

### 1: The Making of *Gone with the Wind* – Garden & Gun

*On the Making of Gardens [Sir George Sitwell] on [www.enganchecubano.com](http://www.enganchecubano.com) \*FREE\* shipping on qualifying offers. It was a nervous breakdown that drew Sir George Sitwell to Italy in the early years of the twentieth century.*

Further, I have come to the view that the sacredness of the physical world – and the potential of the physical world for sacredness – provides a powerful and surprising path towards understanding the existence of God, whatever God may be, as a necessary part of the reality of the universe. If we approach certain empirical questions about architecture in a proper manner, we will come to see God. Only in the last twenty years has my understanding of this connection taken a definite form, and it continues to develop every day. It has led me to experience explicit visions of God, and to understand, in some very small measure, what kind of entity God may be. It has also given me a way of talking about the divine in concrete, physical terms that everybody can understand. As it stands, it is almost embarrassing to many people, in many walks of life. Can we find a way to mobilize, afresh, the force of what was once called God, as a way of helping us to recreate the beauty of the Earth? The view put forth here does not leave our contemporary, physical view of the universe untouched. Indeed, it hints at a conception which must utterly transform our conception of ourselves and our place in the universe. It shows us, in a new fashion, a glimpse of a beauty and majesty in the smallest details of human existence. All this comes from the work of paying attention to the Earth, its land and rocks and trees, its buildings, the people and ants and birds and creatures all together, and the blades of grass. It comes from realizing that the task of making and remaking the Earth – that which we sometimes call architecture – is at the core of any commonsense understanding of the divine. In , I began for the first time, consciously, to try to find out what architecture is. I had received a degree in mathematics, at Trinity College, Cambridge, and, as I had always intended, began a second degree, this time in architecture, also at Trinity. As I took in what I was being taught, I felt that the then-prevailing idea of architecture was rootless and arbitrary, mainly governed by styles and pointless quirks of style, and that what architects typically said about it was peculiar, often meaningless and egocentric. In , as early as I could after completing my architecture degree, I left to go to the United States, to do a Ph. That was the moment when I first got my feet on the ground, and began trying to define the nature of architecture from first principles. To have something solid that I could be sure of, I started by examining the smallest particles of functional effect that I could discern in buildings, paying attention to small and sometimes barely significant aspects of the ways that buildings affect people. My purpose in doing this was to focus on the smallest particles of fact that I could be certain of: At first I included very small particulars of functional effect of any kind that made a practical difference to daily life. I soon realized that some of these details were very much more significant than others. Those like the first the shelf tended to be pedestrian, even though useful; while those like the second the sunbeam were more uplifting, and clearly mattered more in some obvious but profound sense. And they had more to do with beauty. So I began to focus on those miniscule points that mattered more, in the sense of the second example. And as I studied these small effects carefully, gradually I was led to a conception of the wholeness and wellness that might, under ideal circumstances, arise between buildings and human beings. Starting with these humble and detailed pictures of what seemed to matter in a building, for fifty years I have struggled to provide a basis for architecture that can sustain human feeling and the human spirit. I hoped to replace this faceless thing with an idea and practice of architecture that would help us sustain the sanctity of life, both in our hearts and in society. During my years as a professor at the University of California, Berkeley, I encountered considerable resistance from the faculty and administration. Even though the religious content of my work was certainly not articulated in those early years, my colleagues in the department of architecture made continuous efforts to diminish the importance of my work, and did their best to dissuade students from taking my classes. The spiritual content and underlying message of my approach, though always presented in a form acceptable to common sense, struck them rightfully as an attack on the prevailing forms of thought and practice in fashionable twentieth-century architecture. I could not knuckle under. To protect my ability to teach and to protect my students, I was obliged during the period of to to undertake a First Amendment lawsuit against the university, since the

