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**CANADIAN
HORTICULTURAL
HISTORY**

an interdisciplinary journal

**HISTOIRE
DE L'HORTICULTURE
AU CANADA**

revue interdisciplinaire

Vol. 2, No. 3, 1990



**CENTRE FOR CANADIAN
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ROYAL BOTANICAL GARDENS**

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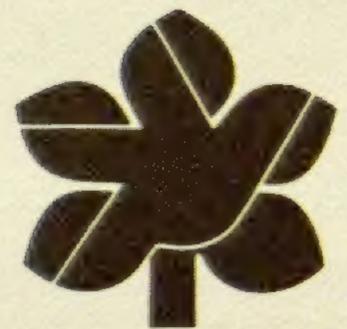
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Lorrie and Howard Dunington-Grubb

FOREWORD

It is a pleasure to write a few words about Mr. & Mrs. Howard B. Dunnington Grubb.

My first recollections of "Howard" and "Lorrie" were of them coming out to the old nursery farm at Sheridan, now part of Oakville, for their Sunday afternoon visit. My dad would take them around the nursery, and later my mother would serve "afternoon tea". The Stensson kids would usually be kept at a respectful distance.

Sometimes Mr. Grubb had been playing golf in the morning. He would let us fool around with his golf clubs on the back lawn - a very dangerous practice considering the boisterous nature of the 4 young Stensson boys. One day we smashed one of the wood-shafted clubs, probably his favourite mashie. We figured there would be heck to pay, but nothing much was said. In looking back, it may have been that Mr. Grubb did not want to antagonize my father's built-in weeding gang - or maybe he docked it from dad's wages, though I doubt it.

Grubby (we never called him that directly) would sometimes spot a phase of the nursery operations that he thought needed urgent attention. One year we must have been short of common Cedars (so what's new?). I overheard Mr. Grubb saying to dad one Sunday, "we must start a systematic search for cedars". So the very next day Fred and Ron and Howard were sent on a cedar-collecting expedition to Haliburton. This was a great diversion for us from pruning and weeding.

On another occasion, during the depression, Mr. Grubb figured we needed to cut down on maintenance costs. We had a sort of an "arboretum" at our Clarkson property. This plot contained numerous varieties of odd-ball evergreens and trees, and was the pride of Gus Sparre, a very knowledgeable gardener who worked for Sheridan. As Grubby went through the arboretum with Sparre, he would say in his gruffest voice, "What's this, Sparre?" and Sparre would reply "that's a *Picea excelsa aurea pendula*", and Grubby replied, "Look's like hell, burn it!", and so on through the whole plot. The next week, the whole "arboretum" was chopped out.

Mr. and Mrs. Grubb took a great interest in the welfare of our family, including the kids, perhaps the more so because they had no children of their own. The kids were invited to the office picnics - we seemed to be the only children there, but no doubt the other office people, clerks and secretaries, were all single women.

We looked upon Mrs. Grubb as being a perfect lady, which she was. Though Howard was well-known for his work as a pioneer landscape architect in Canada, and for being the prime founder of Sheridan Nurseries, Mrs. Grubb was every bit as smart, and an accomplished garden architect, though perhaps she did not get so much of the limelight as her famous husband.

Though Mr. Grubb seemed a bit aloof at times, when you got to know him, he had a great sense of humour. He once told me that, when my sister Betty was born, he had to reprimand my father for "taking on additional help" without letting Mr. Grubb know ahead of time. At one stage of his life, Mr. Grubb was an ardent "vegetarian". He always tried to be sure of his supply, and one time was noticed walking up the front steps of the Waldorf-Astoria Hotel in New York, with a pineapple and a knife in a six-quart basket.

The Stensson family will always be grateful for the inspiration, help and encouragement given to them over the years by Howard and Lorrie Dunington Grubb.

Howard H. Stensson
President
Sheridan Nurseries Limited

"FOR THE LOVE OF GARDENS" -

A Biography of H.B. & L.A. Dunnington-Grubb

Ann Milovsoroff

Royal Botanical Gardens, Box 399, Hamilton, Ontario, L8N 3H8

Abstract

H.B. Dunnington-Grubb has been called the father of Canadian landscape architecture. H.B. and L.A. Dunnington-Grubb founded Sheridan Nurseries in 1913, and were founding members of the Canadian Society of Landscape Architects, formed in 1934. Both taught and wrote prolifically on garden design and town planning. The office they established in Toronto produced a vast number of designs for residential, commercial and governmental projects in southern Ontario. The best known and most easily visible today is University Avenue in Toronto. They contributed to urban planning and improvement, environmental design, and civic art, considering all these facets vital parts of the profession. By their personalities, as well as by their work, they carved a sphere of influence for landscape architecture in Canada. At the same time they exemplified the trends of their time — the change from private to public design, from design for large estate gardens and grounds to smaller residential units, to City Beautiful garden suburbs and designed public open space, and to design / build with their creation of a nursery with a landscape contracting department.

Résumé

On a souvent surnommé H.B. Dunnington-Grubb le père de l'architecture canadienne du paysage. H.B. et L.A. Dunnington-Grubb fondèrent, en 1913, la pépinière Sheridan. Ils furent aussi les membres fondateurs en 1934, de la Société canadienne des architectes du paysage. Tous deux enseignèrent et écrivèrent de façon prolifique sur l'aménagement des jardins et la planification urbaine. Leur firme, établie à Toronto, produisit un grand nombre d'aménagements résidentiels, commerciaux et gouvernementaux dans le sud de l'Ontario. Ils contribuèrent à la planification et l'amélioration urbaines, au design environnemental, de même qu'au domaine des arts communautaires, considérant ces multiples facettes comme des parties importantes de leur profession. Autant par leur personnalité que par leur oeuvre, ils créèrent une sphère d'influence pour l'architecture du paysage au Canada. En même temps, il furent des exemples des courants de leur époque: la transition du design privé au design public; du design de vastes jardins de domaines et parcs à celui de jardins d'unités résidentielles beaucoup plus restreintes, de banlieues-jardins et d'espaces publics ouverts aménagés; et enfin, au design/construction, par la création d'une pépinière comprenant une section d'entrepreneurs-contracteurs en aménagement.

Traduction de Celine Arsenault, Jardin botanique de Montreal.

Sheridan Nurseries was founded in December 1913; the Canadian Society of Landscape Architects held its first official meeting in March 1934. These two events are significant in the history of Canadian cultural and horticultural history, as they are in the life of the man most closely associated with both. Howard Burlingham Dunnington-Grubb was the founder of Sheridan Nurseries, and a co-founder and moving spirit in the establishment of the profession of landscape architecture in Canada. His working lifespan encompasses the changing of Canada from its Victorian period to the urban cultural entity that we know today. His influence, both directly and indirectly, contributed in important measure to Canadians' modern perception of, and design for their surroundings.

¹Contribution No. 74 from the Royal Botanical Gardens, Hamilton, Ontario.

Nineteenth century Canadian garden history was "characterized on the one hand by the scientific study of nature (a response to European horticultural enthusiasm) and on the other by ...pragmatic concerns over what plant material would survive in the North American climate".¹ Emphasis was strongly on the production of food. As the country grew and prospered, and basic subsistence became less of an overriding concern, leisure activities and gardening interests increased.² This is reflected in the offerings by plant suppliers in response to demand. Early 19th century nurserymen in Ontario concentrated on fruit trees rather than ornamental trees and shrubs. Later in the 19th century the catalogues also include "small fruits; herbaceous perennials; greenhouse plants, bedding-out plants, and roses; and plants for colder parts of the country".³ By the early 20th century nurseries in Ontario were offering a range of ornamental plants, but had not yet begun to approximate the variety available in England or Europe. Sheridan Nurseries was founded specifically to supply ornamental trees and shrubs (fruit trees were not even offered for sale until the 1970s), although in its first struggling years it depended on sales of garden perennials — quick growing and with an existing market — to survive.

Correspondingly there was little general interest in landscape design during the early years. Attention concentrated on buildings and interiors, and on land as a source of production and revenue. Ornamental plants for pleasure gardens, and the gardeners who cared for them, were, for the most part, imported by the wealthy. Gardens of the general population concentrated on edible produce, with roses, vines and herbaceous perennials as the ornamental components.

Landscape design, or landscape architecture as it began to be called after F.L. Olmsted's use of the term in 1858, was, with a few notable exceptions, not prevalent in Canada before World War I. Most of the design for private gardens was done by the owners, their gardeners, or by designers brought to Canada for the purpose by wealthy clients. Designed landscapes did exist across the country, but they were not the norm.⁴ "The pioneer landscape was updated and improved" by horticulturists, engineers, surveyors, and farmers.⁵ At the turn of the century Canada's spirit was "propelled by the compelling ideals of progress and providence, and the rural myth, rather than by aesthetic urges. Improvements were made and expansion undertaken not with originality but in systematic application of the prevalent styles and ideas".⁶ "The original and creative work of Victorian Canada was... the transforming of a wilderness, often harsh, often sparse, into a cultivated landscape, a human abode".⁷ The changing Canadian scene with its growing industrialization and the concomitant unplanned growth of cities created "exploitation and waste and the deterioration of both urban and rural environments. ...rows of drab houses and dirty streets... unrelieved by parks or trees. Commercial districts... unsightly ...ruined once pleasant recreational areas".⁸

The concepts of city planning, parks as open public recreational space, and design for the public good were generated in Britain and Europe in the late 19th century in response to the increasing "high density-low income" pressures of overcrowding, disease and squalor in industrial cities. In Canada these concepts became translated into a civic urge to revitalize the "lost" ideals and values of a pioneering past, to find a solution to social problems, and to explore an opening new world of progress and prosperity by comprehensive civic planning and design. "Beautification", "City Beautiful", "Garden Cities" and "Model Housing" were catchwords, involving aesthetics, health and prestige. The search was on for experts, people with professional training, who could transcend

piecemeal amateur efforts and accomplish large scale design to site public buildings, create civic spaces, and plan whole communities.

As the concept of design for the public good was becoming-prevalent there was also increasing interest in design for private gardens, reflecting the strong growth of the urban middle and upper-middle class and the increasing wealth and leisure Canadians were enjoying.

This was the context for the Dunnington-Grubbs' arrival in Toronto in 1911.

Howard Burlingham Grubb was born April 30, 1881 in York, England. His parents were Edward Grubb and Emma Maria Horsnail Grubb, both of Letchworth, England.⁹ Edward Grubb was a Quaker, "a distinguished editor of Quaker journals and sometime secretary of the John Howard Society, the society for penal reform...and hence his (son's) name, Howard".¹⁰ His occupation is given as "tutor" on his son's birth certificate, and Howard Grubb was expected to follow in his father's footsteps, but in his own words:

"At an early age he managed to checkmate the project of making him a schoolmaster by landing up at the bottom of every class he was ever in, and failing to make even the third eleven in cricket or football. At a family gathering called at the end of the last century, it was unanimously decided to ship the problem child out to the colonies, where after many years he stumbled by accident, without qualifications into society's worst paid profession".¹¹

In 1904 he went to Cornell University in Ithaca, New York, and received his Bachelor of Science in Agriculture in 1908. Late in 1907 while still at Cornell, he wrote to Thomas Mawson, an influential English landscape architect, requesting employment. Mawson wrote back advising Grubb to stay in the U.S. where opportunities were better. Three months later Grubb turned up in Mawson's private office:

"My name is Grubb."

"Well, what can I do for you?"

"I have come to work for you."

"I am sorry to disappoint you, but it is quite impossible. As you will see for yourself, every seat in the office is occupied."

"Well sir, I have travelled all the way from America for the purpose of working for you; so you must find me a seat somewhere."

"But my dear fellow, I simply cannot do it."

"Listen to me, sir. I worked my way back from America on a cattle boat, so that I might have the honour of working for you, and so you simply must take me on."

What could I do in a case like this? It would be wrong not to give such an audacious youth its chance. Within two years Grubb was in charge of my London office".¹²

Between 1908 and 1910 Grubb was also in charge of the work on the gardens for the Palace of Peace at The Hague, a project resulting from a winning design by Thomas Mawson in international competition. In 1910 Mawson took Grubb to a lecture on garden design¹³ given by Lorrie Alfreda Dunnington to the Architectural Association¹⁴ and introduced his employee to "the first

female landscape architect to practice her profession in England".¹⁵ (The use of the term "landscape architect" distinguishes L.A.D. from a long line of English women who were eminent garden designers). Lorrie Alfreda Dunnington, born in England in 1877,¹⁶ had spent her early years in India, South Africa and Australia.¹⁷ She had studied at the Swanley Horticultural College in England, where she "trained in garden design, opened an office in London, and practiced for some years throughout the British Isles..."¹⁸ According to Humphrey Carver, a co-founder of the CSLA, she must have been well thought of, for her lecture was introduced by Thomas Mawson, eminent landscape architect, and the concluding thanks to the speaker was given by Sir Edwin Lutyens, pre-eminent architect of the time.¹⁹

Three months later H.B. and L.A. were engaged; in 1911 they married and emigrated to Canada, adopting the combined surname Dunnington-Grubb.

In May 1911, the Dunnington-Grubbs opened their Toronto office. Under "Landscape Gardeners" the 1912 Toronto City Directory lists "Dunnington-Grubb, H.B. & L.A., 10,6 Temperance". Their living accommodations were at 265 Sherbourne. The *Canadian Municipal Journal*, Jan. 1912 has the first of several advertisements for: "H.B. and L.A. Dunnington-Grubb, Landscape Architects", at different addresses.

In 1913 the listing in the Toronto City Directory changed to "Dunnington-Grubb, H.B. & Harries, Wm. E., Landscape Architects", 5th Floor, 24 Adelaide East, and the Dunnington-Grubbs' home address to 34 Edgewood Ave. In 1914 the office of Dunnington-Grubb & Harries, Landscape Architects, was at 34 North St., but in 1915 the office listing was once again H.B. & L.A., with their home address at 32 Boswell Ave. In 1918 their residence changed to 36 Elgin Ave. and in 1920 to 21 McMaster Ave. In 1922 "Dunnington-Grubb, H.B. (The Sheridan Nurseries)" was at 34 North St. This was the first time that Sheridan Nurseries was listed. Their home was registered at 16 Vermont. In 1923 North St. was renamed Bay St. and the office renumbered 1158. It remained there for the next three years until 1927 when it was moved to 4 St. Thomas – still as "Dunnington-Grubb, H.B., and Sheridan Nurseries". In the meantime in 1923 L.A. Dunnington-Grubb's residence was given as 15 Astley Av., and in 1924 H.B. and L.A. were at 16 Astley Av. In 1930 they were living at 33 Astley Av. where they remained until Lorrie Alfreda died in 1945.²⁰ "Peripatetic" seems to be an applicable adjective.

Due to their need to build a clientele, and in response to the need for experts to deal with planning and design on the whole scale from private gardens through city planning, the Dunnington-Grubbs looked for work in all these areas. One of their advertisements in *The Canadian Municipal Journal* reads: "Consultants on all matters relating to Park and Garden Design, Real Estate and Suburban Development, Civic Art and Town Planning."²¹ During this time they were also representing Thomas Mawson's interests in Canada as evidenced by this item in the same journal:

"Engineers – And what they are doing

Mr. H. Dunnington-Grubb (sic), Landscape Architect, Toronto who is Associated with Mr. Thomas Mawson, the English Landscape Architect, will submit plans for the grounds of the University at Calgary, Alberta. Mr. Mawson looked over the ground upon a recent visit some months ago".²²

A photograph portrait of Thomas Mawson signed by him to "my old friends Mr. and Mrs. Dunington-Grubb" is in the files at Sheridan Nurseries' head office.

During 1911-1912 the Dunington-Grubbs were retained as advisors for the early stages of Lawrence Park Estates, a garden suburb designed in the style of the English Garden City movement "demonstrat(ing) the integration of architecture and garden."²³ In 1913 the firm produced plans for the subdivision of Colvin Park in Buffalo,²⁴ Oriole Park in Toronto,²⁵ and the Workman's Garden Village for the Riordan Pulp and Paper Co. in Hawkesbury, Ontario,²⁶ among many other listings. In 1914 the 'Old Mill Tea Room', a social centre for another new suburb, The Humber Valley Surveys, opened. "Its extensive and beautiful rock-gardens were partly the work of Lorrie Alfreda Dunington-Grubb, an emigree English landscape architect who was subsequently, with her husband Howard, to design two other Toronto suburbs".²⁷

The Lawrence Park Estates project involved a nursery "set up to provide landscaping materials to residents at cost".²⁸ It seems likely that this is the nursery mentioned in a 1965 Sheridan Nurseries annual report: "Fifty-four years ago the late Mr. and Mrs. Dunington-Grubb started a small nursery in what is now Lawrence Park, Toronto".²⁹ The daughter of Wilfrid Dinnick, developer of Lawrence Park Estates, remembers that her father "gave Dunington-Grubb his first job" in Toronto, by arranging that everyone moving into the new homes should have him do the landscaping.³⁰ She remembers that there was a "package" arrangement involving both the designs and the plants. This must have been in addition to the original advisors' role for the design and planting schemes for the "extensive landscaping of boulevards and parkland".³¹ The Sheridan Nurseries' annual report continues: "Two years later it (the nursery) was moved to the Lambton flats" and named Humber Nurseries. Lawrence Park Estates had developmental and financial problems in 1912 and was not completed until the 1930s.³² The support for a nursery as a fringe benefit probably disappeared, and in 1913 Lorrie Alfreda Dunington-Grubb would have been working on the Humber Valley suburb project. The idea of a plant nursery must have made good sense: A new garden suburb would present a captive market; they had come from a country rich in ornamental horticulture and found the local plant resources limited; and a nursery to grow a variety of quality ornamental trees and shrubs would not only benefit and expand their design work, but should also be another source of income to a slenderly paid profession. Humber Nurseries was probably their own venture (not supported by a developer) but it had a short life span. The site may have been too small, or there may have been other problems, but by late 1913 they were looking for land elsewhere. In the late fall they found suitable acreage near the village of Sheridan, west of Toronto. Apparently they were warned "about the danger of investing money in such a mad enterprise as a nursery..."³³ H.B. wrote:

"'Never use your own money' said the banker 'just sell shares'. Having neither money for promotion nor financial connections we burned our boats by investing our last few dollars on a preliminary payment for 100 acres of real estate, at much too high a price, to learn the methods of (indecipherable) finance at first hand".³⁴

Their experience, though brief, must also have given them an idea of the amount of care a nursery requires. On November 1, 1913 *The Gardeners' Chronicle* in London, England carried their advertisement:

"Wanted, March 1, 1914, Energetic Working FOREMAN, to take entire charge of a small but rapidly growing Hardy Plant and Shrub Nursery, at Toronto, Canada. Experience with Veitch or Kew preferred. Must be well up in herbaceous stock; wages to start, L4 per week..."³⁵

Sven Herman Stensson answered the ad, and a letter dated December 23, 1913 advised him of the purchase of the 100 Sheridan acres and confirmed his employment at \$20 per week.³⁶ The deed for the land was signed on January 24, 1914 and the name was changed to Sheridan Nurseries. The Stensson family arrived in the spring of 1914³⁷ "to build a nursery in the wilderness, on land which was not paid for, with practically no capital, and only a minute list of imported nursery stock".³⁸ Art Drysdale has noted that the professional fees from the Dunington-Grubbs' office kept the young nursery running for a number of years.³⁹ In a short history in the 1963 Sheridan Nurseries catalogue he writes "After eight months, while waiting for trees and shrubs to grow, a catalogue of perennials was produced. The sales of perennials (very little known here at that time) were sufficient to carry the firm over those first two difficult years".⁴⁰ The first catalogue, published in August 1914, actually consisted of 32 pages, 4" x 7", listing 263 perennials at an average cost of 15 cents each, 132 shrubs and 20 trees, 7 climbers, and 6 evergreens (example: 9" mugho pines for 25 cents each).⁴¹ It is probable that a fair percentage of the perennials were already well-known in Canada, while other plants were new introductions, though familiar to the Dunington-Grubbs, from England.⁴²

The Dunington-Grubbs would remain "absentee landlords", continuing to work from their Toronto offices, while the Stensson family managed and built the nursery into Canada's largest grower of ornamental stock. Howard Dunington-Grubb remained president of Sheridan Nurseries until his death, and he and Lorrie Alfreda would often drive out to the nursery on Sunday afternoons to take tea with the Stenssons.⁴³

In town, although there was enough design work to support the Dunington-Grubbs and their fledgling nursery business, they must often have felt that fostering a general public appreciation of designed landscapes was an uphill battle, and felt some nostalgia for England. H.B. Dunington-Grubb is quoted:

"One of Canada's most celebrated bankers, a most cultured public-spirited man, art patron and critic, informed me that the Canadian public possessed such appreciation of the beauties of wild nature that garden design was likely to make very little headway.

I well remember an interview on a very hot August afternoon during progress of the work on gardens for the palatial Government House for the Province of Ontario. The Minister of Public Works had some excuse for being brusque. After inspecting stonemasons setting balustrade, cut-stone fountains, pavements, and steps for the terraces, he controlled himself sufficiently to merely ask if these things were necessary. The only possible answer was to admit quite frankly that they were all wholly unnecessary, that we were dealing unfortunately, not in necessities, but in luxuries, and that the only really necessary work involved was a plank walk to the front door so that people could get in and out of the building without stepping in the mud. Garden design in a country devoid of gardens must necessarily be a gradual evolution".⁴⁴

Writing and lecturing formed another source of advertisement and probably income. In November 1911, six months after their arrival in Toronto,

L.A. gave "an illustrated address" to the annual convention of the Horticultural Societies of Ontario on "The Modern Home and the Garden City Movement". The address was published in the annual report of the Ontario Department of Agriculture.⁴⁵

In 1914 H.B. addressed the Cemetery Officials of Ontario at their annual convention on "The Laying Out of Cemetery Grounds", a particularly fortuitous title. Cemeteries "laid out" and maintained as park-like open spaces were a 19th century American invention that was becoming a fashionable element in civic planning.⁴⁶ This address was published in *Canadian Florist*.⁴⁷

Both Dunington-Grubbs collaborated on an extensive report for the city of Brantford, west of Toronto, on "future development & improvement" in 1914. The report, which included 47 pages of text, plus drawings, plans and photographs, drew an approving letter from the Town Planning Advisor in the national Commission of Conservation.⁴⁸

In 1917 H.B. published an article on garden design in *Construction* while L.A. wrote on rock gardens for the Toronto Horticultural Society's *Garden Year Book*. This began a series of articles on design, planning, or plants written by him for *Construction* (and later 24 years' worth of contributions to the *Royal Architectural Institute of Canada Journal*), and by her for the magazines *Woman's Century*, *Macleans*, and *Canadian Homes and Gardens*. L.A. published eight articles in *CH&G* between October, 1925 and March 1928.⁴⁹ Both marked the war years – in 1941 L.A. published an article on low maintenance gardens "now that her husband is overseas",⁵⁰ and H.B. wrote on "Parks for Post-War Reconstruction" in 1942.⁵¹

It has been said that landscape architecture is one field in which women have worked on an equal or nearly equal basis with men. This is certainly true of the articles by the Dunington-Grubbs which do not divide by subject matter into "his" and "hers". Both wrote on "pretty" subjects as well as construction and planning matters. A 1925 biographical note on L.A. says:

"Mrs. Dunington-Grubb is an authority on town planning as well as upon landscape gardening and horticulture. For two years she was on the staff of the Department of Social Service at the University of Toronto as lecturer on 'Housing and Town Planning', and for an extended period lectured for the Ontario Department of Agriculture on 'City Beautification'.⁵²

Another aspect of their writing and lecturing was a genuine wish to educate the public not only in the pleasures of gardening, but in the enriched quality of life that design can bring. Both volunteered time and energy, and later H.B. donated considerable money to this cause. An editorial note in *Women's Century* in 1921 reads: "The followers of Mrs. Dunington-Grubb's articles ...will appreciate her interested endeavors to get just the right sort of information for our garden loving readers..."⁵³ "Mrs. L.A. Dunnington-Grubb" (sic) was a member of the newly formed Rose Society of Ontario in 1914.⁵⁴ In 1919 she was a member of the Society's Test Garden Committee and at the annual meeting "Mrs. Dunnington-Grubb (sic) ... spoke, ... most kindly promising to draw up plans when the Society had secured land..."⁵⁵ In 1920 she was one of five Vice-Presidents and a member of the Executive Committee of the Rose Society.⁵⁶

In March 1927 *Canadian Homes & Gardens* reported " ... lately, Mrs. Dunnington-Grubb has enlarged her sphere of activities, becoming president of The Women's Art Association in Toronto, which by the way is the mother of the women's art movement in Canada".⁵⁷

During the early 1930s Howard Dunnington-Grubb wrote a book titled *The Garden Today*. In the preface he states that it is "a book written to assist the layman in the development of a property as a house and garden".⁵⁸ "As compared with architecture and building construction the making of gardens is comparatively little known as a profession".⁵⁹ "The time has arrived when [the principles of layout and design] ... should be clearly stated in simple language, and submitted to the public in book form",⁶⁰ and "an attempt...to help as many people as possible amongst those who are struggling with such widely differing problems".⁶¹ The prose style of the manuscript is somewhat turgid, but the sincerity of his desire to educate and assist his readers, and his certainty that those readers exist, is unmistakable. Unfortunately the publishers of the day did not agree. There are 13 rejection letters in the files at Sheridan Nurseries' head office. (The manuscript has ten chapters, including the preface, 219 pages, and notes for illustrations.)

