

sailing. If the man or woman has any real love of the garden, out it will come, and the resulting garden should express not so much your individuality, but the owner's directed by a trained mind, but still expressing, and that, too, decidedly, the owner's particular quips and cranks. . . . Before, however, the architect can scheme anything, there are certain facts he must know. First comes the question of garden labour. He must ascertain exactly what amount of labour will be kept, for upon this hangs in reality the whole scheme. It is suicidal to design a garden which requires the time of four men to keep it in proper order if only two are to be kept. It will always look untidy, and the owner will never feel satisfied, and will blame the designer, who assumed a responsibility without due knowledge.

The chief charm of a real garden is, I think, shown in the care which is taken of it. If the turf verges are shaggy and ill-kept the charm of line is gone, and the feeling of love and care which should be induced will be wanting. I know a garden, and I say garden advisedly, which is only some 16 ft. by 20 ft., and yet year in and year out it is the pride of a village, and that solely by reason of the love and care bestowed on it by its cottage owner. I know also gardens which are gardens in name only because they are too ambitious for the staff. . . . Some excellent practical advice on the subject of garden labour is given in Mr. Mawson's "Art and Craft of Garden Making," but the best way of arriving at a reasonable judgment is to carry in our minds some garden or gardens we know well and the number of men who are employed, comparing the results obtained with the size of the garden and using our knowledge with designing.

Having discussed preliminaries and discovered the trend of our client's garden mind—if, fortunately, he has one—the choice of the actual position and aspect of the house will largely depend upon the result arrived at. For instance, we might choose a level site for a lawn to avoid expense in moving earth, and the position thus chosen might affect the house considerably. It is often far better to take old meadow turf in hand rather than to sow afresh, especially where time is an object, for turfing and sowing can only be done at certain seasons, viz., spring and autumn, and then the result depends largely upon weather, which is chance. Nothing so makes or mars the appearance of a garden as good or bad turf. Generally some characteristic of the country side or natural feature on site, which may lend itself to our gain, can be seized upon, and may influence or modify both house and garden, proving how essential it is that the architect should have the necessary knowledge to turn the accidental peculiarities of the site to the best advantage.

It must not be forgotten that in almost all gardens there is a chance and opportunity—indeed, a necessity—for some architectural features which it is essential the architect should design or control. It is here that the modern garden designer and horticulturist necessarily fails. He has not had, in most cases, the requisite architectural training, and not having designed the house, he perforce loses that sympathetic link in detail which the architect would impart. The old gardens were full of architecture, and such buildings as tool-houses, potting-sheds, root-houses, stone steps and balustrades, summer-houses, dove-cots, seats, and thoughtful trellis work were features in them. Such are

required still, and, if used with restraint, will help to add human interest. But the necessity for them should be the keynote. Do not let us introduce them simply to make "features." If a seat is desired it will work its way into the design, and by its presence, add to the garden's beauty. The sun-dial, though apparently no longer a necessity (in these Grimthorpean days), is most fascinating, and, if used rightly, will set our thoughts working and lend just that touch of romance which is needful to both eye and memory. Above all, let us keep garden architecture simple both in form and feeling. It is not what we put in so much as what is left out that sets the seal on the perfect garden. The old formal garden had almost degenerated into grotesqueness by the eighteenth century from over-elaboration. To be a garden designer, the architect must have a knowledge of garden craft. He must know and love the materials, he has to deign with—namely, the flowers, grass, trees, and herbs, and must be fully alive to the fact that a garden is a living, growing thing.

So much has been said lately about gardens from the practical point of view that I will only refer briefly to this aspect of the subject.

First, then, soils and drainage. Obviously the latter depends upon the former, and until considerable practice has given us knowledge, I would suggest that we first of all ascertain what is the local custom as to treating the soil, and how much or how little drainage it requires. Mr. Mawson says that "unprepared soil is the cause of almost all garden failures." Secondly, we must discover what grows well in the neighbourhood, for it is no use designing and planting trees or boundaries which will only need replanting after some years.

Thirdly, botanical or horticultural knowledge. Without going very deeply into this question we must know something of the times and seasons at which the flowers we propose to use will make their richest appearance. We need not know the best way to make them grow, but may presume that will be done for us. Observation and a garden notebook will teach us much. Well-made, dry paths and walks are a practical necessity, for wheeling soon cuts them up unless the foundations have been well prepared. Fruit and flower gardens must have both sun and shelter, or plants will not grow, and early and late frosts will do a deal of unnecessary damage. The house-drainage scheme must not be overlooked, and advantage should be taken of all manurial products.

In effect, then, the burden of my paper is this: House and garden must be treated together, and be the product of one mind—the architect's. He may scheme his garden as he pleases so long as it is subordinated to the house, and he always keeps before him its fundamental uses and objects—seclusion, usefulness, and pleasure. . . .

NOTES.

On March 12th last Judge Somerville, of the United States Board of General Appraisers, ruled in favor of the protest of Mr. Bohm, an architect of Indianapolis, against the assessment of 20 per cent. on certain drawings made by him in Europe.

A competition has been instituted to secure suitable plans for the buildings of the Carnegie Technical Schools, Pittsburg, Pa. Five leading architectural firms have been invited to submit designs in a limited competition, and will each be paid \$1,000. The competition is open to all architects whom the Committee may invite. Five additional prizes of \$1,000 each will be paid to the five architects whose designs stand highest in merit. Architects desiring to enter this competition are requested to provide the committee with information as to their professional work upon blanks to be had from Director Arthur A. Hamerschlag, 313 Sixth avenue, Pittsburg, Pa.