university was undermining my right to teach what I believed to be true. I was by then a full professor in the department, and my work was in large part empirical, but it took seven long years before I prevailed in my right to teach the approach I had formulated, and was able publicly to go ahead with research and further reasoning that seemed empirically adequate to me. During all these years I still had not formulated an explicit way of understanding the connection between God and architecture, nor had I found it necessary to do so. But half-consciously, it was always at the heart of what I was doing. Questions about the nature of God, the relation between God and our concepts of modern physics, the apparent disparities between the various views of God presented in different cultures and religions, were with me every day. For one or two decades, I also immersed myself in various forms of practice—Zen Buddhism, psychotherapy, private forms of meditation—to do what I could to sharpen and clear my mind. As time went on, I also began formulating practical and modest theories, which enabled me and others to build better buildings. Some of my works became widely read, and translated into many languages. These theories were focused on the search for a deeper sense of well-being—not thermal comfort or energy saving, but a deeper psychological and emotional comfort, in which people could feel their own existence as human beings. These theories gradually became widely accepted, but also continued to raise discomfort in the profession. As a result of struggling to understand these things at a deeper level, while establishing a foundation that seemed ordinary and practical, I found it more and more difficult to fit together a well-defined scientific or intellectual model of what was going on in a way that could encompass these simple matters. And yet it was also clear to me that the empirical reality of these simple matters could not be denied, and certainly could not be abandoned. In the period from to , I found to my surprise that I was gradually forced to wrestle with questions about the nature of reality, of space, of value, and of human freedom. As I moved forward, the need to clarify these issues became more and more apparent. I also found that within the positivistic, scientific canon I had grown up with while studying at Cambridge, it was virtually impossible even to formulate adequate concepts that would be capable of solving the more profound issues that lie at the root of architecture. Up until that time, I had accepted the academic, positivistic, scientific philosophy and practice of my youth. Yet they were almost undefinable within the terms of contemporary scientific thinking. This was true to such a degree that even raising these topics as matters for discussion in professional architectural circles caused raised eyebrows, obstructive reactions, and little sincere effort to get to the bottom of the issues. One by one, then, I allowed these new concepts into my everyday way of thinking, doing my best to hold to scientific rigor and clarity, yet trying to formulate models that would adequately portray the needed concepts in a way that made sense of them. During —, I went as far as I was able in laying the groundwork of a new model. One might say that this new model relied heavily on new forms of experiment, in which a person would attempt to judge the quality of an action, building, painting, or place by consulting his own self as to the degree of wholeness that appeared in the items under discussion or investigation. This was the beginning of a very new way of thinking about architecture, which viewed the environment and its structure as an instrument interacting with human beings in such a way that people could heal themselves. In short, it was the beginning of a practical theory of healing environments—still far from the subject of God—but now perhaps beginning, subtly, to point in that direction. My coworkers and I put forward this theory in a number of books, of which the most important was probably *A Pattern Language*, which as I am told has become the best-selling architecture book of all time. These six books laid out a theory with which people could produce well-functioning environments for themselves. As my colleagues and I continued experiments in which we did our best to apply these principles to real building projects, it became more and more clear that we needed to sharpen our idea of health and clarify the target of this work. It was urgent to develop a more solid conceptual and experimental foundation that could provide us with practical ways of judging which environments, and which kinds of environments, were indeed most successful in sustaining or promoting health. This task began to lead, for the first time, to empirical hints of the presence of God. These arguments were later conveyed in the four books of *The Nature of Order*. I would like to summarize our work by explaining this new kind of empirical complex in the following way. The degree of life any one center has depends directly on the degrees of life that appear in its associated centers at these different scales. When one contemplates this phenomenon soberly, it is hard to imagine how it

