Contents

6 Foreword
Chris Young, Editor-in-Chief

10 How to design
A comprehensive guide to the principles of garden design and how you can apply them to create a design of your own.

12 First questions
20 First principles
56 Choosing materials
80 Designing with plants
100 Assessing your garden
112 Creating a plan

130 Choosing a style
From formal and foliage to Modernist and Mediterranean, explore the history and key ingredients of these major design styles and find inspiration for your own garden.

132 Garden styles explained
136 Formal gardens
146 Cottage gardens
156 Mediterranean gardens
166 Modernist gardens
176 Japanese gardens
186 Foliage gardens
196 Productive gardens
206 Family gardens
216 Natural gardens
226 Urban gardens
236 Country gardens
246 Cutting-edge gardens

256 Making a garden
All the practical information and step-by-step guides you need to bring your garden designs to life.

260 Building garden structures
278 Planting techniques

290 Plant and materials guide
Expert advice to help you choose the perfect plant for any situation and the right materials for your design.

292 Plant guide
352 Materials guide
366 Suppliers and useful contacts
370 Designers’ details
371 Acknowledgments
378 Index
391 About the contributors
Foreword

Have you ever sat—just sat—in your garden, thinking, looking around, taking in the view? Not really looking at anything in particular, but thinking about anything and everything to do with your garden, asking yourself, “What if I planted a tree there?” or “If I moved those slabs, what would I put in their place?” Whether you were aware of doing this or not is, in a way, immaterial because what you have been doing is visually making this piece of land your own, and coming up with thoughts and ideas for improving your outside space. Welcome then—whether it be for the first or fiftieth time—to the world of garden design.

The concept of garden design is nothing new: when Man first cultivated land, and enclosed his arable crops and livestock, he was delineating usable space to its best advantage. This may not be design as we understand it now (obviously, aesthetics were of no practical value then), but he was making spatial relationships based on need. He was designing his environment to suit his individual daily, monthly, seasonal, and yearly requirements.

Since that time, the process of creating a garden has evolved according to style, fashion, prowess, skill, aptitude, wealth, travel, experimentation, and history, but it can all be distilled down to that first need. In essence, garden making is all about a human being exerting some level of control over his or her own surroundings. And, really, that is all garden design is today.

As is set out by my fellow authors in this book, creating a garden can be an intricate and time-consuming process, but the fundamental starting point is to remember that garden design is about creating an outside space that you (or your client) want. Many discussions will ensue after that initial thought—from what style you want, to working out how sustainable your garden might be. But don’t let the detail bog you down too
much or too early in the process. Of course detail is essential for a successful garden, but holding on to that vision, that desire, is a key part of the process. This book will help you, not only with the nuts and bolts of garden making, but also to focus the vision and, I hope, help make it become a reality.

So why is there a need for such an encyclopedia? In truth, because designing a garden can be something of a lonely experience. Even though we are constantly bombarded with images, suggestions, and information (books, internet, social media, and magazines), it is rare to be able to look in one place for everything—from plant selection to gravel color, from fence posts to tree heights. The very nature of having so much choice can render the designer/gardener/client more than a little confused as to what they actually want from their garden. The activity of making a garden can also be influenced from so many quarters—by plants or hard materials—that a designer needs a refuge of sorts, where questions are answered and problems resolved. I hope this book will be that refuge in an ever-crowded, information-heavy world.
Often, coming up with an overarching vision for what you want your garden to be like is the easiest part of the process. It is translating that vision into a reality that takes the bulk of the time: working out how parts of a garden can sit together, how planting interest throughout the year can be sustained, deciding on hard landscaping materials that will work in all weather conditions, and so on. These are the stimulating—and at times frustrating—aspects of the process, but they make the difference between an unusable piece of land adjoining your property and a beautifully designed garden.

The chapters in this book take you through these very stages of garden design, helping to demystify the unknowns and clarify the unclear. I sincerely hope you enjoy it and, as a result, make the best garden you possibly can.
What do you want to do in your garden?

Your garden is an extension of your home and it should provide a place for you to enjoy life to the full. When thinking about any changes that you may make to the yard, it is important to consider how you propose to use the space, not just now but in the future. This can range from keeping very busy, to doing as little as possible at the other extreme. Ask yourself a series of questions about the yard’s many features.

GET INVOLVED

ENJOY THE PLANTS AND WILDLIFE

 Digging, sowing, and planting bring great rewards as plants grow and change throughout the seasons. Colors and textures evolve, and there is something new to see each week. Plants attractive to birds, bees, and butterflies bring borders to life.

ENTERTAIN AND HAVE FUN

The room outside

Gardens are often described as “outdoor rooms,” and can be planned as extensions of the house. Ensure continuity with features such as stylish furniture, screens, painted walls, canopies, and planters. An open-air room can be used for entertaining and socializing in much the same way as the interior, while also offering children space for energetic play.
roles. Do you want a space for entertaining, a play area while the children are young, or simply a peaceful but beautiful yard in which to relax when you have free time? Bear in mind that your needs, and those of your family, are likely to change with time, and that it may be more difficult to make significant changes to the garden in the future as it establishes and matures. Ideally, come up with flexible ideas that can be adapted. A range of different requirements might suggest the creation of separate and possibly hidden areas within the same yard.

Simple solution
Gardens for busy people need to be easy to maintain, but they can still be lovely to look at. They require simple design solutions with a strong overall concept and a pleasing layout for long-term appeal, allowing owners to sit back and enjoy the view.

A peaceful space
One of the special joys of having a garden is that you can simply sit, doze, read, or do nothing in the open air, surrounded by the sounds and scents of plants and wildlife. Gardens designed for this purpose can provide the perfect antidote to the stresses and strains of everyday life.
How do you want to feel?

Gardens stimulate emotions. Immediately upon entering a garden we respond to our surroundings. When planning a new design, you may choose to be bombarded with sensory stimulation, a riot of vibrant color, textural diversity, or striking features to excite and energize the spirit. Or you might want a place for quiet reflection and contemplation, or even a space for therapy and healing, such as a calm, refreshing space.

The presence of water, creating sunlit reflections and offset by natural plantings, can help to evoke a feeling of energy, growth, and rejuvenation. Soft colors and a complementary selection of natural materials enhance the mood. These are places for “recharging your batteries” after a long day at work.

The dynamic garden
Exciting, stimulating sensations can be created using vibrant, hot colors, spiky plants, sharp lines, challenging artwork, varied textures, and bold use of lighting. But, be warned: strident garden designs can be overpowerning.
simple garden with evergreens and a reflective pool. If you have enough land, it may be possible to demarcate different areas for different moods by making effective use of screening or tall plants. Creating a new design for a garden provides an opportunity to change or enhance the atmosphere of each area through layout, distribution of paths and spaces, and light touches of detail and decoration. Color, shape, fragrance, and foliage will also affect the tone, and by using these elements you can help to foster positive moods and emotions.

**RELAXED**

**A SENSE OF WELL-BEING**

![Image of a serene garden](image1)

**PEACEFUL AND CALM**

![Image of a tranquil garden](image2)

**Restoring health**
These gardens should be private, unchallenging spaces, and are often characterized by culinary, therapeutic, and medicinal plants, such as herbs with their appealing scents, or healthy crops such as fruit trees. They provide a reassuring, relaxed, and restorative environment.

**Contemplative moods**
Cool colors, simple flowing shapes, delicate scents, and restricted use of materials and planting will create a calm and peaceful mood in the garden. Simple focal elements, waterfalls, and carefully chosen lighting help to enhance these uncluttered spaces.
What will your garden look like?

Garden visits, shows, and plant nurseries, as well as magazines, books, television programs, and websites, will provide anyone wishing to change their garden with a wealth of inspiration. But remember, the key to successful design is not collecting ideas and trying to combine all of them into one space. Rather, it is a process of reviewing and editing a range of ideas, with the aim of developing a coherent overall concept in terms of color, texture, and structure.

**TRADITIONAL**

**FILLED WITH FLOWERS**

Grow your favorite flowers

Your garden can be a horticultural extravaganza, or a setting for favorite plants. These gardens are seasonal and offer change and continuous involvement. Try to work to a clear overall concept in terms of color, texture, and structure.

**A TROPICAL RETREAT**

Sculpt with plants

Bold-leaved plants bring a sense of the exotic and can be used to create a lush, enclosed garden with a subtropical feel. Choose plants carefully to ensure that they will not get too big and are suited to your site’s soil and climate.

**SUMMER ESCAPE**

Re-create a summer vacation

Why limit your vacation to a couple weeks, when you can pretend to be on a summer trip all year? Adapt ideas seen on your travels: for example, fragrant lavender beds and window boxes brimming with ivy-leaved geraniums for echoes of southern France.
produce a unified composition, rather than a jumble of parts. Make notes, collect pictures, and sketch ideas. Some starting points are given below, from the traditional to the modern, to the imaginative and quirky. Use them as a prompt to see which style suits you best.

A SPACE TO REFLECT

Make a sanctuary
A tranquil setting, characterized by straight lines, simple shapes, subtle lighting, and a coherent layout, provides a comfortable space for retreat from modern-day life. Avoid clashing materials and keep planting manageable.

CHIC AND MINIMAL

Cut out the clutter
Restrict yourself to no more than three complementary materials and a muted color palette, but combine them beautifully. A large, dramatic water feature or sculpture adds a dynamic quality to a pared-down design.

FUN AND FUNKY

Show your creative side
Perhaps better suited to show gardens or temporary installations, these quirky gardens are attention-grabbing but require artistic flair and confidence to be successful. Not for the shy or reserved, but they can be great fun while they last.
How much do you want to do?

The amount of time you have to devote to your yard on a daily, weekly, or monthly basis should be a major consideration when thinking about an overall design and its future maintenance. Unless you have a very simple, easy-care garden, with hard landscaping and evergreen planting, the list of tasks normally changes seasonally, with less to do in the cooler winter months. In a high-maintenance garden with

**HIGH MAINTENANCE**

**THREE TIMES A WEEK**

![Image showing a garden being tended]

**Regular upkeep**
Most small yards will not need attention more than two or three times a week at most, although a yard filled with lots of pots will require daily watering in hot, dry spells. Generally, larger gardens with lawns, mixed borders, a diverse range of plants, and productive growing areas will take up more time.

**ONCE A WEEK**

![Image showing a gardener working in a lawn]

**The weekend gardener**
This is possibly the most common category, especially for people who only have spare time on weekends. Lawns require weekly mowing and edge-trimming in summer, and weeds need to be kept in check throughout the garden.
mixed flower borders, lawns, fruit trees, and a vegetable plot, spring and summer are very busy seasons. Lawn-mowing, hedge-trimming, pruning and feeding fruit trees, sowing and transplanting vegetables, plant propagation, and ongoing cultivation, all take time. This may be the garden you want, but be realistic about how much time you can spare to keep it looking good. Working in your garden, watching it mature, and admiring the results, is immensely pleasurable, but do plan for maintenance in advance, and budget to bring in help if necessary.

LOW MAINTENANCE

TWICE A MONTH

SIX TIMES A YEAR

Keep it practical
Most shrubs, climbers, and perennial plants require attention at intervals. Seasonal pruning may be required in spring and fall, borders need weeding and feeding, and flowering plants such as roses should be deadheaded regularly (left). Lawns are impractical in this category, although meadows are an option.

Minimal maintenance
Gardens requiring only infrequent attention will exclude lawns and hedges. Plan for “low,” rather than “no” maintenance, to avoid a sterile look. Many trees and shrubs only need an annual clean-up, and hard landscaping, with just occasional attention.
Designing your garden is all about finding solutions. It can seem daunting at first, but if you start with a clear idea of your aspirations and practical needs, your basic design will soon begin to take shape.

Begin by pulling together all your inspirations, using magazines, photographs, and online sources to create a book or folder of ideas. Your images may include plants and landscapes you love, and perhaps furniture or art you admire. To help clarify your thoughts, you could then draw a simple bubble diagram that identifies areas for different activities, such as eating and dining, seating, or play space for the children.

The routes of paths, shapes of structures, and the spaces between elements all have an impact on the look and feel of a design, and need to be considered before you draw up a finished plan. For example, sinuous paths and organic shapes combine to create relaxed and informal designs, whereas straight paths and symmetrical layouts convey a formal look.

Every site will have its own particular challenges, whether your garden is on a steep slope and needs terracing, or if it is tiny or an awkward shape. Whatever the problem, an understanding of how to use lines, shapes, height, structure, and perspectives will help. You can also employ a range of techniques to lead or deceive the eye, creating an illusion of space in a small garden, or diverting attention to focus on specific features.

When it comes to creating atmosphere and mood, the colors, patterns, and textures that you choose have a powerful impact. Color also affects the impression of size and space in the garden—cool blues and whites tend to make an area feel bigger; warm reds and yellows make spaces appear lively and more compact. Pale colors and white reflect light into gloomy plots. Texture can be used to great effect, too, creating exciting contrasts by combining rough with smooth, or shiny with matte.

There are no rights or wrongs in the world of garden design, so have fun and experiment.
Understanding plans

A plan is a two-dimensional representation of a three-dimensional garden and provides a useful thinking tool. It allows you to develop and share ideas easily with others about how your space can be organized and where various elements should be located. You can produce a simple sketch or a more detailed, scale plan to illustrate your design; the plans shown here explain the different types and how to use them.

Working plans

These plans don’t need to be accurate or drawn to scale, but they can be used to experiment with ideas, especially the relationship of horizontal surfaces (built and planted) with the locations of walls, screens, trees, and other main features. They can also include connecting elements, such as paths and views.

Overlaid photos

Perspective drawings are difficult to master, so cover a photo of your garden with tracing paper and sketch ideas on top to give a three-dimensional view of the changes.

