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Another point in the cultural control program is the development of resistance grasses. Actually, we have just barely touched the surface on this and, of course, much research could be done, particularly in screening new grasses or new sections against disease organisms.

There are about 15 major diseases and perhaps 100 to 150 different organisms involved. Of course, it is a rather difficult job to put new grasses and new selections through a research program, knock them out with the disease and then get them to survive. This has not been done very often in the past but, as I said, it is being done more and more today.

I would say that there are many different grasses throughout the U. S. which should be collected together at several centers and developed commercially put into breathing programs.

I have visited many courses and at one course, for instance, we used maybe 20 applications of fungicide in a season. Down the road perhaps a mile was another course, equally well kept, greens in perfect shape and it used only five applications of fungicide. The difference in many cases is simply a difference in cultural programs.

Therefore, I think that the fungicides are secondary to a good maintenance program and, certainly, a good fungicide under poor cultural conditions will not do a good job.

Cameron Henderson, supt., CC of Buffalo, N. Y.: Once it took six men an hour to hand fork a green. Today, one man aeriffies a green in 30 minutes. That doesn't mean that we can constantly cut down on the number of employees needed to operate a course efficiently. As I see it, the time saved on one job should be allocated to others that often are woefully neglected.

How the Landscaper Paints Pictures with Plants

By CLARENCE GOTTSCHALK Director, Morton Arboretum, Lisle, III.

My definition of landscaping is the creating of pictures by designing or changing a site and selecting an arrangement of plants on that site to accomplish the purpose for which the planting is designed, as well as give an aesthetic effect that is pleasing to behold.



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length

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The plan for any planting should be mapped on paper and some thought given to the effect a group will give rather than just put a group of trees out to provide more shade.

Certainly grading is very important on some sites. You cannot always do unusual grading, but where a site can be made a little unusual, then it should be done. Of course, grading should be in keeping with surroundings. But if you can get something following lines and contours, then it makes it much easier to get individual effects when you start planting.

Careful Selection

A landscaper paints pictures. He uses plants to paint them with. A landscaper studies plants from the effect they give as a mass in the spring and fall and even in the winter. He has to know what they ultimately will do in connection with the landscape, what effects they will give. A very careful selection of plants to give the effect he is trying for is very necessary.

After you have decided on the group and type of plants you want to use, arrangement of the group is very important. Haphazard arrangement is a big waste of money.

Each planting should have a purpose.



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HIRAM F. GODWIN & SON 22346 Grand River Ave. Detroit 19, Mich. I believe that no planting should be made around a home, or in a park, golf course or cemetery unless it has some purpose for being there. Of course, its purpose could be one of many. It could be purely for shade, to frame a view or to form a barrier.

There are at least five main factors in landscaping

Simplicity Is First

The first of these is simplicity. You cannot take a planting group and mix up a great many different species, forgetting texture, forgetting color effects. There has to be, perhaps, one predominant thing in that group, supplemented by secondary features.

Unity of scale is very important. You should not mix catalpa leaves with willows and with things where you have tremendous differences in textures. Not only that, but you have to scale the plants to the objects that you are using them around. For instance, in working around a small pond you would not use great big weeping willows.

There also has to be balance of the amount of planting in relation to that pond. For instance, if I were working on a group of plants and wanted balance in that group, there would be one outstanding plant which would be the accent point. Then, if a line were drawn through the accent point, plants on either side of it should balance off, so that I would have, when you looked at the scene, a line of balance on each side of the focal point.

There should be a point of focalization. That is, if you are creating a view, there should be something to arrest attention. Otherwise the eye wanders off to lateral objects. It doesn't become focused on the feature which should attract attention.

The fifth point is sequence. If you are framing a view, you don't want plants in the frame that are more attractive than those to which you are trying to call attention. You have to keep the frame somewhat subdued and its sequence of planting built up to the central point of interest.

Eberhard Steiniger, supt., Pine Valley: In the early years we had Kentucky blue and red fescue turf on our fairways. Demand for closer cutting brought poa in the spring and crabgrass in the fall. This seemed to call for conversion to bent. For 10 years we seeded, sodded, stolonized but in the summer, when we needed good turf, disease, insects and thatch took their toll and in the fall we had to start all over again.

We're Progressing But We Still Have Problems

By GEORGE LANPHEAR Supt. Knollwood GC, Granada Hills, Calif.

The old supt. with his secrets lived in a world of his own, disregarding the progress made in many areas of maintenance. For him the fertilizer program was still alternating applications of sulfate and steer manure. The old way was the best way, new methods were unrealistic.

This type of individualism existed in my area until 1949 when the GCSA held its annual conference in L. A. This was the first time a conference had been held on the West Coast. From that year on we started to make progress. In 1956 in Long Beach, the educational section of the program met with tremendous support in Southern California.

Trouble with Greens

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