FROM the architect’s point of view the garden is primarily a setting for the house. Its main lines should echo and none should seem to defy or run counter to those of the building. Some of its vistas should lead up to the house or should be continuations and prolongations of those arranged within it. The garden should, as it were, be an extension of the ground-floor plan of the house, adding open-air apartments to those of the interior. From the architect’s point of view it is impossible to conceive the garden plan aright except as suggested and dictated by the house plan, and both house and garden must be just as much parts of one complete conception as must the ground and roof plans of the house. Just as the house plans must be a logical fulfilment of the conditions laid down by the site, so those of the garden must be the logical fulfilment of the conditions laid down by both house and site. In order to secure unity of result, house and garden should be thought out together as a whole. A garden plan on which the interior arrangement of the house is not shown creates in us the same suspicion of a lack of grasp of essentials as does a house plan which bears no indication of the points of the compass.

All parts of a garden, like a carpet, should be designed with consideration for their effect from every possible point of view. If, like some carpets, they must be seen from certain standpoints, and are a little unsatisfactory when viewed from any other, obviously complete success has not been attained. But primarily they should fall into graceful compositions and pleasing vistas when seen from the windows, or along vistas within the house, or approaching the house. If when looking out of a window one has an uncomfortable desire to move to the right or left or to stand higher or lower, some completeness in the whole has been lost.
RELATION OF HOUSE TO GARDEN

In designing a garden the architectural elements from which we have to produce our effects are as follows: enclosure, protection and shelter, seclusion, vistas, changes of level (terraces, sunken gardens, slopes, banks, etc.), mystery, arrangements of light and shade, proportioning of spaces, color schemes, grouping, introduction of water, contrasts. To these should be added architectural embellishments, such as statuary, parapets, terrace and other walls, ballustrading, temples, fountains, garden seats, summer-houses, pergolas, sundials, trelliswork, screens, gates, steps, arches and the treatment of water channels, tanks, ponds and pools, alcoves, arbors, courts and paving.

One important function of the garden is to bring the house into harmony with its surroundings, to soften the contrast between the rigid and clearly defined lines of the house and the gentle, flowing, undulating freedom of the lines of nature. This cannot be accomplished by attempts to imitate the latter, but by an orderly and logical use of them.

A garden should be a work of art and should glory in it. As soon as it attempts to appear artless it oversteps the bounds of true art. A garden is man's attempt to display and dispose the beauties of plants and flowers in the way best adapted to his own needs and advantage, and the more simply, straightforwardly and honestly he does this, the better. Thus, a path or water channel should take the most direct route from point
DETAIL OF HOUSE AT "WOODCOTE," CHURCH STRETTON, SHROPSHIRE, SHOWING CONSERVATORY ON SECOND FLOOR WITH TWO COVERED BALCONIES AND OUTSIDE STAIRWAY.
NORTH SIDE OF "WOODCOTE," CHURCH STRETTON, SHOWING RELATION OF BUILDING TO GARDEN AND SURROUNDING COUNTRY.

MORE INTIMATE VIEW OF "WOODCOTE," REVEALING THE CHARMING BACKGROUND OF SLOPING HILL AND WELL-ARRANGED GARDEN.

Barry Parker & Raymond Unwin, Architects.
Barry Parker & Raymond Unwin, Architects.

House in Sollershott, Letchworth, with recessed terrace; a charming place for outdoor living in warm weather.
"LAVERNA," ANOTHER HOUSE AT LETCHWORTH, WITH INTERESTING PLACING OF LAWN AND SURROUNDING GARDEN.

THE GARDEN ROOM FOR SEMI-OUTDOOR LIVING AT THE "MANOR FARM," NORTON, HERTFORDSHIRE.
"THE DEN" AT LETCHWORTH, SHOWING EXTREMELY INTERESTING ROOF LINE AND CONSTRUCTION, WITH ADMIRABLE PLACING OF WINDOWS.