Part of H.B.'s concern for public needs may have arisen from his upbringing in "the tradition of Quaker reformers". Humphrey Carver first met Howard Grubb at meetings of the League for Social Reconstruction, "the reformist intellectual wing of the CCF, which is now the NDP"⁶² and felt that Dunnington-Grubb's reform political interests were a direct outgrowth of his upbringing. On the other hand, the period from the late 1800s through the 1920s in Canada was generally characterized by energetic efforts for reform by an urban middle class intent on improving society. One of the major elements in this improvement was civic beautification, which would ensure mental stability, enhance the economic position of a locality, provide work for the poor, and create a healthier population.⁶³ In this respect the Dunnington-Grubbs were very much a product of their times.

There is another dimension to the Dunnington-Grubbs' participation and volunteer work. They were sociable people and obviously enjoyed moving in Toronto's upper social circles. L.A.'s involvement in the Rose Society and the Women's Art Association are instances of this, as are H.B.'s memberships in the Arts and Letters Club, the Toronto Skating Club, and the Toronto Golf Club. This blend of the social and public-spiritedness can be seen in their membership in 1922 on the Committee for War Memorials. The Committee was set up to "advise [the people of Canada] in regard to the betterment of War Memorials, and other art objects..."⁶⁴ This committee, composed of prominent members of the city's arts community, included J.E.H. Macdonald and Arthur Lismer of the Group of Seven, and the sculptors Frances Loring and Florence Wyle. The Dunnington-Grubbs were considered "valuable colleagues" who actively promoted other artists in collaborative efforts.⁶⁵ J.E.H. Macdonald designed the covers for Sheridan Nurseries' catalogues for 1928, 1929, and 1933. Frances Loring and Lorrie Alfreda Dunnington-Grubb, as members of the Women's Art Association, lectured together on garden sculpture, and organized a sculpture exhibition on the Association's grounds.⁶⁶ The Dunnington-Grubbs were probably responsible for Florence Wyle's commission for fountains for the Bain residence, the Loring and Wyle reliefs at the Oakes Garden Theatre and the approach plaza to the Rainbow Bridge at Niagara Falls,⁶⁷ and the garden sculpture for the McLaughlin estate of Parkwood in Oshawa⁶⁸ — projects for which the Dunnington-Grubb firm was commissioned to do the landscape design.

During this period the Dunington-Grubbs designed many private gardens. In the collection of Dunington-Grubb plans at the University of Guelph library "approximately two-thirds are private assignments"⁶⁹ The geographic range of residential work is concentrated in the Toronto area but covers southern Ontario, and ranges from established inner city areas (Rosedale) through suburban housing to country estates. Most often mentioned are "Wynnstay", the residence of Mrs. F.F. Calley in Ancaster (1918), the H. Rupert Bain residence "Graydon House" in what is now Don Mills (1934-1942), and the H.B. Wills residence, "Shadowbrook", Concord, Ont. 1927-1929.⁷⁰ The Bain estate must have ranked highly in H.B.'s estimation as it is the one residential project he mentions in his brief curriculum vitae for *Canadian Landscape Architect* in 1959.⁷¹ Several residential projects, including this one were featured in *Canadian Homes and Gardens* over those years.⁷²

H.B. outlined his basic tenets for residential design in a paper he gave in 1917 to the annual convention of the Horticultural Societies of Ontario on "The Planning of Grounds for City, Suburban and Country Houses":⁷³

The house should never be placed in the middle of the lot as this cuts up the space and makes it appear smaller.

An appearance of breadth and space is created by ample lawns with plantations kept chiefly on the boundaries.

The apparent extent of the property can be increased by partial barriers.

Plantations should be arranged to screen unsightly objects and to direct the eye to features of natural beauty – giving the impression that they are part of the property.

Never put flower gardens in mid-lawn. They interfere with the feeling of restfulness, reduce the apparent size of the lawn, and look forced and artificial. Flower beds should appear to fall naturally into place with well-defined boundaries, usually in direct connection with the house.

In an article for *Canadian Homes and Gardens* the model for the grounds of the Bain estate is described as having a drive that "swings in past artificial hills, fifteen feet high and softened with shrubbery plantings," which screen the gardens from the road, "through the first gates to the long avenue" bordered with mop-headed elms.

"The garden front faces south-southeast, so as to give sun to the gardens while securing protection from northwest winds, permitting the use of a shady terrace in the late afternoon... On a direct axis with the main house entrance...stretches the long lawn promenade, seen from across the sunken pool garden immediately below the main terrace ...clipped Douglas Spruce hedging...the tea pavilion...a fascinating series of garden features...the long canal enclosed by panels of lawn on which lines of pyramidal trees give vertical interest; thence to a charming wall fountain... a little pool in which a central fountain plays... the water escapes in a series of cascades into a lower pool outside the boundaries of the formal gardens... pavilions on either side of the swimming pool...walled kitchen garden and formal water gardens...a long wide herbaceous border paralleled by a path running under a series of arches wreathed with climbers."

And of another garden:

"Many levels connected by carefully detailed flights of steps...an attractive sculptured fountain figure...a rock garden...clumps of Alpines and spring-flowering bulbs, contrasting with the dark rich greens of low-growing evergreens, spilling their brilliance over miniature crags and bluffs...a tinkling cascade which drops down to the lower pool. After dark the garden will gain still further beauty and fairy magic, when the fountain pool will be lighted by changeable colored lights, concealed as to source, and the whole scheme will be floodlighted with clear white lights...rectangular beds of brilliant flowers, punctuated by standard(s)... set in patterned flagging..."⁷⁴

These descriptions provide a practical dictionary of the Dunington-Grubb design vocabulary, and sound like some of the design work being done in southern Ontario 50 years later.

The other component of their work was "business and government contracts" covering an extremely wide range of projects.⁷⁵ In 1913-1914 the office prepared a plan for the University of Calgary campus. In 1915, after an altercation about allowing government jobs to go to "foreigners", the office worked on plans for the grounds at Chorley Park Government House mentioned earlier in this article.⁷⁶ From 1919-1927 H.B. and L.A. were the landscape architects for Gage Park in Hamilton.⁷⁷ In 1926-27 they prepared a masterplan and presentation drawings for a design competition for Hamilton's North-Western Entrance including the High Level Bridge and the surrounding areas on both shores.⁷⁸ Other commissions included McMaster University Entrance Park (late 1920s) and the Sunken Garden, in Hamilton;⁷⁹ the Oakes Garden Theatre and Rainbow Bridge gardens at Niagara Falls, Ontario (with J.V. Stensson, and in concert with the National Parks Commission and the Niagara Bridge Commission, 1935-1944);⁸⁰ and the Juvenile Court garden on Jarvis St. in Toronto (1957).⁸¹ The McMaster Entrance Park was a "broad avenue tastefully bordered with white birch and a harmonious selection of dark green conifers. At its mid-point near King Street was set a long, classical sunken garden with a formal pond to attract all visitors with its wealth and variety of plant material... This project was carried out by Dunington-Grubb and the materials of his Sheridan Nurseries"⁸² Another project, the Garden Court Apartments in Leaside, "was very advanced in its concept of maximum privacy and accessibility to green space for a multiple dwelling unit".⁸³ In 1942 H.B. drew up plans for the Winnipeg Parliament Buildings. In 1945 he was one of seven members of Town Planning Consultants Ltd. who prepared a report of 260 pages and 10 fold-out maps for the city of Hamilton's planning committee.⁸⁴ For a number of years he was a member of the Toronto Board of Trade, serving on the Advisory Board of Planning and Engineering.⁸⁵

In 1952 he designed the entrance and grounds of the Ontario Art Gallery⁸⁶ (since changed), and in 1955-57 he designed and executed the University Avenue Mall, Toronto, characterized by Art Drysdale, a Toronto garden writer, as "-- a project involving an expenditure of \$500,000, incorporating large and small fountains, an abundance of container plantings, and an infinite variety of exposed aggregate stone".⁸⁷ "One of his least successful designs".⁸⁸ Dunington-Grubb however was proud of both the job and the price — on January 25, 1965 he wrote a brief biographical entry for the CSLA files that listed only that project:

"Technical experience - Metropolitan Toronto
University Avenue Central Boulevard
Half million Dollars".⁸⁹

In the files at Sheridan Nurseries' head office are some handwritten rough notes for the proposal for University Avenue. Alternate concepts for the project (not seriously considered) were a "landscape" as opposed to an "architectural" design. The "landscape" concept involved "natural or copies of natural features". Because "there was little opportunity to spread out either horizontally or vertically", a "landscape" solution would "dispense altogether with detail in favour of a plain sheet of grass with irregularly placed specimens of trees and shrubs". Alternatively:

"the space to be treated is so long and narrow that it might have been possible to treat it as a natural running stream. The result, however would have been subject to criticism for the following reasons: A) although many examples exist of mixtures of styles, such as the Crystal Palace in London, the very severe boundaries of the scheme would make the narrow strip in the middle appear fantastic if forced into a wild romantic style of rocks and waterfalls. B) Half a mile of continuous streams and rocks confined to a narrow bed will almost certainly call for some relief".

The proportions of the site dictate "architectural planning", but there is a "danger [of] lack of interest particularly in view of the very limited opportunity of introducing permanent planting on account of the danger of damage by calcium chloride...The protective walls themselves give interest to the layout. Variations in height, materials and colour are a great help". The most important element in the program was to "achieve a feeling of continuity in the island scheme while still maintaining lack of repetition". In the proposal that was submitted: "The design and colour of pavements must be one of the most important features of the scheme, particularly colour. Precast slabs of mosaic (exposed aggregate) in various colours and textures mixed with brick in design will do much to brighten up the effect". It is quite clear that the "infinite variety of exposed aggregate stone" was no accident but a carefully thought out solution.

Howard Dunnington-Grubb did not subscribe to the spare, functional approach to design that was part of the Modern style current in architecture and the arts, including landscape architecture, of the period. He designed in the older Beaux Arts style which emphasized human use of the environment, with buildings extending their architectural influence into the surroundings to enhance human context. These surroundings formed a controlled and ornamental backdrop to the human theatre. He was devoted to the values expressed in fine gardening, ornament and attention to detail, and was willing to defend them in lively debate.⁹⁰ Humphrey Carver, a contemporary and co-founder of the CSLA, described Dunnington-Grubb's design for the Oakes Garden Theatre at Niagara Falls as "a dainty and almost feminine arrangement of steps, little clipped hedges, balustrades, garden ornaments, and interlacing patterns of flowerbeds. That was Grubb's vocabulary and trademark..."⁹¹ "Grubb couldn't forget that he was a designer, highly trained in the 'beaux-arts' style, and he wanted to dominate the pattern and impose on the planting material his own view of how they ought to grow. It's like... an authoritarian parent".⁹² Howard Dunnington-Grubb would have retorted first by quoting Carver himself: "It [the garden] is the one part of a man's property where the imagination is not limited by thoughts of utility",⁹³ and continued by describing "the attempts of the

modernist to produce a setting for his architecture to know that he is stuck. In most cases he has thrown up his hands and done nothing. The few attempts that have been made are of such severity, or of such grotesqueness, as to have little resemblance to anything that we should recognize as a garden".⁹⁴ He quotes Carver's "proposal to strip our gardens of all forms of decoration which have no practical use" and describes a Carver garden:

"As an example of virile decoration, suitable for his he-man pleasaunce, we see an illustration of a garden consisting of two tennis rackets, an umbrella, and a glass of whiskey and soda. Gone are our finials, our tubs, and our garden pots. Surely our flower bed, our herbaceous border, and our roses, having no possible practical value must be overboard also".⁹⁵

In a more serious vein he writes: "I am unwilling to believe that people will put up with pure functionalism for long", and continues by defining his design theory not as an excess of decoration but as suggesting "the simple dignity of the great periods of art".⁹⁶ He describes a Frank Lloyd Wright building: ... a garden, to form a setting for a building of plain rectangular blocks, must itself be a composition of blocks, formed of terraces and plantings clipped square and that the intricate detail of free foliage is out of place near such a house",⁹⁷ and goes on to give his theory of the garden:

"Once in the garden we have left the practical world of utility and entered a world of fantasy, of make-believe, where decorative nature under the control of art provides both pleasure and rest, and where the effects we think we see are mostly illusions".⁹⁸

"... to delight the eye and soothe the spirit... is the chief purpose of gardens".⁹⁹ "Decorative nature under the control of art" describes the Beaux Arts concept of a humanized landscape which, for the most part, has gone out of fashion. The profession has become more concerned, at least in theory, with trying to establish an ecological balance between human activities and natural ecosystems, but the idea of the landscape as a source of beauty and refreshment has remained a constant. In the 1950s he admitted that "modern art principles applied to garden design were beyond him. 'Originality' ... had no value if it simply meant breaking with tradition ... he had no interest in achieving freedom at the expense of stability or a sense of permanence".¹⁰⁰ By 1955 he was viewed as a member of the old guard who was out of step with the new definition of landscape architecture. He remained faithful to an image of an ideal landscape — "an artificial, but humanistic landscape, full of variety and surprise and delightful detail".¹⁰¹ Though he adhered to that older style which seems stiff and too controlled today, his defense of his design theory caused others in the profession to think about their theory and practice in greater depth, and to articulate their views in a way that could only benefit the profession's theoretical basis and create public awareness.

Howard Dunington-Grubb was neither innovative nor particularly imaginative in his designs (there is speculation that L.A. was in fact the better designer), but he was very good at tastefully amalgamating eclectic design elements.¹⁰² Though the bulk of his work was residential, for wealthy clients, he was also at the forefront of the planning movement for his day. His importance, however, lies not in his design work itself, but in the amount and variety that he accomplished (the Guelph collection alone comprises 241 different projects), and in his enthusiastic participation in all facets of the profession. He was "a great promoter of landscape architecture on the Canadian scene for many

years".¹⁰³ Carver has called him "the father figure of landscape architects in Canada",¹⁰⁴ and describes his role in the founding of the CSLA:

"In Toronto there was a small group of landscape architects who came to know one another and enjoy one another's company very much. The Grubbs were the centre of this circle... We used to meet in the garden of the Diet Kitchen Restaurant, on Bloor Street, and together we founded the Canadian Society of Landscape Architects..."¹⁰⁵

The official founding of the CSLA occurred in March 1934 with nine members: Howard Dunnington-Grubb, Lorrie Alfreda Dunnington-Grubb, J. Vilhelm Stensson, Carl Borgstrom, Gordon Culham, Helen Kippax, Edwin Kay, Frances Steinhoff and Humphrey Carver.¹⁰⁶ By 1938 the "Canadian Society of Landscape Architects & Town Planners" had grown to 17 members;¹⁰⁷ in 1988 there are 1500 members. Dunnington-Grubb served as the second president of the organization in 1934-35. L.A. was president in 1944. H.B. finished her term when she died, and he was re-elected to another term in 1945. From 1947 - 1954 he represented the Society on the Canadian Arts Council, and in 1949 was named Chairman of the Committee to write a brief to the Vincent Massey Royal Commission on the Arts, Letters and Sciences.¹⁰⁸ In 1950-51 H.B. was the first chairman of the CSLA Education Committee (in keeping with his interest in the formal training of landscape architects), and in 1953 served as secretary of the organization. In 1964 he was elected a Fellow of CSLA.

He had a great regard for education and training for landscape architects and was instrumental in bringing about the level of training available today.¹⁰⁹ From 1922-1945 he was a special lecturer on landscape design for the architecture faculty at University of Toronto, and lobbied constantly for more facilities and faculty.¹¹⁰

It was not only the profession that Dunnington-Grubb promoted, but also the public's interest and knowledge in design and ornamental horticulture. His most influential contribution was the Dunnington-Grubb Foundation. With no heirs, and Lorrie Alfreda having died in 1945, Howard Dunnington-Grubb set up the Foundation to facilitate the creation of "a botanical demonstration garden for the citizens of metropolitan Toronto and environs".¹¹¹ The garden would display ornamental plants and "disseminate...gardening education and information...to the general public".¹¹²

"The main idea is to concentrate on the ornamental and decorative aspect of horticulture as distinct from the botanical and economic aspect. Real help is needed for people who are establishing a home. They need ideas not only as to what to plant but also as to layout and methods of getting the work done".¹¹³

Dunnington-Grubb bought land in Meadowvale along the Credit River in 1958. The layout for the Meadowvale Botanical Gardens was designed by Dunnington-Grubb and Stensson,¹¹⁴ and work was begun on the site. Some trees were planted, a wall along the road front and a keeper's house were built, but it became obvious that ongoing maintenance of the project would be a substantial cost, and Dunnington-Grubb decided not to go further until support could be found for maintenance.

"After Mr. Grubb's death, the trustees of the Meadowvale Botanical Gardens considered various schemes for development of the gardens,

including a major proposal for conservatory, representative plantings of annuals, perennials, shrubs and trees, and an outdoor amphitheatre: all designed by J. Austin Floyd, landscape architect. There remained, however, the problem of ongoing maintenance, as well as the previously little regarded difficulty of the Credit River's floodplain".¹¹⁵

Indeed, a substantial part of the area can be under water in wet seasons. Eventually the Foundation sold the land to the Credit Valley Conservation Authority and began to consider other ways to carry out Dunnington-Grubb's wishes.¹¹⁶ During the early 1970s when the Toronto Civic Garden Centre planned a much-needed expansion of their facilities the Dunnington-Grubb Foundation made "seed" funds available for an expansion proposal, and then donated \$650,000 to the Centre, on condition that the city match the amount.¹¹⁷ The floral hall/auditorium was named the Howard Dunnington-Grubb Hall in honour of its benefactor. Since that time the Foundation has continued to provide funds, often in substantial amounts, for horticultural research and projects.¹¹⁸

During the last 20 years of his life Howard Dunnington-Grubb received a number of honours. In 1954 he was honored by Ontario Association of Architects with their Allied Arts Medal. He received the Royal Architectural Institute of Canada Medal in Montreal in 1954, and CSLA made him a Fellow in 1964. Honours came to him from organizations connected with the nursery business as well, for Sheridan Nurseries had become the largest grower and retailer of plants in Canada. He was made an honorary member of both the Canadian and Ontario Nursery Trades Association, and in August 1963 given an honorary membership in the International Shade Tree Association – the first to a Canadian. In January 1965 he was made the first honorary member of the Ontario Landscape Contractors Association.¹¹⁹

A generous portion of the influence and the honours were due to the personality of the man himself, as much as to the work he did. "Anyone who practiced landscape architecture in Toronto lived in the shadow of Howard Dunnington-Grubb (sic), a witty Englishman as tall as a Lombardy poplar, with a quick teasing style and an infectious laugh. (Lorrie Alfreda Dunnington) knew as much about gardens as Howard did and had a gracious aristocratic manner".¹²⁰

"Howard was a marvellous guy... A big man in more than size alone. For one so prominent in his profession, he was unusually humble, with no affectations whatever. He was extremely warm and had a magnificent sense of humour. A most delightful character".¹²¹

At the annual meeting commemorating the 50th anniversary of the CSLA in July, 1984 Humphrey Carver described Howard Dunnington-Grubb: He "sat very straight ... a quizzical expression ... looked rather like a caterpillar ... had a snorting laugh ... always stuck to his position ... could tease, argue with Lorrie ... his wife Lorrie was a lovely person, very aristocratic – always wearing a hat – rather distant – not a person you could tease...liked herbaceous borders ...a lady of flowers..."¹²²

An obituary from the Arts and Letters Club calls H.B. "one of the most interested active and colourful members. Many times the authors and directors of our stage productions made hilarious use of his ability and willingness to clown with his great height, slenderness and posture... His diet of raw fruits and vegetables was famous among his friends and acquaintances, for he

often enjoyed a dessert of whole pineapple or several apples or pears and has been known to eat a basket of cherries or many bunches of grapes during an evening. He was a modest man and his gruff and abrupt manner of speech was actually a cover for his shyness".¹²³ Humphrey Carver's comment was: "He loved the green landscape, and he et it!"¹²⁴ Dunnington-Grubb himself documented this taste for fruit in the expense account he kept for a five day trip he and J.V. Stensson made to the eastern United States in 1941 – there are six entries for "fruit" among the hotel and gas notations.¹²⁵ Howard Stensson remembers hearing (probably from J.V. Stensson) of Dunnington-Grubb walking into the Waldorf-Astoria hotel in New York carrying a 6-quart basket holding a pineapple and a knife.

H.B.'s love of the theatrical is mentioned by virtually every personal source. It seems to have been a key to both his character – his love of parties, amateur theatricals, jokes – and to his sense of design.

He drew beautifully. The plans, elevations, and perspective drawings in the collection at Guelph, the presentation drawings stored at the Royal Botanical Gardens library in Hamilton, and the examples of his work in the files at Sheridan Nurseries' head office are exquisitely detailed. In a travel sketchbook in the head office files he drew buildings and architectural details with notations on particularly good design elements. The obituary in the Arts and Letters Club Newsletter remarks that he was a "great traveller and brought home fine coloured slides of ancient and modern architecture and beautiful gardens, the pleasure of which he was always ready to share either privately or publicly with excellent comments..."¹²⁶

In assessing Dunnington-Grubb's influence a contemporary judged Howard Dunnington-Grubb: "A man of tremendous vision, he was one of Canada's most brilliant landscape architects and nurserymen".¹²⁷ The University of Guelph Library collection preface concludes: "While his imaginative and original garden designs of inner city and suburban estates remain a monument to his artistry it is his innovations in the field of urban improvement and environmental design that his contribution is most significant".¹²⁸ On the horticultural aspect of their work Humphrey Carver wrote facetiously: "If making gardens is an essential part of a nation's culture, Canada owes a lot to the Dunnington-Grubbs (sic), not only because they designed and built gardens but because it was from their Sheridan Nurseries that the suburban population of Toronto first learned to carry home triumphant all the blue spruces and pfitzer's junipers and Chinese elms to make a garden out of the desert they had bought from the speculative builder".¹²⁹

These assessments are more tributes to the man than critical judgements of his work. The Dunnington-Grubbs were not innovators, but they were leaders; they were not brilliant designers, but they competently exemplified the historical trends of their period.

Humphrey Carver was pointed out that the Dunnington-Grubbs received their training in England "in the twilight period of Georgian architecture when Sir Edwin Lutyens was the great master and Gertrude Jekyll was the garden designer".¹³⁰ "The Lutyens-Jekyll partnership marked the end of an era in private garden design", and the disappearance of cheap labour with the second World War changed the emphasis in garden and landscape design to small, personal gardens, and suburbs based on the garden city model. Designers began to

move into building as well as designing, as the scale of gardens decreased; and into urban planning and the design of public open space on a larger scale.¹³¹

The Dunington-Grubbs were exemplars of this movement, he with his Beaux-Arts, formal style of design; she with her link in training and style to Gertrude Jekyll; their creation of a nursery with a landscape contracting department; their work on estate and small urban gardens; and in town planning, garden suburbs, and public parks, cemeteries, commercial and institutional grounds.

