ASSUMING that the fitness of everything to its purpose is the prime essential to success in gardening as in all other branches of design, it perhaps behooves us to consider a little more closely our purpose in having a garden. From a utilitarian point of view, part of our object is to secure around the house the air space requisite for health, to grow vegetables and fruit for our table, and flowers which will add beauty to our environment and decorate and scent our rooms, and also to insure a pleasant outlook from our windows so that we shall be less at the mercy of our neighbors in this respect. Moreover, we wish to surround ourselves with pleasant places in which to live and work and rest, to play games and entertain our friends. For some of these purposes any form of garden space will suffice, but in other cases the design must be considered.

When planning a garden, let us first humbly solicit suggestions from the site, carefully noting the charms it possesses and the sources of those charms, so that if possible we may dispel none of them in
the process of translating it from a crude to a finished state. Let us rejoice in everything which may be left with advantage untouched, and in all which may be turned to good account by modification. Then let us next assign to everything the place we deem most suitable. Here, for instance, we say, shall be the tennis court, lying with its longest dimension north and south, that the level rays of the morning or evening sun may not shine into the eyes of players. Over there shall be a place for vegetables; yonder shall stand sheltered seats; in other places sunny seats. Fruit trees shall occupy that part, and our favorite flowers this. We will grow hedges here to yield shelter and form backgrounds for our plants and ourselves, and bring scale and proportion into the whole layout. If we do
these things with care, and if we put each element of the design where it will come most conveniently, effectively, easily and economically, we shall be also following the path that leads to the most beautiful results. But great stress should be laid upon the logic and economy of our selections. For games such as tennis and bowls, level lawns of a prescribed size and form are required, so in providing these, many main lines for the garden will at the same time be determined. Some plants require that sunny and yet sheltered places shall be found for them, while others are “shade-loving;” some again must have sun, but are independent of shelter, while others depend more on shelter than on sunshine. So the form of our garden design will be modified a little by our choice of plants.

BARRY PARKER AND RAYMOND UNWIN, ARCHITECTS.

DESIGN FOR GARDEN, AT CARRIGBYRNE, COUNTY WEXFORD, IRELAND.

It would seem that the temptation to first conceive an effect for a garden and then sacrifice convenience and everything else to produce it, is less frequently felt than is the temptation to adopt a certain front for a house and then fit in the house plans as well as may be behind it. Perhaps it is more obvious though not more true of a garden than of a house, that it must be the outcome of the conditions laid down by the site. Certainly it is more obvious in the
case of a garden than it is with a house that if a design were produced without consideration of the site and the attempt were made to apply it, the result would not be happy.

In most cases true economy brings efficiency, just as surely as true efficiency brings economy, and both give pleasure. And nowhere is this truer than in a garden. The garden in which we feel the site has been made the most of, natural features taken advantage of, local characteristics retained, is the one in which our pleasure will probably be greatest. And it is for this reason that the study of economy is so important.

We have noticed in a room just as on the exterior of a building, how beauty of ornament, if it is to appeal to us, must be allowed to do so from an ample field of undecorated surfaces, or at least from a surface of which the decoration has only the value of texture. This is true when the decoration of a room is natural flowers, and it is also true of flowers in a garden. We are as dependent on the plain surfaces of lawns, clipped hedges, paving, walling, paths and massed foliage to enable us to see fully the beauty of flowers in a garden, as we are on plain surfaces for the true value of ornament on a building.

Great value attaches to these surfaces as backgrounds against which the beauty and delicacy of plants and flowers may be seen to advantage. We should not allow ourselves to lose sight of this. We are sometimes tempted to substitute for a clipped hedge, plants which we think more beautiful in themselves, quite ignoring the fact that these will not make a background for other plants and will not reveal their graces so completely, and therefore that the total effect will have less charm than if the setting were simpler.
Both Houses Designed by Barry Parker & Raymond Unwin.

RECESSED PORCH AT "CRABBY CORNER," LETCHWORTH, HERTFORDSHIRE.

SMALL RECESSED PORCH AT "LANESIDE," LETCHWORTH, HERTFORDSHIRE.
Both Houses Designed by Barry Parker & Raymond Unwin.

Small recessed porch for a cottage on Hillshott, Letchworth.