THE LIVING-ROOM IN THE "DEN," LETCHWORTH, WITH LARGE DOUBLE DOORS OPEN TO CONNECT IT WITH THE GARDEN.
HOUSE AT CROYDEN IN SURREY, SHOWING BALCONY IN SECOND STORY.

RECESSED PORCH IN "LITTLE MOLEWOOD," HERTFORD.

RECESSSED BALCONY AT "SOMERSBY," BUXTON, DERBYSHIRE.

INTERESTING BALCONY IN "FARRINGFORD," BUXTON, DERBYSHIRE

Barry Parker & Raymond Unwin, Architects.
to point, unless there are obvious reasons why it should do otherwise, in which case very happy results may come from a sweep or deviation. But meaningless windings, wrigglings and meanderings in paths, watercourses or the margins of flower beds and grass plots produce a feeble and unnatural effect.

When it is necessary to secure easy gradients for a drive or path, or a level course for a water channel, or when there is an interruption in the form of a growing tree or natural mound, then a sufficient cause is given for whatever change in the direction of path or stream is likely to produce most charm in the result; but we are wrong when we attempt to make what has been designed appear as if it had happened.

For we never find causeless and meaningless lines in nature. The beautiful windings of a natural stream are not the result of chance or whim; there is nothing arbitrary about them; they are just as much the result of unswerving fidelity to inexorable laws as are the shape and outline of any chain of hills. They are the outcome of the falls and contours of the land, of the relative density and hardness of different soils and rocks and of many other determining conditions.

A garden may be artless; it may quite happily be a bit of wild nature. And a building may look very well when simply set amidst woodland or moorland, in a copse or field, with no attempt to soften the break between itself and its surroundings. We may even by our encouragement, by our planting and tending of the plants we admire, and by our discouragement of the coarser weeds, assist nature to bring our wild garden to perfection. If, however, we have a planned garden let us see that, like nature, we have meaning in every line. Let us see that it is a garden, a picture, a work of love,
RELATION OF HOUSE TO GARDEN

HOUSE DESIGNED TO BE BUILT AT CHAPEL-EN-LE-FRITH, ENGLAND

THE HALL, "WOODCOTE," CHURCH STRETTON SHROPSHIRE, ENGLAND

Barry Parker & Raymond Unwin, Architects.
not an attempt to deceive or to ape. Deception never comes within
the province of true art.

Coming now to our examples, it will be seen from one of the
photographs how beautiful is the view south from “Woodcote” at
Church Stretton in Shropshire, and how fine also is the view east.
Between these, however, the outlook was shut off by a hillock and
group of trees on the grounds. As the land fell rapidly to the east,
a succession of walled terraces was created, so arranged that they
could not be overlooked from the high road in the valley below,
thus obtaining a privacy which had been lacking in the original
slopes from which the terraces were formed.

The house has two principal rooms, the living room and the
hall. The first of these, being the most important, has windows to
the east, south and north, thus securing for it the finest views. For
the hall the choice was between a south and an east aspect, and the
balance of advantages seemed to be in favor of the south.

For the architect, a conservatory is a baffling problem at the
best. In this instance it was necessary to obey the generally ac-
cepted rule that a conservatory should have a southern exposure.
But I had no ground-floor wall on the south side against which it
could be placed; this space was too valuable as a position for hall
and living room windows. Hence the conservatory was put up-
stairs. But access to it without passing through the house was
necessary, for it would have been quite impracticable for the gar-
dener to use the main staircase. This created the opportunity for
the outside staircase leading to the conservatory and to the two
covered balconies shown in one of the accompanying photographs.

The charm of a view into the conservatory from the house must
not be lost, however, so a long window was arranged in the frieze
of the hall (marked X on the accompanying sketch) through which
those sitting around the hall fire could look into the conservatory
and see, behind the flowers, silhouetted against the sky with the
GARDEN AND HOUSE PLANS OF "WOODCOTE,"
CHURCH STRETTON, SHROPSHIRE, ENGLAND:
DESIGN BY BARRY PARKER AND RAYMOND UNWIN.
RELATION OF HOUSE TO GARDEN

sunlight streaming through them, the green leaves of the vine which was trained over the glass roof. The effect of this arrangement surpassed our hopes.