They arrived in Canada at a time when urban planning and city beautification were becoming major forces in Canadian culture. They contributed their skills to this movement, to the needs of the population for good plants and an understanding of design, and they worked steadily and devotedly for a variety of causes that have enriched the cultural heritage. They were instrumental in creating the profession of landscape architecture in Canada, and in raising the public consciousness of that profession. They made an outstanding contribution to their adopted country.

* * * * *

Lorrie Alfreda Dunington-Grubb died January 17, 1945, age 68, in The Mountain Sanitorium in Hamilton, Ontario.¹³² Her obituary in *Landscape Architecture*¹³³ says that she had had to curtail her activities from 1928 on. Howard Burlingham Dunington-Grubb died February 26, 1965 at the age of 84.

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41. Notes by Lawrence Sherk, from the files at Sheridan Nurseries head office.
42. For example, by 1907, Charles Woolverton owned a nursery specializing in perennials (Crawford, Pleasance. Historical perspectives: Charles Ernest Woolverton (1879-1934): Ontario landscape architect. 1982. Landscape Architectural Review 3: September, P.9). In the Canadian Horticulturist, vol. 30, November 1907, p. 207, E. Byfield of Toronto published "An arrangement of plants for a hardy border" that is "... forty yards long by eight feet wide, and is filled with plants found to winter over successfully in our climate". The selection is sophisticated and indicates a wide range of available plants. (Research by Pleasance Crawford).
43. Howard Stensson, present president of Sheridan Nurseries and son of Sven Herman Stensson, tells a story of the Dunnington-Grubbs enjoying tea with the senior Stenssons while the children played with H.B.'s wooden golf clubs. They broke a favorite club. H.B. was very nice about it, but the next time the Dunnington-Grubbs came to tea H.B. was sporting a new steel-shanked club. (Speech at the opening of the Sheridan Nurseries' 75th Anniversary exhibit, Feb. 15, 1988 at the Royal Botanical Gardens, Hamilton, Ontario).
44. Drysdale, Art. 1965. From a manuscript for an obituary for H.B. Dunnington-Grubb written for Parks and Recreation Canada, March 1965. "Excerpt from the words of H.B. Dunnington-Grubb at Conference on Garden Planning over thirty-five years ago". This incident must have taken place in 1915 -- a pencil drawing and 2 blueprints related to this job are in the University of Guelph collection. Also two magnificent watercolours done for presentation by A.S. Carter and W.E. Welch are at Sheridan Nurseries' head office.
45. Dunnington, L.A. 1912. The modern home and the garden city movement. Sixth annual report, Horticultural Societies of Ontario, for the year 1911. Toronto: Ontario Department of Agriculture, pp. 40-50, 52, 55, 57. See the bibliography of the published writings of the Dunnington-Grubbs by Pleasance Crawford in this issue of CHH.
46. Newton, Norman. 1971. Design on the land: the development of landscape architecture. Cambridge, Mass. and London, England: The Belknap Press of Harvard University Press, p. 268. Mount Auburn Cemetery, the first American "rural cemetery", was established in 1831, and Jacob Weidenmann published *Modern Cemeteries* in 1888 (Newton, p. 308).
47. Canadian Florist. IX (22): October 23, 1914, p. 219. (Research by Pleasance Crawford).
48. Dunnington-Grubb, H.B. and L.A. 1914. City of Brantford, Ontario: Preliminary report to the Parks Commission on future development and improvement. Toronto: H.B. and L.A. Dunnington-Grubb.
49. Refer to the bibliography by Pleasance Crawford in this issue.
50. Dunnington-Grubb, L.A. 1941. A matter of upkeep. CH&G. 18: September,

- p.18-19, 36, 50. This is the only reference that has come to light on H.B.'s wartime activities. The Dunnington-Grubb and Stensson office kept turning out projects throughout the war years.
51. Dunnington-Grubb, H.B. 1942. Royal Architectural Institute of Canada Journal. 19: September, p. 193.
 52. CH&G. 2: December 1925, p.7.
 53. CH&G. 8: April 1921, p.8.
 54. Rose Society of Ontario Annual. 1914. Toronto, p.48.
 55. Ibid. 1919, p.8. Research by Pleasance Crawford.
 56. Rose Society of Ontario Yearbook. 1920.
 57. CH&G. 4: March 1927, p. 13.
 58. Dunnington-Grubb, H.B. The garden today. Unpublished manuscript, p.1.
 59. Ibid, p.2.
 60. Ibid, p.4.
 61. Ibid.
 62. Carver. 1988. (See 10). CCF: Commonwealth Cooperative Federation, and NDP: New Democratic Party.
 63. von Baeyer, Edwinna. 1986. The battle against disfiguring things: an overview of the response by non-professionals to the city beautiful movement in Ontario from 1810 to 1920. Society for the Study of Architecture in Canada. Bulletin. 11: December, p.4.
 64. Archives of Ontario. Sir E.W. Grier family papers, Series A-1. Correspondence, 1922. Research by Pleasance Crawford.
H.B. and L.A. Dunnington-Grubb are listed as "Architectural and Landscape Gardener(s)".
"Mrs. Dunnington-Grubb (sic) felt that Committees formed by Municipalities ought to pay for any information given by the Advisory Council, on the strength that free advice, no matter how good, was not worth paying attention to".
 65. Boyanoski, Christine. 1987. Loring and Wyle: sculptors' legacy. Toronto: Art Gallery of Ontario, p. 47.
 66. Ibid.
 67. Ibid, p.46-47.
 68. Ibid. Rankine, Martha-Anne, Humber Arboretum Symposium on Canadian Garden History, 29 March 1985. An incomplete set of plans and correspondence relating to the project are in the archives at Parkwood.
 69. Sadek. 1988. (See 24).
 70. Ibid.
 71. Ibid.
 72. An ample Georgian design in stone. CH&G. 15: Sept. 1938, p.20.
 73. The planning of grounds for city, suburban and country houses. Twelfth annual report of the Horticultural Societies of Ontario for the year 1917. Toronto: Ontario Department of Agriculture. 1918, pp. 55-58. (See 49).
 74. Previews. CH&G. 14: May 1937, pp. 20-21.
 75. Sadek. 1988. (See 24).
 76. Ibid. Apparently the Dunnington-Grubbs, having been in Canada for four years, contested the appointment of a landscape architect from New York to design the grounds for Government House at Chorley Park. See Dendy, William. 1978. Lost Toronto. Toronto: Oxford University Press, p. 177. Also, see 49.
 77. Ibid. Also, Barnsley, Roland. 1987. Thomas B. McQuesten. Markham, Ontario: Fitzhenry and Whiteside Ltd., p. 28. Also in a list of "Dunnington-Grubb & Stensson – Landscape Architects – Drawings, Pictures,

- Photographs" found in Sheridan Nurseries' Oakville shipping barn in May 1988 (included here as Appendix 1) items #20, 21, 54 and 60 list H.B. & L.A. as authors, 1919-1927 of drawings for Gage Park — #21 executed by artist W.E. Welch, #60 by S.H. Maw. There is a notation under #21 "Pen and ink drawing available, and additional photos".
78. The presentation drawings, mounted on muslin, are in the Royal Botanical Gardens, Hamilton, Ontario archives. Also, Barnsley, pp.32-36; Sheridan Nurseries' list in Appendix 1, items #58 (1927) and 59 (1926).
 79. Sadek. 1988. (See 24). Also Sheridan Nurseries' list items #78 and 79 in Appendix 1.
 80. Ibid. Also Sheridan Nurseries' list, items #103, 105-107, 153-155, 185, 192, 194-200, 203-235, and 300 (1935-1937) in Appendix 1.
 81. Ibid.
 82. Barnsley, 1987. p. 32. (see 77).
 83. Sadek. 1988. (See 24). Other items of interest in the Guelph collections: Ontario Association of Architects, 50 Park Road, Toronto, 1954; Ford plant at Trafalgar, Oakville, 1953; the Lakeshore Country Club in Clarkson, n.d.; Lakeshore Gardens in Mimico, 1944; Lawrence Reservoir, Toronto, n.d.; a parterre and bulb planting plan for Maclean-Hunter Publishing Co. on University Ave., 1954-59; a planting plan for the Service Flying Training School Royal Air Force in Kingston, 1944; planting plan for the British-American Oil Co. in Clarkson, 1944; Kawatha Park, Lindsay, 1947; Farrington Cemetery in Brantford, 1931; landscaping plans and planting details for Ontario College of Art, Toronto, 1957; planting plan for the O'Keefe Centre, Toronto, 1960; "sketch of planting schemes" for the Ontario Department of Highways, from Toronto to Niagara, n.d.; site plan for improvements to grounds of Osgoode Hall, Toronto, 1955; landscape plan for Trinity College, Toronto, n.d.; Victoria College, Toronto, n.d.; a Shakespearian Garden in Stratford-on-Avon, 1956.
 84. A bound copy is in the University of Toronto Architecture Library. Research by Pleasance Crawford.
 85. Frances Blue's files at the Toronto Civic Garden Centre (hereafter: F.V.B. files).
 86. Sadek. 1988. (See 24).
 87. Drysdale, Art. 1965. Time out. F.V.B. files.
 88. Scott, Owen. Conversation Nov. 2, 1984.
 89. F.V.B. files. (see 85). Research Pleasance Crawford.
 90. Carver, Humphrey. 1984. Unpublished manuscript of his lecture to the CSLA, July 12.
 91. Carver, Humphrey. 1975. *Compassionate landscape*. Toronto: University of Toronto Press, p. 39.
 92. Ibid, p. 38.
 93. Dunnington-Grubb, Howard B. 1938. *The modernist in the garden*. CH&G. 15: Sept., p. 45.
 94. Ibid.
 95. Ibid, p. 27.
 96. Ibid, p. 45.
 97. Ibid. One wonders how he reacted later to Wright's "Fallingwater" residence.
 98. Ibid.
 99. Ibid, p. 27.
 100. Donaldson, p. 43. (See 5).
 101. Ibid.

102. Scott, Owen. Conversation Nov. 2, 1984. "Shadowbrook", the residence of H.B. Wills in Willowdale, 1920-1928 is an amazing example of his eclecticism. An Italian Renaissance house and terrace were combined with an alpine rock garden, a Japanese garden, a Japanese tea house by the tennis court, and an English rose garden. See Hodgins, J. Herbert. 1929. Shadowbrook – estate of vibrant color. CH&G. 6:Jan., pp. 17-20.
103. Scott, Owen. Conversation June 1985.
104. Carver. 1975, p. 87. (See 91).
105. Ibid, p.39.
106. Carver. 1984. Unpublished manuscript. (see 90).
107. An advertisement for the Canadian Society of Landscape Architects and Town Planners in CH&G. 15: Sept. 1938, p. 69, lists N. Boudreau, Montreal; Carl Borgstrom, Lorne Park; H.S.M. Carver, Lorne Park; Gordon Culham, Toronto; Norman Dryden, Guelph; H.B. and L.A. Dunnington-Grubb, Toronto; Edwin Kay, Toronto; Helen M. Kippax, Toronto; Louis Perron, Montreal; Leonard E. Schlemm, Montreal; Robert Sparks, Kingston; Frances C. Steinhoff, Toronto; J. Wilhelm Stensson, Toronto; and Frederick G. Todd, Montreal.
108. F.V.B. Files. (See 89).
109. Scott, 1985 (See 103).
110. Ibid. According to the University of Toronto Archives Dunnington-Grubb was a special lecturer, receiving \$200 per year, from 1922-1937. From 1938-1945 he received \$100 per year. He may have been a guest lecturer after 1945. The School of Architecture and Landscape Architecture was formed in the early 1970s. Its predecessor was the School of Architecture, formed in 1948 from a department in the School of Practical Science, which was founded in 1890-91.
111. Drysdale, Art, C. ed. 1974. At last, all about the new building and Howard B.D. Grubb. Trellis 1: Dec., p. 8.
112. Ibid.
113. Prospectus for the Meadowvale Botanical Gardens, 1958, from the files at Sheridan Nurseries' head office.
114. Dunnington-Grubb, H.B. 1961. Toronto is getting a new urban amenity: A botanical garden. Landscape Architecture. 52: Oct. 1961, pp. 22-24, includes a plan. Also in the Sheridan Nurseries' head office files.
115. Drysdale. 1974. (see 111).
116. Programme for the opening of the new wing of the Civic Garden Centre, 1976. F.V.B. files, (see 89).
117. Drysdale, Art. 1974, p. 9. (See 111).
118. Drysdale, Art. C. 1980. Dunnington-Grubb Foundation makes substantial contributions to horticultural projects. Gardenland. July/August, pp. 16-17.
119. F.V.B. files. (See 85). Also Art Drysdale's manuscript for an obituary for H.B. D-G. in the files at Sheridan Nurseries' head office.
120. Carver. 1975, p. 38.
121. Horne, Cleeve. 1976. Quoted in the Programme for the opening of the new wing of the Civic Garden Centre.
122. Crawford. Pleasance. 1984. Notes from Humphrey Carver's performance for the CSLA meeting July 12.
123. Arts and Letters Club newsletter. 1965. F.V.B. files. (See 85).
124. Address to the OALA 20th anniversary luncheon, Mar. 5, 1988.
125. From the files at Sheridan Nurseries' head office.

126. See 123.
127. Maccabe, Jerry. 1976. He made possible his "impossible dream". Programme for the opening of the new wing of the Civic Garden Centre.
128. Sadek. 1988. (See 24).
129. Carver. 1975, p.38. (See 91).
130. Carver, Humphrey. 1979. Letter to the editor. *Roots* 10. *Landscape Architecture Canada*. 5: (3) winter 1979-80, p. 2.
131. Goode, Patrick and Michael Lancaster, with Geoffrey and Susan Jellicoe, eds. 1986. *The Oxford companion to gardens*. Oxford, New York, Toronto: Oxford University Press, p. 174.
132. The Mountain Sanitorium was established in 1906 by the Hamilton Health Association for the treatment of pulmonary tuberculosis (from a 1931 letterhead from the Archives of Ontario). Research by Pleasance Crawford.
133. Obituary. 1945. *Landscape Architecture* 35: Jan., p. 80.

APPENDIX 1

This list of "drawings, pictures, photographs" was found in Sheridan Nurseries' Oakville shipping barn in May 1988 as the barn was being cleared prior to being torn down to make way for a subdivision. The list was with a large paper-wrapped parcel of pencil drawings, watercolours, and photographs. Some items correspond with the list, others are not on the list, and some listed items appear to be ones already in the Guelph collection.

DUNINGTON-GRUBB & STENSSON - LANDSCAPE ARCHITECTS
DRAWINGS, PICUTRES, PHOTOGRAPHS

No.	Author	Year	Size Inches	Size with Frame Inches	Subject	Colour	Draw.
1	D.G.&H.	1912	11x18	14x21	Oriole Parkway, Toronto	C	A.S.Carter
2	"	1912	10x16	14x20	Garden for G.P. Grant	B	"
3	"	1913	8x14	15x20	E.R. Wood, Queens Park	C	"
5	H.B.&L.A.	1914	15x24	18x27	F.B. Robins	C	"
6	"	1915	13x22	15x24	Garden for R. Connable	B	"
8	"	"	"	"	Workmen's Garden Village	"	"
9,10	"	"	22x34	--	Garden of Government House	C	"
14	"	1917	18x24	24x30	G.F. Rand, Niagara-on-the-Lake	B	W.E.Welch
20	"	1919-26	16x20	25x28	Gage Park, Hamilton	B	"
21	"	1919	22x30	28x36	" " "	B	W.E.Welch
					Pen and ink drawing available, and additional photos		
25	"	1919	18x24	--	G.F. Rand, Niagara-on-the-Lake	C	"
27	"	"	20x24	22x26	H. Bruce, Bayview	C	"
31	"	1920	14x20	20x24	Lansdowne Park, Dominion Steel	B	
38,40,41, 42,47	"	1925	16x20	22x26	Garden H.B.Wills, Shadowbrooke	B	
39	"	"	"	"	" " " "	B	
48	"	1926	12x19	18x28	Japanese Garden H.B. Wills	C	
					Pen and ink plan available		
49	"	"	12x19	17x25	Garden of R.S. McLaughlin, Oshawa	B	
50	"	"	16x20	22x26	" " " " "	B	
52	"	"	"	"	Sunken Garden, R.S. McLaughlin, Oshawa	B	
					Pen and ink plan available		
54	H.B.&L.A.	1926	16x20	22x26	Gage Park, Hamilton	B	
58	"	1927	16x22	22x28	Hamilton Entrance	B	
					Plan available. This competition might make a sheet with Borgstrom, John McLyle & one more whose name I don't recall.		
59	"	1926	13x20	--	Hamilton Entrance	B	
60	"	1927	17x24	19x26	Gage Park, Hamilton	C	S.H. Maw
69,70,71	D.G.S.	1929	14x20	22x26	Garden of A. Rogers, Toronto	B	

No.	Author	Year	Size Inches	Size with Frame Inches	Subject	Colour	Draw.
72	"	1929	16x20	22x26	Residence of A. Rogers, Toronto Pen and ink plan available. House torn down. Coloured photos of garden as it is now attached to a contemporary residence are available.	B	
76	"	1945	20x30	--	Sheridan Nurseries Head Office Pen and ink plan available together with alternative proposals as the job was in the making. Several coloured shots on hand.	B	
77	H.B.&L.A.	1945	14x20	20x26	Rock Garden Bogart	B	
78	D.G.S.	1945	18x20	25x27	Sunken Garden McMaster, Hamilton Pen and ink plan available.	B	
79	D.G.S.	1945	16x20	22x26	McMaster, Hamilton		
80	H.B.&L.A.	1930	16x20	24x28	Roy D. Kerby, Forest Hill, Toronto	B	
81	"	"	"	22x26	" " " " " Pen and ink plan available		
85	"	1928	16x20	22x26	" " " " "	B	
86	"	1929	22x36	29x43	Sheridan Nurseries Highway Gdns.	C	
92	D.G.S.	1925	16x20	22x26	Existing Garden, H.B. Wills	B	
97	"	1935	11x20		H.R. Bain, Toronto model Pen and ink plan available along with several shots (Kodachrome) taken in 1963	B	
100	"	"	16x20	22x26	H.R. Bain, Toronto	B	
103	"	"	14x18	--	Oak Garden Theatre, Niagara Pen and ink plan available of original garden theatre. Also various Kodachrome of many parts	B	
105	"	"	14x20	25x27	Oak Garden Theatre, Niagara	B	
106	"	1935	18x26	24x34	" " " "	B	
107	"	1936	16x20	22x26	" " " "	B	
111	"	"	"	"	T.B. McQuesten, Hamilton	B	
122	"	1945	18x30	34x44	Sheridan Nurseries Head Office	B	
123	"	1948	14x20	--	" " " "	B	
132	"	1945-55	14x20	--	Residence 7 Dale Ave., Toronto	B	
134	"	"	10x16	--	3 Dale Avenue Other photos available	B	
135	"	1955	16x20	--	7 Dale Ave., Toronto	B	
137	"	"	"		3 Dale Ave., Toronto - Patio	B	
153	"	1936	14x20	17x24	Oak Garden Theatre, Niagara	B	

154	D.G.S.	1936	7½x9½		Niagara Oak Theatre	B
155	"	"	4x10		" " "	B
156, 157	"	"	5x7		France Villandry Garden	B
158	J.V.S.		4½x5½	7x9	St. Catharine's Court	B
159	"		8x10		" " "	B
160			8x10		Sorensens selected bulbs	
161	D.G.S.	1959	8x10		Golf Course on gravel pit	pict. of model
162, 163	"	"	8x10		" " " " "	
164, 165	J.V.S.	1928	24x36		J.V.S. Private architect. College Drawing	C
166	"	"	20x28		" " " " "	C
167	"	1927	16x22		" " " " "	B
168 - 170	"	"	sizes ranging from 15x20 to 22x30		" " " " "	C
171	"	1928	20x26		" " " " "	C
172	"	"	24x30		" " " " "	C
173	"	"	22x30		" " " " "	B
174	"	"	13x22		" " " " "	C
175	"	"	17x26		" " " " "	C (village church)
176	"	1927	12x30		" " " " "	C
177	"	1928	22x34	26x40	" " " " "	C
181	D.G.&H.	1912	16x24		Garden for Mrs. J.F.W. Ross	B
182	H.B.&L.A.	1913	12x30		Garden for E.R. Wood	C
183	D.G.&H.	1912	9x20		Fragment of garden	C
184	D.G.&H.	1912	10x30		Garden for R. Southam	C
185	D.G.S.	1935	16x20		Oak Theatre Garden, Niagara	C N.P.Com.
186	"	1930	13x16		Book drawing	B
187	"	1925	16x30		Book drawings Gage Park	B
188	"	"	16x20		Shadowbrooke, Toronto	B
189, 190	"	1953			3 Dale Ave.,	B
191	"	1936			H.R. Bain	B
192	"	1935	6½x13		Oak Theatre, Niagara	B
193	"	1935	12x13		3 Dale Ave.,	B
194 - 200	"	1935	sizes ranging from 7x10 to 22x38		Oak Theatre, Niagara	B
201	"	1920	10x26		Book drawing	B
202	"	1936	10x20		Oak, Clifton Gate	B
203 - 205	"	1935	22x24, 26x24, 12x16		Oak Theatre, Niagara details	B
206 - 208	"	1937	10x12, 8x14, 7x10		" " " "	B
209 - 213	D.G.S.	1936	sizes ranging from 7x10 to 4x20		" " " "	B
214	"	1935	12x19		" " " "	B

215	"	1936	20x25	" " " "	
216 - 235	"	1935	sizes ranging from 4x12 to 26x48	" " " "	B B
236	"	1925	10x18	Dalley	B
237	"	"	4x18	"	B
238	"	"	10x16	Shadowbrooke, Toronto	B
239	"	"	12x18	" "	B
240	J.V.S.	1939	42x62	United States Embassy	B
241	D.G.S.	1935	24x44	H.R. Bain	B
242 - 245	"	"	sizes ranging from 8x20 to 24x44	" "	C B
246	"	"	8x10	" "	C
247	"	"	5x16	" "	C
248	"	"	12x16	" "	B
249	"	"	12x36	" "	B
250	"	"	8x20	" "	B
251	J.V.S.	1930	7x12	Book	B
252	"	"	7x36	H.R. Bain	B
253	"	"	7x36	" "	C
254	"	"	10x16	" "	B
255	"	"	24x36	" "	B
256 - 272	D.G.S.	1936	sizes ranging from 8x11 to 24x30	" "	B
273	"	"	10x20	" "	
274	"	"	14x30	" " print	
275	"	"	26x36	" "	
276	"	"	8x30	" "	
277 - 283	"	"	sizes ranging from 8x20 to 14x36	" "	B
284 - 293 and 295 - 297	"	"	sizes ranging from 6x8 to 24x26	" "	
298	"	"	6x22	" "	
299	J.V.S.	1930	12x16	Book	B
300	D.G.S.	1935	14x24	Oaks Theatre Garden, Niagara	B
301 - 303	"	1935	sizes ranging from 12x16 to 16x18	Dale Avenue	B
304	"	1920	8x12	Baldwin, Toronto	B
305	"	"	5x14	" "	B
306	"	1929	8x18	Roger	B
307	"	"	7x10	"	B
308 - 323	J.V.S.	1930	sizes ranging from 8x10 to 18x22	Book	B

324	"	"	18x20	"	blue print	B
325	"	"	16x18	"		B
326	"	"	20x24	"		C
327 - 329	"	"	sizes ranging from 10x20 to 12x10	"	print	B
330	G.Adam	"	12x24		Architect print	B
331	D.G.S.	"	9x20		Book print	B
332	"	"	10x12	"	"	B
333	G.Adam	"	12x22		Architect print	B
334 - 340	D.G.S.	1935	sizes ranging from 3x6 to 7x18		Imaginery	B
341 - 358	"	1953	sizes ranging from 4x12 to 24x30		3 Dale Avenue	B
359	"	"	12x20	"	"	B
360	"	"	12x13	"	print	B
361	"	"	14x16	"	"	B
362	"	"	10x13	"	"	B
363 - 369	"	"	sizes ranging from 12x14 to 20x38	"	"	B
370	"	"	20x38	"	"	B
371 - 377	"	"	all 20x38	"	"	B

General Note

Other photogenic jobs not shown:-

University Avenue
 Workmen's Compensation - Highway 400
 Juvenile Court - Jarvis Street
 O'Keefe Centre
 Shirly Cragg, York Mills

DG&H = Dunington-Grubb & Harries
 DGS = Dunington-Grubb & Stensson
 HB & LA = H.B. & L.A. Dunington-Grubb
 B = Black & White
 C = Colour

APPENDIX II

This is a list of documents in the archives at the Head Office of Sheridan Nurseries, Georgetown, Ont. (Compiled by Larry Sherk, Chief horticulturist, Sheridan Nurseries.)

