of 20 projects that have graced the pages of the magazine in the past three-and-a-half years – projects that demonstrate clearly that watershaping has become an art form in its own right.



I'll never forget the day Jim McCloskey suggested starting a magazine on systems that contain and control water. We were walking near his home in Woodland Hills, Calif., when he broached the idea, saying it had come to him as something of an epiphany while sitting in his spa a couple of days before our meeting.

I was skeptical at first. We'd previously worked together at another publication that dealt narrowly with pools and spas, and the last thing I wanted to do was double back to a project with such a limiting focus. In plain terms, I needed convincing that we would have the latitude we needed to do something completely new and different.

After extensive conversations over the next several days, the magazine many of you have seen 99 times in the past nine-and-a-half years took shape. It wasn't to be about pools and spas alone, we agreed, but would also get into ponds, streams, fountains, landscapes, waterparks, water-oriented artworks and more. As we said early and often, we'd be about "everything from birdbaths to lakes" – and the concept of *WaterShapes* took flight.

At first, there were many who simply didn't get it or refused to consider the fact that ponds and streams belonged in the same category as pools and spas (or vice versa) simply by virtue of the fact that they contain and control water. Even fewer believed we could encompass fountains, lakes and waterfalls as well. But as we moved forward, the idea gradually caught on: With the help of hundreds of watershapers who've worked with us through the years, I believe we've made a convincing case that watershaping is, without question, a multidisciplinary, multidimensional art form unto itself.

Crystallizations

In December 2004, we published the first installment of "The Platinum Standard" as a celebratory retrospective on projects we'd covered that demonstrated what we saw as representing watershaping at the highest level. In a very real sense, that first collection of projects represented the culmination of all the formative discussions Jim and I had shared about the nature of the magazine and the industry we saw coalescing before our eyes.

Then as now, it's important to note that The Platinum Standard is *not* a competition. Nor is it a "design awards" program, and there are no first, second or third place finishers to consider. Rather, it's a simple acknowledgement of work that exemplifies the very best the watershaping industry has to offer. It is, in a word, a *celebration*, which is why we thought it important to include a new set of platinum projects in our Gala 100th Issue.

After we published the first set of Platinum Standard projects in 2004, I was often asked how we determined which projects made the cut. The simple answer is that Jim and I sat down, paged through every issue of the magazine and made our decisions as we went. This time, the first round yielded 41 worthy possibilities. Winnowing that list down to the final 20 presented here was *not* an easy task.

In doing so – then as now – we made choices that encompass a full range of styles and represent projects that range from the architectural to the naturalistic and/or represent a solution to some form of significant design or engineering challenge. And although aesthetics plays a major role, it's not the be-all and end-all: This time, for example, we included a project whose true beauty only emerges if you are one of the physically challenged people who take to its exceptional waters for aquatic exercise and hydrotherapy.

As I concluded in introducing the first set of these projects in 2004, please accept this special feature as a gift from us at the magazine to you, our readers, who've watched *WaterShapes* from the start and have helped make it so useful and valuable to the industry's progress. We hope it inspires you to work at a level that will help one of your own projects make its way into a future celebration of The Platinum Standard.

Enjoy!





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Aquart J. Roca Disseny
Guanacaste, Costa Rica

Without question, this pool with its 180-foot-long vanishing edge is among the most beautiful residential projects ever covered in *WaterShapes*. Designer/builder Joan Roca executed it atop a rugged hillside in the wilds of Costa Rica, integrating it into the home's daring structure and design with a dark, glass-tile mosaic finish that embraces sky, sea, landscape and architecture in a composition of searing beauty and precision. It is, simply put, the stuff of dreams and, literally, a towering achievement.





Natural Cascades

Bob Vaughn
EarthwerX
Cartersville, Ga.

The hilly, forested environs of Atlanta provide the perfect backdrop for this cascading project and its graceful beauty. Indeed, Vaughn's work in this instance is a case study in how watershapers might best interact with natural landscapes: Rather than reshaping the space, he worked with the constraints of established trees, existing landforms and the indigenous landscape, adding a waterfall and stream that enhanced the natural topography while lending a sublime grace to the setting.

A Cityscape Reborn

Claire Kahn Tuttle
WET Design
Sun Valley, Calif.

Called upon to revitalize a historic intersection just outside New York's Central Park, the visionaries at WET Design created interactive fountains that turned Columbus Circle into a public destination with the highest possible profile. Terraced, circular decks and programmable dancing waters now offer a grand invitation to pedestrians to come close and cool off or simply enjoy the space and the surrounding city views – a great gathering place in the heart of one of the world's greatest cities.