comes about. But what is happening is, in effect, that life appears, twinkling, in each entity, and the cooperation of these twinkling entities creates further life. You may view this phenomenon as ordinary. Or you may think of it as the Buddhists of the Hua-Yen canon did, when they viewed it as the constantly changing God-like tapestry that is God, and from which life comes. This is, in any case, an attempt to make a picture of the whole. With this, with a searchlight focused on the whole, I could no longer really avoid the topic of God. I suppose it is fair to say that there are two approaches to the reality of God. One is faith; the other is reason. Reason is much harder. One cannot easily approach the reality of God by means of reason. Yet in twentieth- and twenty-first-century discourse, reason is almost the only way we have of explaining a difficult thing so that another can participate. It is reason—the language of science, and its appeal to shareable, empirical observation and reasoning—that has given our modern era its strength. Yet one is unlikely to encounter God on the basis of reason. There can, however, be a persuasive logic that deals with the whole, and with the deeply enigmatic problems that the concept of the whole opens. My life began with childlike faith. After then going through the dark forests of positivistic science, to which I gladly gave myself for so many years, I was finally able, through contemplation of the whole, to emerge into the light of day with a view of things that is both visionary and empirical. It is a view that has roots in faith, and from it builds bridges of scientific coherence towards a new kind of visionary faith rooted in scientific understanding. This new kind of faith and understanding is based on a new form of observation. It depends for its success on our belief as human beings that our feelings are legitimate. Indeed, my experiments have shown that in the form I have cast them, feelings are more legitimate and reliable, perhaps, than many kinds of experimental procedure. It is in this way that I was led from architecture to the intellectual knowledge of God. It was my love of architecture and building from which I slowly formed an edifice of thought that shows us the existence of God as a necessary, real phenomenon as surely as we have previously known the world as made of space and matter. During my years at Berkeley, I never taught or spoke about God explicitly as part of my work as an architect. As professor of architecture, I tried to teach and write in ways that were consistent with my background in science and mathematics. It would have seemed incongruous to bring God into my discussions of architecture because I was simply trying to find out what was true and write it down. A fairly straightforward process, I thought, following well-tested methods of scientific inquiry. So that is what I set out to do, and that is what I did. In my heart, I was always dimly aware that I did maintain an inner knowing that the best way to produce good architecture must somehow be linked to God—indeed, that valuable architecture was always about God, and that this was the source of any strength I had in being able to identify the real thing. But in the early days these stirrings were very much private, interior to me, and subdued. You see, then, how it is that the careful study of architecture led me—and I believe would inevitably lead any careful and empirical thinker—to thoughts about the nature of things, and the simultaneous existence of what we may call the objective outer nature of things, typically dealt with in science, and at the same time of what we may call the subjective or inner nature of things. What is new is the discovery that the so-called subjective, or inner, view of things is no less objective than the objective or mechanical view of things. When questions about the subjective are asked carefully, and in the right way, they are as reliable as the experiments of physics. This understanding has led to a new view of experiment that uses the human being as a measuring instrument and leads to reliable, shared results when properly done. This has all come to light because of my intense interest in and focus on architecture. In conventional philosophy, there is nothing that allows one to test the reality of God, or of visions inspired by God. All this has a unique ability to point to the reality of God. In theory, other disciplines such as ethics might seem to have more claim to illuminate discussion of God.

### 2: On the Making of Gardens - David R. Godine, Publisher

*In his new book, *The Making of Three Gardens* (Merrell Publishers, October ), Sánchez examines three of his recent private garden projects - two in Florida and one in Scarsdale, New York.*

An Urbanist Architect in the Garden. Any creator is influenced by many sources and mine are numerous, both gardens themselves as well as writers about gardens. This book resides more or less continuously at my side. Obviously, its subtitle inspired my own. A trip to England in June opened my eyes wider: Chronicling the making of his garden on the East End of Long Island, this volume is also a bed stand mainstay. The gardens and plant palettes of Piet Oudouf and Jacques Wirtz inspire me as well as many others. These great creators I know only through their published works. In this regard, I have been lucky, indeed. These folks have been generous with their abundant knowledge as well as their plants! Her fame had preceded her and she rather awed me then. Incredibly, over the years of our friendship and continual chatter about our own gardens, about the many public gardens in New York she was remaking, and about our botanical gardens she, that large place in the Bronx; mine, that smaller place in Brooklyn. She has become a treasured and indispensable friend, garden or otherwise. Her famous garden in Sharon, CT and her signature plant combinations inspire me, as they have the horticultural world. It is a rare artist, indeed, who creates a personal signature. They emanate from the pen of Camillo Sitte, J. Also, from the great Roman Baroque streets and churches as interpreted by Robert Venturi in *Complexity and Contradiction in Architecture* of I began to see a garden as a city, a collection of individual plants ie. Streets, squares, piazzas, gateways and portals, spheres and pylons, public streets with public buildings, hidden neighborhoods and individual dwellings, axial vistas and curvilinear arrangements: My maze of Medieval paths in the Woodland Walk stand in adjacent contradiction to the Renaissance perspectival conceit of the Double Border: Greenwich Village meets Park Avenue. This was an exhilarating and liberating notion. And it began to connect the sometimes discordant threads of my career as an architect and as a gardener. In this persuasive volume, the architect and teacher Michael Dennis continued, for me, this line of analysis, however now using the hotels particulieres aristocratic town houses of 17th and 18th century Paris. Perhaps I was influenced more by the astounding Forbidden City , its axial methodology of linking large and small things, and its juxtaposition of vast space with intimate places. Changes of level “like everything else here” was never accidental or merely functional, but rather highly ceremonial and symbolic. These rich spatial sequences are understood only by walking through them, often precisely on the greatest axis in the world more sublime than Versailles or the Louvre. The kinetic possibilities of simultaneous perception in a garden became manifest and terribly exciting. The role of the axis “act of centering” is critical in Rome, in Paris, and in Beijing. In my highly edited versions of those great traditions, the axis is employed with subtlety and reveals itself slowly and, most rewardingly, to those who search for it. Le Notre and the classic “and overpowering” French approach is not for me. It is abstract but wonderfully alive with texture and complexity, unlike so much dull abstract art. It implies a kind of kineticism “you want to start walking through those spaces! Yet it is bounded by strong edges: The monochromatic quality reminds me that gardens are mostly not colors “rather textures” and many shades of green define summer more than colors. And tan or white with snow define the beguiling winter scene. Paul Klee, *Plan for a Garden*, I have downplayed the role of color in the garden “but I am surely a colorist like most other gardeners and strive to create at least a few startling combinations. Many painters inspire me but this painting by Vlaminck has inspired color sensibilities since that day as a college senior I was compelled to copy it “using Colortone paper, under the masterful tutelage of the painter, my Yale professor Richard Lytle.