Bubble diagram

A basic bubble diagram helps you explore relationships between areas within the garden. It is an ideal way to experiment quickly before drawing a more detailed plan.

Garden plan symbols

These common symbols for plans form a visual design language that enables builders and other professionals working in your yard to read the plan quickly and understand what is being proposed. The symbols illustrated here are those that are most often used and most widely understood, and can be reproduced in black and white or color.

WATER

- Still water
- Fountain
- Water around rocks

PLANTING

- Existing tree
- New tree
- Conifer
- Wall shrub
- Climber
- Perennials
- Shrubs
- Hedge

LANDSCAPING

- Brick—basketweave
- Brick—herringbone
- Uniform paving
- Square-cut stone
- Brick—stretcher bond
- Decking
- Granite sets
- Random-cut stone
- Cobblestones or pebbles
- Gravel
- Rough grass
- Mown grass
**Finished plans**
Plans that have been drawn to scale and show accurate arrangements, locations, and dimensions of proposed structural elements, planting, and features are known as finished plans (see pp.114–121 for detailed advice on how to draw a plan). These plans are intended mainly for construction purposes and will need to be read and understood by builders or contractors who use them to measure areas and lengths (for cost purposes), and to identify exact locations on the ground. Changing ground levels are shown as separate cross-sections, or by annotating the change of level on the overhead plan.

**Overhead plan**
An overhead plan should show the correct sizes and locations of all proposed elements, such as horizontal surfaces, areas of planting (topsoil), locations and alignments of linear elements (walls, fences, screens, hedges), and singular components (trees, specimen shrubs, pools, stepping stones, steps, lights, drainage points, and so on).

**Planting plan**
A planting plan is important for calculating the correct number of plants in the garden and identifying their exact locations. It also shows the position of larger specimens, as well as groups or drifts of the same species. This plan is most useful, and needs to be most accurate, when planting is being carried out by a contractor without the designer present. If you are doing the planting, a plan can help you accurately calculate the number of plants you'll need and show how to set them out prior to planting (see pp.122–129 for more on creating a planting plan).

**Cross-section**
If you have a sloping garden and want to make changes to it, you may need a plan to show the impact of these alterations. For steeply sloping yards, hire a land surveyor to draw a cross-section, or elevation plan. This will show the significant levels before and after any changes. More complex slopes may need additional plans.
Gathering inspiration

How do we find ideas for our outside spaces? For most of us, inspiration may initially come from other gardens, whether they are our friends’ or pictures we have found online or in books, magazines, or newspapers. While this is a good starting point, and probably the best stimulus for anyone who is still developing their confidence in making design decisions, it can ultimately constrain the creative process. Most successful designers look outside their own discipline for other influences to help develop their concepts and push the boundaries, so seek inspiration from a variety of sources or select a theme. You can then create a “mood board” of appealing ideas to help you develop your own unique design.

Finding inspiration

By focusing on aspects of experiences that you like—for example, places you have visited on vacation, natural landscapes that you love, the work of favorite artists or architects, interior designs, or ideas you have seen on websites, such as Facebook, Pinterest or Houzz, or TV programs—you can build up a picture of a garden you will enjoy. Also scroll through nurseries’ websites for images of plants that you like, and make a note of these too.

You can collate your images and ideas by printing out pictures and sticking them into a notebook or onto an A3 sheet of paper to create a mood board. Alternatively, source a website that allows you to upload your images to make a mood board online, which you can then easily refer to on your phone, tablet, or computer. Whichever method you choose, continue to build up your portfolio of images until you are ready to start the garden design process.

Remember that you do not need to include all of your design influences in your final plan. In fact, professional designers often start with the bare bones of an idea and build on that, rather than cramming in everything on their or their clients’ wishlist from the start.

Also narrow down your plant list to about 20 key varieties (you can always introduce more at a later stage), and look through your images for colors that appeal, again keeping to a simple palette—see the information on introducing color and the color wheel on pp.46–7 for guidance.

Using a mood board

Collate photographs, images from websites, and pictures from magazines to create a mood board of creative and planting ideas. You can then use these as the inspiration for a totally new garden design or a starting point for the renovation of an existing plan.
Case study: a seaside theme

A coastal theme is a natural choice for anyone who has been inspired by a vacation by the seaside. Study scenes, plants, and other features while you are away, and start compiling a sourcebook of ideas, photographs, and even pressed flowers that capture the essence of the garden you want to create at home.

Also look at colors, shapes, and materials that reflect the location. These may include the turquoise water, local costumes, or landscaping materials used for houses or walls. However, remember that developing a design is not about copying exactly what you have seen elsewhere, nor is it combining all your ideas into one busy area. Good design evolves when a theme is carefully adapted to suit a planned space. So consider all the elements that inspire you and see whether they work together well before you draw up your final plan.

You may also find it useful to sketch a bubble plan (see p.22), marking the different areas and functions you are planning for your new garden. Then file your inspirations under those headings, as shown here.

Devising play areas

Sand and water continue the seaside theme, and are obvious magnets for children. A microenvironment that includes these elements not only makes a great play area that will provide children with hours of fun, it also looks attractive when not in use. If you have very young children, you may prefer to avoid the potential danger of open water and install just a sand box. If you are wary of vast quantities of sand ending up in the pool (or in your house), substitute small, rounded pebbles to make your “beach.”

Main inspiration

An inspiring vacation by the sea will provide a wealth of ideas. Here, the light through the trees adds a romantic ambience.

Seaside planting sources

Re-create coastal shallow soils and drought conditions—for example, with gravel borders—to mimic the environment in which these plants would naturally grow.

Seaside furniture

Furniture that is in keeping with the overall mood, such as these casual deck chairs, helps to create a coherent look, as well as providing a welcome area of relaxation.

Sun and sand

A practical play area combined with an organic layout and seaside plants makes a delightful feature.

Swinging idea

If you have room in your garden, allocate a space for a swing. Use recycled, hardwearing rope and driftwood for the seat, and cover the ground beneath with bark chips.
Shapes and spaces

Choosing the basic ground shapes for your plot is a good starting point for a design: one simple shape is best for small gardens, but larger areas can accommodate a variety. How you fill the spaces between the shapes also determines the final look.

How to use shapes

When choosing squares, rectangles, or circles for a design, also consider the size, shape, and location of the surrounding buildings and boundaries. Experiment with different options: try layouts based on existing features, the structure of the house, and the way the garden will be viewed and used. In general, shapes with straight sides are easier and cheaper to build than circles and ovals.

Right-angled shapes

A variety of these straight-sided shapes easily divide the garden into separate areas, provide a strong sense of direction, and exploit both long and short views. A long axis running down the garden will lengthen it visually; a diagonal layout creates more interest; blocks laid across the plot foreshorten the garden and take the eyes to the sides, making the space feel wider.

Circular shapes

Circles are unifying shapes, and while combinations can create pleasing effects, they do leave awkward pointed junctions that can be difficult to plant or designate. Work with geometric principles: for example, a path should lead you into the center of the circle; if set to the side, the design will appear unbalanced. Ovals have a long axis, providing direction and orientation.

Mixing shapes

Combining various shapes creates more interest, but creates problems when a curve and a rectangle meet, or different materials connect. Generally, keep the layout simple, experimenting with scale and proportion to work out how many opposing shapes can be employed. Planting can be used to “glue” the shapes together, and to blur the joins between awkward junctions.
**Clean lines**
Interlocking, steel-edged rectangular “trays” are the basis for this simple design. The metal cladding on the building creates a focal point and an effective visual boundary.

**Mixed moods**
This garden is densely planted by the house, allowing close inspection of the flowers and plants, and then opens up on to a spacious lawn, creating two moods.

**Using spaces**
Densely planted spaces, using height and filling the garden’s width, will create a cocoon, while sparse, airy planting hugging the boundaries gives an open, spacious feel. Spaces can also be used to disguise the size and shape of a garden. For instance, a jungle effect in a small garden can imply the existence of more space by blurring the edges, whereas exposed boundaries may make it appear smaller. Conversely, in a large country garden, open spaces can blend seamlessly with the surrounding landscape, making the plot seem even bigger. Consider, too, existing planting and structures and work with the spaces they create.

**Open aspect**
A narrow space between tall boundaries will be claustrophobic and oppressive. Here, in a design dominated by a lawn or hard landscaping, low vegetation creates an area exposed to more light, longer views, and with a connection to the sky above. It will feel open, but intimate areas may be lost.

**Enclosed feeling**
The same space filled with vegetation of different heights will be darker, much more enclosed, and with no views to the sides. The path will appear as a corridor through the center and can lead to different parts of the garden, divided by the planting into separately designated areas.

**Smooth flow**
Using ovals instead of circles adds a smoother flow to the layout, because the eye is taken along their lengths, rather than in all directions as in a circle.

**Secret corners**
In this mixture of rectangles and curved hedges, only one part of the garden can be seen at any time. This allows the hidden areas to have different themes.

**Full width**
A series of parallel divisions, with offset gaps for planting or practical structures, forces movement and views around the garden. The design draws you in.

**Balanced approach**
The same path now moved to the side also creates a corridor-like effect, but this time views are allowed under the canopy to the right, across a narrower strip of planting into the brighter space beyond. To the left, secret, intimate places can be created with a pergola or arbor among the mixture of high and low planting.
Routes and navigation

The location, width, pattern, and choice of materials of your path network will affect the way the garden is used. The routes determine how the area is navigated, as well as revealing views and framing spaces. Not all paths have the same role: some, the primary routes, will dominate the vista and dictate the garden plan. The secondary routes are used occasionally, guiding you off the main thoroughfare to access areas hidden from sight, whether for practical or design purposes.

Primary routes
The main route or pathway through the garden not only links together the different areas, but also determines the basic design. For example, a main path laid straight down the center suggests formality, while a curved route snaking through the garden creates the template for an informal plan. A wide path offers an open, inviting entrance, welcoming in visitors, and a narrow winding path, flanked by tall planting that obscures the view, adds mystery. To punctuate the end of the route, use a focal point, such as a bench, statue, or container, to create a visual boundary. By its nature, a primary route will be heavily used, so materials need to be durable as well as complementary to the overall garden style. Consider, too, how the shape and appearance of path edges fit into the design.

Central paths
A formal design is often built around a series of geometric and symmetrical paths. They are used to frame planted areas and meet at a specific focal point. There is usually no opportunity to deviate.

Winding paths
Routes that snake through the plot add a flowing sense of movement and an air of intrigue. They can be used to move around or join up key elements, as well as provide a few unexpected surprises.

Diagonal paths
Setting a path on a diagonal allows the garden to be viewed along its longest axis, thereby creating the illusion of greater space and depth in small spaces, drawing the eye away from the back boundaries.
Secondary routes
While primary routes determine the style of a garden, secondary routes should be less intrusive and subtly incorporated into the design. They can be both practical and ornamental, providing occasional access to a seating area, shed, or compost heap, or leading you off the main path on an intimate journey to view a concealed corner. They can even cut through large flower beds, allowing you to experience colors and scents up close. Access routes need not be as durable as main paths, and can be created from softer, organic materials, or mown through an area of grass.

Access paths
While helpful in offering access to other areas, plan secondary routes carefully and use sparingly to avoid a maze-like confusion of paths that make the design look muddled. They can be obvious (as right), or hidden in some way, either deliberately behind planting (see below left), or concealed within the design (see below right).

Circular paths
A circular path takes you on a journey around the garden. It can be planned to provide alternative views of key features and different elements, depending on the direction in which you travel.

Continuous flow
A path tucked away at the back of this formal design is not obvious, but it provides a practical, hard-surfaced route to the shed and compost bins.

Secret way
Visually, it appears as if the main pathway stops at the lawn, but concealed behind low hedging, a side path takes you off to a secluded area of the garden.

Hidden approach
The gravel to right and left of the path, while part of the design, also provides a direct, hardwearing pathway to the garden’s seating and play areas.

Subtle link
A path laid in the same paving material as the main circular route links the off-set dining area without impinging on the cleanliness of the design.

ROAM FREE
Random paving with planted crevices creates a slightly erratic, informal design. With no defined route, the eye—and body—can move in several directions across the whole area.
Scenic route

The journey through this urban garden has been lengthened with a sinuous timber pathway that snakes through the center of the plot and traverses a rill. A curved path helps create an illusion of greater space and presents the garden from different angles by obliging visitors to look one way and then another.

DESIGNER Adam Frost
Creating views and vistas

Your garden may look out over countryside or toward an apartment complex, but either way, the views within your space can be enhanced with careful planning. A combination of framing and screening, using barriers, archways, and pergolas, can create a memorable experience as you move through your plot, glimpsing the next view as you go.

Planning your route

One ingeniously planned vista is gratifying, but a sequence of changing views is even more inspirational. Different views can be devised by varying the size of open spaces, using screens to mask change of use, and adding focal points. Creating viewing positions by placing a seat or orienting a path along a vista will also direct attention. Remember to consider the view looking back from the end of the plot, as well as the main view from the house. Follow the blue walking route through the overhead plan of this long, thin family garden, designed by Fran Coulter; the numbered viewpoints correspond to the images below and help demonstrate how these ideas work in practice.

1 View from house
   This is the most important view in the garden and dictates the layout. The pergola reinforces and frames the view, and the inclusion of a flower-filled container as a focal point in the middle distance draws the eye forward.

2 Eating outside
   The table and chairs are near the house, and are set against a simple green hedge, which creates a comforting sense of seclusion.

3 The tool shed
   The slim shed on the patio is both decorative and functional, adding a focal feature to this area of the garden.