Eclectic Edge

Ben Dozier
Root Design Company
Austin, Texas

Integrating water, sculptures, plants and hardscape details into a private arboretum, the artists at Root Design Company created separate narratives for multiple garden rooms — then pulled everything together in ways that let the clients' broad interests and tastes exist in a harmony that bridges European and Asian design traditions. Water serves as an intriguing presence throughout the space, which rises to a teahouse that floats serenely over a vanishing-edge pool above Austin's city limits.



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The Wilds of Whimsy

Colleen Holmes
New Leaf Landscape
Agoura Hills, Calif.

Landscape artist Colleen Holmes has always specialized in the development of highly personalized works of art. In this case, she collaborated with an imaginative woman who wanted to use her property to display artworks across a range of styles and media. The result is a backyard space resplendent with expressive tile mosaics, quirky sculptures, ornate fountains, odd murals and a wildly adorned swimming pool – all intended to reflect the client's restless, creative spirit in every single detail.



An Elevated Thrill

Nate Reynolds
Reynolds Polymer Technology
Grand Junction, Colo.

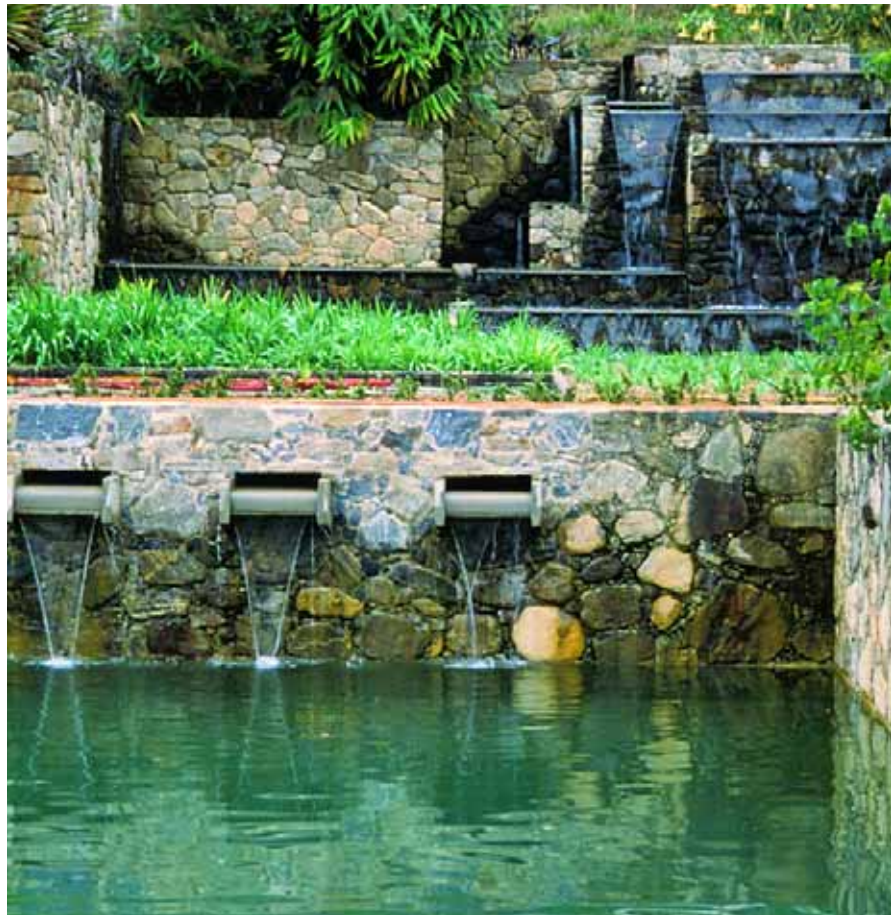
Acrylic-structure manufacturer Reynolds Polymer Technology is well known for its ability to create transparent architectural elements that are often filled with water. In this case, they fabricated the world's largest cylindrical aquarium – which also happens to be a 56-foot-tall shaft through which an elevator rises to guest floors of a Berlin hotel, along the way treating guests to views of sea creatures, aquatic plants, moving water and a surreal (but seldom disconcerting) sense of floating in space.



Architectural Grace

Roberto Burle Marx
Presented by Raymond Jungles
Jungles Landscape Architect
Miami, Fla.

Roberto Burle Marx was certainly one of the world's greatest landscape artists – a master whose work invariably reflected the visual energy of his native Brazil and who has inspired generations of designers who've followed in his brilliant footsteps. He worked with water, plants and architecture with extraordinary sensitivity of a sort that can readily be seen in this structure, where a simple composition in dark stone becomes a study in cascading water, brimming pools and transcendent beauty.



Superlatives on Deck

Brian Van Bower
Aquatic Consultants
Miami, Fla.