### 3: The Making of Three Gardens :: Events : The Garden Conservancy

*On the Making of Gardens has 6 ratings and 0 reviews. IT WAS a nervous breakdown that drew Sir George Sitwell to Italy in the early years of the twentieth.*

It is hard to imagine that this horticultural destination was once sea, then sand and soggy soil. There is a reason why olive trees are not found in the tropics. The native Mediterranean species thrives in bright sunshine, but requires chillier temperatures to bear flowers and fruit. Hence, when an olive tree in equatorial Singapore, estimated to be over years old, successfully blossomed and subsequently fruited in , it was a testament to the engineering and horticultural achievement that is Gardens by the Bay, the hectare park located in the urban downtown of the city state. First conceived by Dr Kiat W. Yet, in a relatively short five years up to its official opening in , an inter-disciplinary team of international and local architects, engineers, and landscape specialists successfully transformed a barren site bereft of roads, drains and electricity into a lush green space where over 1 million plants reside. Plants, trees and flowers from every continent, except for Antarctica, can be found in the Gardens. Then there are the larger-than-life structures: Beyond being superlative attractions designed to capture the imagination of the public, most structures were inventively constructed to be sustainable in its use of water and energy. Five years and more than 30 million visitors later, we look back at the marvellous thinking that has gone into Gardens by the Bay. New icons of Singapore The first sight that greets every visitor at Gardens by the Bay is the funnel-shaped canopies of wintry, steel branches set atop towering steel and concrete trunks measuring between 25 to 50 metres in height. Mysterious and fantastic, the Supertree Grove invariably evokes comment, speculation and a sense of wonder and awe. The character and scale of the grove was inspired by nature “ and fiction. The Supertrees play vital functions in the Garden. One acts as an air exhaust similar to the ecological functions of real trees for the two conservatories; 11 have solar photovoltaic cells embedded into their canopies for the harvesting of solar energy. Unknown to most visitors is a Supertree that acts as a chimney stack. It expels non-toxic fumes from a biomass boiler where plant waste from Gardens by the Bay and other parts of Singapore is burnt and converted into fuel. The burnt waste powers a steam turbine, which subsequently produces part of the energy needed to chill the two cooled conservatories, minimising energy used from external sources. Lit up in the evenings, the diligent trees continue multi-tasking with their very own light and sound show using colourful sequential lighting and music, illuminating the darkness and providing much visual enjoyment from an aerial perspective. Made of stone and mica, it was heated by fires outside the structure, creating the ideal conditions to grow his crop of choice: The modern glass-clad greenhouse, or conservatory, does not rely on such heat sources. In the tropics, the converse applies. However, these would be no ordinary conservatories, but two supersized glass domes. In fact, Flower Dome was recognised as the largest glass greenhouse in the world by the Guinness World Records. WilkinsonEyre, the winning architects, drew up plans for conservatories that not only pushed the boundaries of engineering, but were also aesthetically pleasing, environmentally sustainable, and energy efficient. Both domes are made up of close to 6, pieces of coated state-of-the-art, double-glazed glass panels that allow 66 per cent of external light and 33 per cent of external heat through. A system of steel gridshell and arches protects and stabilises the domes. An absence of columns ensure that no shadows are cast on the plants and they can enjoy as much as sunlight as possible. Today, millions of visitors have visited the 1. The ability to control the temperature of the domes offers an additional and beautiful benefit. Many plants that would otherwise bloom only once a year in their natural habitat can now bloom almost all year round in tropical Singapore. On paper, Gardens by the Bay was an outrageous idea. In the flesh, it still is. Where else allows Singaporeans and tourists to get up close with an unbeatable collection of plant life sourced from all corners of the globe? It took a mere five years for Gardens by the Bay to rise from barren reclaimed land to become one of the most talked about engineering and horticultural marvels in the world. For the team who built it, a long journey faced with seemingly insurmountable challenges. Come, be inspired by nature where wonder blooms.