- # 2 Garden for G. P. Grant 1912 B&W A.S. Carter print?
Framed H 14x20, no glass.
- # 4 Thomas H. Mawson - Print signed
V 14.5x19
- # 5 Garden of F. B. Robins 1914 A. S. Carter
4 C Framed H29x20
- # 6 Garden for R. Connable, Melgund Rd., Toronto 1915 A.S. Carter drawing
Framed B&W H23x15
- # 7 Garden of Miss Baldwin, Dunvegan Road, Toronto 1915.
Photo H20x13
- # 8 Workmen's Village Garden 1915, Hawkesbury
Photo H 20x12, hard board
- # 9 Garden of Government House 1915, Toronto
A.S. Carter, 4C. Framed H22 X 34
- # 10 Garden of Government House 1915, Toronto
A.S. Carter, 4C. Framed H22 X 34
- # 12 Vue de Chateau et Parc de Marley - Old print
H 17x22.5
- # 13 Baroque basket - old print
H 17x22.5 framed
- # 15 Estate of C.H. Westwood, Thornhill 1918 plan
V 17x21 on board
- # 16 Residence H. Mason, Lake Simcoe 1918 plan Poor (S.T.)
H 30 x 18
- # 17 Existing Garden 1919 V 15x20.5 B&W photo, framed, no glass
- # 18 C.N.E. S. Nurseries 1919
H 22x30 Photo B&W
- # 19 Gage Park 1919 plan
Framed V 30x42
- # 20 Gage Park 1926 B&W photo
H 20x16, hard board
- # 21 Gage Park, Hamilton 1919 - B&W photo
H 19.5x14, hard board
- # 22 C.N.E. S. Nurseries 1920 - B&W photo
H 22x30

- # 23 C.N.E. S. Nurseries 1920 - B&W photo
H 22x30
- # 24 Oakes Garden Theatre, Niagara Falls 1936 B&W photo
Framed H 27.5 x 21.5
- # 25 Estate G.F. Rand, Niagara-on-the-Lake, C.W.E. Welch
V 18x24 heavy board
- # 26 Plan, Garden of J. R. Smallman, London 1919
19x19, on board
- # 27 Garden of H. Bruce, Bayview, W. E. Welch
4 C, framed H 22x26
- # 28 Plan-estate of Samuel Hesbitt, Brighton 1922
4 C, 26x26
- # 29 Plan C.E. Marley, London 1920 H 27x22.5 Poor
Reverse /
Holton Estate, Burlington Poor
- # 30 Plan-estate of Duncan O. Bull, Brampton 1920 Poor (ST)
V 20x26
- # 31 Plan, Lansdowne Park, Dominion Steel 1920
Photo B&W H 20x14, hard board
- # 32 Steps in Mr. Baldwin garden, Toronto 1923
Photo V 20x15.5
- # 33 Residence of Mr. Ormsby, Mimico 1923
B&W photo H 22.5x26
- # 34 Garden of F.F. James 1924
B&W photo H 24x17
- # 35 Enclosed garden of A.B. Ormsby 1924
B&W photo H 22.5x26
- # 36 Japanese Tea House 1925
B&W photo H 22.5x26
- # 37 Residence H.B. Wills, Shadowbrooke 1925, South Terrace
B&W photo H 18x15 matted
- # 42 Garden of H.B. Wills Shadowbrooke 1925
Photo H 22x26
- # 44 Japanese Garden, H. B. Wills, Toronto 1925
Photo H 27x25
- # 46 Japanese Garden, J. H. B. Wills, Toronto 1925
H 22x26
- # 47 Garden of H.B. Wills, Toronto 1925
Photo H 27x25

- # 47A Garden of H. B. Wills, Toronto 1925
B&W photo H 20x16, unmatted, heavy board
- # 48 Garden of Mr. Rand, Niagara-on-the-Lake 1925
Photo H 27x24
- # 53 Sunken Garden, R. S. McLaughlin, Oshawa 1928
Photo H 20x15.5
- # 55 Gage Park, Hamilton 1926
Photo H 26x22
- # 56 Cluny Drive 1928,
Photo H 27x24 Edge torn
- # 57 High Level Bridge, Hamilton 1927
H 26x20.5
- # 58 High Level Bridge, Hamilton 1927
H 26x20.5
- # 60 Gage Park, Hamilton 1927 S. H. Maw
4 C framed H 19x26
- # 60A Gage Park, 1919
B&W photo - H 13.5x19.5, hard board, holes
- # 61 NW Hamilton Entrance 1927, drawing
H 19x52 framed
- # 62 Japanese Garden, H. B. Wills 1926
B&W photo H 15x12, matted
- # 63 Garden of Leighton Elliott, Highlands Avenue, Toronto 1926
Photo V 16x20 no mat
- # 64 Garden of Leighton Elliott, Highlands Avenue, Toronto 1926?
Photo H 20x16
- # 65 Garden Sub. Competition 1922 - Design for block of three cottages
V 23.5x21 on hard board
- # 66 Garden Sub. Competition 1922 - Design for two semi-detached houses
V 23.5x21 on hard board
- # 67 Garden Sub. Competition 1922 - Design for a single cottage of four rooms
V 23.5x21 on hard board
- # 68 A. Rogers, Toronto - Perennial Border 1929
B&W photo, H 27.5x22.5 framed
- # 69 Garden of Alfred Roger 1929
Photo H 22x26
- # 70 Garden of Alfred Roger 1929
Photo H 25x27
- # 73 Alfred Roger, Rose garden 1929
Photo H 26x22

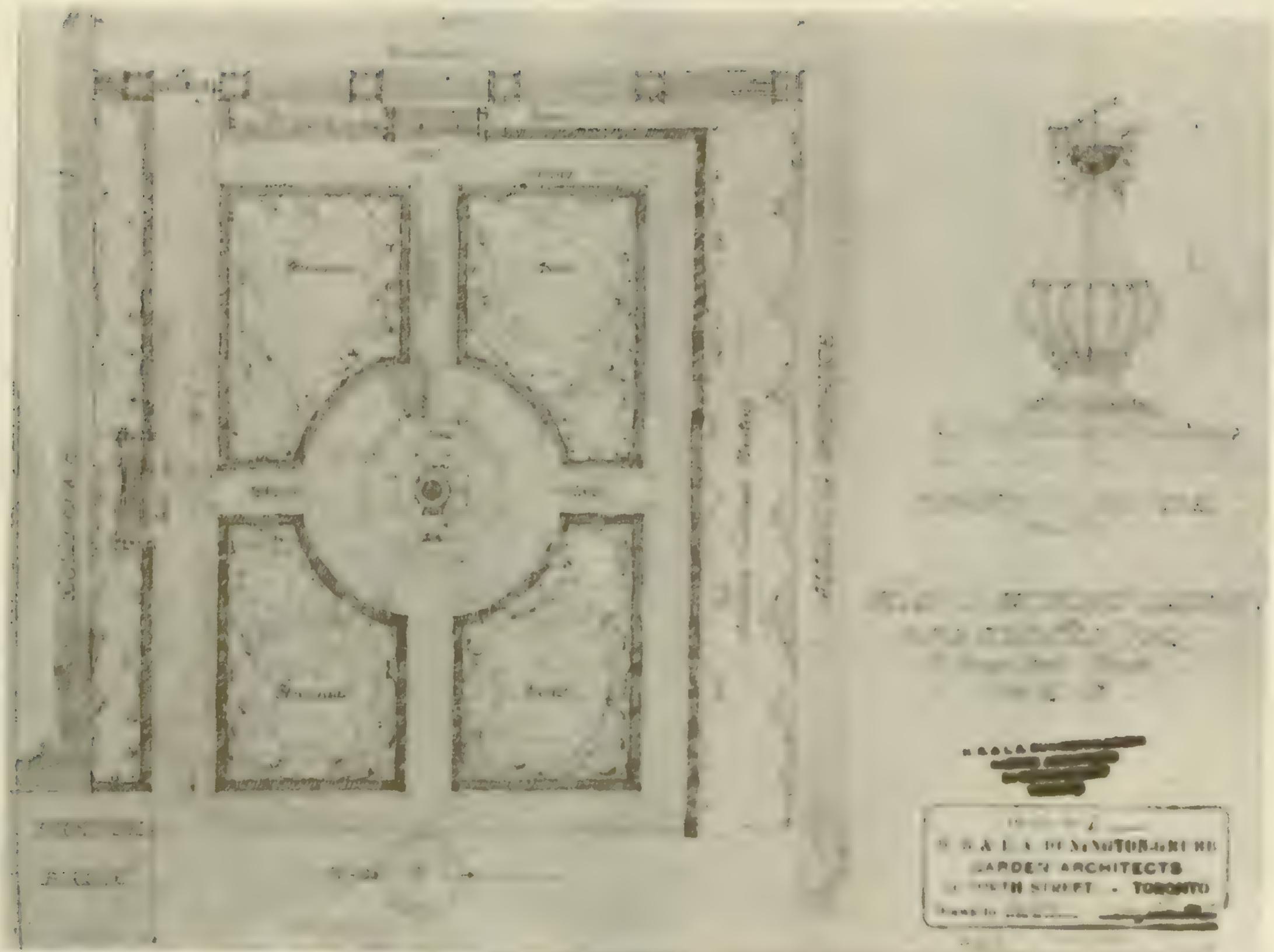
- # 74 Garden of Miss J. W. Ross 1915 C.N.E. 1915
Photo H 20x13
- # 75 Plan, residence of Mr. Gurdy 1929
H 27x50 on hard board, wired
- # 76 ? S.N. Head Office 1945
B&W photo framed H 12x17
- # 78 Sunken Garden, McMaster, Hamilton 1929
Photo 25x27
- # 79 Sunken Garden, McMaster, Hamilton 1929
Photo 25x27
- # 80 Garden of Roy D. Kerby, Forest Hill, Toronto 1930
Photo 24x28
- # 81 Garden of Roy D. Kerby, Forest Hill, Toronto 1930
Photo H 22x26
- # 82 F. F. Dalley, Ancaster
Photo H 26.5x20
- # 85 Garden of Roy D. Kerby, Toronto 1928
Photo H 25x27
- # 86 Proposed garden for Clarkson Sheridan Nurseries
4 C framed H 37.5x25
- # 87 Garden of Leighton Elliott, Toronto 1931
Photo V 22x26
- # 88 Existing Garden 1930
B&W photo H 15.5x9
- # 89 Garden of Leighton Elliott, Toronto 1931
Photo H 27x25
- # 89 ? Existing pergola - photo V 19.5x15.5
- # 91 Entrance to the residence Ferretbrook, Toronto 1932
Photo H27x25
- # 92 Existing Garden 1925, H. B. Wills
Photo H20x16, hard board
- # 93 Garden of H.B. McQuesten, Hamilton 1935
B&W Photo H 22x26
- # 94 Garden of H. B. McQuesten, Hamilton 1935
B&W Photo H 20x15.5
- # 95 H.R. Bain Country Estate 1935 J.V.S.
Framed H 18x24.5
- # 96
- # 97 Mr. H. R. Bain, Country Estate 1935,
B&W Photo, drawing H 11.5x20, no mat, torn.

- # 97A As 97 on hard board
- # 100 H. B. Bain residence, Toronto 1935 model
Photo 25x27
- # 101 Oak Garden Theatre, Niagara Falls
B&W Photo H 21x14 framed, cracked
- # 102 Oak Theatre, Niagara
Photo framed H 40x27
- # 103 Oak Theatre, Niagara Falls 1935
B&W photo H 18.5x14
- # 104 1936 Sheridan Nurseries Catalogue Cover; Front & Back 1936, S. Turner
H 22x16.5 hard board
- # 105 Oak Garden Theatre, Niagara-model 1935
Photo H 25x27
- # 107 Oakes Garden Theatre, Niagara 1936
Photo H 22x26
- # 108 Sheridan Nurseries Catalogue Headings 1936 ?
V 14x11 on hard board
- # 109 Garden Fragment Mr. & Mrs. Cragg, Toronto 1936
B&W Photo framed V 21.8x25.5
- # 110 Entrance to S. Cragg, residence 1936
Photo H 22x26
- # 111 Garden of T.B. McQuesten, 1936
Photo, B&W H 19.5x14, hard board
- # 112 Garden for the Blind 1936,
Photo of model B&W H 13.5x11, self hanging
- # 113 Residence in York Mills 1936 Photo H 20x14.5 self hanging
- # 114 Residence at York Mills 1936 Photo H 20x11.5 self hanging
- # 115 Bayview Residence (Jackson?) 1937
Photo H 20x14, self hanging
- # 116 1937 Sheridan Nurseries Catalogue Cover, Bryant Fryer
Drawing H 20x15 on board
- # 117 Catalogue cover 1938? Heavy Paper
V 16.5x14.5
- # 118 1938 Catalogue Lettering
H 11x8 on Heavy Board
- # 121 Small garden in Galt 1940
H 26x19.5
- # 127 C.N.E. 1947 H 30x22
- # 128 C.N.E. H 30x22 2 Japanese ornaments

- # 129 C.N.E. H 30x22
 - # 130 Sheridan Nurseries Sales Station, Yonge Street 1950
 - # 131 Sheridan Nurseries 1951 V 16x20 Photo/Plan, Sales Station, Yonge Street
 - # 140 C.N.E. 1953 H 30"x22"
 - # 141 C.N.E. 1955 B&W Photo 20x16, self-hanging
 - # 153 Oak Garden Theatre, Niagara Falls 1936
B&W Photo H 22x16.5, unframed with border
- Garden of L.J. McGuinness, Mimico portico
- Photo V 26.5x22
- Garden of J. S. Burnside, Clarendon Avenue Toronto
- Photo V 26.5x23



Tombstone at Mount Pleasant Cemetery, Toronto.(RBG; Sheridan Nurseries Collection.)



Plan of proposed garden E.F.B. Johnson Esq. St. George Street, Toronto. (Archival Collections, University of Guelph).
 (N. Sadek 1057 008H)

THE DESIGN WORK OF H.B. AND L.A. DUNINGTON-GRUBB AT PARKWOOD, OSHAWA

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Abstract

While there was an extensive residential component to the Toronto-based landscape architecture practice of H.B. and L.A. Dunington-Grubb in the interwar years, it is rare to find an example of their residential design work in existence today. Parkwood, the Oshawa estate of Colonel and Mrs. R.S. McLaughlin, still clearly exhibits landscape elements developed following the Dunington-Grubbs' designs of the 1920s. Several separate gardens on the 12 acres estate reflect the Dunington-Grubbs' philosophy and approach to residential design which were often expounded in their writings and are here revealed in an extant landscape. Although there have been changes to the estate, the essence of the Dunington-Grubb work is still clear and intact, and reflects the coherence and careful detailing typical of their designs.

Résumé

Il est rare, aujourd'hui, de trouver des jardins privés conçus par la firme d'architectes paysagistes de Toronto H.B. and L.A. Dunington-Grubb même si celle-ci réalisa beaucoup de plans des jardins privés durant l'entre-deux-guerres. Parkwood, le domaine du colonel R.S. McLaughlin et de son épouse à Oshawa, reflète toujours les éléments d'aménagement jardinier développés suivant les plans de Dunington-Grubb dans les années 1920. Plusieurs des jardins isolés sur la propriété de douze acres traduisent le style et la philosophie des architectes. Ces notions ont été élaborés dans leurs écrits, mais c'est à Parkwood qu'elles sont le mieux illustrées. Bien que le domaine ait subi des transformations, les caractéristiques propre à l'oeuvre des architectes sont encore intactes. Ce domaine reflète l'harmonie et le souci des détails si bien démontrés dans leurs plans.

The McLaughlins must have seemed the ideal clients for the Dunington-Grubbs. In 1915, with the success of the McLaughlin Motor Car Company (which became General Motors of Canada) assured, and their status as the first family of Oshawa established, it was possible for the McLaughlins to commission the development of a grand estate. They turned to one of Canada's most prominent architectural firms of the period, Darling and Pearson from Toronto, who coordinated the design of the entire project which included a 55 room house, extensive greenhouses and numerous outbuildings such as a gatehouse and garages, as well as structures including pavilions and summer houses.

Symmetry, formality and a certain restrained grandeur are the overriding impressions of Parkwood, which Vincent Massey once referred to as the "perfect Hollywood house".¹ The corollary to a house of the grandeur of Parkwood obviously was an appropriately developed setting. The McLaughlins shared a genuine interest in landscape design and horticulture,

reflected in the energy and resources lavished on the Parkwood grounds during the entire period of their ownership of the estate. Colonel McLaughlin had a special interest in trees while Mrs. McLaughlin not only loved flowers and gardening but was extremely knowledgeable on the subject. A staff of 25 tended the grounds during most of the McLaughlin family's occupancy of the estate.²

In 1915, when McLaughlin purchased the property which became Parkwood, its major advantage was that it was a rare, large-scale single site relatively near the heart of Oshawa. The size of the property allowed the luxury of developing what was in essence a small country estate in an urban setting. Also, given the property's past history as private estate and public park, there was a landscape of open spaces and mature trees from which to commence a programme of redesign and development.³ Coordinating the development plan of an estate such as Parkwood was a major task, one in which Darling and Pearson were joined, likely at an early point, by the Dunnington-Grubbs. The scarcity of documentary evidence regarding the development of the grounds at Parkwood makes it uncertain as to exactly when the Dunnington-Grubbs commenced their work there.⁴

Clearly the process of the design, planting and maturing of the landscape scheme at Parkwood was an extended one covering many years. When the house itself was discussed and illustrated in *Construction* magazine in 1919, the accompanying photos revealed the embryonic state of the grounds, and it was not until 1929 that the landscape was first publically illustrated in *Canadian Homes and Gardens* magazine. The first known photographs of the estate date from the winter of 1917-18 and show the completed house and the bare bones of the Parkwood landscape waiting for development. The grounds were already distinguished by handsome stands of both evergreens and hardwoods, which still help to shape the character of the estate. The estate as illustrated in 1929 had clearly reached the peak of what was intended and, while there were later changes, notably the removal of the stables and the creation of the John Lyle-designed formal water gardens of 1935-36 in their place, the landscape is today in essence as it was in 1929.⁵

H.B. Dunnington-Grubb outlined what he believed to be the basic principles governing residential design in an article published in *Construction* magazine in May of 1917. According to Dunnington-Grubb, "The art of garden design is not the art of copying nature, but of subduing her vagaries to the requirements of man".⁶ Years later, in 1932, he pursued the same theme, writing:

The charm of the best modern gardens lie in the skill with which art is associated with nature. While architecture spreads its influence abroad by means of sentinels and outposts, such as terraces, retaining walls, hedges, and garden houses, nature is also permitted to flow in. The woodland walk gives place to the mown lawn. Instead of wild undergrowth we begin to notice cultivated flowering shrubs and evergreens.⁷

His approach to site planning, clearly evident in the design of Parkwood, was that the location of the house was vital to an appropriate development of the property; that the lot can be made to appear larger by the use of ample lawns with boundary plantings; and that it was useful to enclose areas with partial barriers.⁸

The principles followed by the Dunnington-Grubbs in the design of the grounds at Parkwood were well-established ones for estate design in Britain and America. They reflected the eclectic mix of traditions which characterized this genre of residential landscape design, stemming from the British landscape tradition. The major figure in British landscape work in the years at the turn of the century was Gertrude Jekyll, often working in conjunction with the pre-eminent British architect of the period, Sir Edwin Lutyens. Working within the Arts and Crafts landscape tradition, Jekyll felt that the ideal arrangement of a garden included a broad walk or a terrace near the house as a transition to an open lawn, which served in turn as a prelude to a wood or a view. She used this plan for her own small garden at Munstead Wood, Surrey. Jekyll's major achievement was her approach to planting and colour in a garden, especially relating to herbaceous borders, but her views on the appropriate garden plan also proved very influential with both amateur and professional gardeners.⁹

The leading professional exponent of these ideas for residential design was Thomas H. Mawson, one of the most prominent and prolific designers of the period, for whom H.B. Dunnington-Grubb worked as office manager. Mawson espoused Jekyll's theories but saw them in a broader historical perspective leading back to the great English designer, Humphry Repton. Mawson approvingly noted Repton's principle that called for "formality near the house, merging into the natural by degrees, so as to attach the house by imperceptible gradations to the general landscape".¹⁰ An interest in this Reptonian tradition was often eclectically mixed in the late 19th and early 20th centuries with an interest in the terraces, enclosed spaces and clipped hedges of formal Italian gardens.¹¹ While apparently antithetical, no anomaly was seen in landscape design which blended these two traditions. The Dunnington-Grubbs must be seen as heirs of this interest in formal gardens, within the context of the English landscape style, and as skilled practitioners of a mainstream approach to design which fused both traditions. The creative and subjective element of landscape design must never, however, be forgotten. H.B. Dunnington-Grubb wrote, "The very freedom of design as applied to gardens; the lack of restraining barriers, the absence of formulae, give scope for the expression of personality and provide those subtleties of the art which constitute so much of its charm and its difficulty".¹² Certainly the landscape design at Parkwood clearly reflects how the Dunnington-Grubbs melded a range of interests and influences into a coherent approach to design.

The house at Parkwood is located in the northeastern quadrant of the estate on the highest point of land. This location offered a number of landscape opportunities: there was room to establish sweeping lawns and walks - thereby creating the maximum sense of space - and it provided a series of splendid vantage points to view the grounds from both windows and terraces. The entire estate, comprising a city block, boasts magnificent spruces and pines, as well as chestnuts and maples, and these effectively screen it from its residential and institutional neighbours.

A key element of the landscape plan at Parkwood is the use of cedars, not only to create a substantial screen around virtually the entire estate but to facilitate the compartmentalization of the estate into numerous enclosed spaces. Substantial hedges, primarily of cedar, are used to separate the major areas of the property, serving as dividing lines and screens between the entrance court to the east of the estate, the pleasure grounds to the south, the service area to the north, and what were the stable and farm sectors to the west. Within these broad areas are numerous smaller subdivisions delineated by hedges.

The southern pleasure grounds develop away from the house in the expected progression of terrace, flower beds and a parallel walk, sweeping lawns, and then into stands of trees. The unexpected element in this traditional design, although one completely in keeping with the Dunington-Grubbs' approach, is the presence within the wood of a formal garden. H.B. Dunington-Grubb wrote, "Privacy, enclosure, and simplicity are the first principles of garden design".¹³ This garden stands as an exemplar of his attitude. The sunken garden (Figure 1) was described in 1929 as "virtually a surprise garden - one comes upon it suddenly and dramatically, tucked away behind thick Cedars and little clumps of Junipers - within a short distance of the street, yet it is a spot as cool and remote and serene as if it were hundreds of miles away".¹⁴ Low retaining walls of rough-hewn stone topped by what is reputed to be the earliest example in Canada of a Japanese yew hedge, form the boundary of the garden. Wide, shallow steps provide entry to the garden and lead to a broad, flagged walk. The 1929 description further described the garden as containing "flat, neat beds on each side, packed with the delicate fibrous Begonias, with Little Star Ageratum and with foliage plants".¹⁵ The central rectangle of grass provides a neutral foil to a classically inspired statue of a woman in flowing draperies. The placement of this statue illustrates L.A. Dunington-Grubb's opinion that, "Statues never look as well as when placed against a background of formally clipped evergreens or a group of stately pyramidal cedars".¹⁶ Facing the statue at the far end of the garden, up another flight of shallow steps, is what is known as the Japanese pavilion, an elegant little structure with Tuscan columns and a red-tiled pyramidal roof. This structure actually contained a kitchen and afternoon tea could be prepared there for the McLaughlins to enjoy in the solitude of this very private corner of their garden.