4 Looking through planting
   From this angle, looking across the planting to the seats beyond, the pergola looks quite different and the garden takes on a more organic, less formal appearance.

5 Water feature
   A glance to the side reveals another eye-catching feature. Hostas and grasses frame a discreet, low bubble pool.

4 Circular table and chairs for outdoor relaxation and entertaining

The bubble pool draws attention to the side of the main path

The paving here is also used for the path through the garden, providing continuity

From a second, more secluded seating area, the eye is drawn toward the bubble pool
Borrowing beautiful views

If you can see the surrounding landscape from your house, try connecting it visually to your own garden. Consider framing a key view, or opening up your garden, using a discreet barrier, such as a low hedge or picket fence, to link it to the wider landscape. Think about the view in different seasons and consider what it will look like in winter when trees and hedges are more open. You may also need to adapt your own garden planting to blend it into the landscape.

Disguising unattractive views

Not all views are good. Within a garden, especially a small one, there will be areas of utilitarian clutter, such as sheds or garbage cans, which are not especially attractive and may need screening. Neighboring houses may overlook the property, spoil the view, and compromise privacy. Tall planting or screens can help to hide eyesores, but if these are not an option, try adding an attractive focal point elsewhere in the garden to distract and lead the eye away.
Geometric designs

Small, symmetrical, rectangular-shaped plots, often found in towns and cities, are ideal for geometric layouts, although some large rural gardens are also highly geometric. Most are based on simple combinations of rectangles and squares, with linear elements, such as walls, screens, hedges, and steps used to reinforce the formality of the design.

Layering shapes

By adding a variety of layers above ground level to offer different views and experiences, gardens can be made more visually exciting and functional. These layers can be set directly above the ground pattern, or angled so that the shapes above eye level have a different, but complementary geometry. Pergolas, clipped-tree canopies, and roof-like structures all offer opportunities to layer your design.

Circular designs

Layouts based on circles, arcs, and radiating patterns help to create spaces that are full of movement. However, they are difficult to build from hard landscape materials, and getting the geometry wrong will look unattractive. Organic layouts (see pp. 38–39) should be considered as an alternative, if this is likely to be a problem.
Dynamic angles
The diagonal lines of staggered beds, patchwork wooden decking, and a raised pool make a bold statement, and direct visitors through the space.

Twists and turns
A diagonal path with steps traces a zig-zag line through the garden, providing areas to linger and enjoy the wide beds and colorful planting.

Shapes on a diagonal
A classic design trick for long, linear, and narrow plots, is to rotate a rectilinear geometric pattern so that it is oriented along diagonal lines. These layouts on a bias draw your eye down the garden and encourage views to the sides.

Defining shapes
Here, rectangles of hard landscaping, set side-by-side and edged with planting, make the garden appear wider than it is.
Symmetrical layouts

Throughout the world (except in the Far East), from the middle ages to the early 18th century, gardens were not only geometric, but also symmetrical. Inspired by Islamic and classical designs, they transformed the landscape into a controlled work of art. These formal layouts complemented classical architecture and reinforced the belief that beauty derives from order and simplicity.

Contemporary symmetry

Contemporary layouts can adapt classical symmetry to meet the requirements of modern living, such as creating space for outdoor entertaining or for growing herbs and vegetables. Good design also involves an understanding of a wide range of hard landscape materials and the way in which they can be combined to make a simple and elegant framework for the planting.

Informal planting

Symmetrical layouts are often less obvious when viewed from eye level, especially when taller plants are used. A variety of forms, textures, and colors will also soften hard lines and sharp edges. The combination of formal design and more relaxed, informal planting is a tried-and-tested formula, but requires skill and discipline if it is to work well. The balancing effect of a restricted color palette and repeated plants, perhaps mirrored along a path, help to develop and reinforce the symmetrical theme.

Perfect harmony

This sophisticated garden illustrates classical symmetry and demonstrates the importance of proportion and scale.

Cool control
A checkerboard of white paving and emerald grass against a dark hedge offers a modern interpretation of a traditional format.

Formal framework
A combination of rectangles with block planting gives a strong structure that works well in a contemporary setting.

Mirror image
In a symmetrical garden, dominant shapes are repeated and guide you through a sequence of harmonious spaces.

Mirror image

Softened lines
The subtle haze of herbaceous planting spills out from flower beds onto the path and contrasts with the formal garden layout.

Repeated planting
Leading the eye through the garden, this long, airy avenue of grass demonstrates the compositional power of symmetrical planting.
Traditional and formal

Traditionally, it was the symmetrical pattern on the ground, such as a parterre of low hedging laid out around a central axis, that dominated garden layouts. These geometric designs are still popular in vegetable and herb gardens today, where they allow easy access to tend the beds. In the classical gardens of large estates, a sequence of focal points, such as ornamental pools and fountains, dramatic sculptures or large urns, were added to enhance key points and to make the pattern more interesting from eye level. Nowadays, when many planting styles are used, the geometric approach works best when the overall design can be viewed from a terrace or house above.

Visual journey

Well-positioned focal points, such as this nautilus sculpture, create a strong sense of direction. The domes of box and clipped yew lining the path accentuate this effect.

Permanent patterns

This formal layout of box-edged beds is infilled with spring flowers, which will be replaced as summer approaches.
Organic shapes

As a general rule, organic shapes and layouts work best in larger gardens and are especially suited to rural and semi-rural locations. They are characterized by flowing lines, soft curves, the sympathetic use of landscaping materials, and relaxed planting designs. These naturalistic gardens also evolve over time as the lush planting matures, blurring the original layout.

Interlocking circles
Developing two areas of the garden, separated by a pinch-point, leads the eye from one space to another, and offers both open and enclosed areas. The organic layout provides a setting where some shrubs and trees can be allowed to grow to their natural size, creating a backdrop for lower plants at the front of the beds. The narrow space between the circular forms can also be used to bring color and interest into the center of the design (right). This figure-eight layout makes the garden appear larger, as all areas are not visible from a single vantage point.

Fluid lines
A simple device to draw the eye along the garden, and to give the illusion of movement and space, is to adopt an S-shaped design. Two circular areas are connected by a single fluid line, which can be developed into a snaking path or a flowing lawn. If used as a path, the spaces at the top and bottom are ideal for planting, a seating area, or an ornamental feature, such as a pool. If these two areas are different in size, the path may be tightly coiled at one point and then more relaxed, providing contrasting experiences. If used as a path, the spaces at the top and bottom are ideal for planting, a seating area, or an ornamental feature, such as a pool. If these two areas are different in size, the path may be tightly coiled at one point and then more relaxed, providing contrasting experiences.
Sweeping curves
Curved lines may be placed to avoid an obstacle, such as a tree, pond, or building, or added to make a path that leads to a particular destination. These are the fluid lines found in the natural world and lend an organic character to shapes and forms. They are frequently used to create calm, relaxing, and unchallenging garden designs.

Bold statement
Curving around a bench, this dynamic raised bed adds color and momentum to a paved circular terrace.

Gentle arc
Wide curvilinear paths create generous space on either side for deep planting beds or expansive water features.

Continuous journey
This C-shaped gravel path guides the visitor between still water and soft planting. The view around the curve is partly obscured, which adds a sense of mystery.

Use gravel or bark for a soft organic look
Multilevel layouts

Sloping sites provide an opportunity to create beautiful spaces full of movement and drama. Working a plan around the site’s natural slope will create a more natural effect, while terraces offer structure and shape for formal and contemporary designs. Drainage is an important consideration, as any changes to slopes will affect the movement of water (see pp.104–105).

**Terraced slopes**

Terracing makes a dynamic statement, and can be used to extend the architecture of buildings into a sloping landscape. Retaining walls and steps are solid, permanent additions and a long-term investment. Measuring and building them are skilled jobs at both the design and construction stages. Wooden decking is a cheaper solution; materials are lighter, but not as long-lasting.

**Gentle slopes**

Gentle changes of level in a garden offer visual interest and depth to the design. For practical purposes, gardens with only a slight incline can be treated as a flat site. However, if completely level areas are needed, for example, to accommodate a table and chairs, it will be necessary to level the ground and carefully consider the route between changing elevations. A combination of walls, steps, ramps, and terraces can be introduced as required, to suit any design.

**Gradual progress**

Shallow steps, with space for decorative pots, bridge a small pond and provide an easy route up to the seating area beyond.
Designing with steps

When building steps, the proportions of the tread (horizontal) and riser (vertical) are both important. Generally, they are more generous outdoors than inside a building, with treads 12–20 in (300–500 mm) deep and risers 6–8 in (150–200 mm) high. Materials should complement those used elsewhere in the garden, especially adjacent walls.

Steep steps
These are a good option if space is limited, or when more drama is required, but they hinder fast movement and can be dangerous, so install a handrail too.

Shallow steps
Although they take up more space, shallow steps allow a relaxed progress through the garden. The depth of the treads also provides space for decorative pots.

Stepped ramp
A stepped ramp is easy to negotiate and, if shallow enough, can accommodate wheeled transport. It can be useful where there is not enough room for a ramp.

Continuous ramp
Invaluable for wheelchairs, bikes, and so on, ramps also provide a useful route for wheelbarrows. They need seven times more horizontal space than steps.

SAFETY ISSUES
For safety reasons, any surface higher than 24 in (600 mm) above surrounding levels should be enclosed by a barrier 36 in (900 mm) high; railings, walls, or fences are suitable options.

Adding a landing
A landing is desirable at the top of a flight of steps, and to provide a resting place every ten or eleven steps within a long flight. It is also required when there is a change of direction.

Natural hillside
The best advice when dealing with a hillside garden is to change a natural slope as little as possible. The soil is likely to be shallow and held together by the existing vegetation. Drainage will be complex and removing the native plant material may result in soil erosion and landslides, as the soil-binding roots are lost. Try to work with the unique contours of the landscape and make small, thoughtful interventions over time rather than significant alterations all at once.

Nature's way
Uneven, weathered stone steps meander romantically up through a secluded and naturalistic woodland setting.

Decorative restraint
Using height and structure

The plants or features that give height and structure to a design greatly enhance the way a garden is perceived and used. This is especially true of a straight-sided, horizontal plot, where introducing different heights will create movement and dynamism. There are certain principles to bear in mind, such as the rules of perspective, and it is useful to remember that the closer you are to a structure, the larger it will appear. Use hard landscaping and planting to create the effects you want.

**Height levels**

It is practical to think about height levels in terms of how they relate to the adult human body, which affects how they are viewed and experienced. Anything below knee height is viewed from above. Waist-high elements are seen at an angle, and form a screen, partly blocking views to anything immediately behind them. At shoulder and head height, dense or opaque elements (such as closely planted tall shrubs, hedging, or high screens) will completely block a view. Structures above head height, for example a tree canopy, can create a sense of seclusion as the sky and nearby buildings are obscured. Hard landscaping provides fixed elements but all further interest comes from planting. Indeed, combining plants of different heights is one of the key aspects of a successful garden. Few built elements can compete with a mature tree for interest and drama.

**Varying heights**

This multilevel design shows the clever relationship between the fixed height of the parallel low walls, and the natural variations achieved with perennials, grasses, shrubs, and trees.

**Height levels explained**

This diagram shows the relationship between the human form and height levels within the garden. Planting, hard landscaping, and screens have all been planned to vary viewing angles throughout. The three low walls interrupt the planting but do not obscure the view beyond.
Tricking the eye
The use and orientation of parallel lines, and the repetition of shapes, draw the eye forward to the sculpture, creating a sense of depth.

Contrasts of height
The stature of these elegant olive trees is given greater emphasis by the low planting below.

Shielding neighbors
A combination of trees and shrubs behind trellis screens provides partial screening and privacy from neighbors. The painted frame adds height and structure to what would otherwise feel like a small space.

Using perspective
There are two important principles to consider when using perspective (the way in which objects appear to the eye). The first is that parallel lines in the viewer’s sight appear to converge at a point in the distance, known as the “vanishing point.” The second is that objects nearer to the viewer appear larger than those further away. A large tree or work of art, for example, may look too dominant placed in the foreground, but in proportion sited further away. By carefully positioning elements of different heights in the garden, the rules of perspective can be exploited. It is even possible to produce slight optical illusions, for example, by repeating motifs at intervals to make a garden look longer.

Introducing height
A range of height levels gives variety and interest to a garden, whatever its scale. Elements that create instant height include barriers (walls, fences, screens, or trellises), overhead structures (pergolas, arbors, or canopies), and play equipment, such as a child’s swing. Planting options are varied and include trees, many shrubs, bamboos, climbers, hedges, and perennials for seasonal variation. Bear in mind that young trees and shrubs need not be expensive, but take time to gain height. Built structures cost more, but are quickly realized and make permanent features.

Temporary screens
While pergolas and other built structures provide height and solid overhead planes, they need support and can fill small gardens with posts. If uprights would be a problem in your garden, consider suspending temporary canopy screens to create shade and make the garden feel more intimate. Sail-like screens are a good solution and they can be taken down when not required. They need to be attached securely, but can be an excellent way of creating privacy in a small garden.

Transparent screens
Trellis, glass, and other transparent and semi-transparent screens help to separate garden spaces, without diminishing light. They are useful in smaller plots, where they allow visual connections to be made, while breaking up the space, and adding a change of mood. Transparent screens also make attractive features in their own right.

Nautical screen
A lightweight and elegant sail canopy provides shade, does not clutter the garden with posts, and conveys a feeling of intimacy to small urban gardens.

Versatile trellis
The open latticework of a trellis associates well with plants and climbers and may be left open or screened with evergreens.

