IN THIS article we shall continue the consideration of shelter and protection for open-air life. Possibly the balance of advantages turns in favor of the garden room, for having protection on three sides and being covered-in, it can be used so frequently. Its position on the ground floor also renders it more easily accessible and so more popular than a balcony, and its availability for meals is a great point in its favor. On the other hand, many who would be nervous about sleeping in a garden room will have no fear when sleeping on a balcony, and, as I have said before, others value very highly the sense of privacy and elevation a balcony affords. So this question of where open-air facilities should be is one for each home-builder to consider carefully and settle for himself.

I have sometimes heard it argued that these arrangements for outdoor living should be on the north side of a house, on the ground that it is in hot weather one wants to use them, and that therefore places provided for sitting or for taking meals out of doors should be in a shady situation. I, however, regard the provision of loggias, verandas and balconies from a different point of view, for I look upon them as mainly desirable in proportion to the extent to which they increase opportunities for living in the sunshine and fresh air, rather than as places in which to sit when one would be out of doors in any event.

But the garden room and loggia have another advantage which the architect always appreciates and which the veranda and bal-
coney do not possess. Namely, they often help materially in creating those vistas which, being partly within the house and partly within the garden, help so much to link house and garden into a unity.

The reader will readily understand this point by glancing at my sketch for the garden at "St. Brighid's," Letchworth. The main vista down the center of the garden is carried right through the house by means of the garden room with its glass doors at the back coming opposite to the glass front door, so that on approaching the front door from the north the view through the lobby and garden room, down the garden, meets the eye. Perhaps this advantage in a garden room comes out more clearly when my sketch of the approach to "Letchworth," Horsted Keynes, is taken in conjunction with the photograph of the front door of that house, showing how the trees in the orchard beyond are seen through the lobby and garden room, and how these terminate the vista of the approach. Or again the reader may see how two important vistas in the garden of "Orchards," Steeple Morden in Cambridgeshire, form, by means of the loggia, continuations of vistas within the house passing through the French casements leading on to the loggia and being terminated in the one case by the hall fireplace, in the other by the west window of the living room. Of course the most important vista in this house is that which is made possible by the little entrance court and is a continuation of the main approach, under the fruit trees, through the front door, across the hall and away out at the hall window. It is obviously only possible to arrange such vistas in a limited number of houses, but the value of them can scarcely be overestimated. The garden room at "Walden," Mellor, Cheshire, makes a vista of a similar nature possible.

Entering a number of houses in an exhibition recently, I was struck by the great advantage possessed by one which presented such an entrance vista in contrast to others in which this was lack-
NEAR VIEW OF SUMMER-HOUSE AT "GLAED HAME," LETCHWORTH, ENGLAND.
FLOWERING PATH TO THE SUMMER-HOUSE AT "GLAED HAME."
Barry Parker & Raymond Unwin, Architects.

See page 61.

House in Rossett Drive, near Harrogate, Yorkshire, England.

Three views in the garden at "Hill Top," showing concrete terraces and vine treatment.

Barry Parker & Raymond Unwin, Architects.
APPROACH TO A HOUSE NEAR STOKE-UPON-TRENT, STAFFORDSHIRE, ENGLAND.

THE FRONT DOOR OF "LETCHWORTH," HORSTED KEYNES, SUSSEX, ENGLAND.
"THE GABLES," HARROGATE, YORKSHIRE, ENGLAND:
BARRY PARKER AND RAYMOND UNWIN, ARCHITECTS.
"ORCHARDS," STEEPLE MORDEN, CAMBRIDGESHIRE, ENGLAND.
THE LOGGIA, "ORCHARDS," STEEPLE MORDEN.
VISTAS WHICH LINK HOUSE AND GARDEN

The whole feeling was different, brighter, more hopeful and hospitable.

In many instances the gain is considerable if the floor of a veranda or stoop be extended beyond the area which is under cover.

One of the advantages of having open-air facilities on the ground floor is that it is more often a simple matter to carry the floor area beyond the roofing than it is where the arrangement is on an upper floor. Just as some people like part of a balcony covered and part uncovered, so others like part of a veranda floor roofed over and part left open. Also where the veranda or stoop must necessarily be small, its availability is considerably increased by extending the floor out beyond the roof. The photograph of a house in Rossett Drive near Harrogate shows how the extended floor of the stoop may be enclosed by a parapet wall to gain additional protection and privacy, so that one feels it is part of the stoop though not under cover.
In many instances in which economy must be considered and of course, particularly in quite small houses, opportunities for life in the open air are secured by increasing the various forms of porches or covered spaces around the doors. But these are not the positions in which such facilities would be provided from choice, because it is pleasanter to have them where they will not be intruded upon by every one who comes to the house. All the illustrations used in this article, including the one of the stoop or garden room of "The Gables," show these arrangements for open-air living provided away from the front door. But in the next article I shall show many smaller houses which have them around the front door, and some larger ones in which such places are provided at the doors supplementary to others arranged with greater privacy.