Another of the special enclosed gardens designed by the Dunington-Grubbs is the Italian garden (Figure 2) immediately adjacent to Colonel McLaughlin's library, and particularly designed for his private enjoyment and contemplation. Nestled into an area formed by two perpendicular wings of the house and sheltered on the north by the palm house and greenhouse wing, it took only a single line of cedars and an unobtrusive gate to close off this area completely from the rest of the estate. Within this shady sanctuary the Dunington-Grubbs created a small but charming garden centred upon a lily pool surrounded by flagged walks and formal symmetrical closely planted flower beds. The location of the lily pond reflected L.A. Dunington-Grubb's feeling that the 'lily tank...should be part of an architectural layout, either in connection with the house proper, or some subsidiary building such as a garden pavilion'.¹⁷ Carefully pruned cedar and box are ranged around the enclosing walls which are thick with vines. An elaborate latticework fence to the north and west helps to screen the garden from the greenhouse and kitchen yard, and supports roses, wisteria and morning glories in the summer. Marble benches are located in niches along the walls.

As in the sunken garden an imported Italian sculpture, here of the *Three Graces*, takes pride of place. One also finds here however, some Canadian sculpture. Likely influenced by L.A. Dunington-Grubb, who was greatly interested in Canadian sculpture, the McLaughlins purchased in the 1920s two works for their garden by the Toronto sculptors Frances Loring (1887-1968) and Florence Wyle (1881-1968). Originally located on the south terrace, the small Florence Wyle sculpture, *Baby with Dolphin* (ca. 1923), was transferred to the lily pool sometime after 1929.¹⁸ A large sculpture by Frances

Loring entitled *Girl with Squirrel* (ca. 1922), is now located at one end of the loggia on the front facade of the house.

The terrace and sundial gardens to the south of the house were those most likely to be seen by the casual visitor to Parkwood, and are also the one section of the gardens for which the clearest evolutionary record exists. Photographs of 1919-20 show that from earliest days a modest terrace flanked by thick planting existed as a transition between the house and the sweeping south lawn. The only Dunington-Grubb plan for Parkwood known to exist shows a 1927 scheme for this corner of the grounds. Although somewhat different from what was built, this proposal contains virtually all the elements which survive there today (Figure 3).¹⁹ The transition from the 1927 concept drawing to the completed project by 1929 illustrates the creative process in landscape design, as key elements of the plan remained the same while details altered. L.A. Dunington-Grubb thought that, "In all the departments of garden planning, none calls for greater skill on the part of the designer than the terrace....Many a fine piece of architecture has been ruined by an inappropriate setting".²⁰ The terrace, behind an imposing stone retaining wall and balustrade, stretches the entire length of the house, and allows access to the garden from a broad flight of steps flanked by urns. By 1929 this much grander terrace was in place, flanked by a broad border of geraniums, cannas and coleus (Figure 4). Potted topiary in the shape of terriers added a light-hearted note to the scene but, like the numerous other examples of topiary and potted shaped plants on the grounds, these have now vanished. A broad walk, of stone laid in geometric patterns, leads the length of the terrace past another separate garden framed by balustrades. Here, more of the low stone retaining walls favoured by the Dunington-Grubbs help to create severely formal geometric flower beds framed in box and symmetrically positioned around an antique European sundial. These beds are thick with luxuriant spreading junipers and annuals, all framed against the towering cedar hedge. The walk terminates in a Darling and Pearson-designed summer house of light gray stucco, with a clay-tiled roof and a large arched aperture supported by Tuscan columns.²¹ This most formal section of the Parkwood grounds is explained best by L.A. Dunington-Grubb, who wrote:

Formality, which is the 'bug bear' of so many devotees of Nature, is only so because it is not rightly understood. While it is by no means necessary, nor even desirable, to have the whole garden laid out on formal lines, it is essential that a certain amount of orderliness should exist in the immediate vicinity of the house, that the two may appear as a complete unit, each depending on the other and without any offending differences.²²

A tennis court, a frequent recreational feature of estates of this type, was laid out in 1929 just to the west of the house. It is also screened on all sides by cedars and spruces following H.B. Dunington-Grubb's edict that "Tennis courts, though part of the pleasure grounds, should be more or less screened, as they are usually unsightly".²³ Slightly sunken, with rough stone retaining walls, it at one point had an elaborate trellis backdrop which is no longer in existence. Handsome classically inspired urns still flank the court, which was later used as a croquet lawn.

While residential landscape design work was a major component of the Dunington-Grubbs' practice, the nature of residential projects and the mutability of landscape in general have led to the destruction of the majority of this

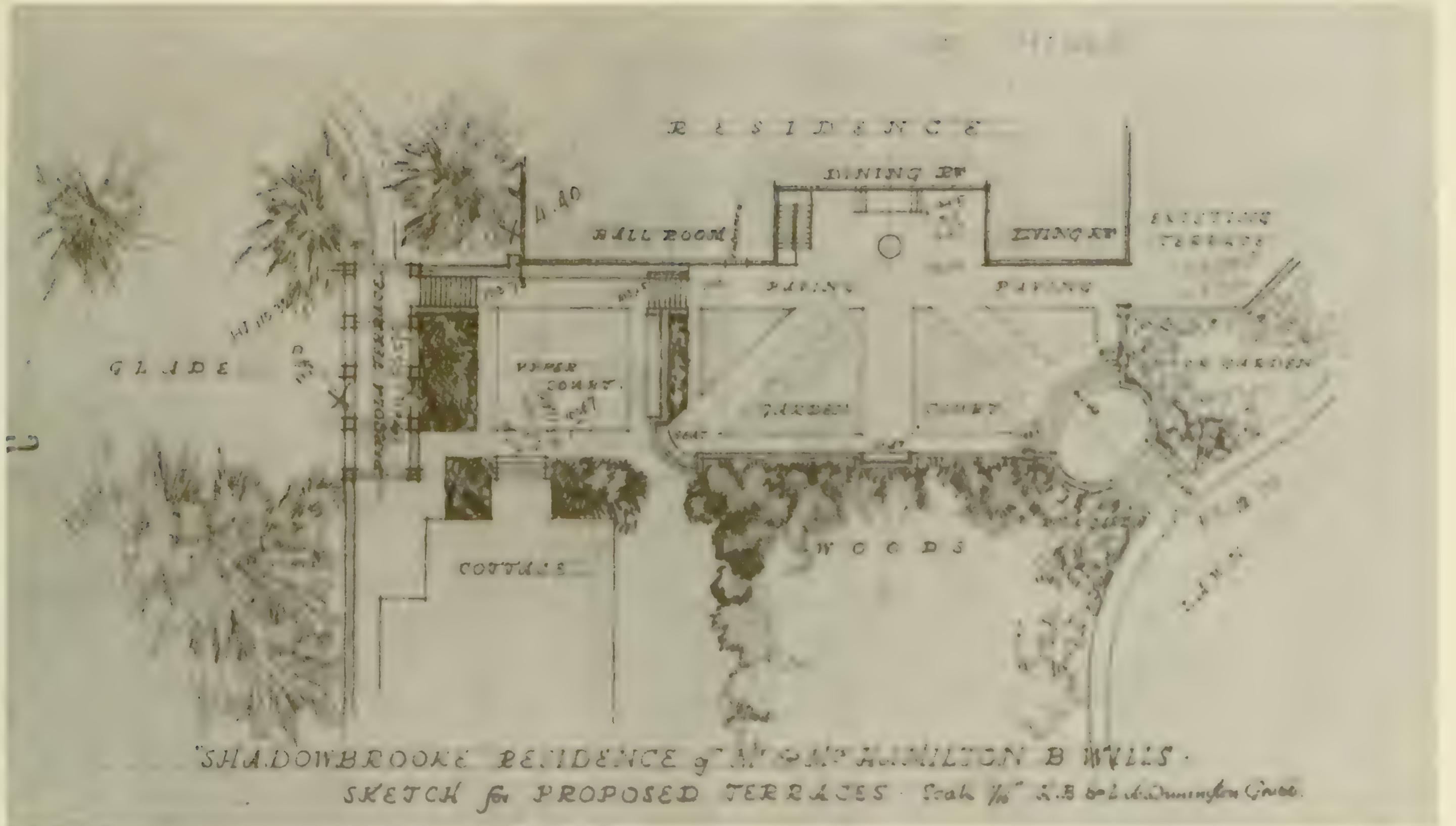
work. Their landscape work at Parkwood exists today only due to Colonel McLaughlin's bequest of the property to the Oshawa General Hospital and the establishment of The Parkwood Foundation to administer the estate after his death as a site open to the public. In the 17 years since then the foundation has endeavoured to maintain the grounds in an appropriate manner. In this they have been largely successful, although the presence of thousands of visitors each year combined with fiscal constraints have led to some diminution of the quality of maintenance and planting.

The key elements of the landscape design survive, however, and continue to provide testimony to the professionalism, clarity and quality of design work done here by the Dunington-Grubbs. A description of Parkwood written in 1929 holds true today - "Parkwood, in the lavishness of its conception and the splendid manner in which its master's schemes have been carried out, is unique in Canada".²⁴

References

1. Bissell, C. 1981. 'The young Vincent Massey. Toronto: University of Toronto Press. p. 152.
2. Murray, J. 1983. Isabel McLaughlin: Recollections. Oshawa: The Robert McLaughlin Gallery. p. 11; and interview with Martha-Ann Rankine, Manager, Parkwood, 31 October 1988. Colonel McLaughlin died at Parkwood in 1972 at age 100, having lived there for 55 years.
3. Kaiser, T.E. 1921. Historic sketches of Oshawa. Oshawa: Reformer Printing Publishing Co. Ltd. p. 24. In the mid 19th century, this site had been developed as a private estate named Prospect Park and in 1902 it was converted into a public amusement park, which it remained until purchased by McLaughlin.
4. Parkwood Archives contain the original dated and signed Darling and Pearson sketch plans and blueprints for the house, but no material about Dunington-Grubb's work on the grounds. See Ann Milovsoroff's article in this issue.
5. Residence of R.S. McLaughlin, Esq., Oshawa. Construction. 12: June 1919, pp. 164-171; and Macpherson, M.E. Parkwood: the estate of R.S. McLaughlin, Esq. Canadian Homes and Gardens (hereafter CHG). 6: May 1929, pp. 28-33, 56. The McLaughlins decided to consolidate all their equestrian interests at a property north of Oshawa in 1935, thus leaving a sizeable corner of the estate free for redevelopment. The formal water gardens designed by John Lyle were the result. The farm section of the estate, encompassing a barn and several sheds, an aviary and the kitchen gardens gave way in 1973-74 to a parking garage for the adjacent Oshawa General Hospital.
6. Dunington-Grubb, H.B. The practice of garden design. Construction. 10: May 1917, p. 159.
7. Dunington-Grubb, H.B. Beyond four walls. Journal Royal Architectural Institute of Canada. 9: October 1932, p. 220.

8. Dunnington-Grubb, H.B. The principles of garden design: site planning. Construction. 18: June 1925, pp. 189-91; The planning of grounds for city, suburban and country houses. Twelfth Annual Report of the Horticultural Societies of Ontario for the Year 1917. Toronto: Ontario Dept. of Agriculture. 1918: pp.55-58.
9. Turner, T. 1986. English garden design: history and styles since 1650. Woodbridge, Suffolk, England: Antique Collectors' Club Ltd. pp. 171-73, 179.
10. Mawson, T. 1900. The art and craft of garden making. London. p. 3.
11. Thacker, C. 1979. The history of gardens. Berkeley and Los Angeles: University of California Press. p. 258; and Turner, 1986. pp. 155, 183, 190. (see 9)
12. Dunnington-Grubb, 1917. p. 159. (see 6)
13. Dunnington-Grubb, 1932. p. 221. (see 7)
14. Macpherson, 1926. p. 28. (see 5)
15. Macpherson, 1926. p. 29. (see 5)
16. Dunnington-Grubb, L.A. Sculpture as a garden decoration. CHG. 4: May 1927, p. 48.
17. Dunnington-Grubb, L.A. The value of water as a garden feature. CHG. 3: Oct. 1926, 27.
18. Boyanowski, C. 1987. Loring and Wyle: sculptors' legacy. Toronto: Art Gallery of Ontario. pp. 46-47.
19. At Parkwood Archives there are early photographs of the grounds. Sheridan Nurseries, Georgetown, Ontario holds a range of Dunnington-Grubb drawings and plans.
20. Dunnington-Grubb, L.A. Formal terracing in the garden scheme. CHG. 5: March 1928, p. 17.
21. At the University of Guelph Library, Archival Collections, Landscape Architecture Archives there are only five drawings relating to Parkwood. One is a blueprint for the pavilion at the terminus of the walk, dated 11 October 1927, Darling and Pearson. The other four drawings are small details for the tennis court.
22. Dunnington-Grubb, 1928. p. 19. (see 20)
23. Dunnington-Grubb, 1917. p. 160. (see 6)
24. Macpherson, 1929. p. 56. (see 5)



SHADOWBROOKE RESIDENCE of MRS. M. HAMILTON B WILLS.
 SKETCH for PROPOSED TERRACES. Scale 1/16" = 1 ft. Dunington Grubb.



Wedding picture. Back row. Mr. Grubb Sr. and Howard B. Grubb; Front row, left to right: Alfreda Berkeley, Mrs. Grubb Sr. (?), Lorrie Dunnington, Martha Dunnington



Howard B. Dunnington-Grubb at his project of University Avenue, Toronto late 1950's



Portrait of Howard Dunnington-Grubb (1881 - 1965) by Cleve Horne
(Civic Garden Centre, Don Mills).



Lorrie Alfreda Dunington-Grubb (1877 - 1945) (Sheridan Nurseries).

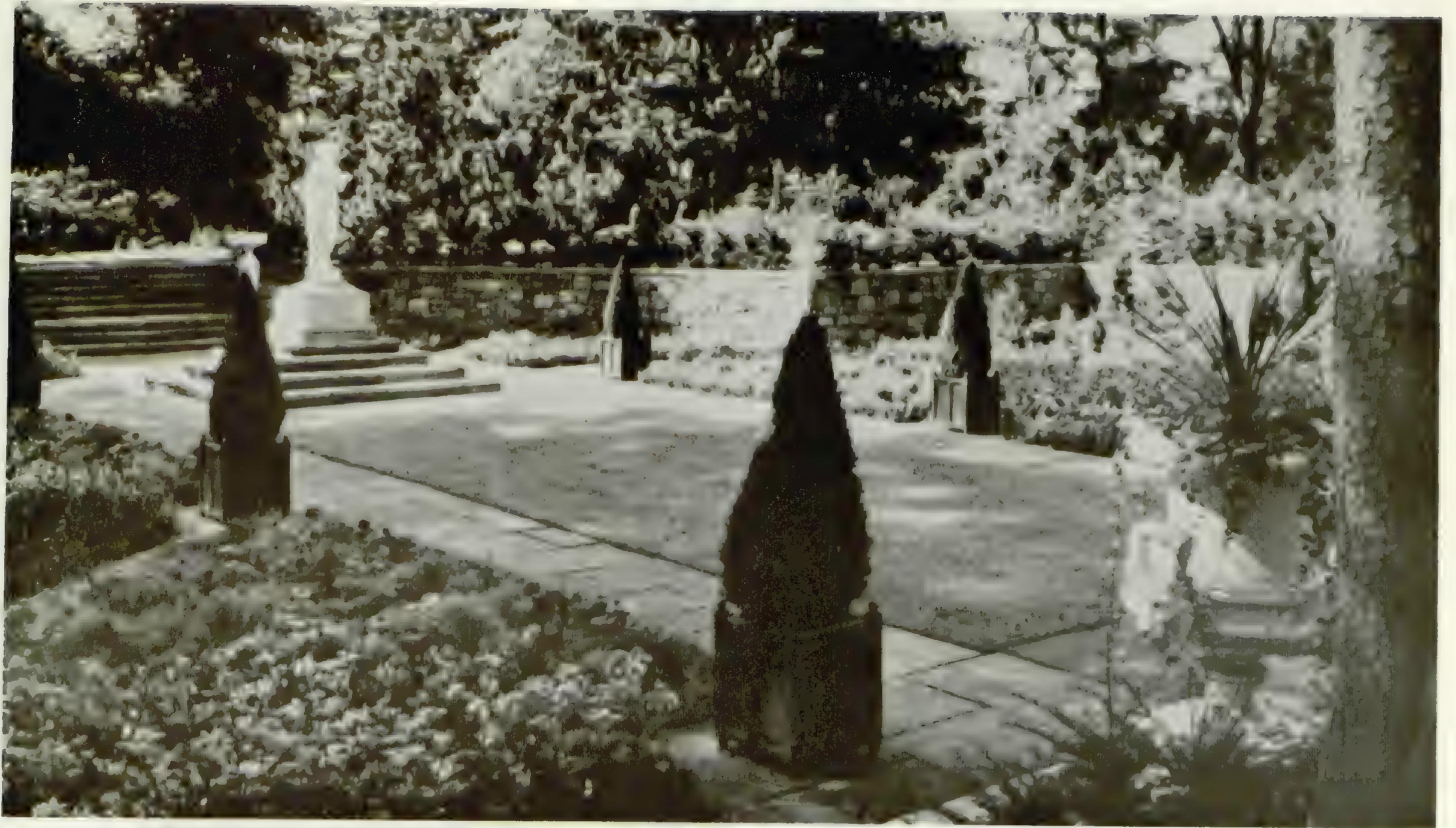


Figure 1 The Sunken garden at Parkwood in 1930. The sense of enclosure and ordered seclusion generated by this garden is clear in the photo. Shaped cedars in tubs are no longer used in this garden. (Canadian Homes and Gardens, 7: March 1930, p. 33.) R. Hunter.

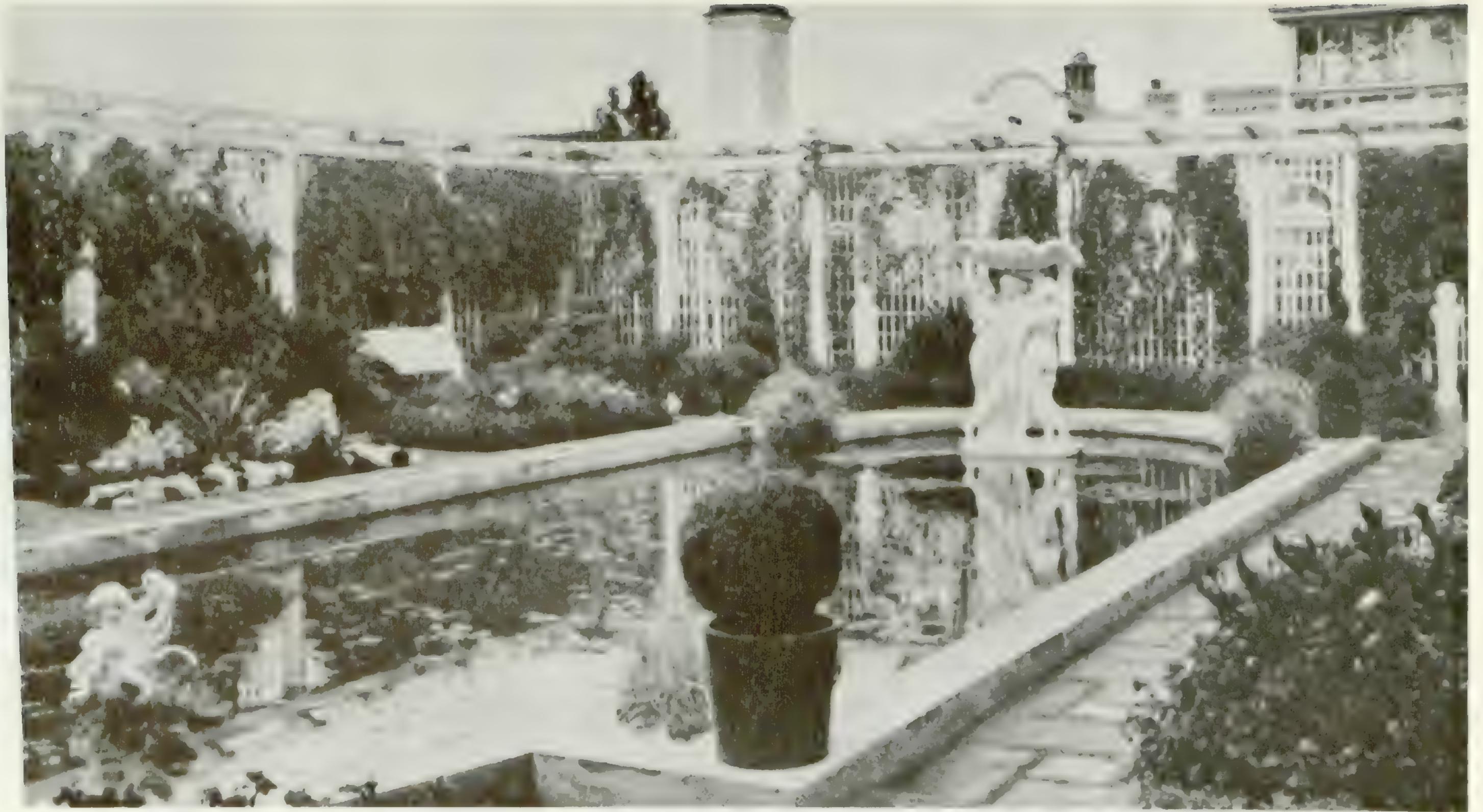


Figure 2 The Italian garden in 1929 showing the formal effect created by the pool, statuary, trellis-work and planting. (Canadian Homes and Gardens, 6: May 1929, p. 39.) R. Hunter.

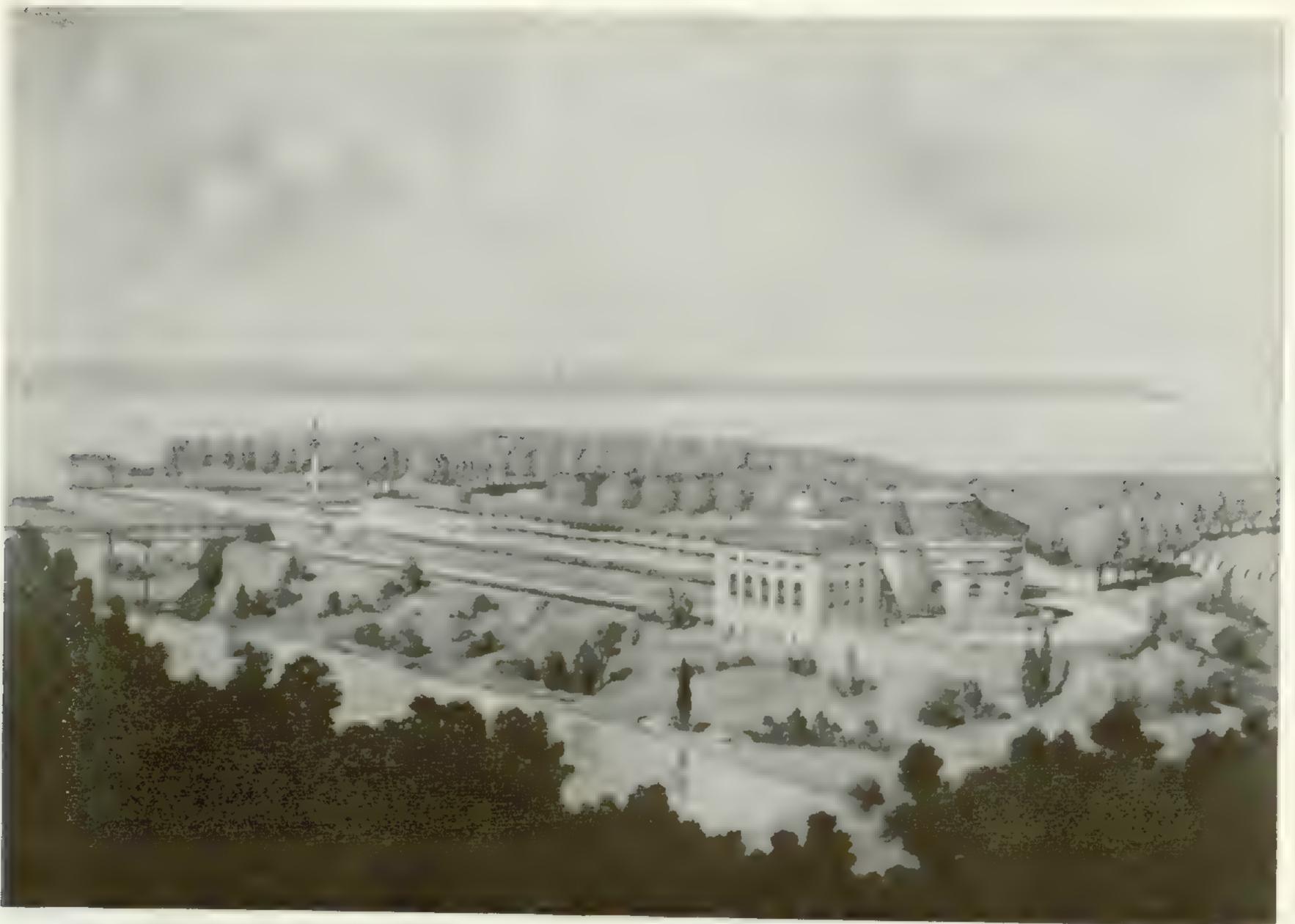


Figure 3

Proposal drawing for the terrace and sundial gardens, 1927. The concept and broad outline of the work is definite here, only the details would change in execution. (Sheridan Nurseries.) R. Hunter.