### 4: Independent Lens . GREY GARDENS . The Making Of | PBS

*And it was the incomparable gardens of Tuscany, Rome, and the Italian lake district that inspired him to write his classic analysis of what he considered the timeless principles of garden design. This is not a book about flowers, plants, and practical horticulture.*

It is the opposite: The creation of a garden, unlike some other so-called leisure pursuits, does not simply mark time but creates a product, a place, a physical record of accomplishment. This kind of hobby “is so different from golf or bridge, for instance” is something that always appealed to me. I want to leave a trace. To make something always was important, perhaps as an architect is compelled to make things. It is also an idea “this making of things” that grew in me over time, and became over time, the time of my life! Bayou Bend In my single digits I was apprentice to my maternal grandfather, a surgeon, at his acre country place called Bayou Bend, between Houston and Galveston along the Texas Gulf Coast, and built over time starting in Among its many elements: Frederick Wolrey Aves , with his beloved Chesapeake Bay Retriever, Chesty My grandfather, the son of an Episcopal rector and the nephew of a bishop, had many hobbies and Bayou Bend was his laboratory: This man and his magical place “a village of many buildings in a large garden” have influenced me more than I knew at the time. But at the time, it occupied fully my limited capacities but certainly set a course for me and no small sense of wonder. Spring break loomed that first graduate year no trip away to escape gloomy mid-March New Haven, no cash. As a salve, I bought my first garden books, a series of Brooklyn Botanic Garden handbooks for so long a signature of this august institution which would loom large in my future , and forsaking needed focus on my studio projects, I went to work transforming my little patch: They became for my wife and me a model of how to live although with their General Mills fortune, the aspiration would always be imperfect: Their very elegant mid-century modern house in rural Connecticut and spectacular acre garden were to be very significant influences. Morley Bland in Crosby Garden, In fact, after my grandfather, the Crosbys were my most important early garden influences. In some ways, they were like grandparents who lived nearby, as ours did not. Later, when we moved to Brooklyn Heights and feeling a bit sorry for ourselves for not being able to afford Manhattan; we were to learn over time this was no hardship! Bay Harbor Island, Miami, FL, In my early thirties “exiled for work, but happily so, to Miami” and now with a baby daughter, I tended a tiny tropical jungle surrounding our rented mid-century modern cottage and its twenty varieties of hibiscus, a gigantic house-consuming Ficus benjamina, a key lime tree, and scores of crotons, all a mere three blocks from the soft Atlantic Ocean breeze. Fairchild Tropical Garden, The world of tropicals “much more exotic than I had ever known in Texas” opened up and I could hardly stay away from Fairchild Garden, a tropical paradise with axial arrangements and formally arranged vistas, a place “along with the nearby Montgomery Botanical Center” that inspires me to this day. Some rhapsodize “but not I! Later, I realized these little plants, fortuitously, were also very portable. But for now, colors and flowers ruled. It was later when the texture of leaves began to loom larger. Linden Point, Strong Creek, Connecticut, Finally, in a home we would occupy and still do longer than any of our ancestors in at least three generations, we re-colonized a worn-out Brooklyn Heights limestone townhouse, establishing perversely an English double border on a SF third floor roof terrace, along with a fountain, a few trough gardens, a growing collection of boxwood spheres, and a vaguely Japanese pergola to provide some shade from the unrelenting sun on this south-facing space. As much as it fulfilled an overpowering need to establish a garden in a place I finally owned, it was twenty-five feet above terra firma, which began to beckon more and more. It was built in as a 2-car garage and was encapsulated in white aluminum siding. Pushed to within six feet of the front of its little lane, it felicitously left open the back ft x ft space, untended and forlorn, yet a veritable estate in my terra firma-starved mind. Thus became my first opportunity, finally, to create, on land to which I actually held a deed, my life garden. It does not escape me that pretension could attach itself to the act of naming such a small property indeed, my wife and daughter think so , but almost all gardens that I admire seem to have a name attached, so I follow suit, perhaps pretentiously. Many collectors are challenged to push a zone, so I have also a Zone 8 Terrace, adjacent to the heated house, sheltered from the north and