Glass panels
This patterned glass panel allows light through but slightly obscures the visual connection to the next area of the garden.
Choosing structural elements

Boundaries are the frame within which your garden sits and form the backdrop to the space, especially in a newly planted garden. Screens allow you to divide the garden into smaller areas, and come in a variety of forms and materials, while some garden structures may even be works of art in themselves.

Boundary options
The main boundary choices are walls, fences, or hedges. Walls are an investment, making a permanent addition to the property, and can connect garden and house visually. Fences are cheaper but shorter-lived, so bear in mind that they will need replacing in time. Hedges take time to grow, and need clipping, but form a soft, natural boundary.

Wooden screen
A trellis clad in clematis makes a decorative, inexpensive screen.

Mixed materials
Panels of concrete, painted timber, and a planted living wall create striking textural contrasts.

Internal screens
Adding screens and panels within the garden divides it into smaller, more intimate spaces. They are especially useful in predictable rectilinear plots, where they can add interest and heighten mystery. Panels below waist height allow views across the garden, taller screens separate different areas, and gaps allow tempting glimpses of the garden beyond. Consider the effect of opaque and transparent screens and introduce colors and textures to add visual contrasts. Supports and other frameworks should form an important part of the design and, if well planned, will help to reinforce the overall composition.
Using natural forms

Structural elements can be introduced using planting alone. A range of trees and shrubs can be trained to form hedges and screens with great results. Patience is needed while slower-growing plants mature, but this is a rewarding process. Natural forms suit traditional gardens, but are not out of place in a modern design, where clipped shapes, such as “lollipop” trees and sculptural plants like bamboos, add spheres or lines to a design. Accentuate the vertical lines of small trees by placing low-growing plants at the base.

Sculptural structures

Screens and garden dividers of all kinds can be decorative in their own right and, equally, a work of art can play a dual role and have a structural function in a garden. By introducing a strikingly different material, such as glass or metal, into a design filled with plants, you can add exciting accents and heighten the drama. Glass may be frosted or clear, printed with patterns or molded in different ways, although even toughened glass may not suit a family garden. Metal adds gleam and reflection to an otherwise matte series of surfaces. Position sculptural structures where they can be fully appreciated.
Introducing color

Color is a powerful tool in garden design, influencing our senses and the way in which we respond to the environment around us. Colors can also convey atmosphere, mood, or message: warm, vibrant colors generate a feeling of immediacy, liveliness, and excitement, while cool colors create a calm, spacious, often tranquil atmosphere.

Color wheel

The language of color is best understood using a color wheel—a device employed by many artists and designers to explore the visual relationships between colors and the effects different ones can create when placed together. In particular, it helps us to see why some combinations work better than others, and why one color can dramatically influence another to produce a startling contrast or confer a harmonious continuity.

Primary colors
Red, blue, and yellow, the largest slices of color on the wheel above right, are primary colors, from which all other colors derive. These three hues cannot be mixed or formed by combining other colors.

Secondary colors
Two adjacent primaries will create a secondary color when mixed together. These secondary hues are green, orange, and purple.

Tertiary colors
These are made by mixing adjacent primary and secondary colors in different quantities, until the wheel becomes a circular rainbow.

Hues, tints, shades, and tones
The true colors or hues are in the third ring of this wheel. The two central rings are light tints, which are mixed with white. The outer rings show how adding black makes darker shades. If gray were added, it would make a tone.

Introducing color in the garden

Planting combinations
Creating a variety of color combinations with plants and flowers is exciting. You can alter the palette to produce changing colors for each season.

Hard landscaping
When nothing is in flower, hard landscaping can provide color and interest. The effect is consistent, although weather conditions may affect the colors.

Paint
Earthly tones, derived from natural pigments, work well in more natural contexts, while bright, bold colors create a feeling of energy, excitement, and optimism.
Combining colors successfully

The opportunity to combine different tints and shades of various colors makes garden design an exciting challenge; using a color wheel can help our understanding of which combinations create the best effects. The key concept involves working with harmony and contrast to develop a visual experience to engage the viewer. Those colors allocated the most space in your design will become dominant.

Opposite colors
Two colors from opposite sides of the wheel are considered to be complementary, for example, yellow and purple, and red and green. The high contrast of these colors creates a vibrant look, but they can cause eye strain, too, and should be used sparingly.

Adjoining colors
Harmonious colors, selected from adjoining hues (also called analogous colors) match well, are pleasing to the eye, and create a sense of order. Choose one color to dominate, and others to support it. Adjoining color groups create a “warming” or “cooling” effect.

Triadic colors
Selecting three colors that are evenly spaced around the wheel can instil a sense of vibrancy. This works best with flower and foliage color rather than with hard landscaping materials, where triadic combinations can be overdone and appear chaotic.
Color effects

In a garden, color is never perceived in isolation and should always be considered as part of an overall design composition that includes form, line, texture, and scale. Other elements, such as the intensity of sunlight and shadow, can also influence how colors are seen in an outdoor space. It is important to understand how and where to use different colors in your design to achieve the best effects.

Color influence

You can use color to attract attention to a particular feature or area; the more an object contrasts with its surroundings, the more visible it becomes. Hues (saturated colors) are dominant and offer the highest level of contrast when placed together. Darker shades or lighter tints contrast less, although small areas of light against dark, or vice versa, can create an accent. Recessive colors, like cool blue or green, give the illusion of distance.

Creating highlights

You can achieve some bold effects in a garden using color highlights. Try contrasting one hue against another, or combining adjoining hues in close proximity (see p.47). Plants with complementary colors (red and green, purple and yellow) will intensify the brightness of each other when placed together, while plants with hues that are close to each other on the color wheel (see p.46) (purple, red, and pink) blend to form a harmonious effect. The introduction of a single, intensely colored plant against a recessive background (such as green or blue) will make the bright plant stand out, and combining warm and cool colors can also result in eye-catching compositions that highlight the more dominant color. (Note that white may appear recessive or dominant depending on the quality of the light.)
Tints, shades, and tones

A general guideline to remember is that pure hues or saturated colors are more intense, while colors that have been mixed together are less vibrant. Black and gray are rare in nature, but they do exist in the form of shadows. A tinted color, which has been “diluted” with white, will be lightened and appear more airy and farther away. A shaded color, which has been “diluted” with black, will appear to be nearer. Tones mainly occur when a color is cast into shade. However, the quality of light in a garden, such as on a bright sunny terrace or in a shady border at twilight, will affect the way that colors are perceived.

Light and shade

Responding to color is a sensory reaction, like smell and taste, and the way in which our eyes read a color is dependent upon the amount, and intensity, of light that is reflected from that color. Sunny areas make colors appear bolder and more concentrated, while shaded areas reflect more muted hues. This means that flat areas of color—for example, a painted wall—may look quite different depending upon their aspect and orientation. Similarly, the hues of flowers and leaves will change depending on their location, the degree of shade cast on them, and the time of day.

THE PROPERTIES OF COLOR

Warm colors (reds, yellows, and oranges) can make spaces appear smaller and intimate. Cool colors (blues and whites) make areas look larger and more open. Green is a neutral color.

**REDS**

Reds and oranges suggest excitement, warmth, passion, energy, and vitality. They stand out against neutral greens, and work best in sunny sites but, if overused, can be oppressive.

**YELLOWS**

Yellows are sunny and cheerful. Most are warm and associate well with reds and oranges. Greenish-yellows are cooler and suit more delicate combinations.

**BLUES**

Deep blues can appear very intense, lighter blues more airy. Blues suggest peace, serenity, and coolness. Purples carry some of the characteristics of both reds and blues.

**GREENS**

The most common color in the plant kingdom, green comes in many variations, ranging from cool blue-green to warm yellow-green. They suggest calm, fertility, and freshness.

**WHITES**

White is common in nature. It is a combination of all other reflected colors, and suggests purity and harmony. White spaces seem spacious; the downside is they can feel stark.

**BLACKS/GRAYS**

Blacks and grays are the absence of color, when light rays are absorbed and none are reflected back. Black is glamorous when used sparingly, but depressing when extended over large areas.

△ Nature’s neutral colors

Beautiful effects can be achieved by combining a variety of soothing grays, blues, and greens with light-catching whites and yellows, which brighten up a shaded area.

△ Color boosting sunlight

The strong sunlight has a brightening effect on the yellow wall, and on the sizzling intensity of the red flowers in pots and on the hedge in the background.

△ Light and shade

Responding to color is a sensory reaction, like smell and taste, and the way in which our eyes read a color is dependent upon the amount, and intensity, of light that is reflected from that color. Sunny areas make colors appear bolder and more concentrated, while shaded areas reflect more muted hues. This means that flat areas of color—for example, a painted wall—may look quite different depending upon their aspect and orientation. Similarly, the hues of flowers and leaves will change depending on their location, the degree of shade cast on them, and the time of day.

△ Nature’s neutral colors

Beautiful effects can be achieved by combining a variety of soothing grays, blues, and greens with light-catching whites and yellows, which brighten up a shaded area.

△ Color boosting sunlight

The strong sunlight has a brightening effect on the yellow wall, and on the sizzling intensity of the red flowers in pots and on the hedge in the background.
Theory in practice

The planting scheme in this garden demonstrates the color wheel in action. The palette is dominated by oranges and blues, which, as opposite colors, produce a brightly contrasting effect. Neutral whites and greens help to soften the impact, while a steely gray backdrop tempers the heat and picks up blue tones in the planting.

DESIGNER Catherine MacDonald
Applying color

We tend to be more adventurous with color in the garden than we are in our homes, perhaps because the outdoor environment feels brighter and less confined. The neutral greens of foliage and blues and grays of the sky also have a softening effect on more strident or clashing colors.

**Vibrant colors**

Strong colors can be used to dramatic effect in the garden: as bright pinpoints that energize more subtle plantings, or surprise pockets of color separated by greenery. In a flower border you can build up from quieter blues and purples to crescendos of fiery reds and oranges. These hot colors will stand out all the more by combining them with a scattering of lime green, dark bronze, and purple foliage.

▷ **Radiant hues**
Use glowing flower shades for hot, sunny aspects where the colors will really sizzle in the light.

▷ **Hot seats**
The colors used in this seating area create an upbeat atmosphere—the ideal setting for stimulating lively conversation.

◁ **Refreshment**
Fresh white, lemon, and green combine with a brighter pink to create an uplifting but essentially restful planting. Perfect for an intimate seating area tucked somewhere away from the house.

◁◁ **Country calm**
The lavender and purple sage add to the serene color palette of this formal garden with an elegant bench.

**Relaxing colors**

The muted grays, purples, and blue-greens typical of Mediterranean herb gardens create a restrained atmosphere, perfect for a contemplative retreat. Plantings that pick up the heathery colors of distant hills make a space appear larger. However, a calming palette doesn’t have to be muted; it can also include fresh greens and pastels, which will work well in most settings.
Neutral colors

Earthly browns and sandy tones are reminiscent of harvest time and appear warm and nurturing, contributing to a calm, relaxed atmosphere. Weathered wood elements are perfect for gardens with a country look. In urban locations, you can feel closer to nature by utilizing reclaimed timbers, wicker and bamboo for screens, raised beds, and furniture. For flooring, consider sandstone paving, decking, or a shingle beach effect with pebbles.

Muted tones
As they die back, perennials and grasses continue to inspire, creating winter interest and a harmonious palette of browns.

Rustic simplicity
Basket-weave stools and a table made from a tree trunk blend seamlessly with a rustic-style garden.

Nature room
Blocks of wood provide a muted backdrop for birches and the intermingling greens of the grasses and foliage plants.

Monochrome colors

Hard and soft landscaping in a restrained palette of black, gray, and white, with the addition of green foliage, produce refined, elegant designs. The approach is perfect for elegant period gardens with a formal layout. White blooms and silver foliage also work well with metalics in a chic city courtyard. Use cream or white flowers to enliven shade, and combine with variegated and lime-green leaves.

Spring whites
This elegant design comprises white forget-me-nots, tulips, daisies, and honesty with hostas and silver astelia foliage.

ARTIFICIAL COLOR

Colors that are rarely seen in nature tend to be the most attention grabbing. Contemporary designers use Day-Glo colored materials and lighting to give a space a more futuristic or avant-garde look. You can include these colors with furnishing fabrics, acrylic screens, and LED lights.

Day-Glo colors
Bold, cartoonish colors, such as bubblegum pink, lime green, orange, and turquoise are so vivid they seem to glow. While attention grabbing, use sparingly.

Painting with light
LED lighting is available in any color and can also be programmed to create a sequence of changing hues to produce spectacular effects in the garden.
Integrating texture into a design

It is easy to be seduced by color when selecting plants and materials for the garden, but form and texture are equally important. Whether the design is a success or not depends on how well you combine the various shapes and textures, not only on a large scale but also at a more detailed level. To emphasize the contrasts, try to visualize in monochrome the hard and soft landscaping elements you are considering using, and pay particular attention to how light affects different forms.

Types of texture

Experiencing different textures in the garden is a crucial part of our sensual enjoyment of the space. You can often tell what something is going to feel like just by looking at it, but there may be more surprises in store as you explore. Certain forms and surfaces invite touch and the visual and physical effect is heightened when there is great textural contrast. There are a number of basic categories describing texture, some of which relate to how something feels and others to how light affects a material’s appearance.

Combining textures

To introduce a variety of textures, combine plain with patterned surfaces, shiny with matte, smooth with rough, and so on, but don’t overdo the number of materials or the garden could end up looking too busy. Accentuate the contrast between two elements by making the difference marked. Pair strongly vertical plants with horizontal decking, for example, or a glittering, stainless steel water feature with matte-textured ferns and hostas.

Rough
For rough textures choose stone chippings, dry stone walls, weaved fencing, peeling tree bark, or prickly plants.