Suggestions for vistas in gardens and of ways of terminating them with some interesting feature—a summer-house, a flight of steps, a fountain, a door leading into the house, or perhaps a well-head,—may be gleaned from the accompanying photographs of the approach to a house at Stoke-upon-Trent, the path to the summer-house at "Glaed Hame," Letchworth, the views of the garden of "Hill Top," Caterham, and the way in which the well-head in the garden at "Orchards" is made to terminate a vista opening to the right and left of the path up to the front door.

The photographs of the garden at "Hill Top" may also perhaps suggest treatments for terraces, lily ponds, summer-houses, arbors and steps. When designing lily ponds it is important to secure, if possible, many points from which they may be viewed from above, and from which can be seen the beauties of fountain, tree or flowers, or of a sunset reflected in the water. For the value of water in a garden is greatly diminished if there are no points from which one may look down upon its sparkling, ever-changing surface, which is after all its great charm. When possible, of course, water surfaces
should be placed below the windows of the house from which they can be seen.

Though taken during the formation of the terraces, the first view shown here of the garden at "Hill Top" may give some idea of a summer-house recessed into a bank. A summer-house should welcome one by evincing that it was built for shelter and shade; if it seems to do this merely by chance it will be less charming. It should seem to have been created for that purpose and to offer you these blessings gracefully. I hope the summer-house at "Glaed Hame" does this, and also the one by the steps at "Hill Top."

Summer-houses should be retreats and so placed that they offer you quiet seclusion and peace; but these are matters which must be left until the next chapter.

By designing house and garden together we greatly reduce the risk of falling into the initial error of not maintaining a due sense of scale between the various parts of each. Just as in a square, a place or a quadrangle or court, success depends on a right relationship between the size of the enclosed space and the height and proportion of the buildings which surround it, so in a garden much depends upon the spaces into which it is divided bearing a happy relation to the dimensions and proportions of the façades of the house.

Every garden must be divided into a number of sections—small gardens or outdoor apartments as it were—and the size and scale of each of these must be in pleasant proportion to the size and scale of the house and its parts. If a garden presents a single panorama which can be grasped at one view, not only will many charms of mystery and surprise be lost, but also the feeling that the house is at one with and at rest in its surroundings. For this sense of unity partly comes from the right proportioning of the parts.

Possibly some of the foregoing may be made clearer by the plan for the garden of...
"Orchards." The terrace which is to form a base for the house and one of the parts into which the garden must be divided would seem to need certain dimensions of length, width and height in order to produce a feeling of right proportion. While another little separate court-like garden, as a completion of the loggia on its south side seems to fall into the general scheme so naturally as to appear almost inevitable.

I have purposely not divided the garden in the usual way into "vegetable garden" and what is called "ornamental garden," because I cannot see that Nature divides plants into ornamental and useful. Does she not make those plants which are useful to man also beautiful? By this does she not perhaps teach us the lesson that our lives too would run on better lines if our aim were to make our useful and necessary things beautiful as well?

What is more lovely than apple-blossoms or cherry-blossoms? The form of the potato flower and the scent of broad beans are among the most delicate we know, and a field full of blue cabbages is often a sight of surpassing beauty. As Mr. Baillie Scott points out, were it not that the scarlet runner produces bean pods, good for food, it would be one of the most valued clinging plants in our flower gardens.

The great principle underlying all good design—which is before all things the art of finding that form which best fits a thing to fulfil its purpose—is none the less true of garden design because many of the purposes of a garden are not the most obvious and utilitarian. An important function of a garden is to offer pleasure to its user, and its layout is happiest when it suggests this purpose. Provision for affording shade and shelter is pleasanter when it evinces kindly thought for our needs than when it appears to be the result of chance. Beds which invite us to revel in the loveliness and scents of flowers because they present them simply and accessibly for our enjoyment have some of the charms of true hospitality, and walks which seem from their position and form to have been designed to invite us to an evening stroll will have a grace which would be lacking in any which do not bespeak a desire to add to our happiness.

We all derive so much enjoyment from the suggestion of possible pleasures that it is the business of the garden designer not to omit this factor as well as the pleasures themselves, and a successful garden will always owe its achievement partly to its power to invoke at the first glance a lively anticipation of pleasures prepared for us.