Working on a private island off the Connecticut coast, water-shape designer Brian Van Bower developed an elegant, rectilinear treatment that deftly combines wood decking and a seamless water-in-transit effect with spectacular views in every direction. But there's more to the good looks than meets the eye: A large portion of the composition juts out over a bluff that reaches high above the rocky shore — execution that required careful, sophisticated coordination of everyone involved.





Civic Achievement

**James van Sweden
Oehme van Sweden
Landscape Architects
Washington, D.C.**

The Chicago Botanic Garden plays host to thousands of visitors each year, so there was a fair amount of pressure on the artists at Oehme van Sweden to reach beyond the ordinary in revamping the storied landmark's Grand Basin. The result is a composition of incredible beauty – one marked by amazing edge treatments, plant arrays inspired by the grandeur of the American prairie and a network of pathways, garden walks, bridges and islands that control access to inspiring viewpoints.



The *Platinum* Standard II

A Place to Heal

Rowley International
Palos Verdes Estates, Calif.
Presented by Belinda Stillwell
California State University, Northridge

Designed by Rowley International, the Brown Center at California State University, Northridge, is both beautiful and unique. While other facilities offer certain programs for healing and exercise, this remarkable teaching resource was established to be as comprehensive as possible in offering every conceivable type of therapeutic support. To lucky students and members of the community who avail themselves of its programs, it's all about helping people simply by getting them in the water.





Modern Art and Water

Stephanie Rose
Rose Landscape Design
Encino, Calif.

Randy Beard
Pure Water Pools
Costa Mesa, Calif.

The clients for this project – visionary patrons of the arts who had a desire to put some favorite pieces on display – were looking for a body of water that would let them make a dramatic sculptural statement. Designer Stephanie Rose and builder Randy Beard stepped up to the challenge, collaborating to devise an ingenious trapezoidal reflecting pool that captures a dazzling steel sculpture on its mirror surface while also offering bathers all the comforts of a long, artfully concealed spa.



The *Platinum* Standard II



Reimagining a Classic

David Wooten
Captured Sea
Anaheim, Calif.
Presented by Eric Herman

The Getty Villa in Malibu, Calif., is one of the world's great repositories of Greek, Etruscan and Roman antiquities. Founded and sustained by tycoon J. Paul Getty, the facility underwent a decade-long renovation during which its watershapes were restored, updated, refined or in some cases newly built by the fountain designers at Captured Sea. The result is an expression of water and architecture that transports visitors to a faraway time and place and will inspire visitors for generations to come.





Brimming Beauty

Anthony Archer Wills
Copake Falls, N.Y.

Master watergardener Anthony Archer Wills is justly famed for creating works of stunning natural beauty and amazing visual truth. This pond – a classic example of his fondness for using brimming water to create dramatic reflections where plants and water come together – is completed visually by the rustic dock and small wooden boat that adorn the shoreline. And this is but one among scores of projects he's created that stand among the most beautiful of all man-made bodies of water.

The Faces of Chicago

Larry O'Hearn
Crystal Fountains
Toronto, Ontario, Canada

Conceptualized by Portuguese artist Jaume Plensa and executed by Crystal Fountains, the Crown Fountain in Chicago's Millennium Park is among the most unique watershapes ever created. A fittingly monumental addition to a city filled with monuments, the fountain features two glass towers (faced off across an interactive waterplay area) that, among other things, show videos of Chicago citizens whose projected mouths become waterspouts that shoot water onto the plaza below.





The *Platinum* Standard II

Speaking Softly

David Tisherman
Kevin Fleming
Liquid Design
Cherry Hill, N.J.

Drawing inspiration from Modernist masters Luis Barragan and Ricardo Legorreta, water artists David Tisherman and Kevin Fleming crafted this remarkably simple yet sublimely subtle watershape. Here, the palette departs from the bold colors of those Mexican masters in favor of soft earth tones, but it retains the strong architectural presence and a deliberate minimalism through use of 'floating' walls and a staggered edge treatment that offers a visual surprise as well as a distinct sense of balance.





Glass Works

**Michael Batchelor
Andrey Berezowsky
SWON Design
Montreal, Quebec, Canada**

The artists at SWON Design specialize in bold, innovative compositions that combine light, glass and water. In the case of this beautiful vanishing-edge pool, their passion emerged in the form of a unique glass-and-stone waterwall that looms over one end of the structure. Here, a glass surface consisting of 77 tessellated panels inset into the wall is flooded by sheets of water that become fracturing lenses through which colors, light and motion are perceived in ever-changing arrays.







Eighth Wonder

Nick Troubetzkoy
Anse Chastanet
St. Lucia

Skip Phillips
Questar Pools
Escondido, Calif.

Chris Barnes
Barnes Water Tech
San Diego, Calif.

David Knox
Lightstreams
Mountain View, Calif.