Smooth
Choose flat or rounded surfaces like concrete cubes and spheres, plain pots, smooth bark, and water-worn cobbles.

Gloss
Shiny, mirrored surfaces include many evergreens, polished granite, stainless steel, chrome, still water, and glazed ceramic.

Matte
Ideal for combining with glossy elements, matte surfaces include cut timbers, galvanized metal planters, and sandstone.

Soft
Impossible to ignore, soft, felted, furry-leaved plants are irresistible to the touch, as are fluffy seedheads and grass-like stems.

Hard
Non-pliable solid surfaces can be matte or gloss: cast metal, stone and concrete walling, flint, granite setts, and terrazzo pots.

Rough with smooth
This walled courtyard pairs gravel and rough-cut stone with smooth spheres to dramatic effect. The dry stone water feature cuts the sheer rendered wall in half.

Gloss with matte
Shiny glass and metal doors echo the visual qualities of the swimming pool. These elements are separated by the smooth paved terrace and matte rendered wall.

Soft with hard
The wooden walkway, circular terrace, and snaking wall are perfectly opposed by luxuriant “soft” plantings of hostas, irises, grasses, and marginals.
It is not just planting that defines a garden. The texture and shape of the hard materials you select, whether for surfaces, boundaries, or structures, are an integral part of the design. Different materials add shape, color, and movement, to lure you in and to determine where the eye is drawn, while materials sympathetic to the house or the local environment produce a more pleasing aspect.

When making your selection, consider the view from the house. Do you want to soften large areas of hard landscaping by incorporating a mixture of materials—slate with gravel, or wood with crushed shells, perhaps? Paths that are heavily used need to be solid, but a secondary walkway can be constructed from gravel, bark, or stepping stones. Using the same material for a path and a patio creates continuity; a change further along will suggest a different area of the garden.

Laying materials lengthwise or widethwise draws the eye onward or to the side, and obscuring paths invites exploration. Walls and solid screens shut out the vista, while open screens and apertures provide teasing glimpses of what lies beyond.

Furniture should be in keeping with the style of the garden. Ensure any timber pieces carry the Forest Stewardship Council (FSC) logo to show that the wood comes from sustainable forests. Also consider the location: if you want a large dining table and chairs, you may have to build a patio big enough to accommodate them.

Most gardens will have a spot for a water feature, as well as a piece of art. If you plan to include lighting, the electricity supply and cables must be installed by a qualified electrician; solar lighting has to be accessible to sunlight. Outdoor heating is becoming popular, too, but consideration should be given to its environmental impact.
How to design

CHOOSING MATERIALS

Materials for surfaces

Large areas of paving or decking are visually dominant features, and have a significant impact on the appearance of a garden. Select materials that reinforce your style, complement the colors and textures used, and mix different types to develop patterns and lead the eye around the garden. (See also pp.352–363 for more on materials.)

Paving and decking

A strong design statement, or simply a block of uniform color, can be achieved with large paved spaces. Bear in mind that when using slabs, pavers, or bricks, the joints will form a pattern, too; the smaller the unit, the more complex the pattern will be. Rectilinear paving can be combined to form larger rectangles or grid layouts, or use fluid materials, such as gravel and poured concrete, for curved edges to make organic shapes. All paving must be constructed on a solid base, and should slope to allow drainage (see opposite).

Decking with a twist

Decking is easy to cut and a good option for both geometric and organic layouts, and intricate designs such as this, with its inlay of blue tiles.

Large pavers may need cutting

When planning an area to be paved, try to avoid cutting by making the overall area an exact multiple of units. If it is not, larger slabs may require more cuts to fit.

Small pavers fit tighter spaces

Smaller units provide greater flexibility, and are more likely to fit exactly the dimension of your patio. They are also easier to cut, when required.

Textured surface

This random paving pattern is framed by a strip made from the same material, giving a clean, sharp edge. Although difficult to construct, the light-colored textured path works well against the still water of the pond.

Paths and walkways

Paths are the arteries of the garden. Materials should be selected to enhance the journey along the path, and to complement the planting on either side. Pavers, and the joints between them, can run lengthwise to give a sense of motion, or laid perpendicular to the direction of travel to slow walking pace, and attract attention to the surroundings. Choose paving that matches the garden style: bricks or gravel are good for a cottage-style garden, and more up-to-date materials, such as concrete and composites—or traditional materials used with a contemporary twist—suit a modern space.
Mixing materials
Assorted materials, as well as different textures and levels, can be used to dramatic effect in paving and decking designs. Use different materials to highlight key features, or to define and separate areas, such as a raised wooden deck over a stone-tiled floor. Colors may be complementary or strongly contrasting, but it is best to select pre-sized, coordinating materials, to avoid extra work and higher costs. More complex construction techniques may be required when working with materials of varying thicknesses and where a different foundation is needed.

Wood and slate
This mix of hard and soft materials, with contrasting colors but similar tones, has been combined on four levels to great effect.

Stones and mosaic
Set on a concrete foundation, these small stone blocks and mosaic tiles create a decorative pattern around the trees and a foil for the gravel.

Complementary textures
Four materials combine here—pebbles, granite, slate, and gravel—to give interest and texture to a threshold between two paths.

Edging ideas
Most paving materials, except in situ (poured) concrete, or those set on a concrete slab, will require an edge to contain the material. The edge can be detailed or functional depending on the style of your garden, and also connect or separate different materials, or areas of planting. However, you may not need an edge if you intend to allow planting to invade your gravel pathway.

Pebbles
Loose pebbles make an informal edge between the deck boards and the nil.

Slate and setts
This bold design is created by slate paving butting up to stone granite units.

Gravel and paving
Make a design statement with a clear, decorative edging pattern.

Planting opportunities
Plants add color and texture when squeezed into joints and crevices; take care to choose those that tolerate trampling, are relatively drought-resistant, and ideally produce a scent when crushed. Think carefully about joints when combining paving and plants—a solid foundation, while necessary for most paving, will also contaminate the soil.

Plants between paving
Contrasting colors and textures are combined in this beautifully executed pavement, where mind-your-own-business (Soleirolia soleirolii) frames the paving.

Drainage issues
All surfaces should slope to allow water to drain or be collected, and even gravel surfaces may need extra drainage if laid on clay-rich soil. Ensure that rainwater runs away from buildings into collection points, such as gullies; water from small areas of paving can be directed into planting beds.

Patio sloping away from house

Slightly sloping patio
Create a slope away from buildings toward a collection point. Patios made from rougher materials will need to slope more steeply than smooth ones.

Curved path
Paths can be profiled to allow water to run off on both sides, where it can be collected in channels, or allowed to drain into planting beds.
Materials for screens and boundaries

Walls and boundary features, and the materials they are made from, have a major impact on the look of a garden. Traditionally, boundaries were constructed from local materials, such as stone, brick, timber, or hedging, but today your options are much broader, and modern gardens may make use of smooth rendering, metal screens, or reinforced concrete. If you share a boundary your choice may be limited, but if not, you can make it as subtle or as dominant as you wish, and add a personal touch with your choice of material, color, shape, and texture.

Walls and solid screens
Brick, stone, or rendered walls enclose spaces and form a framework around the garden. Solid foundations and specialist construction skills may be required, and these boundaries can demand a large proportion of your building budget.

The color of stone and brick walls is best left unaltered, so take this into account when making your choice. Consider the size and shape of the units, too, which can range from random rubble to expensive dressed stone blocks. Man-made materials, such as concrete, offer almost endless possibilities in terms of both color and shape, providing clean lines or fluid structures.

Enhancing walls
Once you’ve decided on a material, think about any details you could add, whether for aesthetic or practical purposes. You could consider adding color to all or some of the wall, depending on the material. Masonry walls, especially those made with mortar, render, or clay bricks, benefit from capping or coping to frame the top of the wall and allow water to run off. However, ensure that it is in proportion to the size of the structure. Planting in crevices is another possibility, but select species carefully.

UNUSUAL MATERIALS
As long as walls are stable and shed water, most materials that are suitable for outdoor use can be used. Visit websites, look at books, or visit trade shows, but remember that specialist construction techniques may be required.

Planting pockets
Plants will soon establish in pockets of soil at the top or on the face of a wall. Limited water will be available to them, however, so choose species that can survive and flourish in dry conditions.

Rendered coping
Coping keeps the body of the wall dry and protects it from frost damage. It also forms an important visual element and can make a useful horizontal surface for a decorative effect, or for seating.

Textured wall
The walls of this small urban garden have been covered with old billboard vinyl, for a dramatically individual, textured look.
Fencing and trellis
Timber and metal fences do not require strong strip foundations or heavy building materials, and so are usually cheap and easy to build. Most are made from strips of material, and you should think about a design based on a combination of these “lines”. To unify the design of an existing garden, it may be best to simply repeat or copy the original fencing styles. However, for new designs you can create patterns using different lengths, widths, and shapes of timber. In exposed areas, leave gaps in the fencing to allow some wind to pass through (see diagrams below).

Effective windbreaks
Solid screens do not allow any wind to pass through them and create turbulence on the leeward side. Use a perforated screen, such as a trellis, to solve this problem.

Gates and apertures
While screens and boundaries enclose space, they also create barriers that restrict movement and views. Punctuating these with doorways, gates, windows, and other apertures allows access or visual links to other parts of the garden. Importantly, these provide further opportunities for attractive details, and should not be dismissed as utilitarian access points. Choose complementary materials and consider how apertures can frame vistas and views. Also, design doors and gates that look attractive when both open and closed.
Windows on the world

Dividing an outdoor space into different “rooms” helps to make it look larger, but solid screens can be imposing and create unwanted shadows, especially in a small garden. Sliding glass panels are used to separate the spaces in this ingenious design, bringing the architecture of the house out into the garden with a deft lightness of touch.

DESIGNER Pip Probert
Materials for slopes and structures

Raised beds, retaining walls, and similar structures that hold soil need to be constructed from water-, frost-, and stain-resistant materials. Natural materials, such as stone and some metals, are obvious choices, but rendered concrete and even sheet metal could be used for a more contemporary look. For garden structures such as pergolas and sheds, choose materials that are lightweight and easy to fit together, and that provide an opportunity to combine colors, textures, and patterns.

Retaining walls

Heavy or strong materials, such as stone, concrete blocks, bricks, timber, sheet metal, or reinforced concrete, are necessary for a retaining wall. Your wall needs to hold water as well as soil, and will require a drain to relieve the build-up of water, unless you have used a permeable material such as dry stone. You should consult a structural engineer for advice on any impermeable retaining wall above 3 ft (1 m) in height. Consider coordinating your wall with the house, a water feature, or screen to help unify your garden style.

Dry stone walls

A dry stone wall works well in rural gardens. Place landscape fabric behind the wall to trap soil but allow water to pass through the gaps in the stones.

Wooden walls

Timber walls are reasonably simple to construct: the individual sections will need to be screwed together for added strength and stability.

Raised beds

Essentially low retaining walls, raised beds do not need to be as strong or as heavy as larger structures. They can also be more elegantly designed, rather than serving a purely functional purpose. Line beds with heavy-duty plastic (with drainage holes punched in the bottom) to retain soil moisture and avoid leakage and staining. Also choose materials that complement the plants you plan to use, as well as the composition of your garden.

Contemporary beds

Although susceptible to knocks and dents, metal lends a contemporary note to raised beds. Lighter colored and galvanized metals do not conduct heat as well as darker metals, and are therefore less likely to scorch plant roots.

Country charm

For vegetables and native planting, consider woven beds to complement your design. They are comparatively short-lived and will need replacing after a few years, but add rustic charm to a kitchen or cottage garden.
Garden structures
Many suppliers produce pre-fabricated garden structures, or you may prefer a custom design if you have something specific in mind, and your budget allows. If you have a small garden, a structure can dominate the space, so plan carefully to ensure that it makes a positive contribution to your design. The materials you choose for the structure can reinforce a particular style. For a crisp, modern look, combine clean-sawn timber with glass and stainless steel, or consider rough-sawn timber for a rustic shed in a woodland-style garden. Hardwood is expensive but durable and does not require treating, but ensure that you use only FSC-certified woods from sustainable forests. A cheaper option is softwood, pressure treated for durability and stained with a colored preservative, or recycled timber. Metal structures can be light, elegant, and contemporary, and galvanized steel, painted if desired, is a popular choice. Self-oxidizing metals such as Cor-Ten steel and copper (ideal for roofs), which develops a green patina as it ages, should last indefinitely.

Step style
To prevent timber and metal steps rotting or rusting, they need to be supported on a solid framework above soil level. Stone slabs can also be constructed in the same way. Alternatively, solid blocks of stone, concrete, or timber can sit directly on the ground on a slope, or smaller units, such as paving slabs, can be used with a retaining edge. Consider the surrounding planting—you can allow it to “intrude” on to, or grow through, your steps—and the material used for areas around the steps.

Bound chippings
These stylish steps are made from galvanized metal risers and bound crushed CDs (an alternative to gravel).

Metal steps
Strong and durable, these stainless steel grid steps allow planting to creep between them.

Wooden stairs
Timber steps supported on posts and bearers, like these, can be built to any height.
Materials for water features

When choosing and planning your water feature, make sure that it fits in with the composition of your garden, perhaps using materials that feature elsewhere in the design. Water features can be complex, so consult an expert or research water gardening in detail before planning one. Remember that you will need to ask a qualified electrician to bring an electricity supply into the garden, and some specialty water feature mechanisms and materials may also require expert installation.

Containing water

Waterproof masonry, such as concrete, will seal in the water in your feature, whether it is a raised or sunken pool. Any material with joints, such as bricks, will leak, so add a specialized render to the inside of your pond, which can then be colored or clad with tiles; alternatively, line it with a waterproof membrane such as polyethylene or PVC. Take care not to add any decoration that could puncture the waterproof layer or liner, and ensure that any joints where pipes enter the pool are fully watertight.