Figure 4 The terrace and sundial gardens, walk and pavilion as built, depicted in 1929. The boundary plantings shown in this photo are more luxuriant than what are in place today. (Canadian Homes and Gardens, 6: May 1929, p. 32.) R. Hunter.



Dunington-Grubb's proposed drawings for Hamilton's N.W. Entrance competition.

Note

Drawings by the Dunington-Grubbs at the Centre for Canadian Historical Horticultural Studies

In 1927 the Board of Park Management of the City of Hamilton challenged Canadian (landscape) architects to submit plans for the development of the northwestern entrance to the city. Twelve designs were submitted; only three by qualified landscape architectural firms or individuals. The Toronto-based firm of Wilson, Bunnell and Borgstrom Ltd. was the winner and was awarded the first prize of \$2,000.--. The team of landscape architects of Howard and Lorrie Dunington-Grubb and architect W.A. Watson came second and received \$1,000.-- for their designs. John M. Lyle, architect from Toronto, was given the third prize of \$500.--. If the Dunington-Grubb/Watson plans had been accepted and executed, the gravel pit, now the Rock Garden and best-known feature of the Royal Botanical Gardens, would probably have become "an outdoor theatre for band concerts". The Dunington-Grubbs visualized grand avenues lined with clipped trees, a fine-art museum, look-outs with elaborate balustrades and statuary, a dance pavilion, a tea-house and a bandstand; all this would have involved much masonry work with terraces, stairs and retaining walls.

The Dunington-Grubb's original drawings are housed at the Centre for Canadian Historical Horticultural Studies in the Library of the Royal Botanical Gardens. A detailed description of these drawings follows.

Proposed north-western entrance to the City of Hamilton

Submitted by Dunington-Grubb

Aerial view - Scale 1 inch = 100 ft.

Outside dimensions - 102" x 36½"

Inside dimensions - 99" x 34"

Legend:	1. Pavilion	6. Tea house
	2. Gasoline station	7. Pylons
	3. Bandstand	8. Art Museum
	4. Outlook	9. Old fort
	5. Soldiers cemetery	10. Dundurn Castle

Proposed north-western entrance to the City of Hamilton

Submitted by Dunington-Grubb

Four perspective sketches, pasted on linen backing - Scale: none

Outside dimensions - 114" x 41½"

Perspective I - Dance pavilion - 19' x 24¾"

Perspective II - Look-out; High Level Bridge; Pylons - 18¾" x 24¾"

Perspective III - Tea house; Fine Art Museum - 19" x 25"

Perspective IV - Fine Art Museum - 19" x 25½"

Proposed north-western entrance to the City of Hamilton

Submitted by Dunington-Grubb

Eight sketches, pasted on linen backing - Scale: none

Outside dimensions - 120" x 43 $\frac{1}{4}$ "

Band stand - side view - 28 $\frac{1}{4}$ " x 10 $\frac{1}{4}$ "

Band stand - top view - 28" x 15 $\frac{3}{4}$ "

Dance pavilion - side view - 28" x 13 $\frac{1}{2}$ "

Dance pavilion - top view - 28" x 21 $\frac{1}{2}$ "

Fine Art Museum - side view - 27" x 17 $\frac{1}{2}$ "

Fine Art Museum - top view - 27" x 17 $\frac{1}{2}$ "

Tea house - side view - 28 $\frac{1}{4}$ " x 11"

Tea house - top view - 28 $\frac{1}{4}$ " x 11"

Proposed north-western entrance to the City of Hamilton

Submitted by Dunington-Grubb

Four section sketches, pasted on linen backing - Scale: none

Outside dimensions - 122 $\frac{1}{2}$ " x 41 $\frac{1}{2}$ "

Tea house - Section A-A - 26 $\frac{1}{2}$ " x 16 $\frac{1}{4}$ "

Pylons - Section B-B - 28 $\frac{3}{4}$ " x 16 $\frac{1}{4}$ "

Look-out - Section C-C - 27 $\frac{1}{4}$ " x 16 $\frac{1}{4}$ "

Dance Pavilion - Section D-D - 26 $\frac{1}{4}$ " x 16 $\frac{1}{4}$ "

Proposed north-western entrance to the City of Hamilton

Submitted by Dunington-Grubb

Six sketches, pasted on linen background - Scale 1 $\frac{1}{4}$ = 10 ft.

Outside dimensions - 114 $\frac{1}{2}$ " x 42" linen

Outlook - side view - 24 $\frac{3}{4}$ " x 15"

Outlook - top view - 24 $\frac{3}{4}$ " x 21 $\frac{3}{4}$ "

Bridge at the Desjardines Canal - side view - 55 $\frac{3}{4}$ " x 17 $\frac{3}{4}$ "

Bridge at the Desjardines Canal - top view - 55 $\frac{3}{4}$ " x 13 $\frac{3}{4}$ "

Pylons - side view - 26 $\frac{1}{4}$ " x 21 $\frac{3}{4}$ "

Pylons - top view - 26 $\frac{1}{4}$ " x 14 $\frac{1}{2}$ "

Ina Vrugtman

Note

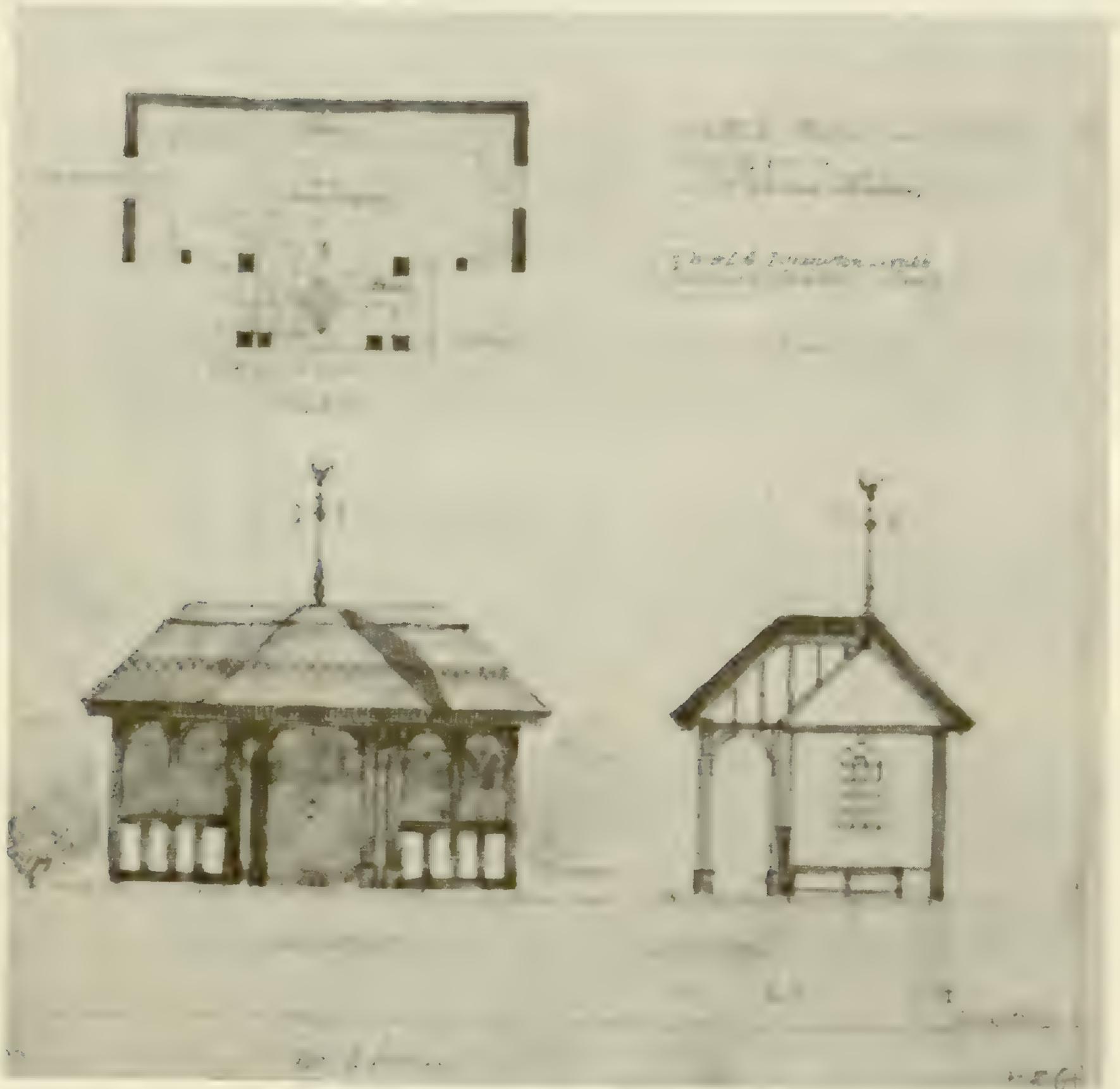
Drawings by the Dunnington-Grubbs and Others for Chorley Park, Toronto

A small group of circa 1915 drawings prepared by H.B. and L.A. Dunnington-Grubb for the Ontario Department of Public Works (ODPW) is to be found at the Archives of Ontario among papers of the ODPW (RB 15, Series E-6.) These attractive and well-preserved drawings, relating to the landscaping of Government House at Chorley Park, Toronto, Ontario, includes: 1) Design for Walls & Piers for Rose Garden; 2) Design for Lay Out of Rose Gardens; 3) Design for Rose Temple & Treillage; 4) Design for Fountain, Terrace Steps, Coping, etc.; and 5) Design for Paving for Upper Terrace. [See also: University of Guelph Library, Dunnington-Grubb and Stensson Collection, A001044ENG.]

The Dunnington-Grubbs became involved with the landscaping of Government House at Chorley Park after they protested the hiring of a non-resident landscape designer.¹ Also among the ODPW papers are two lively May 1911 bird's eye proposals for the same grounds – in pastel, pencil, and ink – from Charles W. Leavitt Jr., Landscape Engineer, 220 Broadway, New York City. In addition, the papers on Chorley Park for the 1911-1917 period include ODPW plans and drawings for drainage, a garden screen on the east terrace, tubs for the palm room, and a flagpole.

Pleasance Crawford

¹William Dendy, *Lost Toronto*, (Toronto: Oxford University Press, 1978), 177.



(Archival Collections, University of Guelph). (N. Sadek 1058 011F)

**A PRELIMINARY BIBLIOGRAPHY OF THE PUBLISHED WRITINGS OF
LORRIE ALFREDA DUNINGTON (1877-1944)
AND HOWARD BURLINGHAM GRUBB (1881-1965)**

**Pleasance, Crawford
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Abstract

Lorrie Alfreda Dunington and Howard Burlingham Grubb were landscape architects who adopted the surname Dunington-Grubb following their marriage in England in 1911. That same year, they emigrated to Canada, established a landscape architectural practice in Toronto, and founded a nursery which, as Sheridan Nurseries, continues to this day. In 1934, they were founding members of the Canadian Society of Landscape Architects and Town Planners, today's Canadian Society of Landscape Architects.

L.A. and H.B. Dunington-Grubb were not only practicing landscape architects but also promoters of their profession. To document their parallel activities as lecturers and authors, their published writings are here listed together chronologically.

As the title suggests, this bibliography includes only the published writings of the Dunington-Grubbs. It does not include articles about them, nor published illustrations of their landscape designs. These categories are large enough to be treated separately. Nor does it include H.B. Dunington-Grubb's unpublished manuscript for an eleven-chapter book entitled "The Garden of To-day," an undated 219-page typescript of which survives in the Sheridan Nurseries collections.

Although probably incomplete, this bibliography is presented with the hope that readers will suggest additions, and that a complete listing of the Dunington-Grubbs' published writings will thus be produced.

Résumé

A leur mariage en 1911, les architectes paysagistes britanniques Lorrie Alfreda Dunington et Howard Burlingham Grubb adoptèrent le surnom Dunington-Grubb. La même année, ils émigrèrent au Canada, établirent leur firme d'architecture du paysage à Toronto et fondèrent une pépinière qui, sous le nom de Sheridan Nurseries, poursuit encore ses activités de nos jours. En 1934, ils furent parmi les membres fondateurs de la Société canadienne des architectes du paysage et des planificateurs urbains, connue aujourd'hui sous le nom de Société canadienne des architectes du paysages.

L.A. et H.B. Dunington-Grubb ne furent pas seulement des praticiens de leur profession, mais en furent aussi des promoteurs. Afin de mieux apprécier leurs activités parallèles de conférenciers et d'auteurs, on liste ici chronologiquement l'ensemble de leurs publications.

Comme le titre le suggère, cette bibliographie n'inclut que les écrits publiés des Dunington-Grubb. Elle ne comprend pas les articles à leurs sujets, ni les illustrations parues de leurs aménagements réalisés. Ces deux derniers aspects méritent d'être traités dans une liste séparée. Nous n'avons pas inclus, en outre, un manuscrit non publié de H.B. Dunington-Grubb d'un ouvrage de onze chapitres intitulé "The Garden of to-day", dont la copie dactylographiée de 219 pages fait partie des archives de la pépinière Sheridan.

Nous espérons que les lecteurs suggéreront des additions à cette bibliographie probablement incomplète afin, qu'un jour, une liste exhaustive des écrits publiés des Dunington-Grubb puisse être compilée.

Traduction de Céline Arsenault, Jardin botanique de Montreal

Dunington, L.A. "The modern home and the Garden City movement." *Sixth annual report of the Horticultural Societies of Ontario for the year 1911*. Toronto, Ontario Department of Agriculture, 1912, pp. 40-50, 52, 55, 57.

An illustrated address by "Mrs. Dunington-Grubb, London, England" to the annual convention of the Horticultural Societies of Ontario, held in Toronto November 16-17, 1911.

Dunington-Grubb, H.B. "The laying out of cemetery grounds." *Canadian Florist* 9(Oct. 23, 1914):219.

Extracts from an address by "Dunington Grubb, Toronto, Ont." to the annual convention of The Cemetery Officials of Canada, September 7-8, 1914.

Dunington-Grubb, H.B. & L.A. *City of Brantford, Ontario: Preliminary report to the Parks Commission on future development & improvement*. Toronto: H.B. and L.A. Dunington-Grubb, 1914.

This 47-page publication includes an extensive text by the Dunington-Grubbs, as well as drawings, plans, photographs, and a letter to H.B. Dunington-Grubb from Thomas Adams, then Town Planning Advisor in the Commission of Conservation, Ottawa, approving the broad principles of the report.

At least two copies exist: one at the The Brantford Chamber of Commerce, and one at the University of Toronto.

Dunington-Grubb, H.B. "The practice of garden design." *Construction* 10(May 1917):159-160.

Dunington-Grubb, L.A. "Rock gardens." *Garden year book 1917*, Toronto: Toronto Horticultural Society, 1917, pp. 24-26, 28, 30.

Dunington-Grubb, H.B. "The planning of grounds for city, suburban and country houses." *Twelfth annual report of the Horticultural Societies of Ontario for the year 1917*. Toronto: Ontario Department of Agriculture, 1918, pp. 55-58.

An address to the annual convention of the Horticultural Societies of Ontario, held in Toronto November 21-22, 1917.

Dunington-Grubb, H.B. "The design of the rose garden." *Annual of the Rose Society of Ontario: 1918*. Toronto: The Bryant Press, Limited, n.d. pp. 59-65.

Dunington-Grubb, L.A. "A botanical garden for Canada." *Woman's Century* 8(Jan. 1921):10.

..... "Town planning zoning in Toronto." *Woman's Century* 8(Feb. 1921): 9,14.

..... "Roses and little gardens." *Woman's Century* 8(Mar. 1921):5.

These three articles by "Mrs. Dunington-Grubb" appeared in the "Town, Home and Garden" column she conducted for *Woman's Century* from December 1920 through April 1921.

- "Art and decoration for town and country homes: the value of a real garden." *Maclean's* 38(Apr. 15, 1925):81-82.
- Dunington-Grubb, H.B. "The principles of garden planning: styles." *Construction* 18(May 1925):145-146, 159.
- "The principles of garden planning: site planning." *Construction* 18(June 1925):189-191.
- Dunington-Grubb, L.A. "When Jack Frost dips into his color pot." *Canadian Homes and Gardens* [hereafter *CH&G*] 2(Oct. 1925):16, 56.
- "Imortelles for every garden." *CH&G* 2(Dec. 1925):36, 72, 74.
- "The allurements of the rock garden." *CH&G* 3(Jan. 1926): 18.
- Dunington-Grubb, H.B. "The principles of garden planning: planting." *Construction* 19(Apr. 1926):115-118.
- "The details of garden planning." *Construction* 19(May 1926): 153-155.
- Dunington-Grubb, L.A. "Of brides, grooms and gardens." *CH&G* 3(June 1926): 20, 64.
- "The value of water as a garden feature." *CH&G* 3(Oct. 1926):26-27, 64, 66.
- "In protest of the fad or freak garden." *CH&G* 3(Nov. 1926):40, 98.
- "The trellis and its decorative uses." *CH&G* (May 1927):6-7, 24.
- "Sculpture as a garden decoration." *CH&G* 4(Mar. 1927):17.
- "Formal terracing in the garden scheme." *CH&G* 5(Mar. 1928):17-19.
- Dunington-Grubb, H.B. "Garden design in Canada." *Report of Conference on Garden Planning, October 17-24, 1928*. London: Royal Horticultural Society, 1928, pp. (350)97-(353)100.
- "Using our broad-leaved evergreens." *CH&G* 9(Oct. 1932):26-27, 46.
- Dunington-Grubb, H.B. "Beyond four walls." *The Journal, Royal Architectural Institute of Canada* [hereafter *JRAIC*] 9(Oct. 1932):218-225.
- H.B. Dunington-Grubb's contributions to *JRAIC* spanned the next 24 years.
- Dunington-Grubb, L.A. "Is gardening a luxury?" *CH&G* 9(Dec. 1932): 14, 42.
- Dunington-Grubb, H.B. "The evolution of the Canadian home." *JRAIC* 10(Feb. 1933):36-40.
- "The furnishing of the garden." *JRAIC* 10(June 1933):104-110.
- "The country estate." *CH&G* 10(Nov. 1933):24-25, 44.

- "Economy in the garden." *CH&G* 11(May 1934):34, 54.
- "Lawnmowers and land." *RAICJ* 11(June 1934):90-93.
- George, Allan, FRIBA, and Dunington-Grubb, H.B. "The relation of garden to house." *CH&G* 12(Aug.-Sept. 1935):13-15, 44.
- Dunington-Grubb, H.B. "Renovating the garden." *CH&G* 12(Oct.-Nov. 1935): 31, 44, 46.
- "The landscape architect in Canada." *Landscape and Garden* 2(Autumn 1935):106-107.
- Landscape and Garden*, "a quarterly journal devoted to garden design and landscape architecture...issued under the auspices of the [British] Institute of Landscape Architects" was published in London from 1934 to 1939. For his former colleagues, Dunington-Grubb wrote about the slowly-developing opportunities for the practice of the profession in Canada.
- Agriculture Canada's library in Ottawa has volumes 2-6 of this journal.
- "The suburban garden." *RAICJ* 14(July 1937):122-129.
- Dunington-Grubb, L.A. "Artist in the rock garden." *CH&G* 15(Mar. 1938): 14-15, 47+.
- Dunington-Grubb, H.B. "The modernist in the garden: a reply to H.M.S. Carver." *CH&G* 15(Sept. 1938):26-27, 45.
- Dunington-Grubb, L.A. "Is the small garden worth while?" *CH&G* 16(Mar. 1939):30-31, 44.
- Dunington-Grubb, H.B. "Wall shrubs and climbers." *CH&G* 16(Oct. 1939): 38-39, 53.
- "Wall shrubs and climbers: small trees and shrubs trained on vertical surfaces." *Landscape Architecture* 30(Jan. 1940):68-71.
- "Adventures with suburban properties." *CH&G* 17(Aug. 1940):30-31, 42.
- "Flower garden in wartime." *CH&G* 18(July 1941):16-17.
- Dunington-Grubb, L.A. "A matter of upkeep." *CH&G* 18(Sept. 1941):18-19, 36, 50.
- Dunington-Grubb, H.B. "Modernismus arrives in the garden – to stay? an inquiry into the course of current trends." *Landscape Architecture* 32(July 1942):156-157.
- "Parks for post-War reconstruction." *JRAIC* 19(Sept. 1942): 193.
- "How to plant around foundations." *CH&G* 24(Sept. 1947):54, 74+.
- "Green but not with grass." *CH&G* 25(Jan. 1948):26-27.

- , "The first principles in planting." *CH&G* 25(Aug. 1948):35, 38.
- , "The garden of nineteen-fifty." *JRAIC* 27(Aug. 1950):272-4.
- , "The gardens of Roberto Burle-Marx." *JRAIC* 29(Feb. 1952):42-44.
- , "The garden and the park today." *JRAIC* 31(July 1954):221-225.
- , "Book review: *Italian gardens of the Renaissance* by J.C. Shepherd and G.A. Jellicoe." *JRAIC* 34(May 1957):186.
- , "Toronto is getting a new urban amenity: a botanical garden." *Landscape Architecture* 52(Oct. 1961):22-24.

Acknowledgements

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Addendum to "A Bibliography of the Published Writings of Lorrie Alfreda Dunnington (1877-1944) and Howard Burlingham Grubb (1881-1965)"

Ann Milovsoroff of Sheridan Nurseries has kindly brought to my attention, from the Sheridan Nurseries collection, a folio of tear sheets labeled "ARTICLES - Personal & architect'l." --apparently compiled by Howard and/or Lorrie Dunnington-Grubb. In the folio are 18 articles not included in the preceding bibliography.

As so often happens, the tear sheets were not marked when removed from the publications in which they appeared. Since most bear no dates, they are listed here in the order of their appearance in the folio.

The *Maclean Building Reports Annual*, *Maclean Builders' Guide* and *Maclean Building Catalogue* are held by very few libraries. Although the tear sheets in the folio from these publications appear to range from the 1920s to the 1950s, it was unfortunately not possible to identify them accurately before this issue went to press.

Dunnington-Grubb, H.B. "Industrial Housing." *Construction* 12(April 1919): 125-125.

The author explains and illustrates a "ground scheme" for the Dominion Steel Products Company's Lansdowne Park Estate development in Brantford, Ontario.

- , "The green garden." *Maclean Building Reports Annual*, pp.93-94.
- , "First steps in the construction of the garden." *Maclean Building Reports Annual*, pp. 68, 70-71.
- , "Planning and planting the garden." *Maclean Building Reports Annual*, [1937?] pp. 118-120.

- "The garden in relation to the home." *Maclean Building Reports Annual*, pp. 67-68, 80.
- "The capital value of garden making." *Maclean Builders' Guide*, pp. 10-11, 17.
- "The planning of the garden." *Maclean Builders' Guide*, pp. 16-17, 23, 33.
- "The first principles of planting." *Maclean Builders' Guide*, pp. 10-11, 27.
- "Ornamental planting material and its use." *Maclean Builders' Guide*, pp.12-13, 22-23.

The previous four items were subtitled "a series of articles" on "The Garden and the Home."

- "How to lay out a garden." *Maclean Builders' Guide*, pp. 14-16.
- "The construction of the garden." *Maclean Builders' Guide*, pp. 9-10, 12
- "The planting of the garden." *Maclean Builders' Guide*, pp. 12-13, 21.
- "The planting of the garden." *Maclean Builders' Guide*, pp. 10-11, 23.