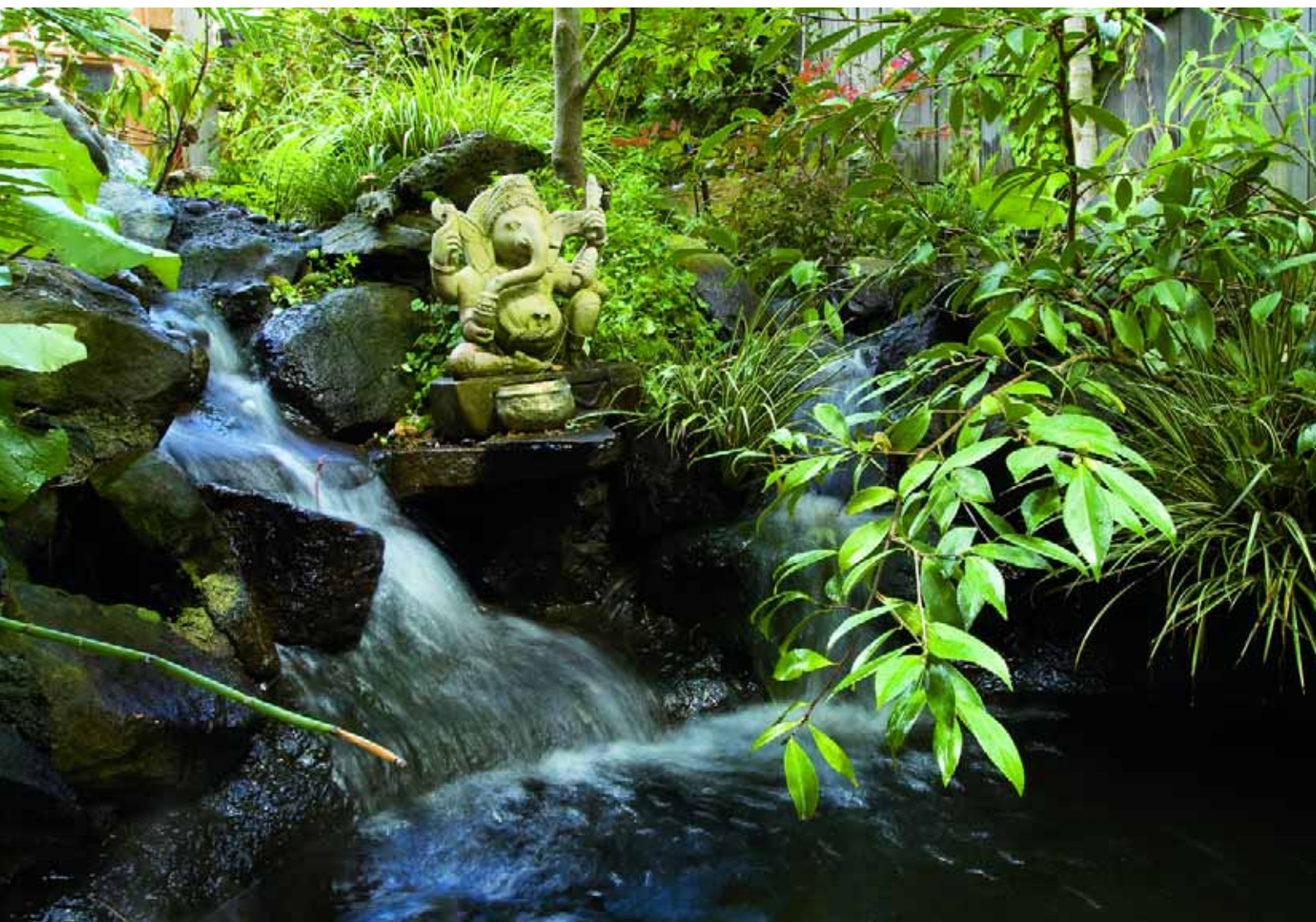
Jade Mountain may well be the world's most romantic, exquisitely conceived and painstakingly built resort property. Nestled in St. Lucia's rainforest, the hotel's rooms are all distinctly different, but each is open to the air and has its own vanishing-edge pool finished with one-of-a-kind glass tile. This brainchild of architect and hotelier Nick Troubetzkoy cannot be described in mere words: You have to be there to perceive the poetry of this most inspirational of places.



The Zen of Water

Rick Driemeyer
Both Sides of the Door
Oakland, Calif.

This small garden is graced with dozens of intricate details that come together to complete a setting for peaceful repose amid a distinctly Asian-influenced design. Set up for traditional Japanese tea ceremonies, a wooden teahouse and deck rise above a small pond/waterfall composition in a space adorned by numerous sculptures, subtle architectural elements, complex plantings, special viewpoints and subtle pathways that lead the observer through a visually complex yet entirely restful space.