Entrance porch to a house at Northwood, near Stoke-upon-Trent.
Porch to a cottage on Broughton Hill, Letchworth, Hertfordshire.

Main entrance to "Greenmoor," Buxton, Derbyshire. These three houses were designed by Barry Parker and Raymond Unwin.

Attractive little porch in a house at Claydon, Buckinghamshire.
See page 176 for floor plans.

Both Houses Designed by Barry Parker & Raymond Unwin.

Glimpse of porch in a cottage at Megdale, Derbyshire.
Village Hall at Croft, near Leicester. A type of club house to be seen in many small English towns.

Interior of Croft Village Hall, showing the main room used for concerts, lectures and dances.

For floor plans see page 175.
In the decoration of our household furnishings, ornament which explains and emphasizes their forms and follows the lines of their construction will generally be found to impart a grace and sincerity which can never be given by ornament that runs counter to, contradicts or disregards these constructional features. So when we have planned the main form and framework of a garden, arranged our vistas and changes of level, and come to the disposition of decorative details, such as ornamental beds and color schemes, we shall find it best to let these follow and emphasize the main lines and never thwart or contradict them, or seem the result of whim or chance. This will prevent our making the mistake of cutting meaningless angular, circular or shapeless beds in our lawns, destroying that repose and breadth of treatment which are essential characteristics of a lovely garden. Our endeavor must be, in a garden as in everything else, to “ornament construction and not to construct ornament.”

I must not attempt to enlarge upon all that light and shade may mean in a garden, upon the beautiful effects which come from alternating and contrasting one with the other, or upon the pleasure it gives us to come upon an open sunny flower garden out of a dim and shady alley. All these must be experienced to be understood. Mere words, too, can never make us realize the joy of those surprises and elements of mystery which a good garden designer will secure for us.

Nor has every architect sufficient horticultural knowledge to write effectively on the arrangement of color schemes in a garden. Obviously he must collaborate with the horticulturist if the best kind of garden design is to be reached; the only question is, at what point should this collaboration begin? Until comparatively recently it has been almost necessary that the main lines should be laid down by the architect who would call upon the horticulturist to bring his knowledge to bear upon the choice and disposition of the plants. But there is now springing up a school of garden architects who have added to their horticultural skill, architectural knowledge and
feeling which qualify them to undertake both sides of the work. As would naturally be expected they are most insistent on the importance of coördinating the designs for the house and those for the garden.

My plan for the garden at "Brightcot" in Letchworth is given here as a typical example of a design for a small garden evolved in the way I have attempted to describe, and brought to the point to which I have generally found it desirable to carry a garden plan before asking for expert horticultural advice. But when the garden architect's advice becomes more available many architects will gladly welcome his coöperation at a much earlier stage in the work; though no architect will ever agree to the house and garden being regarded as separate entities.

Among the lesser causes of lost charm in a garden it seems to me one of the most frequent has been the lack of seats. Often one may wander all over a garden without once finding an invitation to sit down and rest. Not only is this actually fatiguing, but it is not pleasant to be obliged to stand or walk all the time, for a garden should be before all things inviting, and what can tend more toward making it so than the provision of hospitable seats? The whole appearance of the garden is altered by their presence. I would have them everywhere, terminating and commanding vistas, under banks and around the boles of trees, but especially close up under the house, for there they will be most used. Beside the front door seems one of the most natural positions, partly because it is customary to arrange some shelter there, and this shelter may so easily be extended to cover a convenient seat, and partly again because anyone waiting for a few minutes at the door will not be obliged to stand.
OUTDOOR LIFE IN PORCHES AND GARDENS

We therefore give here several instances of seats by the front door or other convenient places. Among these are the entrances to a house on Windermere, to "Greenmoor," Buxton, to "Orchards," Steeple Morden, and to the house at Northwood near Stoke-upon-Trent.

All these houses have ample open-air facilities in addition to those shown here; but for smaller houses, seats which can be contrived by the front door often have to suffice. Cases in point are the houses at Claydon, Buckinghamshire, at Hampstead Way, Hampstead, and "Laneside," "Crabby Corner" and "The Den," all at Letchworth.

Coming to smaller houses still, one at Megdale in Derbyshire, is given as an example of a very desirable arrangement. The porch is here made really almost a garden room. It commands a view not easily surpassed, is away from the road, is large enough for meals to be taken in it comfortably, and provides a fine place for the children to play.