Edging and lining streams

Natural-looking water features, such as artificial streams or wildlife ponds, are usually irregularly shaped, and lined with flexible waterproof materials (see p.276). Ensure that the pond is deep enough in places to allow the required rooting depth for your chosen aquatic plants (see p.98). Streams require a “header pool” or reservoir at the top of the slope, into which water is pumped from the lowest pool. Cover the edges of your pool or stream with planting or flat stones to conceal the waterproof membrane.
Design materials checklist

The following table will allow you to quickly compare various materials, and their general suitability for the garden design and features you have in mind. This is intended as a guide, and you should consult other sources (especially product websites) for more comprehensive information when making your choice of materials.

**KEY**

<table>
<thead>
<tr>
<th>Durability</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>low</td>
<td>$</td>
</tr>
<tr>
<td>medium</td>
<td>$$</td>
</tr>
<tr>
<td>high</td>
<td>$$$</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MATERIAL</th>
<th>USE</th>
<th>DURABILITY</th>
<th>IMPACT ON ENVIRONMENT</th>
<th>COST</th>
<th>CONSTRUCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poured Concrete</td>
<td>Foundations, walls, pools, surfaces, steps</td>
<td>+++</td>
<td>High</td>
<td>$$</td>
<td>Simple construction easy; can be highly specialist</td>
</tr>
<tr>
<td>Pre-Cast Concrete</td>
<td>Paving units, blocks, building units, reconstituted stone</td>
<td>+++</td>
<td>High</td>
<td>$$</td>
<td>Easy, but requires skill to achieve high quality finish</td>
</tr>
<tr>
<td>Rendering</td>
<td>Joints, surface finishes</td>
<td>++</td>
<td>Medium–high</td>
<td>$–$$</td>
<td>DIY possible, but skill required to achieve high quality finish</td>
</tr>
<tr>
<td>Aggregate</td>
<td>Paving, foundations, drainage, decorative finishes</td>
<td>+++</td>
<td>Depends on source</td>
<td>$–$$</td>
<td>Easy, except wall finishes</td>
</tr>
<tr>
<td>Brick</td>
<td>Paths, surfaces, walls, retaining walls</td>
<td>+++</td>
<td>Medium</td>
<td>$–$$$</td>
<td>DIY possible, but skill required to achieve high quality finish</td>
</tr>
<tr>
<td>Earth Construction</td>
<td>Walls, retaining walls</td>
<td>+++</td>
<td>Low</td>
<td>$$</td>
<td>DIY possible, but skill required to achieve high quality finish</td>
</tr>
<tr>
<td>Local Stone</td>
<td>Paving, walls, structures</td>
<td>+++</td>
<td>Medium</td>
<td>$–$$$</td>
<td>Variable: irregular stone needs skill for all but basic walling</td>
</tr>
<tr>
<td>Imported Stone</td>
<td>Paving, walls, structures</td>
<td>+++</td>
<td>High</td>
<td>$–$$</td>
<td>Variable: irregular stone needs skill for all but basic walling</td>
</tr>
<tr>
<td>Ceramic Tiles</td>
<td>Decorative finishes</td>
<td>Mostly+++</td>
<td>High</td>
<td>$–$$</td>
<td>DIY possible, but skill required to achieve high quality finish</td>
</tr>
<tr>
<td>Softwood Timber</td>
<td>Construction timber, fences, gates, decks, paving, structures, furniture</td>
<td>$–$$</td>
<td>Low–medium</td>
<td>$</td>
<td>Easy, but requires skill to achieve high quality finish</td>
</tr>
<tr>
<td>Hardwood Timber</td>
<td>Decorative details, fences, gates, decks, paving, structures, furniture</td>
<td>+++</td>
<td>High if from unsustainable source</td>
<td>$$</td>
<td>DIY possible, but skill required to achieve high quality finish</td>
</tr>
<tr>
<td>Natural Woven Timber</td>
<td>Fences, hurdles, planters</td>
<td>*</td>
<td>Low</td>
<td>$</td>
<td>Quite easy, but requires skill to achieve high quality finish</td>
</tr>
<tr>
<td>Mild Steel</td>
<td>Fences, railings, fixings, structures</td>
<td>++ if not protected</td>
<td>Medium</td>
<td>$$</td>
<td>Difficult—requires specialist skills</td>
</tr>
<tr>
<td>Stainless Steel</td>
<td>Fences, railings, fixings, structures</td>
<td>+++</td>
<td>High</td>
<td>$$$</td>
<td>Very difficult—requires specialist skills</td>
</tr>
<tr>
<td>Special Steel Alloys</td>
<td>Fences, railings, fixings, structures</td>
<td>Mostly+++</td>
<td>Variable</td>
<td>$$$</td>
<td>Very difficult—requires specialist skills</td>
</tr>
<tr>
<td>Aluminum</td>
<td>Lightweight structures, greenhouses</td>
<td>+++</td>
<td>Medium</td>
<td>$$</td>
<td>DIY possible, but skill required to achieve high quality finish</td>
</tr>
<tr>
<td>Copper</td>
<td>Pipework, decorative cladding</td>
<td>+++</td>
<td>High</td>
<td>$$</td>
<td>Difficult—requires specialist skills</td>
</tr>
<tr>
<td>Zinc</td>
<td>Planters, decorative cladding</td>
<td>+++</td>
<td>Medium</td>
<td>$$</td>
<td>Difficult—requires specialist skills</td>
</tr>
<tr>
<td>Glass</td>
<td>Screens, barriers, windows, surfaces, glasshouses</td>
<td>++</td>
<td>High</td>
<td>$$$</td>
<td>Very difficult—requires specialist skills</td>
</tr>
<tr>
<td>Plastics</td>
<td>Pipes, furniture, fixings, decorative facings</td>
<td>++</td>
<td>High</td>
<td>$</td>
<td>Variable—DIY possible</td>
</tr>
<tr>
<td>Plexiglas</td>
<td>Screens, structures, windows</td>
<td>++</td>
<td>High</td>
<td>$$</td>
<td>Difficult—requires specialist skills</td>
</tr>
</tbody>
</table>
Designing with furniture

A well-placed bench or chair is an invitation to spend time relaxing in the garden. Whether permanent or temporary, garden furniture can have a marked effect on the look and feel of an outdoor space. The sculptural qualities of a particularly eye-catching or stylish piece of furniture could even be viewed as garden art. Of course, looks aren’t everything, so do ensure that your chairs and tables are comfortable and practical.

Matching your garden style

Furniture has the potential to strengthen a design and create focal points within it. When the style of a plot is distinctive, such as in a Japanese garden, it’s best to choose elements that follow the theme faithfully or that have a strong visual relationship to it. For example, cottage garden seating is likely to have a softer, more rustic and homespun feel. You might use wicker or reclaimed farmhouse kitchen furniture. In contrast, seating for contemporary settings works best if it has sleek, minimalist lines and is made from modern materials and fabrics, such as aluminum, plastic, or synthetic rattan. The architecture of the house often influences garden style and in the grounds of a period property, pieces from the wrong era can stand out like a sore thumb. You don’t have to source originals however: many companies offer quality reproductions.

Integrating furniture into a design

The size and shape of the available space will influence the type of furniture you choose; intimate corners surrounded by planting may, for example, only have room for a couple of foldaway seats. For outdoor dining, carefully calculate the size of table and chairs you can accommodate, to ensure a comfortable fit, and select furniture that mirrors the shape of your terrace or patio—a round table on a circular patio not only fits perfectly, but also accentuates the curved layout. A decorative seat can make an excellent focal point.

△ △ Minimalist lines

Large pieces of furniture, like this modern deckchair, need space and a simple backdrop to allow their sculptural qualities to be fully appreciated.

△ △ Integrated design

Try to match furniture to your design. This quirky, rustic site is enhanced by the custom wooden bench seat constructed from reclaimed materials.

△ △ Space to lounge

Consider the size of the available space before buying furniture, or design your garden around chosen pieces. This sofa fits perfectly beneath its modern canopy.

△ A secret corner

Simple foldaway furniture, light enough to carry around, is ideal for making use of different areas of the garden. Consider painting it to create highlights.
Practical considerations
If you want to keep your furniture outside all year, check before you buy that it is resistant to rain and UV damage. Modern synthetic rattan furniture and plastic or resin pieces often come with guarantees, but while sofas and chairs with all-weather cushions will dry quickly after a rain shower, it is a good idea to cover them when they are not in regular use—an outdoor storage locker could prove useful for this. To retain the original patina on wooden furniture—which weathers and may change color if left outside all year—clean, oil, or varnish it regularly, and, if possible, cover it during the winter.

Environmental factors
Tropical hardwoods like teak have long been used to manufacture garden furniture because of their natural durability. However, this type of timber is not always obtained from a sustainable source, and uncontrolled logging is having a devastating effect on the environment. Always check the source before you buy; temperate hardwoods such as oak or more durable softwoods are likely to be "greener." Also look for furniture that has been manufactured from reclaimed wood, which can add a rustic quality to a design.

STORAGE IDEAS
In small urban gardens in particular, the lack of space available outdoors to store items such as gardening equipment, furniture cushions, and children's toys can present a real problem. One option is to choose garden seating that also provides storage, such as benches with hinged lids for access. Use a liner inside your storage to create a waterproof area to keep more delicate items safe. Alternatively, buy garden cupboards and boxes specifically designed to store cushions over winter from specialist furniture suppliers.
Furniture styles

Larger garden centers and home improvement stores stock outdoor furniture through spring and summer, and you can often pick up bargains by waiting until later in the season to buy at sale time. However, if you cannot find what you are looking for locally, check out magazines and newspaper advertisements, or search the internet for furniture specialists. Once you start looking for furniture you’ll realize that the choice is vast, so persevere to find pieces that fit your garden style perfectly.

Traditional rustic

In more relaxed country- and cottage-style gardens, sleek furniture could well look out of place, though modern pieces with organic forms based on natural shapes may be appropriate. Quirky, reclaimed furniture is worth seeking out, as well as woven and wicker sets. The latter will weather rapidly, so you'll need a convenient storage place, such as a summerhouse or shed. Don’t be afraid to mix and match country styles with classic pieces: lightweight, portable foldaway tables and chairs made from wood and metal can work well in period gardens with authentic-looking reproductions, such as Victorian fern seats or Lutyens-style benches.

Simple style

Traditional, hard-working, or utilitarian designs add to the relaxed atmosphere of a cottage- or country-style garden.

Willow weave

Though not as durable as wood, wicker furniture, like this circular tree seat, adds romantic charm to an old-fashioned plot.

Chic modernist

A seating area dressed with designer furniture makes a strong statement, particularly in urban courtyards and on roof terraces, where the garden often functions as an extension of the house. Modern, minimalist items made of steel and synthetic mesh fabric or man-made rattan can add style and comfort to a contemporary design, while all-weather beanbags add colorful highlights. This look is about bringing interior style outdoors, so cushions and matching light fittings and containers play an important linking role.
Contemporary looks
It’s hard to put your finger on why certain furniture styles have an up-to-date feel, but, in general, clean lines and plain, neutral-colored fabrics coupled with man-made elements like steel, glass, and chrome appear modern. Sometimes a traditional item or seating shape is updated for the 21st century using high-tech materials; sometimes designs from previous decades experience a revival. Today’s designers are increasingly developing the architectural role of furniture, as well as working on integrated or site-specific designs.

Built-in beauty
Integrated seating can have an intimate feel. A cozy nook for relaxation could be created in a wall alcove, as here, or perhaps carved into a tall hedge.

Samurai seats
The Japanese influence in this modern set, with its minimalist lines, helps create an atmosphere of calm in a green oasis.

Spiral appeal
This curving, raised walkway culminating in a seat that “floats” on transparent glass is a piece of sculpture in its own right.

Sleek in steel
These boldly sculptural chairs are constructed from a perforated steel that softens their impact in the overall design.

Modern abstract
The organic form of snail shells has been the inspiration for this original bench with a carved wood seat.

Furniture as art
There’s no doubt that the sculptural qualities of certain furniture items, typically in wood, metal, ceramic, or resin, puts them into a different category from everyday functional seating. You can order sculptural furniture online and find artists via their websites, but it is also worth visiting the studios of local craftspeople, as well as gardening shows and galleries, to commission custom items. If possible, allow the artist to see the garden and the site for the piece, or provide as many photographs as possible, as this can really affect the success of the design.

Integral seating
You can create impromptu seating simply by utilizing steps, sunken areas, and the walls of raised beds; just add a few cushions, and you can accommodate a large group of people with ease. Elsewhere, a seat or table could follow the contours of a landscape feature, such as a serpentine wall.

Temporary seating
As your garden changes through the year, different areas will become more or less attractive or accessible. A portable seat, such as a director’s chair, allows you to take advantage of particular settings, or to follow the sun around the garden.

Deckchair classic
The wonderful thing about collapsible furniture is that you can easily move it to where it’s needed, and view the garden from different angles.
Integrating sculpture into a design

When choosing sculpture, you don’t need to be limited by what’s on offer in your local garden center. Many objects take on sculptural qualities when placed in a garden, including beautifully shaped ceramic vases, driftwood, rounded boulders, or even pieces of disused machinery, so be as imaginative as possible. Think carefully about the relationship of your sculpture to the rest of your garden, where you will position it for best effect, and how its appearance will change over time.