In Transit

Paolo Benedetti
Aquatic Technology Pool & Spa
Morgan Hill, Calif.

Designer/builder Paul Benedetti and his staff take pride in creating effects that leave observers wondering, "How did they *do* that?" This project is a prime example of that brand of aquatic sleight of hand, with layers of perimeter-overflow effects that blend and disappear into one another. It's a composition that teases visitors in the way drawings by M.C. Escher engage the eyes while having fun at their expense by setting up physical and visual relationships that are deliberately counterintuitive.



Nature's Course

Ken Alperstein
Pinnacle Design
Palm Desert, Calif.

Created under rigorous environmental restrictions, this golf course in Shady Canyon, Calif., has to be one of the most beautiful intersections of beauty and functionality ever crafted by landscape and watershape professionals. Working through complex sets of wildlife easements and schedules designed to minimize disturbances to the flora and fauna of a precariously scenic coastal canyon, the team at Pinnacle Design has created a stunning sports venue that blends effortlessly into its surroundings.



POOL/SPA FINISH

Circle 135 on Reader Service Card



NATIONAL POOL TILE offers StoneScapes pebble aggregate for use in a pool/spa finish. Available in 15 colors and in regular and mini-pebble sizes, the finish system lends a strong tactile element to the experience of using a watershape and is designed for beauty, durability, color consistency, versatility, comfort and safety in new construction as well as in resurfacing. **National Pool Tile**, Anaheim, CA.

DECK-RAIL SYSTEM

Circle 136 on Reader Service Card

TIMBERTECH offers RadianceRail to complement its XLM line of low-maintenance deck boards. Both products consist of a sturdy, PVC-clad composite material and are available in nine colors that can be mixed and matched to suit a design. The rails come in 6- and 8-foot kits with all components needed for straight, angled and stair sections. Covers, caps and skirts are also available. **TimberTech**, Wilmington, OH.



RESIDENTIAL SPRAY PAD

Circle 137 on Reader Service Card



S.R. SMITH has introduced WetDek, a zero-depth residential spray-pad system available in 6-, 9- and 12-jet configurations. Designed for new construction or as an add-on, the system is packaged either as a kit for integration into a pool's circulation system or as a stand-alone feature. Both options include a programmable 4-channel controller that enables the user to customize waterplay configurations. **S.R. Smith**, Canby, OR.

POOLSCAPE LIGHTING

Circle 138 on Reader Service Card

HADCO has published literature on low-voltage landscape lighting for watershape environments. The 8-page, full-color brochure includes an idea gallery suggesting a number of illumination approaches around water, then gets into finishes and materials (brass, stainless steel, aluminum and copper) along with fixtures (uplights and path, inground or rock lights) and accessories (transformers and lenses). **Hadco**, Littlestown, PA.



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WATERFEATURE PRODUCTS

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PENTAIR WATER POOL & SPA has expanded its line of waterfeature products by adding four product families: MagicFalls Water Effects, which come in rainfall, sheet, curtain and arc effects; WallSpring Decorative Accents in dozens of shapes and seven colors; Deck Jets in two configurations; and MagicStream Laminars that send vibrant arcs of light into pools or spas. **Pentair Water Pool & Spa**, Sanford, NC.

FLOOR/DECK SURFACING

Circle 140 on Reader Service Card



NATARE offers NataDek, a surface finish designed for applications in wet areas around swimming pools and in waterparks or other waterplay areas. Made of a specially formulated PVC/polyester composite, the slip- and fade-resistant material can be used in new installations or over old concrete, ceramic tile, wood or plaster floors and is available in a wide variety of standard and custom colors. **Natare**, Indianapolis, IN.

SPRAY WATERSHAPE LINING

Circle 141 on Reader Service Card



ARTISAN AQUATICS offers its services in applying a pure polyurea spray elastomer to form and seal water-containment structures. Commonly used in military and industrial applications, polyurea is resilient, wear-resistant and long-lasting and is ideal in situations in which concrete cracking or liner tearing is a concern or in which existing leaks need to be sealed. **Artisan Aquatics**, Torrance, CA.

POOL PUMPS

Circle 142 on Reader Service Card



A.O. SMITH offers two-speed motors for swimming pool pumps. Designed to run quieter, cooler and more efficiently, units operate at two different speeds to suit various water-circulation applications while consuming between 20 and 45 percent less energy than single-speed pumps. The motors are available in a range of horsepower and frame configurations to suit a variety of system needs. **A.O. Smith**, Tipp City, OH.

Continued on page 84

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LANDSCAPE FIXTURES

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ORBIT/EVERGREEN has introduced Model B106, an elegant, solid-brass path light with a trumpet-vine-shaped glass shade in amber and green tones or a frosted white. Designed for installation along walkways and near gazebos, ponds, pergolas and other landscape features, the 12-volt fixture includes an 18-watt lamp and comes in three finishes: antique brass, antique bronze or aged green. **Orbit/Evergreen**, Los Angeles, CA.