The previous four items were introduced as "a series of practical, authoritative articles" on "How to lay out a Garden."

- "The flower garden in Canada." *Maclean Building Catalogue*, [1930s or '40s?].

Neither page numbers nor date appear on these tear sheets. The article, however, refers readers to Henry J. Moore's *The Culture of Flowers* (1932) and *The Culture of Hardy Perennials* (1933).

- "Plant hedges." *Maclean Building Catalogue*, [1940s?] pp. ?, 40.

Among the illustrations is a photo of a yew hedge in the Oakes Garden Theatre, Niagara Falls, Ontario. The garden was constructed in the early 1940s.

- "The garden as an investment." *Maclean Building Catalogue?* pp. ?, 72.

Dunington, L.A. "Garden planning in relation to the house." *The Journal of the Society of Architects* [1911 or before?]:166-172.

The journal was published in London from 1896 through 1931. In this "proceedings" issue, the paper by "Miss Lorrie G. Dunington" --possibly from shortly before her marriage in 1911-- begins with an overview of garden history and focusses on present excellence of design, suitability of material, and harmonious planting.

- "Planting for effect". *Maclean Builders' Guide*, pp. 101-102.

THE DUNINGTON-GRUBB AND STENSSON COLLECTION AT THE UNIVERSITY OF GUELPH LIBRARY

Nancy Sadek,
Librarian
Archival & Special Collections
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Howard Dunington-Grubb (1881-1965) is a major figure in the early history of landscape architecture in Canada. Yet until a few years ago it was difficult to find any organized materials relating to his illustrious career and the number of important landscape design projects with which he was involved.

Such dearth of records can be largely ascribed to the modesty of the man himself. He would scoff at the idea of future generations of researchers studying his designs despite regular scoldings from his partner of later years, Janina Stensson, to use better quality paper for his sketches than the cheap tracing paper he usually employed. In 1959 with so many outstanding achievements behind him he wrote a typically understated tongue-in-cheek curriculum vitae to the editor of the *Canadian Landscape Architect*, describing his experience as "practising in Toronto for many years" and producing "a few jobs" to wit: "The Workmen's Compensation Hospital and Rehabilitation Centre; Sheridan Nurseries Ltd. Head Office; Oakes Garden Theatre and Rainbow Gardens, Niagara Falls, Ontario and the H.R. Bain Estate, Todmorden, Ontario",

Among his many other accomplishments in his chosen field Dunington-Grubb must be credited as being one of the founders of the Canadian Society of Landscape Architects. Mr. Humphrey Carver was one of eleven enthusiasts who met back in the 1930's in "The Diet Kitchen", a restaurant on Bloor Street in Toronto, to discuss the formation of such a society. The personality of Dunington-Grubb dominated the group and Mr. Carver, like other of Grubb's contemporaries, can recall the tall, lanky figure with his ready wit, his socialist ideas, his participation in many activities from lecturing at the University of Toronto, to golfing, skating and vegetarianism!

Born Howard Burlingham Grubb in York, England in 1881, he added Dunington to his name when he met Lorrie Alfreda Dunington (1877-1945) who became his partner in marriage and profession as she already was an accomplished landscape designer on her own. At this point Grubb was practising in the firm of Thomas Mawson after completing his studies in landscape design at Cornell University, Ithaca, NY. He decided to return to North America with his bride, opening an office in Toronto in 1911.

The need for a nursery to provide ornamental plant material soon became apparent. After several attempts to establish a nursery had failed, Dunnington-Grubb placed an advertisement in an English horticultural magazine in response to which Herman Stensson and his family emigrated to Canada. With the purchase of a hundred acres of land at Sheridan near Toronto the famous nursery was set up with Stensson in charge. His son, Jesse Wilhelm, went on to study landscape architecture at Toronto and Harvard, going into partnership with the Dunnington-Grubbs. The firm of Dunnington-Grubb and Stensson was expanded to include another marriage of two professionals when Wilhelm met and married Janina Stensson, a Polish landscape designer, in 1958.

Howard Dunnington-Grubb died in 1965 and for many years a large collection of his plans languished in basement storage. Owen Scott, then Professor of Landscape Architecture at the University of Guelph, heard about this material and arrangements were made to transfer the plans to the University of Guelph. Wendy Jacobsen, a graduate student in the School of Landscape Architecture, prepared a detailed finding aid and, in 1981, the collection was deposited in the Archival and Special Collections section of the University Library. The Collection is arranged by project name and housed in acid-free plan folders with the more fragile early sketches encapsulated in mylar. Most of the important works have also been reproduced in slide format.

The collection contains 940 drawings grouped under 237 different project names. It is not complete as certain projects, such as the park system in Brantford, are not included. However, it does represent the only extensive collection of Dunnington-Grubb plans in a library where serious researchers are able to study these unique materials. Included are such major projects as Gage Park in Hamilton, the Oakes Garden Theatre and Rainbow Bridge Gardens at Niagara Falls, the central boulevard of University Avenue in Toronto and many fine estate gardens.

Approximately two-thirds of the collection represent private assignments but business and government contracts include parks, churches, schools, hospitals, apartments, clubs, factories, offices, even a funeral chapel and the Farringdon Cemetery in Brantford. A project, such as the Garden Court Apartments in Leaside, was very advanced in its concept of maximum privacy and accessibility to green space for a multiple dwelling unit.

Residential projects were chiefly undertaken in and around Toronto, as was to be expected, both in the established residential areas, such as Rosedale, and the newer suburbs that were fast springing up in the post-war years, such as Leaside, York Mills, Don Mills, Etobicoke, Mimico, Weston and Islington. Communities slightly further afield, such as Oakville, Burlington, Hamilton, Thornhill and Oshawa, are also represented as are summer home garden designs around Lake Simcoe. Other southern Ontario projects stretch from Cornwall to Sarnia with special assignments in other provinces such as the Manitoba Parliament Buildings, an early design for the University of Calgary and some private commissions in Quebec and the Maritimes. Two American involvements were Colvin Park in Buffalo and a residential contract in Rochester, NY.

Besides projects done by Howard Dunnington-Grubb himself there are drawings by Lorrie Alfreda Dunnington, his wife, and Wilhelm and Janina Stensson. I am grateful to Mrs. Stensson for identifying the drawings in each project and assigning the initials of the appropriate artist. Some commissions

were received from Sheridan Nurseries and this is indicated in the project description. The final item in the catalogue is a list of miscellaneous title blocks included in the collection.

The on-line and CD-ROM catalogues at the University of Guelph Library allows users to browse collections by name and keyword. A general query under "Dunington-Grubb and Stensson Collection" as corporate "author" will reveal all the holdings with a single entry describing each project. The name or location of the owner of the residence or corporation may also be input to call up particular records. Examples of landscaping details such as terraces, fountains or patios can be used as part of a boolean search in connection with the term "Dunington-Grubb".

The following is an alphabetical list of the drawings in the Guelph collection. Each entry includes call number, project name, place and date if known, and a brief description of the plans.

XL3 MS A00	File	
1221	024T	Agar, N.E. Planting plan and details for residence in Islington, Ontario, 1947. 7 pencil drawings
1001	001A	Alchem Limited Landscape plan and planting plan and drainage for factory in Burlington, Ontario, June 1958. 2 pencil drawings
1207	024F	Anaconda American Brass Ltd. Planting plan for factory in New Toronto, Ontario, 1944? 1 pencil drawing
1002	001B	Atkinson, Jos. S.A. Detail of garden gate, n.d. 1 pencil drawing
1003	001C	Austin, Bruno (Mrs.) Garden planting and layout plan and detail of planting plan for residence at 127 Park Road, Toronto, Ontario, 1957. 2 pencil drawings
1004	001D	Bain, H.R. Planting plans, survey map, details of garden walls, pool, benches, bridge, fountain court, terrace, rock garden, stairway, urns, pump chamber, etc. for Graydon House, residence in Oriole, Ontario, 1934-1942. 39 pencil drawings, 8 prints, 4 photos
1005	002A	Baker, E.G. Plan of proposed layout of garden for residence at Lake Simcoe, Ontario, n.d. 1 pencil drawing
1006	002B	Baldwin, (Miss) Details of terrace wall, design for treillage, two small gates, steps and lily pond for residence on Dunvegan Road, Toronto, Ontario, ca. 1915. 4 pencil drawings, 1 pencil and watercolour, 1 ink on linen, 1 print
1007	002C	Barr, Walter A. (Mrs.) Detail of garden seat for residence in Toronto, n.d. 1 pencil drawing
1173	022D	Bayly, D.F. de Planting plan for residence at 12 Nesbitt Drive, Toronto, n.d. 1 pencil drawing
1223	024V	Beaumont, Arthur Planting detail for residence in Glen Williams, Ontario, 1947. 1 pencil drawing

- 1008 002D Beth Tzedec Synagogue
Planting plans for synagogue in Toronto, 1955.
3 pencil drawings
- 1167 021E Bethesda United Church
Landscape plan and study sketch for church on Field-
gate Drive, Toronto, 1970.
1 pencil sketch and 1 print
- 1009 002E Biggar, C. Fielding
Survey, perspective sketches, planting plans and details
of wall fountain, pools, paving, waterspout, garden
niche, walls and fountains for residence at 70 Poplar
Plains Crescent, Toronto, 1958-1967.
14 pencil drawings, 3 prints, 1 ink on vellum
- 1010 003A Birge, F.K. (Mrs.)
Details of wrought iron fence, carriage gates, garden
seats, plant tubs and treillage for residence in Toronto,
1915.
9 pencil drawings, 4 coloured pencil, 1 pencil and ink
- 1156 020D Blomberg, H.
Planting plan, general plan and detail of garden steps for
residence at 1259 Ingledene Drive, Falgarwood Hills,
Oakville, Ontario, 1962.
1 pencil drawing, 1 ink, 1 ink and pastel
- 1011 003B Breckonridge, (Mrs.)
Detail of pool and sketch of wrought iron gate for
residence, n.d.
1 pencil drawing and 1 pencil and colour
- 1197 023R British American Oil Company Ltd.
Sheridan Nurseries planting plan and details and per-
spective sketch of entrance for company in Clarkson,
Ontario, 1944.
3 pencil drawings, 1 photographic reproduction, 1 nega-
tive photographic reproduction
- 1012 003C Bruce, Herbert, (Dr.)
Details of tree seat, measured drawing of garden house
and additions to garden house for residence on Bloor
Street, Toronto, 1915
4 pencil drawings
- 1161 020H Caledon Mountain Estates
Plot plan, perspective sketch and planting plan for
entrance, 1965. 1 pencil drawing
- 1013 003D Calgary University
Elevation showing buildings, n.d.
1 pencil and coloured pencil drawing
- 1014 003E Cameron, G.M., (Dr.)
Sketches for garden layout for residence on Warren
Road, Toronto, n.d. 2 pencil drawings
- 1015 003F Canadian Salt Factory Co.
Diagram to accompany report on proposed develop-
ment of grounds for factory in Ojibway, Ontario,
1956. 1 pencil drawing
- 1016 004A Carse, F.D.
Landscape plan and details of pergola, fountain and
pool for residence in Burlington, Ontario, 1927.
1 pencil drawing, 1 coloured pencil, 1 pencil and
watercolour, 2 prints
- 1017 004B Carswell, J.B.
Garden plan and plan of existing conditions for resi-
dence on Bayview Avenue, Toronto, 1957
1 pencil drawing, 1 print
- 1155 020C Casa Loma Spring Garden Show
Planting plans, layout and study sketch of show, 1962.
3 pencil drawings, 1 ink, 1 ink and pastel

- 1218 024Q Cassie, Frank
2 planting details for residence at 21 Queen Anne Road, Toronto, 1947?
2 pencil drawings
- 1018 004C Chalmers, Floyd S.
Details of garden shelter and plant boxes for residence at 86 Chesnut Park, Toronto, 1954. 2 pencil drawings
- 1019 004D Church Street Public School
Proposed planting plan, 1957. 1 pencil drawing
- 1020 004E Clark, Donald
Preliminary garden plan for residence in Port Arthur, Ontario, 1958. 1 print
- 1021 004F Clarke, T.J.
Perspective sketch of house and garden for residence at Lake Simcoe, Ontario, n.d. 1 pencil drawing
- 1174 022E Clarkson and Carpnull, Misses
Planting plan and suggested planting for residence, The Dale, Kleinberg, Ontario, n.d. 2 pencil drawings
- 1022 004G Clifton Gate
Details of bird bath and flower pot in artificial stone for residence in Niagara Falls, Ontario, 1937.
2 pencil drawings
- 1165 021C Cockshutt, Edmund
Front elevation of house and terraces of residence in Brantford, Ontario, n.d. 1 print
- 1025 004J Cockshutt, Frank
Detail of fence and gates for residence on Mount Pleasant Road, Brantford, Ontario, n.d.
1 pencil drawing
- 1026 005A Colvin Park
Full size detail of wrought iron railing in park, Buffalo, New York, n.d. 1 pencil drawing
- 1027 005B Connable, Ralph
Tennis court screen elevation for residence on Melgund Road, Toronto, 1915. 1 pencil and watercolour
- 1222 024U Courtney, W.A.
Planting plan for residence at Port MacNicholl, Ontario, 1947. 1 pencil drawing
- 1023 004H Cran, Thornton W.
Garden and planting plans and detail of flower boxes for residence, 1944-1945. 3 pencil drawings
- 1024 004I Crang, Harold J.
Survey plan, landscape plans, layout of walls, perspective sketches of garden and details of concrete block wall for residence at 40 Burton Road, Toronto?, 1955-1957.
10 pencil drawings
- 1225 024X Cridland, J.
Planting detail for residence at 1166 Kipling Avenue, Islington, Ontario 1947. 1 pencil drawing
- 1028 005C Dalley, F.E. (Mrs.)
Garden plan, sketch for skating shelter, details of garden furniture, catch basin, bridge and waterfall, balustrade and concrete work for dam-plan for "Wynnstay", residence in Ancaster, Ontario, 1918.
6 pencil drawings, 1 ink, 2 pencil and watercolour, 1 pencil and crayon
- 1029 005D Daly, R.A.
Details of garden seat for residence at 60 Dunvegan Road, Toronto, 1928. 3 pencil drawings
- 1030 005E Davidson, A.B.
Surveys, planting and garden plans, sketches of pool layout, terraces and stairway detail for residence at 61 Binscarth Road, Toronto, 1954-1955.
11 pencil drawings, 1 ink
- 1031 005F Davidson, A.B.
Garden plan with detail of gate and shelter, and boundary and foundation plan for residence on Forest Hill Road, Toronto, 1962. 2 pencil drawings

- 1160 020J Davies
Layout and grading plan, details for patio, pool and steps for residence in London, Ontario, 1970.
2 prints
- 1171 022B Day, H.S.
Landscape plan, study sketch plan, details of walks, patio, steps, walls and paving for residence at Clarkson, Ontario, 1958. 7 pencil drawings, 1 print
- 1032 005G Day, Ralph
Landscape plan and details of pool, shelter, paving, retaining wall, plant tub, planting and survey plans for residence at 3 Dale Avenue, Toronto, 1954.
9 pencil drawings, 2 ink, 3 photos
- 1175 022F Denny, A.W.
Sheridan Nurseries planting plan for residence at 103 Kingsway, Toronto, n.d. 1 pencil drawing
- 1234 025H DePalma, A.E.
Planting plans and details for residence in Islington, Ontario, 1946. 6 pencil drawings.
- 1033 006A Dix, G.W.
Survey and planting plans, planting garden shelter details, concrete paving for residence on Parkway West, Don Mills, Ontario, 1958-1959. 5 pencil drawings
- 1172 022C Dorfman, Andree
Sketch for terrace, grading plan, details of wall and steps for "Raydor", residence in Oakville, Ontario. 3 prints
- 1034 006B Douglas, P.H.
Details of garden shelter, wall door and drainage for drive for residence in Ancaster, Ontario, n.d.
2 pencil drawings
- 1151 019B Dunbar, Leslie
Planting plans for herbaceous border, rose garden and planting detail for entrance way for residence in Preston, Ontario, 1951-1967. 4 pencil drawings
- 1170 022A Dyde, Henry Alexander
Architectural plan of house, survey plans, landscaping plans, layout and grading, details of garden walls, steps, paving and perspective sketch of terrace, for residence in Edmonton, Alberta, 1963.
21 pencil drawings, 5 ink, 3 prints.
- 1212 024K East York Memorial Park
Landscape and planting plans for park on Coxwell Avenue, Toronto, 1944?
1 pencil drawing, 1 print
- 1194 0230 Eaton, John David
Sheridan Nurseries planting plan and details of walks and shrub planting, for residence at 120 Dunvegan Road, Forest Hill, Toronto, 1944?
3 pencil drawings
- 1176 022G Elliott, E.B.
Sheridan Nurseries planting plant for "Talltrees", residence at Thistletoe?, Ontario, n.d. 1 pencil drawing
- 1035 006C Falls, N.T. (Mrs.)
Details of finial, elevations of trellis, trellis gates, lattice-work, plan of garden for residence in Simcoe, Ontario, n.d. 1 pencil drawing
- 1036 006D Faludi, L.G.
Revised landscape plan and detail of flower box and seat for residence at 27 Dale Avenue, Toronto, 1957.
1 pencil drawing
- 1037 006E Farringdon Cemetery
Landscape plan of second western extension and plan of additions, 1931.
1 pencil drawing, 1 ink and coloured pencil on linen

- 1038 006F Farwell, Francis
Survey and planting plans, plans for herbaceous border, evergreen beds around house, plan and details of paving, walls, steps for terraces, garden shelter, gates and sketch of entrance for residence in Waterdown, Ontario, 1940-1941. 12 pencil drawings, 1 print.
- 1039 006G Fell, Charles P.
Landscape plan sketch and rough sketch of planting plan, 1941. 3 pencil drawings
- 1208 024G Fierheller, (Mrs.)
Planting plan and planting detail for residence at 87 Strath Avenue, Toronto?, 1944? 2 pencil drawings
- 1040 006H Firstbrooke, W.G.
Preliminary landscape plan for residence on Strathallen Boulevard, Toronto, n.d. 1 print
- 1231 025E Fleming, A.L. (Bishop)
Planting detail for residence in Goderich, Ontario, 1947. 1 pencil drawing
- 1041 0061 Ford Motor Company (Assembly Plant)
Planting plans and details for factory in Trafalgar, Ontario, 1953. 7 pencil drawings
- 1042 007A Gage Park
Landscape plan of proposed gardens, plan of additional plantations, detail of rose arches and full scale detail of finials for rose arches for park on Main Street, Hamilton, Ontario, 1927.
3 pencil drawings, 1 ink on linen
- 1251 026N Garden Club of Toronto
Plans for sketches for various displays of the Garden Club of Toronto at the O'Keefe Centre, 1964-1971.
7 pencil drawings, 1 pencil and coloured pencil, 2 prints
- 1043 007B Garden Court Apartments
Planting plans for apartments in Leaside, Ontario, 1939-1941. 5 pencil drawings
- 1177 022H Gordon, M.L.
Sheridan Nurseries planting plan for residence at 62 Highland Avenue, Truro, Nova Scotia, n.d.
1 pencil drawing
- 1044 007C Government House
Plans of temple on rose garden, rose temple and treillage, detail of stone curb for fountain basin for Government House, Toronto, 1915.
1 pencil drawing, 1 coloured pencil, 1 print
- 1252 0260 Gragg, S.R.
Details of garden benches and sundial for residence in York Mills, Ontario, 1937. 1 pencil drawing
- 1045 007D Graham, Howard
Detail of gateway for residence at 119 Albertus Avenue, Toronto, n.d. 1 print
- 1236 025J Grant, G.P.
Detail of garden house for residence, n.d. 1 print
- 1178 0221 Griffiths, I.G.
Sheridan Nurseries planting plan for residence at 116 Warren Road, Toronto, n.d. 1 pencil drawing
- 1168 021F Gundy, J.H.
Detail of catch basin for residence in Leaside, Ontario, n.d. 1 ink on linen
- 1046 007E Hamilton Botanical Gardens
Planting plan for proposed tree planting for Botanical Gardens east of sports field, 1929. 1 pencil drawing
- 1047 007F Hamilton, H.K.
Landscape and planting plans for south terrace and east sunroom, details for garden, balustrade, paving, entrance gate and wall for residence at 114 Killbarry Road, Toronto, 1955-1956. 10 pencil drawings
- 1220 024S Hamilton Jockey Club
Planting detail for club, 1947. 1 pencil drawing

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1048	007G	Hancock, George Details of garden seat, bench and finial for residence, n.d. 3 pencil drawings
1205	024D	Hargrave, Ralph (Dr.) Sheridan Nurseries' landscape plan for residence at Dickson's Hill, Ontario, 1944? 1 pencil drawing
1195	023P	Hargreaves, L.T. Sheridan Nurseries planting plan for residence at 39 Strathearn Road, Cedarvale, Ontario, 1944? 1 pencil drawing
1049	007H	Hellen, S.J. Planting plan for residence, 1956. 1 pencil drawing
1166	021D	Homes and Gardens Landscape plan for publication, n.d. 1 ink drawing
1230	025D	Honderich, Norman Trellis detail for residence in Milverton, Ontario, 1947. 1 pencil drawing
1050	008A	Horne, Cleve Garden planting plan for residence on Balmoral Avenue, Toronto, 1957. 1 pencil drawing
1193	023N	Howard Smith Paper Mills Ltd. Sheridan Nurseries evergreen planting plans for factory in Cornwall, Ontario, n.d. 2 pencil drawings
1051	008B	Huerck, Boris, (Baron de) Planting plan of shrub border for residence in Cornwall, Ontario, 1940. 1 pencil drawing
1199	023T	Hurley, J.M. Planting plan for residence in Windsor, Ontario, 1944? 1 pencil drawing
1052	008C	Imperial Oil Company Ltd. Planting plan details for company on St. Clair Avenue West, Toronto, n.d. 2 pencil drawings
1211	0241	Ireton, H.J.C. Sheridan Nurseries planting detail for residence at 76 Lonsdale Road, Toronto, 1944? 1 pencil drawing
1053	008D	Jackson, C. Blake Plans for rose garden, perennial beds plans for layout of swimming pool for residence, 1953-1956. 4 pencil drawings
1055	008F	Jackson, Philip Planting plan for north front for residence, York Mills, Ontario, n.d. 1 pencil drawing
1054	008E	Jackson, R.H. Preliminary planting plan for residence, 1944. 1 pencil drawing
1056	008G	James, Fred T. Summer house details and detail of rose arch of residence at Lambton, Ontario, n.d. 3 pencil drawings
1179	022J	Johnson, A.J.D. Planting plans for residence in Port Hope, Ontario, n.d.
1057	008H	Johnson, E.F.B. Garden plan and detail of sundial for residence on Saint George Street, Toronto, 1915. 1 pencil and watercolour drawing on parchment
1058	0081	Johnson, H.B. Half-scale detail of garden seats for residence, n.d. 1 pencil drawing
1201	023V	Jones, H.D. Sheridan Nurseries planting plan and detail for residence in Thorold, Ontario, 1944. 2 pencil drawings
1059	008J	Juvenile and Family Court and Youth Centre Planting plan, plan and perspective sketch for parking area, and details for fountain, pool and planting beds for centre, 1957. 4 pencil drawings
1060	009A	Kaufman Rubber Company Detail of trellis and fence for company in Kitchener, Ontario, n.d. 1 pencil drawing