west winds and facing south, where I grow, like a small miracle, the plants of my childhood on the Texas Gulf coast and some of my old tropical Fairchild friends from my earlier days in Miami. I am a collector sadly not a propagator, for I have neither time nor space. I am a designer and see everything during my waking hours as an arranged tableau, a lens-ready construct. For better or worse, Uptop has a foot planted in each camp. I am unable to leave one to join the other. I am a collector who must design and a designer who is an incurable collector. So be it! And that is the nature of my garden. If not quite encyclopedic, it does have about species in less than one acre. Probably there are few truly beautiful gardens which have such a high plant density, and I believe that many aspects of Uptop are beautiful, notwithstanding the abundance of plant varieties. An architect in the garden might be expected to create a modern garden of highly architectonic quality and with a severely limited plant palate. This is a viable path but not mine. I wanted something where the plants themselves reigned supreme, not the hard edges of geometrical cleverness with the plants themselves relegated to bit players. Who can resist the genius of Roberto Burle-Marx? I would prefer to be known as a plantsman who designs, not a landscape architect. Never mind that is a legal term and I am not trained as a landscape architect. This is the first of a five part series.

### 5: On the Making of Gardens - Sir George Reresby Sitwell, John Dixon Hunt - Google Books

*It was a nervous breakdown that drew Sir George Sitwell to Italy in the 20th century. And it was the incomparable gardens of Tuscany, Rome, and the Italian Lake district that inspired him to write his classic analysis of what he considered the timeless principles of garden design.*

I seem to remember I promised awhile back to answer some of your questions also, so today is the day! Our home and garden is on Prince Edward Island and we have 10 acres of land. We garden on aprox. We have lived here for 36 years and I started gardening when the youngest of our 7 children started kindergarten. The garden slowly evolved until about twelve years ago when we did some major expansions for a couple of years. For a number of years I watched almost every garden show and poured over garden magazines and books looking for ideas to incorporate into our garden. Fortunately, my husband Andrew was always helpful in making new beds etc. If you live in an area with poor soil it is very important to build up the soil first with manure, compost etc. Also, when making a new bed it is a good idea to make it wide enough to hold several different perennials so you can have color all season. I usually followed the rule of tall plants at the back, medium in the middle and short at the front but pulling a taller one forward here and there to give a more natural look. I also enjoy The English Garden magazine and P. Allen Smith books and Suzy Beales garden books-to name just a few. Now, there is so much info about care of plants etc. Our garden is an English Style garden with shrubs and perennials closely mixed in every border. Sometimes I am asked about garden pests - we have no deer here and rabbits are not a problem either. We do have some slugs, Japanese Lily beetles, aphids, however. I did get rid of most of my lillies because of the beetle-it was too hard to keep ahead of them so I gave up. We live in a zone 5b but we have had milder winters lately so Zone 6 plants will often survive here now, especially if we have good snow cover. Most of the plants in our garden are hardy and need no extra protection for winter with the exception of the English roses which we cover with several inches of mulch or compost. Our garden season here starts somewhere in April depending on the year and we do our last garden chores somewhere around the middle of November when the garden is put to bed for the winter and we enjoy a little break for the winter. Many people ask how many hours we spend in the garden as we have done all the work ourselves. In the spring there is always a few weeks that we would spend aprox. It is a good thing we enjoy it! Although the garden started out as my hobby now that my husband is semi retired he also enjoys spending time in it. For the past several years we have many visitors from Japan tour our garden through local tour companies but also guests from several other countries as well. This sort of evolved as was not the plan when we started gardening. Our garden includes many old fashioned plants such as peonies, lilacs, rose, delphiniums, phlox, etc. For awhile I was always on the hunt for new varieties of plants but now our garden is very full and probably as big as we can handle so unless something dies or gets removed there is little need for more. That being said, if something looks very interesting, I can always squeeze it in somewhere! I tend to love pinks, purples, whites and pastels in the garden as opposed to hot colors but having bought many plants at yardsales etc. Andrew has built most of the fences, arbors, birdhouses and structures in the garden over the past number of years which really add to the gardens appeal. I also love having pretty seating areas and garden statues tucked in various places in the garden, adding a touch of romance. The garden is always changing and evolving. I read somewhere that it takes 15 years to make a garden so be patient! I study the garden every winter, making notes about what improvements should be made in the spring. Little by little you make a big difference! Well, I have probably totally bored you by now but if you have any other questions please feel free to ask and I will answer them here shortly. This is a picture of our home shortly after we moved here. You can see that not only did our garden grow and our family but also our house as we added a wing onto it. The verandas are facing south and the side is west-now the picket fence area is there. The garden was expanded since then so I drew in the new additions. This is part of the bed at the road. The house as seen from the driveway. Going through the arbor takes you into the picket fence area. This part of the garden was one of the first that we made. The east side - shooting from near the pond. Inside the picket fence-shooting toward the barn. As you can see our garden has several rooms. This is a corner of our Chelsea