PRESSURIZED POND FILTER

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EASYPRO POND PRODUCTS offers pressurized filters for use in ponds and other small waterfeatures. The units' housings can be buried up to the cleaning ring for easy concealment and use a dual filtration system in which filter pads collect solid debris and a bio-medium offers biological filtration. The easy-

to-clean devices also work with an optional UV water-treatment system. **EasyPro Pond Products**, Grant, MI.

INSECT PROTECTION SYSTEM

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HORNERXPRESS introduces Platinum Mosquito Protection, a virtually invisible misting system that kills or repels annoying insects by releasing a natural pyrethrum-based insecticide at measured intervals. The unique formulation is derived from chrysanthemum flowers and is completely pet- and people-friendly while providing a quick knock-down effect with insects for lasting protection. **HornerXpress**, Fort Lauderdale, FL.

TILE ACCENTS

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PEBBLE TECHNOLOGY is rolling out its Finishing Touches Tile Collection in several markets. Available in three families – the Shoreline, Gemz and Geometric Collections – the materials include porcelain and glass tile in various styles that are designed to bring splashes of brilliance, color and sheen to the waterlines, floors, steps and seating areas of pebble-finished pools and spas. **Pebble Technology**, Scottsdale, AZ.

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MULTIQUIP offers an improved Model MB-25A rebar cutter and bender. Designed to speed production and increase accuracy on the job site or in the shop, the machine automatically bends rebar of up to 1-inch diameter to the desired angle. Simple to operate and nearly maintenance-free, the device features a single control knob that selects the precise bending angle from 0 to 180 degrees. **Multiquip**, Carson, CA.

D.E. FILTERS

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PENTAIR COMMERCIAL offers System 3 diatomaceous-earth filters. Hydraulically balanced with a multiple-grid design that ensures efficient use of the filter area, the low-profile units feature a top port that allows for in-tank chemical treatment of media as well as a tank base that is integrally molded and incorporates leveling pads and mounting holes for easy installation. **Pentair Commercial**, Sanford, NC.



WATERGARDEN PUMP

Circle 149 on Reader Service Card



UNIT LINER CO. offers the ShinMaywa Norus submersible pump for watergardens. Designed for reliability and durability, the pump's exterior features a seamless, stainless steel casing combined with a corrosion-resistant polyamide-fiber-reinforced base and top housing. The continuous-duty motor also has a cast-aluminum bearing for better heat dissipation and structural integrity. **Unit Liner Co.**, Shawnee, OK.

METAL-LOCATING TOOL

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DITCH WITCH has introduced the Model 720ML electronic locating tool. Designed for ease of use and engineered for sensitivity, the device can detect metallic or ferrous objects (marker stakes, manhole covers, valve boxes and cast-iron pipe) around excavation and drilling job sites and features an easy-to-read bar graph that displays signal strength and polarity to help pinpoint the target. **Ditch Witch**, Perry, OK.



Continued on page 87



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OF INTEREST INDEX:

135	National Pool Tile (pg. 82)
136	TimberTech (pg. 82)
137	S.R. Smith (pg. 82)
138	Hadco (pg. 82)
139	Pentair Water Pool & Spa (pg. 83)
140	Natare (pg. 83)
141	Artisan Aquatics (pg. 83)
142	A.O. Smith (pg. 83)
143	Orbit/Evergreen (pg. 84)
144	HornerXpress (pg. 84)
145	EasyPro Pond Products (pg. 84)
146	Pebble Technology (pg. 84)
147	Multiquip (pg. 85)
148	Pentair Commercial (pg. 85)
149	Unit Liner Co. (pg. 85)
150	Ditch Witch (pg. 85)
151	Automatic Pool Covers (pg. 87)
152	Neenah Foundry (pg. 87)
153	Imerys (pg. 88)
154	AquaCartis North America (pg. 88)
155	Savio Engineering (pg. 88)
156	Sta-Rite (pg. 88)
157	Fabco (pg. 89)
158	Garden Art International (pg. 89)

VINYL-LINER POOL COVER

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AUTOMATIC POOL COVERS offers Three-Sixty-Five, a high-performance automatic safety cover and coping system designed for applications with rectangular vinyl-liner pools. The covers operate using a keyless control system and can be up to 24 feet wide and 48 feet long. The cover fabric is available in nine colors: light, royal or navy blue; beige; green; and light or charcoal gray. **Automatic Pool Covers**, Fishers, IN.