- 1229 025C Kawartha Park
Planting plan for park in Lindsay, Ontario, 1947.
1 pencil drawing
- 1061 009B Kemp, W.H.
Details of garden house and arch for residence, n.d.
2 pencil and watercolour drawings
- 1062 009C Kerby, R.D.
Details for proposed garden house, rafter ends, pool,
finial, trellis and rose arch for residence on Forest Hill
Road, Toronto, 1930. 7 pencil drawings
- 1063 009D Kitchener-Waterloo Hospital
Landscape and grading plans, plan for entrance for
hospital in Kitchener, Ontario, 1938.
3 pencil drawings
- 1064 009E Kohl, Harry B.
Garden plan for residence, 1954. 1 pencil drawing
- 1065 009F Koppel, Albert L.
Plans showing new curbs, steps, swimming pool, cascade
and reflecting pool, wooden fence, herbaceous border,
rock garden, summer house and surveyors plans for
residence at 41 Binscarth Road, Toronto, 1940-1945.
14 pencil drawings, 1 coloured pencil
- 1066 009G Laidlaw Lumber Company Ltd.
Planting plans for office and factory at 50 Oak Street,
Weston, Ontario, n.d.
4 pencil drawings
- 1067 009H Laidlaw, R.A.
Planting plans for evergreens at entrance, specimen
evergreens, boundary evergreens, herbaceous border,
alpine planing for rock garden, details of flagged walks,
grading, paving, plant tub, curbs, steps and plan showing
property of residence at Roches Point, Ontario, 1935-
1937. 10 pencil drawings
- 1068 009I Lakeshore Country Club
General landscape plan with dimensions and layout of
planting beds, and working drawing of beds for planta-
tions for club at Clarkson, Ontario. 2 prints
- 1069 009J Lakeshore Gardens
Plans for gardens, grading and details for steps, tree pits
for gardens in Mimico, Ontario, 1944. 2 pencil drawings
- 1070 010A Lawrence Reservoir
Grading plan for reservoir in Toronto, n.d.
1 pencil drawing
- 1232 025F Little, E.M.
Planting plan for residence in Quebec, 1947.
1 pencil drawing
- 1180 023A Livingston, H.P.
Planting plan for residence at 47 Parkwood Avenue,
Toronto, n.d. 1 pencil drawing
- 1181 023B Logie, Olive, F.
Planting plans for residence in Sarnia, Ontario, n.d.
2 pencil drawings
- 1071 010B Lynch-Staunton, Victor
Survey plan, planting plans, details of steps to sunroom,
pavilion, terraces, circular steps, walls and paving for
residence in Nashville, Ontario, 1955-1956.
8 pencil drawings, 1 print
- 1076 010G McCausland, J.K.
Landscape plan and survey plan with grading notes for
residence in York Mills, Ontario, 1966.
1 pencil drawing, 1 print
- 1077 010H McCloskey, P.H.
Garden and planting plans for residence in Toronto,
1958.
- 1217 024P McCormick, Norman, A. (Dr.)
Planting details for residence in Windsor, 1947-1948.
3 pencil drawings

- 1153 020A McDermaid, J.G. (Mrs.)
General plan and sections for garden and study sketches for residence at 23 North Sherbourne Avenue, Toronto, 1962. 11 pencil drawing, 5 ink
- 1214 024M MacDougall, C.N.
Planting detail for residence on Royal York Road North, Toronto, 1944? 1 pencil drawing
- 1079 010J McInnis, F.P.
Garden plan and perspective sketch of garden at 84 Highland Avenue, Toronto, 1955. 2 pencil drawings
- 1198 023S McKenzie, Alex
Sheridan Nurseries planting detail for residence in Ancaster, Ontario, 1944. 1 pencil drawing
- 1072 010C Maclean-Hunter Publishing Company
Planting plan, plans for parterre and bulb plantings for company on University Avenue, Toronto, 1954-1959. 3 pencil drawings, 1 print
- 1080 011A McLaughlin, R.S.
Plans for pavilion, backstop of tennis court, detail of ornamental plant tub for residence in Oshawa, Ontario, 1927. 4 pencil drawings, 1 print, 3 photos
- 1169 021G McMaster University
Key for planting plan and details of walk, curb and catch basin for university in Hamilton, 1930.
2 pencil drawings, 1 ink
- 1182 023C MacNamara, (Miss)
Planting plans for residence at 273 Lytton Boulevard, Toronto, n.d. 2 pencil drawings
- 1081 011B McQuesten, J.B.
Garden house sketches and details of finial for garden house residence in Hamilton, Ontario, n.d.
3 pencil drawings
- 1227 025A Madsen, M.K.
Planting detail and landscape plan for residence in Weston, Ontario, 1946. 2 pencil drawings
- 1215 024N Maitland Mills Ltd.
Grading and landscape plans for recreation centre in Listowell, Ontario, 1944? 8 pencil drawings
- 1073 010D Manitoba Parliament Buildings
Landscape plans, perspective sketches of building, plan of sewers and drainage, and layout of grounds for Parliament Buildings in Winnipeg, Manitoba, 1942.
8 pencil drawings, 2 prints
- 1158 020F Marshall, W.A.S.
Planting plan for residence in Port Credit, Ontario, 1964. 1 pencil drawing
- 1074 010E Martyrs' Shrine
Study sketches for revisions for approach to church in Midland, Ontario, 1957.
2 pencil drawings, 1 ink on vellum
- 1075 010F Matthews, C.A.G.
Planting plans for residences at 155 Dinnick Avenue and 22 Glen Allen Road in Toronto, n.d. 3 pencil drawings
- 1082 011C Miles (A.W.) Funderal Chapel
Details of planting plan, plant boxes for funeral chapel at 30 St. Clair Avenue West, Toronto, 1955.
1 pencil drawing
- 1200 023U Miller, H.R.
Sheridan Nurseries planting plan for residence in Sheridan, Ontario, 1944. 1 pencil drawing
- 1083 011D Mimico High School
Landscape plan, revised landscape layout and guide planting plan for school in Toronto, 1965.
2 pencil drawings, 1 print

- 1202 024A Mitchell, A.W.
Sheridan Nurseries planting plan and detail of perennial border for residence at 1 Saint Margaret's Drive, Toronto?, 1944? 2 pencil drawings
- 1084 011E Moffat, William W. (Dr.)
Garden plan for residence in Port Colborne, Ontario, 1935. 1 pencil drawing
- 1078 010I Mulock, William (Sir)
Side elevation and full scale detail of garden seat for residence in Newmarket, Ontario. 2 pencil drawings
- 1085 011F Mulock, William (Sir)
Details of trellis, garden seat and arbour, sketches of garden house, entrance gates, footbridge and stile for residence in Newmarket, Ontario, n.d.
5 pencil drawings, 3 pencil and watercolour
- 1157 020E Myslivec, L.
Layout of walls and paving, planting plan, layout with elevations and landscape plan for residence on Thornburg Crescent, Etobicoke, Ontario, 1963.
3 pencil drawings, 2 prints
- 1086 011G Nicholls, F. (Col.)
Sketch for pergola, n.d.
1 pencil and crayon drawing
- 1087 011H Nicholls, Frederick (Hon. Sir)
Details of pergola for Northfred Kennels, n.d.
1 ink on linen drawing
- 1088 011I Nicholls, Frederick (Hon. Sir)
Details of garden seat, rose arch, balustrade, lily tank, Japanese tea house, stone lanterns, bridges and finials for "Shadowbrook", residence on the northern outskirts of Toronto, 1929.
30 pencil drawings, 1 print
- 1211 024J Nickle, D.C.
Planting details for residence at 178 Strathallen Boulevard, Toronto, 1944? 2 pencil drawings
- 1090 012B Oakes Garden Theatre/Rainbow Bridge
General planting plan and details for walls, urns, sunken garden, fountain, paving, deer panel, stone flower box, wrought iron screen, terrace, clipping guides and stairway for gardens in Niagara Falls, Ontario, 1941-1944.
63 pencil drawings, 2 pencil and coloured pencil, 2 photos
- 1091 013A O'Keefe Centre
Planting plan for theatre on Front Street, Toronto, 1960. 1 pencil drawing
- 1089 012A Ontario Association of Architects
Landscape plans and detail of terrace and plant boxes for building at 50 Park Road, Toronto, 1954-1957.
3 pencil drawings, 1 pencil and coloured pencil
- 1092 013B Ontario College of Art
Planting and landscape plans, and planting details for college in Toronto, 1957.
2 pencil drawings, 1 pencil and ink
- 1093 013C Ontario Department of Highways
Sketch of planting schemes and perspective sketches of highway treatment for highway between Toronto and Niagara Falls (Queen Elizabeth Way), n.d.
4 pencil drawings, 1 pencil and crayon
- 1094 013D Ontario Government Mental Hospital
Layout plan and sections showing existing and proposed grades for hospital in St. Thomas, Ontario, 1938.
3 pencil drawings
- 1095 013E Ormsby, A.B.
Sketches of tea house, details of garden, plant tub, trellis, gates, fountain, arches and balustrade for "Ormscliffe", residence in Mimico, Ontario, n.d.

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- 1096 013F Osgoode Hall
Preliminary site plan for improvements to grounds of law school on University Avenue, Toronto, 1955.
1 pencil drawing, 1 coloured print
- 1097 013G Osler, F. Gordon
Fullscale detail of rock garden door for residence at Roches Point, Ontario, 1913. 1 pencil drawing
- 1098 013H Osler, Glyn
Planting plan for bank planting for residence at 3 Thornwood Road, Toronto?, 1946. 1 ink drawing
- 1206 024E Ostrum, W.R.
Sheridan Nurseries planting detail for residence in Oakville, Ontario, 1944? 1 pencil drawing
- 1099 0131 Page, Forsey
Garden plan with pool section for residence on Mason Boulevard, Toronto, 1957. 1 pencil drawing
- 1237 025K Park Royal Apartments
Preliminary landscape plan for apartments on Truscott Drive, Toronto, 1964. 1 print
- 1154 020B Park Royal Townsite
Street tree planting plan, n.d. 1 print
- 1100 014A Parker, Stewart
Survey, landscape and planting plans, details of swimming pool court and planting around house for residence in Thornhill, Ontario, 1959.
6 pencil drawings, 1 print
- 1101 014B Pirie, G.W.
Landscape plans for "Maplewood" residence in Grand Falls, New Brunswick, 1964. 2 pencil drawings
- 1102 014C Plateau Investments
Sketch for gravel pit rehabilitation, Mississauga Road, Toronto, 1961.
1 pencil and coloured pencil drawing
- 1204 024C Pringle, R.A.
Sheridan Nurseries planting plan for residence in Belleville, Ontario, 1944? 1 pencil drawing
- 1103 014D Proctor, F.T.
Detail of fence for residence on Blythewood Road, Toronto, n.d. 1 pencil drawing
- 1104 014E Queensway General Hospital Nurses' Residence
Planting and landscape plans and plan of existing conditions for hospital residence at 150 Sherway Drive, Toronto, 1955-1956. 2 pencil drawings, 1 print
- 1105 014K Radley, Bernard
Survey plan, landscape plan including grading, step details, plantings and detail of fence extension for residence at 73 Highland Road, Toronto, 1962.
4 pencil drawings, 1 print
- 1107 014G Rand, George F.
Details of piers, swimming pool and pergola, bridge stonework, sketch for iron grille at entrance and plan and elevation of tea pavilion for "Ranwood" residence at Niagara-on-the-Lake, Ontario, 1928-1940.
9 pencil drawings, 2 ink on linen, 1 pencil and ink, 1 print
- 1108 014H Reed, Hayter (Mrs.)
Details of well and cover, oak sundial and landscape design for front portion of garden for residence in Saint Andrews, New Brunswick, n.d.
- 1184 023E Reid, W.S.
Sheridan Nurseries perennial and shrub planting plans for residence at Beaverton, Ontario, n.d.
3 pencil drawings
- 1185 023F Robertson, S.
Sheridan Nurseries planting plan for residence at 203 Cortleigh Boulevard, Toronto?, n.d. 1 pencil drawing

- 1109 014I Robson, A.H.
Details of archway and garden house for residence in Toronto, n.d. 1 pencil drawing, 1 print
- 1110 014J Rodgers, Alfred
Details of trellis, wrought iron gates, lamp and stonework for piers for residence on Glen Road, Toronto, 1915.
6 pencil drawings, 1 watercolour on parchment
- 1112 015B Rogge, H.H.
Proposed garden plan for residence in Hamilton, Ontario, 1954. 1 pencil drawing
- 1113 015C Rosedale Presbyterian Church
Survey, landscape and planting plans, and perspective sketches for church at 129 Mount Pleasant Road, Toronto, 1961.
4 pencil drawings, 1 print, 1 coloured print
- 1228 025B Rosenberg, H.S.
Planting details for residence at 21 Strathearn Road, Toronto, 1947. 2 pencil drawings
- 1114 015D Ross, J.F.W. (Mrs.)
Design for entrance gates, garden plan, details for wrought iron gate, boundary fence, trellis, sundial and terrace for residence on Warren Road, Toronto, n.d.
5 pencil drawings, 1 print
- 1115 015E Ross, J.L.
Details of oak wall door and wrought iron hinges for residence in Erindale, Ontario, n.d. 3 pencil drawings
- 1111 015A Rowe, Wallace (Mrs.)
Perspective sketch of pavilion for residence in Cobourg, Ontario, n.d. 1 pencil drawing
- 1183 023D Royal Air Force Service Flying Training School
Planting plan for flying school in Kingston, Ontario, n.d.
- 1209 024H Rumsey Road Public School
Sheridan Nurseries planting detail for school in Toronto, 1944? 1 pencil drawing
- 1116 015F Rykert, John
Garden plans, revised plan for patio/terrace and construction and planting details for wall, steps and paving for residence at 111 Warren Road, Toronto, 1961-1962.
4 pencil drawings
- 1117 015G Saint Andrew's College
Landscape plan for college in Aurora, Ontario, n.d.
1 pencil drawing
- 1118 015H St. John Ambulance
Planting plan for office on Wellesley Street, Toronto, 1957. 1 pencil drawing
- 1235 025I Saint Olave's Church
Landscape plan for church in Toronto, n.d.
1 pencil drawing
- 1119 015I Saint Philips Church
Survey map, grading plan showing levels for parking area, plan for parking, planting plan and detail for sundial for church at 197 Caribou Road, Toronto, 1959.
5 pencil drawings, 1 print
- 1120 016A Sampson, J.E.
Garden plans showing levels, planting areas and roadwork for residence on Forest Glen Crescent, Toronto, n.d. 1 pencil drawing, 1 pencil and crayon
- 1121 016B Scarfe, Reginald (Mrs.)
Planting plans, landscape plan for planting of entrance drive, details of garden benches, urns and entrance gates for residence in Brantford, Ontario, 1939-1941.
9 pencil drawings
- 1122 016C Schmitt, L.M.
Landscape plan for residence in Kitchener, Ontario, 1938. 1 pencil drawing

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1123	016D	Shakespearian Garden Construction details for steps, grading, wall for garden at Stratford, Ontario, n.d. 1 pencil drawing
1124	016E	Shannon, Frank Landscape plans for westerly section, planting plans for terrace, evergreen border, boundary planting, specimen shrubs for lawn and herbaceous borders for residence in Rosedale, Toronto, n.d. 5 pencil drawings, 1 pencil and coloured pencil
1186	023G	Shaw, George M. Sheridan Nurseries planting plan for residence at 70 Otter Crescent, Toronto?, n.d. 1 pencil drawing
1125	016F	Sheridan Nurseries Glenpark Garden Centre plan, layout and details for Canadian National Exhibition displays, Spring Flower Show, O.N.T.A. and A.A.N. displays of fountain, garden seat and flower box, drawing of Sheridan Nurseries, 1938-1971. 5 pencil drawings, 14 prints, 1 coloured drawing
1224	024W	Sims, Robert (Mrs.) Planting detail for residence at 367 Blythewood Road, Toronto, 1947. 1 pencil drawing
1126	016G	Solidarity Towers Landscape plan and planting details and guide planting plan for apartments in Windsor, Ontario, 1969. 2 pencil drawings
1213	024L	Spafford, D.W. Planting plan for residence at 1 Saint Ives Crescent, Toronto, 1944? 1 pencil drawing
1127	016H	Starr, F.N.G. (Dr.) Working drawings of terrace, walls, fountain and details of cedar arch and fountain for residence at 112 Warren Road, Toronto, n.d. 1 pencil drawing, 1 ink, 1 pencil and watercolour on parchment
1159	020G	Stensson, Annie (Mrs.) Planting plan, survey plan and sketch planting plan for residence at 1348 Clearview, Sheridan, Ontario, 1961. 1 pencil drawing, 1 ink, 1 print
1162	020I	Stensson, J. Preliminary study for reforestation planting, reforestation planting, planting plan and plan for barbecue for "Dworek" residence at Barry's Bay, Ontario, 1968. 4 pencil drawings
1128	016I	Stewart, Charles Preliminary garden plan with planting details for residence at 27 Doncliffe Drive, Toronto, n.d. 1 pencil drawing
1129	016J	Stewart, Clair Landscape plan, survey plan, planting details, detail of entrance paving, detail sheet for alterations of entrances, steps and walls for residence at 4 Edmund Gate, Toronto, 1958-1959. 3 pencil drawings, 2 prints
1226	024Y	Stidwell, G.B. Planting plan for residence in Cornwall, Ontario, 1947. 1 pencil drawing
1130	017A	Strachan, Robin Revised planting plan for residence at 8 Wychwood Park, Toronto, 1960. 1 pencil drawing
1131	017B	Strathey, G.B. Planting plan for evergreens at 34 Castle Frank Road, Toronto, 1962. 1 pencil drawing
1106	014F	Strathgowan Survey plan for residence, Toronto, n.d. 1 print
1132	017C	Style, H.B. Layout around swimming pool and detail of wrought iron fence for residence, 1960. 1 pencil drawing

- 1133 017D Teachers College
Planting plans, details of planting, paving, lawns, terrace and foundation planting for college in London, Ontario, 1953-1956. 5 pencil drawings
- 1134 017J Teddington Park Avenue
Details for garden wall, steps, fence and trellis for residence on Teddington Park Avenue, Toronto, n.d.
- 1233 025G Tinken Roller Bearing Factory
Planting plan for factory in St. Thomas, Ontario, 1945. 1 print
- 1135 017E Tippet, C.F. Basil
Landscape plan for garden, details for garden pool shelter, mirror pool plans and perspective sketches and setting for statue for residence at 44 Old Yonge Street, York Mills, Ontario, 1954.
4 pencil drawings, 1 ink
- 1136 017F Toronto Art Gallery
Survey plan, landscape plan for entrance and proposed parking, planting plan and detail of formwork for entrance for gallery at 317 Dundas Street West, Toronto, 1952. 4 pencil drawings
- 1137 017G Trent, Gordon
Planting plans for entrance and for shrubs south of residence "The Summit", Yonge Street, Toronto, n.d. 2 pencil drawings
- 1138 017H Trinity Church
Landscape plans for church in Thornhill, Ontario, 1953-1954. 2 pencil drawings
- 1139 017I Trinity College
Landscape plan for college in Toronto, n.d.
1 pencil drawing
- 1152 019C University Avenue
Plans of islands, perspective sketches, details of paving patterns, benches, granite guard rails, stonework, steps, electrical work for University Avenue central boulevard in Toronto, 1961-1964.
31 pencil drawings, 2 prints, 1 coloured print, 6 negatives, 4 photos, 2 copies of specifications
- 1130 018A Vanlea and Oriole Heights Apartments
Planting plan and perspective sketch of centre for apartments in North York, Ontario, 1961
2 pencil drawings
- 1141 018B Vaughan, J.J.
Survey and planting plans for residence on Bayview Avenue, Toronto, n.d.
4 pencil drawings
- 1142 018C Victoria College
Details for gates, wall and fencing for college at 73 Queen's Park Crescent East, Toronto, n.d.
3 pencil drawings
- 1187 023H Victoria Hospital
Sheridan Nurseries planting plan for hospital in London, Ontario, n.d. 1 pencil drawing
- 1143 018D Wallace, W.S. (Major)
Detail of gate for residence at 59 Poplar Plains Road, Toronto, 1921. 1 pencil drawing
- 1192 023M Walley, H.L.
Sheridan Nurseries planting and rose planting plans for residence at 280 Riverside Drive, Toronto, n.d.
2 pencil drawings
- 1144 018E Warren, H.D. (Mrs.)
Perspective sketch of garden for residence, n.d.
1 pencil and coloured pencil drawing
- 1145 018F Weiss, Albert A.
Preliminary sketches of garden, plan of garden court and detail of wall, steps, paving and window to garden "room" for residence at 52 Clung Drive, Toronto, 1955.
4 pencil drawings, 1 ink

XL3 MS A00 File

- 1164 021B West End Creche
Landscape plans, construction details and study sketches for office at 197 Euclid Avenue, Toronto, 1964. 7 pencil drawings, 4 ink, 3 prints
- 1188 023I Wevill, G.
Sheridan Nurseries planting plan for residence at 56 Mason Boulevard, Toronto?, n.d.
1 pencil drawing
- 1163 021A White, Frank
Landscape and planting plans for residence at 353 Mountairy Drive, Rochester, New York, 1954.
4 pencil drawings
- 1189 023J White, William E.
Sheridan Nurseries planting plan at 195 Strathearn Road, Toronto? n.d. 1 pencil drawing
- 1146 018G Wills, Hamilton B. (Mrs.)
Details of fountain, pergola, circular terrace seat, plan of tennis pavilion and trellis and design for carpet bedding for "Shadowbrooke" residence at Concord, Ontario (west of Thornhill), 1927.
10 pencil drawings, 1 coloured pencil, 3 photos
- 1190 023K Wilson, R.J.
Sheridan Nurseries planting plan for residence at Brampton, Ontario, n.d. 2 pencil drawings
- 1147 018H Wilson, Robert S. (Col.)
Landscape plan for improvements to garden, details of fountain basin and planting details for east and west borders for residence at 40 Castle Frank Crescent, Rosedale, Ontario, 1940. 3 pencil drawings
- 1148 018I Wood, E.R.
Site plan for garden, designs for treillage, sketch of cupola, details of carriage arch, pavilion, arbour, seats, sundial, garden house and temple for residence on Queen's Park Crescent, Toronto, 1915.
4 pencil drawings, 1 pencil and watercolour, 1 pencil and coloured pencil, 2 ink on linen
- 1149 018J Workmen's Compensation Board
Landscape plans for layout of grounds, pool court, main entrance, hospital court and ramp, lower court and nurses' court and drainage plans for hospital and rehabilitation centre in Toronto, 1957-1958.
19 pencil drawings
- 1191 023L Wright, W.G.
Sheridan Nurseries planting plan and shrub planting plans for "Open Wood" residence on Bayview Avenue, Toronto, n.d. 3 pencil drawings
- 1203 024B York Manor Apartments
Landscape plan and planning detail for apartments at 262 Jarvis Street, Toronto, 1944? 2 pencil drawings
- 1150 019A Young, A.V. (Mrs.)
Detail of entrance gates and piers for residence, n.d.
1 pencil drawing

Miscellaneous Title Blocks

XL3 MS A00	File	
1238	026A	Armour Heights Subdivision Title block for Robins Ltd., Toronto, n.d. 1 ink on linen
1239	026B	Bracondale Hill Park Subdivision Title block, Toronto, n.d. 1 print
1240	026C	Cedarvale, Township of York Title block for the British and Colonial Land Securities Company, Ltd., n.d. 1 print
1249	026L	Club Grounds Title block for unidentified site of club grounds and lake in the ravine, n.d. 1 print
1241	026D	Colvin Park Subdivision Title block for Colvin Park Estates, Buffalo, New York, n.d. 1 print
1242	026E	Oriole Park Subdivision Title block for P.W. Ellis, Toronto?, Ontario, n.d. 1 print
1243	026F	Riverbend Paper Mills Title block for Price Brothers and Company, Ltd., Riverbend, Quebec, n.d. 1 print
1244	026G	Shaughnessy, Thomas, Sir Title block for estate, Sainte Agathe des Mont, Quebec, 1913. 1 print
1246	026I	Saint Andrew's College Title block for playing fields and park for college, Aurora, Ontario, n.d. 1 coloured pencil drawing
1245	026H	Saint John's Church Cemetery Title block for cemetery, Norway, Ontario, n.d. 1 print
1247	026J	Stewart Manor Title block for the Provident Investment Company, Toronto, n.d. 1 print
1248	026K	Workman's Garden Village Title block for Riordan Pulp and Paper Company, Hawkesbury, Ontario, n.d. 1 print

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Journal article.

Schuyler, D. 1984. The evolution of the Anglo-American rural cemetery: Landscape architecture as social and cultural history. *J. Gard. Hist.* 4:291-304.

Barker, W.G., I.V. Hall, L.E. Aalders & G.W. Wood. 1964. The lowbush blueberry industry in eastern Canada. *Econ. Bot.* 18:357-365.

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Bowden, W.M. 1976. A survey of wisterias in southern Ontario. *Roy. Bot. Gard. Techn. Bull.* 8. 15 pp.

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