Choosing sculpture

The appeal of a sculpture depends largely on your emotional response to it. You may prefer abstract shapes for the garden, especially if the style of your plot is sleek and modern, but wildflower gardens or woodland can also provide an exciting setting for a contemporary piece. Equally, classical statuary can add an element of surprise in a modern rectilinear layout, and will enhance an urban space. In cottage gardens, try figures of domestic animals, beehives, or rustic farm equipment.

- **Plant Form**
  This rusting iron sculpture, reminiscent of a flowering plant, works well in the Mediterranean-style setting. As the surface weathers, the patina will subtly change.

- **Figurative**
  With one toe dipping into the water, this figure adds a relaxed and humorous touch to this contemporary landscape.

- **Topiary**
  Clipped greenery, a type of living sculpture, has many forms and includes Japanese cloud pruning.

- **Abstract**
  The rectangular leaping salmon wall art is perfectly balanced here by the tall, narrow sculpture set amongst the planting.
Positioning sculpture

Take time to find the right spot for garden art and to integrate it into your design. Some pieces work best surrounded by reflective water, or by plants in a border. Contrast simple, solid shapes with diaphanous grass heads, for example, or view them through a haze of lavender. Intricately detailed sculptures look best with a plain backdrop, such as a rendered wall or clipped yew hedge. Matte surfaces like natural stone or weathered timber create a foil for highly polished metals, and you can use these materials to mount smaller sculptures, too.

Focal point
This abstract piece appears to hover over the surface of the pool, which also reflects its image, and makes an eye-catching focal point in this small garden.

Gazing skyward
John O’Connor’s bronze child takes your gaze up to decorative fretwork on a pavilion roof above, while the color blends harmoniously with the timber frame.

Space to perform
The tall, cartoon-like figure of a girl striding briskly across the garden creates focus, but needs a large area to convey her energy and momentum.

Commissioning a piece

You may discover someone whose work you admire by visiting national or regional gardening shows, dropping in at an artist’s studio open day, or checking sculpture and land art websites. Help your chosen artist to visualize what you have in mind with rough sketches and photographs and, if possible, organize a site visit for them. Agree at the outset on the design, its dimensions, and the materials to be used, as well as confirming a price and delivery date for the work.

Materials and cost

There are often less expensive alternatives to traditional sculpture materials. Reconstituted stone, terra-cotta, or ceramic ornaments, for example, are far cheaper than carved stone, and bronze resin costs less than cast bronze, while lead statuary reproductions are relatively inexpensive. You may also find artists working with driftwood or reclaimed wood, rather than expensive hardwoods.

Scale and proportion

A small piece of sculpture may be lost in a large, open site, but bring it into an intimate courtyard and you’ll find that it’s in perfect proportion to its surroundings. Try “anchoring” small ornaments by placing them next to a solid piece like a boulder, a hunk of driftwood, or an oversized vase. Alternatively, mount decorative objects and plaques, fit them into alcoves in walls and hedges, or raise them closer to head height on plinths. To gauge the size of sculpture required for a site—when planning a focal point at the end of a formal path or at the side of a pool, for example—use piles of cardboard boxes or plastic garbage cans to help you visualize how the sculpture will fit into the proposed setting.

Hidden torso
Half-hidden by foliage, this weathered terra-cotta torso appears to grow out of the landscape, and would be a fraction of the cost of a bronze piece.

THEFT AND PROTECTION

Use common sense when placing your sculptures: try to keep them out of sight of passers-by, and consider using alarms or security installations. For a front garden, choose pieces that are too large and heavy to be carried off easily, and keep them close to the house. Ensure that garden sculpture is covered by your home insurance, and let your insurer know about new purchases.
Garden gallery

As well as providing a decorative focal point, sculpture can transform your garden more generally into a space for art, imbuing it with deeper meaning. In this garden themed around healing, the sculpture of a woman in a striking pose looking upward, set against a dark yew hedge, could be interpreted as a symbol of hope.

DESIGNER Ruth Wilmott  SCULPTOR Rick Kirby
Designing with lights

The beauty of installing creative lighting is that you can design an entirely different look for your garden at night. Soft, subtle lighting, bringing just a few choice elements into focus, is relatively straightforward and makes the most of differing textures and contours. More theatrical styling is possible with the wide range of specialist lighting equipment available. There are important aspects of safety and security to be considered, and you should always discuss your plans with an electrician.

Lighting in the garden
Flooding the garden with light from above creates too harsh an effect, and can cause nuisance to neighbors and add to the problem of light pollution. Avoid strong lights that may shine directly into the eyes of an onlooker. By maintaining areas of shadow you can accentuate the theatrical effect of any garden illumination, and make the nighttime experience all the more enchanting. Draw up a plan, taking into account the type of lighting required in each area, such as recessed lighting for a deck, directional spot lighting for a barbecue grill, or underwater lighting for a fountain. Work out cabling circuits and plug points, and talk through your ideas with a qualified electrician or lighting engineer, preferably before completing any new landscaping work. You can experiment with different lighting effects by simply using a powerful torch, or torches, held at different angles.

Nightlife
Outdoor rooms used for relaxation and entertaining can be lit in a similar way to indoors with low-level lamps, and mini spots to highlight decorative elements.

Ways with water
Moving water features such as cascades are easier to light than static pools, as the surface disturbance masks the light source, while planting can hide cables.

Colored glow
In contemporary settings, restrained use of colored lights can create stylish effects. Programed, color-changing fiber optics are an option for dynamic shows.

Path lighting
Post lights come in a wide variety of designs, including many solar-powered models, and sets that run from a transformer. Position in the border to light pathways.

Safe passage
If you plan to use the garden at night, illuminate pathways, steps, and changes in level using low-level lighting, and angled recessed lights to avoid glare.

Practical considerations
Unless you plan to use solar-powered lights, you need a convenient power supply. Special waterproof outdoor sockets must be installed by a qualified electrician, and any power cables will need armored ducting to prevent accidents. When using low-voltage lights that run from a transformer, house the transformer in a waterproof casing or locate it inside a building. A transformer reduces the voltage from the mains to a lower level at which many garden lighting products work. The size of transformer you will need depends on the power and number of lights you plan to use. Ask your electrician to install an indoor switch so that you can turn the lights on and off easily. LED (light-emitting-diode) lights are both energy efficient and create no heat, making them particularly safe to use in the garden; you will find a huge selection available. If an area is sufficiently sunny, solar-powered lighting is another good option.
**Lighting effects**

Tiny LED twinkle lights running from a transformer are simple to install, and create a romantic ambience when woven through climbers on a pergola. Mini spots are great for uplighting an architectural plant or a piece of statuary, or for highlighting textured surfaces. Recessed, low-level lighting in steps, walls, and decks casts gentle light without glare, and colored lighting can be used to create contemporary effects, floodlight trees or rendered walls, or to light pools. For a contemporary look, try small white or colored LED spots set into a decked area or a few underwater lights to illuminate a clear, reflective pool.

**Grazing**

This term refers to the effect achieved by setting a light close to or along a wall or floor. It can be angled to illuminate an area, and reveal texture and form.

**Spotlighting**

Using a directional spotlight mounted high on a wall and angled in and down towards the subject, you can highlight an area without creating irritating glare.

**Backlighting**

Low-level backlighting throws the foreground elements into relief and creates dramatic shadow patterns on the wall behind. You can also backlight decorative screens.

**Mirroring**

A single source of illumination bathes this poolside terrace in soft light and produces a perfect reflection in the black, unlit surface.

**Up lighting**

Matt black mini uplighters are inconspicuous during the day, but can be angled to reveal the shape and texture of plants, decorative elements, walls, and screens at night.

**Floodlighting**

Bright, even lighting is mainly used for security and can be triggered by infrared sensors. Mini halogen floods can also be used for dramatic up- or downlighting.
Choosing lighting and heating

With such a wealth of creative garden lighting now available, it can be difficult to decide what’s right for you: this section looks at the relative merits of each option. Heating systems are becoming increasingly popular and allow you to make more use of your garden in the evenings and during cooler weather. However, some heaters and fires are not energy-efficient, so choose carefully and use them in moderation.

Types of lighting

Garden lighting has been revolutionized by the introduction of efficient LEDs, and more reliable and sophisticated solar-powered units. LEDs offer all kinds of “designer” effects, including lights that change color and systems that can be controlled via a smart phone. While DIY stores carry an increasingly wide range, the largest choice can be found online and via specialist companies.

With the exception of solar-powered lighting, candles, and oil lamps, all other illumination devices need to be connected to an electricity supply. Lights either receive power directly from a wall socket or through a transformer that provides a low-voltage current—ideal for a garden, as water and electrical current are a lethal mix. Always employ a qualified electrician to install lighting and make connections to an electricity supply.

Heating in the garden

Introducing some kind of environmentally-friendly heat source into the garden extends the use of the plot into the cool of the evening or in spring and fall. Wherever possible, burn logs and prunings cut from your own garden. Never use treated or pressure-treated timber, and make sure you read the instructions on appliances to check the type of fuel you can burn. Safety gloves are a must as fire grates get very hot, and make sure you allow chimeneas to cool before covering them. Keep a fire extinguisher handy, and use fireguards.

<table>
<thead>
<tr>
<th>TYPE OF HEATING</th>
<th>PROS</th>
<th>CONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>FIREPLACE</td>
<td>Many different models including cast-iron stoves. Stone and brick styles can form a major garden feature. Burns logs.</td>
<td>Larger models, including those made from stone, take up space and are permanent fixtures. Cast iron rusts.</td>
</tr>
<tr>
<td>CHIMENEAA</td>
<td>Fits into a small space. Clay designs often very decorative. Easy to cover and protect from weathering.</td>
<td>Both clay and metal types can crack. Clay may start to crumble after absorbing a lot of moisture. Tricky to clean out ashes.</td>
</tr>
<tr>
<td>GAS/ELECTRIC</td>
<td>Convenient and no cleaning up afterward. Instant heat and/or cooking with flexibility: easily controllable.</td>
<td>Burns fossil fuels. Highly inefficient considering amount of energy used and heat produced. Heavy cylinders for gas heaters.</td>
</tr>
</tbody>
</table>

Light show

This garden by Janine Pattison Studios is bathed in light in the evenings, with subtle LEDs grazing the walls and illuminating the modern water feature.
<table>
<thead>
<tr>
<th>LED</th>
<th>LIVE FLAME</th>
<th>ELECTRIC</th>
<th>SOLAR-POWERED</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Fire pit" /> An updated version of the campfire, fire pits are a draw at social gatherings and may also be used for cooking.</td>
<td>Candles, oil lamps, and lanterns may be placed on the ground, in wall niches, on tables, hung from hooks, or floated.</td>
<td>Fluorescent and halogen lights are used for security, spotlights, and lamps, although less extensively—LEDs are favored now.</td>
<td>Edge of pathways/patios, in ponds (floating/rock lights), on walls, and by plants. Some types suitable as spotlights.</td>
</tr>
<tr>
<td><img src="image2" alt="Chimenea" /> The chimenea, originally a Mexican device for heating and cooking, comes in several different designs. Ensure that the fire is just below the opening to prevent smoking.</td>
<td>Very bright for the size of unit. Casings can enhance and focus light output, while diffusers help to soften it.</td>
<td>Varies according to fixture—halogens can illuminate entire garden. Colored fluorescents are for special effects.</td>
<td>Units fitted with modern solar-powered LEDs can be quite bright. Strength of illumination depends on battery type.</td>
</tr>
<tr>
<td>Initial costs of units vary considerably, but the running costs are very low and the bulbs can last for years.</td>
<td>Low-level, atmospheric lighting. Candelabras and lanterns are suitable for outdoor dining.</td>
<td>Relatively inexpensive to buy but running costs add up, and the bulbs will need to be replaced more frequently than LEDs.</td>
<td>Initial costs of units vary considerably, but the running costs are very low and the bulbs can last for years.</td>
</tr>
<tr>
<td>The same as conventional bulbs—running off wall socket or transformer. Useful for hard-to-reach areas.</td>
<td>Candles, gel, and oil lamps are inexpensive compared to electric fittings, but do not offer comparable lighting.</td>
<td>Lighting can run off a wall socket or transformer. Consult a qualified electrician for installation (see opposite).</td>
<td>The same as conventional bulbs—running off wall socket or transformer. Useful for hard-to-reach areas.</td>
</tr>
<tr>
<td>LED bulbs last many times longer than other types, and once installed require very little or no maintenance.</td>
<td>Trim wick to keep candle flame low and efficient. Extinguish with a snuffer. Do not move candles when wax is liquid.</td>
<td>Replace bulbs when they burn out. Keep wall lamps and infrared sensors clean.</td>
<td>LED bulbs last many times longer than other types, and once installed require very little or no maintenance.</td>
</tr>
</tbody>
</table>

### Where to Place
- Almost anywhere in the garden. Can be used as pool lighting, recessed lighting, fairy lights, spots, or for security.
- Very bright for the size of unit. Casings can enhance and focus light output, while diffusers help to soften it.
- Initial costs of units vary considerably, but the running costs are very low and the bulbs can last for years.
- The same as conventional bulbs—running off wall socket or transformer. Useful for hard-to-reach areas.
- LED bulbs last many times longer than other types, and once installed require very little or no maintenance.

### Extent of Illumination
- Very bright for the size of unit. Casings can enhance and focus light output, while diffusers help to soften it.
- Low-level, atmospheric lighting. Candelabras and lanterns are suitable for outdoor dining.
- Varies according to fixture—halogens can illuminate entire garden. Colored fluorescents are for special effects.
- Units fitted with modern solar-powered LEDs can be quite bright. Strength of illumination depends on battery type.

### Installation
- The same as conventional bulbs—running off wall socket or transformer. Useful for hard-to-reach areas.
- Lighting can run off a wall socket or transformer. Consult a qualified electrician for installation (see opposite).
- Safe and easy DIY lighting. Needs sunny spot to operate well. May not light the garden for as long in winter.