TREE-PROTECTION SYSTEMS

Circle 152 on Reader Service Card



NEENAH FOUNDRY has published a catalog on its line of cast-iron tree grates and guards. The 24-page booklet covers ten styles of tree grates in range of sizes and a number of square, rectangular and circular configurations along with some one-of-a-kind products. There's also information on fabricated tree guards along with tips on tree planting, pedestrian safety and grate installation. **Neenah**

Foundry, Neenah, WI.

Continued on page 88



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IMERYS offers Pool Mix, a ground calcium carbonate/marble aggregate designed for use in producing brilliantly blue water in swimming pools and spas. When blended with white Portland cement and water, the material applies easily with hand trowels, is less abrasive on plastering equipment and cures to form a hard, smooth finish that is easy to clean and resistant to staining and cracking. **Imerys**, Roswell, GA.

2008 POND CATALOG

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SAVIO ENGINEERING has published its 2008 pond-products catalog. The 32-page, full-color booklet covers pond-kit packages, pond-free waterfalls, filtration systems, weirs, pumps, ultraviolet water-treatment systems, lights, chemical water treatments, plumbing and a range of accessories including filter media, waterproofing foam, stone covers, water levelers and much more. **Savio Engineering**, Albuquerque, NM.

WATER-TREATMENT SYSTEM

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AQUACARTIS NORTH AMERICA offers a regenerative and bacteriostatic water treatment for swimming pools. The powdered material—a bacteriostatic and bactericidal carbon to which pure silver has been grafted—eliminates bacteria, microbes, nitrates, heavy metals, pesticides, oils, chloramines and more and requires only weekly dosing to maintain treatment effects. **AquaCartis North America**, Laval, Quebec, Canada.



HEAVY-DUTY PUMP

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STA-RITE has introduced the Dyna-Pro pump. Designed for heavy-duty use and featuring a motor rated for continuous operation, the device comes in models ranging from 1/2 to 2-1/2 horsepower and has a sound-dampening base to ensure quiet operation. It also has a 6-inch, large-capacity trap that requires less-frequent emptying as well as quick-disconnect plumbing unions to simplify service. **Sta-Rite**, Sanford, NC.





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DECORATIVE PLANTERS

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GARDEN ART INTERNATIONAL custom fabricates planters to suit various styles, themes and applications. Any desired look can be matched or replicated, and the finishes run from weathered to glazed in any of a number of custom colors. In addition, they're available in different materials with different weights: Fiberglass (lightest), polymercrete (medium) and GFRG (heaviest). **Garden Art International**, Santa Ana, CA.

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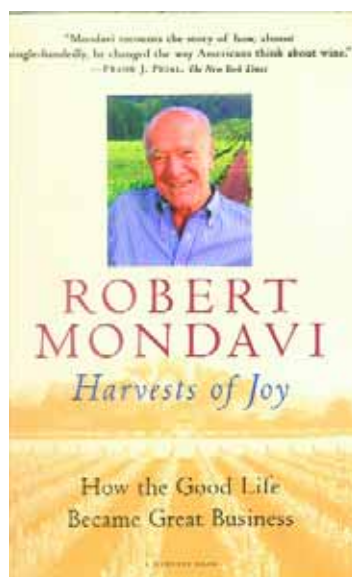
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By Mike Farley

Reharvesting Joy



It's amazing for me to learn that this 100th issue of *WaterShapes* is carrying my 80th "Book Notes" column. It's been a wonderful and fascinating experience – and as my wife puts it, has provided a great way to rationalize my literary addiction.

I remember when Eric Herman and I first discussed the idea for this column: At the time, we both wondered how long it could be sustained. After the best part of seven years, I think we're both comfortable with the thought that it's basically a journey without end.

To mark this special occasion, I want to look back at one of the most significant of all the books I've ever reviewed – one that isn't about watershaping, construction, landscape architecture or anything in any way related to our industry. That book, which I wrote about way back in February 2003, is *Harvests of Joy: How the Good Life Became Great Business* by Robert Mondavi (with Paul Chutkow; Harcourt Brace, 1998).

I'd read it based on Brian Van Bower's argument in his first *WaterShapes* column that Mondavi's story offered a powerful parallel to what he saw as being needed by our industry. I'd read it more than once before reviewing it here and have returned to its inspiring pages many times since.

Brian's discussion in February 1999 was as prophetic as it was profound: When Mondavi entered the winemaking business in the mid-1960s, U.S. vintners were focused on volume production and as a consequence made wines that paled in comparison to those made in Europe, where winemaking had long been considered an art form. Mondavi saw an opportunity to redefine winemaking with an emphasis on quality – and for a good, long time, people thought he was crazy.

Undeterred, Mondavi stuck to his vision, utterly revolutionized his industry and almost single-handedly created a marketplace in which wine-makers in California's Napa Valley and elsewhere across the state produce truly world-class wines.

