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About the author . . .

The author, Chuck Egel, is a landscape designer associated with Somer's Landscaping Stevens Point, WI. A resource management major at the University of Wisconsin - Stevens Point, Mr. Egel has been associated with Somer's Landscaping and McKay's Nursery for over five years.

-Editor-

## Where to Plant the Posies

by Chuck Egle

The following article is written to give you, the Golf Course Superintendent, an idea of what Landscape Design entails. You are frequently confronted with, "Do something nice at the entrance of the clubhouse", "screen no. 5 green from no. 6 tee", "hide the maintenance center", or "block the view of the sewer pipes". Hopefully this article will enable you to solve these and other problems while utilizing the following components of Landscape Design:

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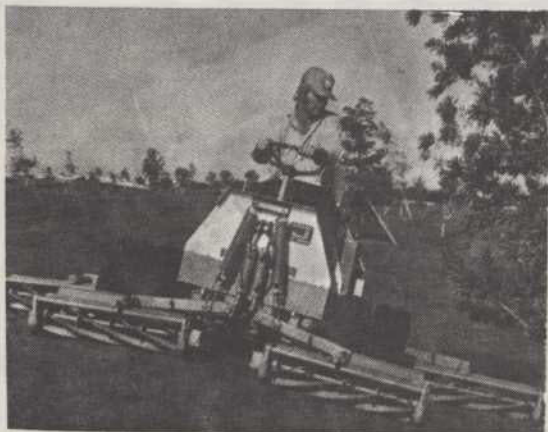


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1. **LINE** is the creation or control of pattern. This is exemplified, for example, in the separation between the greens and the fairway, the fairway and the rough, or the trees and grass. If this line is distinct, line forms are very easy to see; if they are not, your golfcourse will not have the "appeal" of a course that possesses line.

2. **FORM** is the result of the total mass of an object. The shape of a sand trap in a "sea of green", the round shape of a mature maple, or the pyramidal shape of a Lombardy Poplar are all distinctive forms.

3. **TEXTURE** is the apparent surface structure of an object. A golfcourse should have texture variance from the greens and tees to the roughs (gradation from fine to medium to coarse).

4. **COLOR** is the variation of hues and chroma. Some sources of color are leaves, flowers, bark, water, buildings and equipment. For example a purple leafed plum will accent nicely against a gold-colored clubhouse wall, whereas, a yellow-gold flowering potentilla might be lost against it.

5. **VARIETY**, sometimes referred to as the "spice of life", is defined as diversity, the breaking-up of monotony. Instead of only utilizing everygreens in the roughs, variety can be achieved by including deciduous trees.

6. **REPETITION** is the act of doing something again. It gives order to Variety, by cutting down on confusion. The greens and tees are mowed at one height, the fairways another, and the rough still another - all helping to tell the player where he is, no matter what part of the course he is on.

7. **BALANCE** is the state of equilibrium or equal relationship. When we look at an object, we tend to find the center axis or focal point (the door of a house, center of a fairway, etc.) and our brain or eye tries to put things equally on both sides of the axis. A tree, for example, which has branches on one side only is referred to as being **OUT** of balance.

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8. **EMPHASIS** is special significance or importance assigned to something. By emphasizing something, the eye is more easily directed to it. Where would the golfer be without the flag in the cup?

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9. **FUNCTION** is to perform as expected or required. A hedge, for example, functions (works properly) if it screens the building and that's what you intended it to do.

10. **PERSPECTIVE** is the effect of distance upon the appearance of objects by means of which the eye judges spatial relations. For instance, a few geraniums and a tree planted 10 feet from a sitting bench, have much more effect on a person sitting there than if the same amount of material is viewed from 300 feet.

In the following example, we have tried to utilize the aforementioned components: A new septic field has just been put in with 21 air vents that are seen out of the clubhouse window - "FIX-IT"!

You are dealing with black vertical shapes (pipes) equally spaced across an open field. You may feel your first concern is to hide the pipes. However, you are also in a position now where you can change the area and make it something to **look at** instead of just hiding pipes.

Since golf courses are mainly composed of flowing lines, liquid forms, repetition and balance, we had better stay within these boundaries. The drainage bed can be made to look like it belongs on the edge of the woods by planting transition or pioneer type plants down to it. If there are pines and oaks growing 100 feet away from the bed or pipes, fill in that



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space with bushes or plants that would normally be found on a wood's edge (Sumac, Pincherry, Amelancher, Dogwood, etc.)

By planting the sumac in mass, they took on **FORM**. By controlling the **FORM**, a **LINE** was created between the woods and the grass. Since the **LINE** is free flowing and meandering, copying the woods and grass, it blended into the woods and rough without calling attention (no **EMPHASIS**) and also has **REPETITION** of **LINE** and **FORM**.

The sumac leaves are of medium **TEXTURE** when compared with grass (fine), or oak (coarse) thus helping with the transition. **VARIETY** is satisfied because of the height change (between trees and grass) and different species than the surrounding plants. The vibrant orange red of sumac in the Fall against the oak and pine satisfies **COLOR**.

By planting sumac on both sides, we create a bit more **BALANCE** to the view. Large numbers of plants were used because we are trying to tie into areas of large trees and acres of grass - 21 sumac would never dwarf 21 vent pipes, but 100 will sure draw attention **away** from the pipes. (**PERSPECTIVE**) On the other hand, if one is looking for sewer pipes, one can still see them. (**FUNCTION**) However, as the plants grow around them, they are becoming a smaller percentage of the total landscape and more, the background.

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