## ON THE MAKING OF GARDENS pdf

Garden. This is shot from the upstairs balcony. Looking into Chelsea Garden. The hillside garden looking up to the house and shooting from the woods. We enjoy all four seasons in the garden. Spring Summer Our Autumn colors Last year this pond was added to our property on the east side of our house. South gardens in summer.

### 6: ON THE MAKING OF GARDENS by Sir George Sitwell | Kirkus Reviews

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Descriptions[ edit ] There are five principal writers whose descriptions of Babylon exist in some form today. These writers concern themselves with the size of the Hanging Gardens, their overall design and means of irrigation , and why they were built. This he did to gratify his queen, because she had been brought up in Media, and was fond of a mountainous situation. Waldeck Diodorus Siculus active c. Diodorus ascribes the construction to a Syrian king. He states that the garden was in the shape of a square, with each side approximately four plethra long. The garden was tiered, with the uppermost gallery being 50 cubits high. The walls, 22 feet thick, were made of brick. The bases of the tiered sections were sufficiently deep to provide root growth for the largest trees, and the gardens were irrigated from the nearby Euphrates. He attributes the building of the gardens to a Syrian king, again for the reason that his queen missed her homeland. The account of Strabo c. The last of the classical sources, thought to be independent of the others, is A Handbook to the Seven Wonders of the World by Philo of Byzantium writing in the 4th to 5th century AD; not to be confused with Philo of Byzantium , who lived ca. It is unclear whether the Hanging Gardens were an actual construction or a poetic creation, owing to the lack of documentation in contemporaneous Babylonian sources. Her main points are: Only Josephus names Nebuchadnezzar as the king who built the gardens; although Nebuchadnezzar left many inscriptions, none mentions any garden or engineering works. By contrast, Sennacherib left written descriptions, [31] and there is archaeological evidence of his water engineering. He describes the making and operation of screws to raise water in his garden. These first-hand accounts do not survive into our times but were quoted by later Greek writers. Fruit tree orchards were planted. Also mentioned were pines, cypresses and junipers; almond trees, date trees, ebony, rosewood, olive, oak, tamarisk, walnut, terebinth, ash, fir, pomegranate, pear, quince, fig, and grapes. A sculptured wall panel of Assurbanipal shows the garden in its maturity. One original panel [37] and the drawing of another [38] are held by the British Museum , although neither is on public display. Several features mentioned by the classical authors are discernible on these contemporary images. Photo of Assyrian wall relief showing garden in the ancient city of Nineveh Mosul Iraq Sennacherib is the only Mesopotamian king who has left a record of his love for his wife. Parts of the palace were excavated by Austin Henry Layard in the mid 19th century. The area has been used as a military base in recent times, making it difficult to investigate further. The irrigation of such a garden demanded an upgraded water supply to the city of Nineveh. Sennacherib was proud of the technologies he had employed and describes them in some detail on his inscriptions. At the headwater of Bavian Khinnis [39] his inscription mentions automatic sluice gates. An enormous aqueduct crossing the valley at Jerwan was constructed of over 2 million dressed stones. It used stone arches and waterproof cement. Sennacherib king of the world king of Assyria. Over a great distance I had a watercourse directed to the environs of Nineveh, joining together the waters Over steep-sided valleys I spanned an aqueduct of white limestone blocks, I made those waters flow over it. Sennacherib claimed that he had built a "Wonder for all Peoples," and said he was the first to deploy a new casting technique in place of the "lost-wax" process for his monumental 30 tonne bronze castings. He was able to bring the water into his garden at a high level because it was sourced from further up in the mountains, and he then raised the water even higher by deploying his new water screws. This meant he could build a garden that towered above the landscape with large trees on the top of the terraces – a stunning artistic effect that surpassed those of his predecessors.