PRELIMINARY SKETCH FOR A HOUSE ON WINDERMERE: THE MAIN ENTRANCE.

When preparing the design for any cottage I would like one of the first questions to be: How far is it practicable to afford shelter around the door? Consider the average workman’s cottage; we could scarcely find a better instance of how convention instead of the needs of the occupants, dictates what shall be provided in a dwelling. If we noted the lives of the workman and his family what would probably first strike us is the great proportion of time that is spent at and around the front door. Here, except in the very worst weather, the housewife spends almost every moment of leisure
she can snatch. While waiting until the water boils she goes to the front door; it is the brightest and most cheerful spot she has. Here her husband stands or sits to smoke his pipe in the evening. Around the door is where the children play most. The doorstep is the drawing-room of the cottage; all that which corresponds to drawing-room life in other circles is enacted there,—the equivalent of the afternoon call, the gossip, the friendly chat. The parlor will never be used for any of these purposes.

In fact, we must accept the truth that unless very great changes take place in the lives of cottage dwellers the parlor will continue to be used only by a supreme effort two or three times a year, perhaps compensated for by the relief experienced when it is over. During all the time I have devoted to investigating, on the spot, what the workman and his family really wish the architect to give them, none of my visits has been spent in their parlor. I have never been invited in there, but for hours and hours at a time I have stood talking to them on their doorstep. Yet we continue to provide parlors, and often very rightly, for the parlor has its functions, though unrelated to the real lives of the people. These functions we will consider in due course. My plea now is for shelter and seats where they are really demanded by the actual lives of the inhabitants. I would fain have such places as ample as that at Megdale or at Hillshott, Letchworth, illustrated here; but where this may not be, could we not often have what is shown in my design for the cottage at Hollesley Bay?

In other instances, perhaps, these seats and shelters would have to be limited to what is shown in the photograph of one out of a block of six cottages on Broughton Hill at Letchworth. These cottages were planned to give a good living room, parlor, scullery, three bedrooms and all necessary conveniences as economically as possible, and they each cost one hundred and forty-six pounds and ten shillings. Of this cost the porches represented seven pounds each. If the cost must be so low that nothing more than a hood over the door is practicable, even this will make some difference, for it will allow the door to be left open many times when it would otherwise be too unprotected, besides permitting the life about the door to go on when the weather would have interrupted it. But I would strongly advise cutting down expense elsewhere, if necessary, and having for each cottage, if possible, a stoop almost equivalent to those at Megdale or Hillshott, and a seat with its back against the main wall of the house. Even where there are places for children to play, the smaller ones must remain under the mother’s eye. Imagine the difference it would make to have them in such safe
places as those suggested here. This was brought home to me again a little while ago when I passed a row of cottages in the rain and saw five poor little urchins huddling up under the wall in their attempt to keep dry. I realized that their mothers could hardly have them in the living room, but that they must go not "out of her ken," and I knew each cottage had a parlor of which no use was made. I could not help wishing that the money spent on the parlor had been turned to some better account for the children and their parents.

If the children in the workman's family were ever allowed to use the parlor to play in, it would be different, but even then it could not take the place of a stoop from a health standpoint or from any other. We often find educated people with a large room in which the family lives, and a large nursery, but we never find the workman's family converting their parlor into a nursery; if we did our views on parlors would be modified.

The stoop is a great asset when embodied in the design for a village hall or institute. In the old days the smallest cottage almost always had its porch, and much of the common life of the village was spent in front of the village inn. An example of this suggestion is given in photographs and plans of Croft Village Hall near Leicester. Such halls and club houses are springing up in almost every village and are becoming centers of communal life. In this connection the roof garden is also doing very good service and is destined to play an important part in town life.

Finally, let me pay a tribute to window boxes. We shall never fully realize what the window box has done toward beautifying many a mean street and keeping hope alive in many a crushed life. Recently in a number of very inexpensive cottages, instead of overhanging the eaves, we expended the money thus saved on window boxes in order that we might have in a more serviceable form something which would give us the invaluable bit of shade we had lost by doing away with eaves. Not one out of these twenty-two cottages was without plants in the boxes a week after the dwellings were occupied, and the experiment has proved in every way a most happy one.