It's a great story that in many ways charts the changes we've seen in watershaping through the past decade, and I believe this magazine's 100 issues have played a huge role in encouraging that transformation. I remember seeing my first copy of *WaterShapes* and understanding even then that it was onto something distinctive and significant: From the start, in fact, it has embodied a value system that has in ten years helped many of us see the best watershapes as works of art rather than mere commodities.

I appreciated what I saw because it fell directly in line with what I was trying to do in my own career. All of a sudden, the magazine connected me with like-minded professionals on the same path, forging a community of watershapers who wanted to do more than make money on volume work and instead were trying to harvest the joy that comes from doing work that's very special and creative.

For my part, writing this column has been a modest way to contribute to this evolution, and I hope that by sharing my own personal journey and the books I've loved to read, I've helped others gain access to information about places we may never see in person and explore ideas and disciplines that stand to help us improve what we do.

I've always believed that success, in this or any other field, is best achieved when we strive to improve our knowledge and broaden our horizons. *WaterShapes* has always been a vehicle for that process of betterment, and I'm proud to be a spoke in its wheel. Looking back through these ten years, I can only believe that Robert Mondavi would appreciate what we've all been trying to accomplish. Who knows? Perhaps he might even be encouraged enough to raise a glass to salute the effort. **MS**

Mike Farley is a landscape architect with more than 20 years of experience and is currently a designer/project manager for Claffey Pools in Southlake, Texas. A graduate of Genesis 3's Level I Design School, 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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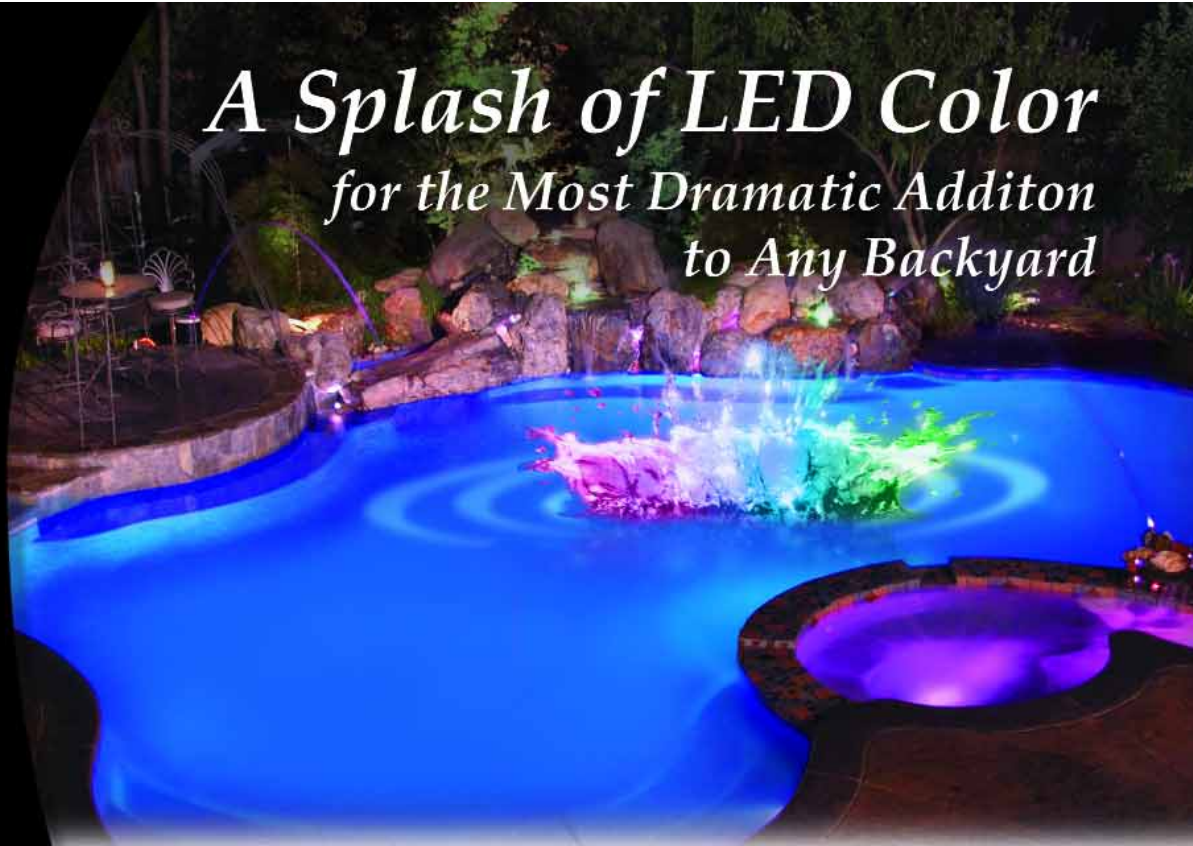
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