### 7: Garden - Wikipedia

*The interrelation of the garden and the landscape, of the garden and the house, the purpose of a garden, the romance, permanent delight, and poetry of verdant solace, statues and sculpture and water gardens, etc., are all viewed and declaimed in a stilted but pleasant and orderly manner.*

From East Hampton to Broadway. What led you to make this film? I made this documentary to bring theatre to a broader audience and to inspire people. What were some of the challenges you faced in making this film? Why do you think the original documentary Grey Gardens has continued to be such an indie icon throughout the years? They displayed their eccentricities, but did not create caricatures or targets for people to laugh at. It would have been nice to see more footage from the musical. However, there are union policies and issues that prevented that. Tell us about a scene in the Broadway show that especially moved or resonated with you. The song "Around the World" performed by Christine Ebersole. Everything moved me, but that song in particular resonated. What has the audience response been so far? Have the people featured in the film seen it, and if so, what did they think? The independent film business is a difficult one. What keeps you motivated? Watching life become art is a motivation. Why did you choose to present your film on public television? I wanted to bring all that I love in theatre to film. I believe public television has legitimacy and integrity, just as theatre does. There is a true spirit to public television. What impact do you hope this film will have? I hope that this film will inspire people to believe in their ideas and develop them. I hope that it will inspire people to dream. What are your three favorite films? What do you think is the most inspirational food for making independent film?

### 8: Hanging Gardens of Babylon - Wikipedia

*The Making of The Botanical Gardens Joseph and Martha Murphy came to Nevis with plans to build a home in the Montpelier area in the mid's. They purchased Tim Mosley's house and land together with some adjoining properties to make an estate of approximately acres.*

### 9: On the Making of Gardens by George R. Sitwell

*As Busch Gardens prepared to open Howl-O-Scream for its 19th year, we got a behind-the-scenes look at the creation of a new haunted house, Insomnia. It's bananas.*

Competitions for collateral. Inter-American Development Bank act amendment. Dakota Dawn (LoveSong) The implementation of the decree Quam Singulari in England (1910-11) Foreign influence and major portraits Biography of hazrat muhammad pbuh 15. Private Speech and Motivation: The Role of Language in a Sociocultural Account of Motivational Proces Developing your doll collection for enjoyment and investment Talking about difference Mark Mcgwire (Sports Heroes) Cissp study guide 8th edition LA Production Des Connaissances Scientifiques De LAdministration/the Generation of Scientific Administrat Upgrading PCs illustrated The umentary history of the ratification of the constitution Parkhurst Boys and Other Stories of School Life A girlhood among ghosts Power Plays V5 Bk&k: Iron Ties(Silver Rush Mysteries) Surgery and anesthetics List of industries in odisha Environment and embodiment in early modern England Risk assessment and the duty to protect in cases involving intimate partner violence Alan Rosenbaum and L Lymphocytes a practical approach Applied Parallel Computing. New Paradigms for HPC in Industry and Academia Scientific Religion 64. Cordoba, A House with Loggia. House of the Dead 2 Official Strategy Guide (Brady Games) Software management : packages Its 4-Dimensional Symmetry (1990-1994 469 Drawing poses with movement Vital records of Knox, Maine, prior to 1892 Heat kernel and analysis on manifolds grigoryan a alexander Fundamentals of multisite radar systems Geometry Measurement: Inventive Exercises to Sharpen Skills and Raise Achievement (Basic, Not Boring: Mid Day 1: all ears to the Father Richard Foster Expense and payroll dictionary. Digital Hub Holiday Bundle By Wisdom the House Is Built Mechanical engineering project ideas Minerals: the inorganic regulators