Now let us take our "architectural elements in garden design" in order, beginning with shelter and protection.

There is a growing tendency to live more and more out of doors, and this the architect should encourage by every means possible. In our English climate the days are comparatively few on which any but the more robust can sit for long absolutely in the open. So varying degrees of protection from the elements have been contrived, such as garden rooms, loggias, stoops, balconies, verandas, summer houses, porches, etc. Now on some days when we cannot sit entirely in the open, the protection of a wall of the house is all that is required to make us comfortable. At other times, in dry weather, we should be quite at ease in a forecourt protected on three sides like that shown in the plans and photograph of a house in Sollershott, Letchworth. In damp weather we could still sit on such a seat as that shown in my sketch for a house at Chapel-en-le-Frith in Derbyshire.

But when thinking out such a house as we should like to have, before making plans we should decide where we shall most value and use opportunities for open-air life—whether on the ground floor or on an upper story. In the latter case the pleasantness given by a sense of elevation, privacy and aloofness, coupled with the reduced risk of interruptions and intrusion, carries great weight with some people. On the other hand we are lazy creatures and like to have things made very easy for us. If a man can step straight out of his study onto a veranda or balcony and continue his work there, he will do so a dozen times a day; whereas he would remain shut up in his room all the while if, in order to get into the open air, he had to pass out indirectly through the hall. Often the mere provision of permanent seats has converted a little used loggia into a place where some one will almost always be found.

So our arrangements for open-air life must be very accessible to those for whom they are intended, and this constitutes one difficulty in providing them upstairs. Upper rooms are more frequently assigned to individual members of a family, either as their bedrooms or studies, than are ground-floor rooms, so that balconies are limited greatly in their usefulness by the fact that they are usually only accessible from private rooms.

As a rule, therefore, balconies should open out from a landing, though they may also be reached from the rooms.

Open balconies seem to have been very little used where they
have been provided in England, although in fair weather it is certainly pleasant to have no roof over one’s head. This problem is satisfactorily solved by balconies like those of the houses at Croydon, Surrey, and at Ty-Coch Trefnant near Rhyl, North Wales, which have the advantage of providing both covered and uncovered floor space.

On the other hand many people always prefer a roof, yet do not wish to be shut in by walls on more than one side. To such as these, balconies similar to the one at “Laverna” in Letchworth seem most desirable, especially for sleeping in at night. Again, others like the greater privacy and protection of walls on two sides, as in the garden room at the “Manor Farm” at Norton, and in the balcony of the houses in Watling Street, Church Stretton, and of “The Shanty” at Marple. Then there are those who, feeling the need of still greater seclusion, would prefer balconies like those of “Farringford” and “Somersby” in Buxton, or the arrangement between two bays as in “Little Molewood,” Hertford.

Even greater protection is afforded when the garden room is formed in the internal angle between two wings of the house, as illustrated by the little sketch given here. It is a great convenience to be able to convert a whole room into a garden room at will by merely sliding back the ample doors into cavities in the walls, and leaving the place open to light and air, as shown in the photographs of “The Den” at Norton.

It may be asked, what has all this about garden rooms, stoops, loggias, balconies and verandas to do with gardens? It is merely that I like to call attention to the fact that there is often really no clear line of demarcation between being in the house or in the garden. We may include, if we wish, under the heading of “the garden” much that some would regard as belonging to the house.

Almost all the accommodation I have been speaking of would be conceded by all as coming properly under the heading of “the garden” if it were provided in summer houses and garden temples. Tending as I do to place it under the main roof of the house because I find it is more used and more available there, I would still emphasize its garden qualities, and include it in the garden, drawing such line as I do between house and garden at the point at which indoor life may be said to give place to outdoor life.

Before passing on to the other “elements in garden design” we have yet to include under “protection and shelter” how provision for open-air life may be made in porches and summer-houses. But this must be left until a following chapter.