### Maintenance
- LED bulbs last many times longer than other types, and once installed require very little or no maintenance.
- Trim wick to keep candle flame low and efficient. Extinguish with a snuffer. Do not move candles when wax is liquid.
- Replace bulbs when they burn out. Keep wall lamps and infrared sensors clean.
- Photovoltaic cells need regular cleaning. Good quality rechargeable batteries can last up to 20 years.
Designing with plants

Plants perform at their best when provided with the correct combination of growing conditions, and learning about their needs and the kind of soil they prefer will help you devise the right planting plan for your plot.

Including examples from a range of plant groups should ensure interest year-round. Trees and shrubs give height, depth, and shade, as well as the essential framework. Evergreens retain their leaves, so are useful for all-year interest, and the shimmer of frost-covered deciduous plants is one of the pleasures of a winter morning garden. Scented climbers, grasses, perennials, and annuals all have their part to play, while spring bulbs and biennials bring a seasonal burst of color, just when fresh novelties are most needed in the garden.

Plants are very versatile. A structural plant can be a single specimen, such as a stunning cardoon taking center stage in a border, or a group of plants, perhaps a box hedge clipped to enclose a parterre. Focal plants attract and guide the eye. They don’t have to be long-lasting: a lovely individual specimen with vivid flowers or leaf tints works as well as an evergreen spiky Phormium or sculptural tree.

Midrange plants include shrubs, grasses, and herbaceous perennials, and they can help define the style of your garden. Mix strong leaf shapes and flowers and foliage with different colors and textures for a dynamic display. Ground cover is another potential element; choices range from a neat, evergreen carpet to a blowsy show of flowers or scented drift of herbs.

From the heart-lifting first bulbs of spring, through to summer blooms, and on to fall foliage and scented winter-flowering shrubs like Mahonia, seasonal planting is a constantly evolving delight. You can stick to your chosen style, or throw in the odd surprise for fun. Designing with plants is the exciting—and never-ending—pleasure of gardening.
Understanding plants

Garden plants come from a great number of different habitats around the world and vary in their needs. Providing them with the same conditions in which they grow in the wild is the best way to ensure that they will thrive in your yard. A plant’s appearance—the leaves, in particular—can give you a basic understanding of its requirements, but it is best to read the plant label carefully, too. Remember that plants which share a natural habitat will also look good together in the garden.

Shade- or sun-loving?
Imagine the conditions in which a shade-loving plant grows. Light levels are low, so it probably has dark green leaves full of light-catching chlorophyll. Protected from damaging drying winds and scorching sun, it can also afford to have large leaves. Now imagine a plant that has to cope with sizzling midday sun and buffeting winds. Silver or gray leaves with reflective surfaces and protective hairs are less likely to dry out. Leathery or succulent leaves also indicate good tolerance of heat. Many plants fall between these two extremes, but, in general terms, leaves are a useful guide.

Plants for different soils
It is easier to match your plants to your soil than to try to change the character of your land. Heavy clay can be cold and wet, but it is fertile and productive once plants are established. Sandy soils can be worked year-round at almost any time but will dry out fast in summer. Soil acidity is important if you want to grow ericaceous (acid-loving) plants such as Pieris, Camellia, or Rhododendron. Be aware that labels don’t always state whether plants need acid soil conditions. (For more information on soil types, see p.102.)

PLANT GROUPS

ANNUAL
A plant with a life cycle of one year. Usually very floriferous because of the number of seeds it needs to yield in order to reproduce.

BIENNIAL
Plants with a two-year life cycle, producing foliage the first year and flowers the next. Canterbury bells and wallflowers are biennials.

PERENNIAL
Non-woody plants that can live for years. Most die down to the ground in winter and come up again in spring; some are evergreen.

EVERGREEN
A plant that retains its leaves all year round.

DECIDUOUS
A plant that loses its foliage during winter, then produces new leaves in spring.

GRASSES AND SEDGES
A mix of evergreen or deciduous plants with grassy leaves. They can be clump-forming or spreading, and range in height from a few inches to 6–10 ft.

SHRUBS
Evergreen or deciduous plants with a permanent, multistemmed woody framework from 1–12 ft (30 cm–4 m) tall.

TREES
Large evergreen and deciduous plants, which usually have a single trunk and are capable of reaching great heights. Trees need careful positioning due to their longevity and size.

CLIMBERS
Deciduous and evergreen climbing plants useful for their foliage and flowers. Most need wires or trellises to cling to walls or fences, and can grow to a height of several feet.

AQUATICS
Plants that grow in wet ground or in water fall into three groups: those with leaves held above the water, those that lie on the surface, and those that stay submerged (see p.98).
Growth habits
Understanding a plant’s habit helps you to place it in the garden. It also ensures you get the planting density right, so you achieve a balanced border that isn’t overwhelmed by plants of unexpected vigor. Height and spread are usually marked on the plant label, but expect some variation due to different growing conditions.

Mat-forming
These plants spread by sending out shoots which then put down roots. Mentha requienii (Corsican mint) will steadily creep over gravel and paving.

Upright
As they often have little sideways spread, upright plants like Verbascum can be planted quite densely. They also provide useful vertical accents in the garden.

Fast-growing
Plants such as Lavatera need space when planted to allow for rapid spread. Plant labels give the size after 10 years, but check with other sources for growth rates.

Clump-forming
Over a few years, plants such as the non-invasive grass Pennisetum alopecuroides form a good-sized clump without threatening to swamp their neighbors.

Climbers
Climbers, including most clematis, take up little horizontal space as they want to grow up rather than out. Train them through shrubs and to clothe vertical structures.

Slow-growing
Many slow-growers will eventually become big, but it can take years. Buxus sempervirens ‘Suffruticosa’ has a slow growth rate that makes it ideal for low hedging.

Coastal survivors
A plant’s ability to cope with gale-force winds and salty spray will govern your choice for a seaside garden. Luckily, there are some beautiful plants that are perfectly adapted.

Plants in containers
There is no reason why a container garden can’t be as well planted as a border. It is an intimate and very flexible form of gardening that allows an almost continual mixing and matching of your plants. However, growing plants in pots can affect their growth rates and restrict their size, since compost, water, and nutrients are limited.

Woodland effects
You don’t need to be a botanical purist to create a woodland garden. You can combine plants from different countries, so long as they all enjoy cool dry shade in summer.

Big bonus
A wide range of plants will grow successfully in large containers since they can accommodate more roots, water, and nutrients than small, narrow pots.

Tight squeeze
The restricted size and volume of compost in small pots limits your plant choices. You must water and feed plants regularly when grown in these conditions.

Alpine inspiration
A rock garden is designed to emulate the free-draining dry conditions of an alpine meadow. This image of the real thing shows the effects you can aim for.

Mirroring nature
If you bring together plants from different parts of the world but from a similar habitat, it is possible to create a planting design that is both botanically and aesthetically pleasing. Seeing the plants in situ in their natural environment will inspire you—and give you a feel for the conditions they require.
Selecting plants

At this stage of the design process you should be getting a clearer idea of the look you want to create in your yard, and thinking about the plants you’ll need. Designers often talk about using a “palette” of plants, as if they were paints, and, in many ways, creating a beautiful garden is like painting—except that you are visualizing three dimensions, and your materials, being living, growing things, aren’t static. Use the ideas outlined here to help you draw up an inspired garden design.

Choosing a planting palette

Focusing your ideas at an early stage in the design process narrows your choices and helps to guide you toward choosing the right plants. It also minimizes expensive mistakes. Sourcing plants is much easier when you have a specific theme, perhaps a favorite color, or style in mind. A cottage garden, for example, will give you the scope to mix and match a wide range of plants in an informal setting. Something more modern, on the other hand, will demand that you use a limited number of plants in a more organized way. Designing a low-maintenance garden filled with evergreens will, again, focus your choice (see pp.130–233 for garden styles).

Layers of interest

When space is limited, try to select plants that have a long season of interest. As well as those that flower over a long period, there are also many shrubs and perennials with colorful fall foliage, structural winter stems, and spring buds. Precious few plants will fulfill all your demands, but look for those that check the most boxes.

Functional planting

Certain garden features design themselves by default. For example, an exposed garden will need a windbreak, while an overlooked plot must have screening for privacy. Other design considerations might include fragrance by the front door, or a tree by the patio to provide shade on a hot sunny day. The design of such plans is guided by their specific use, and this may limit your choice of suitable plants. The list below details the different design functions plants can fulfill, some of which may be pertinent to your plot.

1 Provide shelter
2 Create a boundary
3 Produce food to eat
4 Offer shade
5 Perfume the garden
6 Screen neighbors
7 Hide an ugly view
8 Provide a wildlife habitat

Sheltered seating area
Hedges do pretty much the same job as a fence or wall, but they have the edge when it comes to absorbing sound and wind. They also create a much softer effect.

Tropical collection
A flamboyant display of annuals with hardy and tender perennials is high-maintenance, but the results are exciting and worth the effort.

Structure and color
The most useful plants here (peonies) work on several levels, providing structure and color. In spring, their red shoots are followed by lush green foliage, then flowers.

Easy-care plan
The established hardy shrubs and perennials in this formal planting require minimal maintenance. Their structure extends the seasonal appeal right through late fall and into winter.

Foliage and form
A closer look at a peony reveals how its flowers and foliage combine to make it stand out as an individual. Peonies often provide vibrant fall leaf color too.

Flower in focus
Close up you can appreciate the folded and crushed petals of this peony’s double blooms. With other plants, such as passion flowers, the detail is in the intricate stamens.
There is, without doubt, a plant for virtually every situation, be it a tree, shrub, perennial, bedding plant, or bulb. When you’re working out a planting plan, consider how best to use each plant, and ask yourself if it will create the look you are after, as well as how it will work next to other plants in the border.

**Midrange plants**
These make up the majority of the plants in a garden and include perennials and small shrubs. The substance of most plantings, they fill the gaps between bigger, more structural elements.

**Structural plants**
Plants can be structural on two levels. They can define the limits and framework of a garden, or the term can describe the plant itself, for example, if it has large paddle-shaped leaves.

**Focal plants**
Like ornaments, these are visual treats for the garden. It could be their distinctive color, leaf shape, or stature that makes them stand out from other plants in the border.

**Ground cover**
People tend to think of ground cover plants as being workman-like. But there’s no reason why they can’t do a great job of being ornamental while smothering weeds as well.

**Seasonal interest**
The changing seasons make gardening a real pleasure. Choosing plants that provide an ever-changing display prolongs a garden’s interest, changing its character as time passes.
Using structural plants

Structural plants are the backbone of a garden, forming the framework and helping to anchor other plants within a defined space. A beech hedge encircling a garden works in this way, as does a low box hedge around a border. By their sheer physical presence, individual structural plants — such as a Gunnera or Cordyline — can give focus to a planting plan. Identifying key plants and deciding where to position them is the first step toward organizing a planting design for any garden.

Creating a framework

Hedging is ideal for defining the boundaries of a large- or medium-sized garden. It also provides shelter and increases privacy. Strike a balance between evergreen and deciduous species: evergreens are effective year-round screens, but because of the low winter sun they can cast a dense gloomy shade, while deciduous hedges allow in some light for most of the year, and can offer seasonal color, too.

Use structural plants within the garden to frame (or block out) views and to lead your eye around the design. Shrub in a border, perhaps forming a low hedge, provides a setting for midrange plants, and repeating planting helps to create visual reference points. When planting trees, consider their eventual size and the shade they will cast.

Temporary structure

While the main framework of a garden should be permanent, much of the planting within it is seasonal, emerging in spring and dying down in winter. Some perennials provide vital structure for all but a few weeks in spring, when, as is the case with many handsome grasses, their stems are cut to make way for new growth. Large, shapely foliage plants, such as Miscanthus, act as an anchor for smaller species, or contrast with leafy flowering shrubs like Deutzia. Airy plantings also benefit from the occasional strong shape as a visual counterbalance to their wispy forms.
Year-round interest
While evergreens may seem the obvious choice for year-round interest, visually they can be leaden and static. Deciduous trees and shrubs, on the other hand, may perform for several seasons: new foliage in spring, followed, perhaps, by flowers, and then berries in late summer, and vibrant leaf color in fall. In addition, trees often have a beautiful winter silhouette. Many species of Sorbus offer these benefits, and are the ideal four-season trees for a small garden.

A winter garden may not offer the obvious charms of summer, but there can still be sufficient interest to draw your eye into the garden—perhaps even enticing you to pull on a coat and venture outside.

- Color and form
  If you mix deciduous and evergreen species, the garden in winter can be both structurally interesting and surprisingly colorful.

- Spring offering
  Trees form an important element of the spring landscape, some offering blossom, others vibrant green new growth.

- Formal topiary
  Formal planting is the ultimate in structural design. This row of clipped evergreen trees is balanced and restful, and the effect can be enjoyed during all four seasons.
Using midrange plants

Midrange plants belong to a broad group that includes bulbs, some small shrubs (often called subshrubs), grasses, and most herbaceous perennials. Their great range of shapes, colors, and textures gives you huge scope for creativity, and you'll find plenty to define your chosen garden style. They are also invaluable as gap fillers between structural specimens, and since many flower and reach their full height in their first season or two, you won’t have to wait long to enjoy the full effect.

Shape and texture

Some of the best midrange plants rely on their shape and texture for interest more than their flowers. Those with strong leaf shapes, such as Acanthus, Hosta, Ligularia, and Rodgersia, can be grouped together for bold shapely plantings; or they can be used to separate plants with frothy flowers or foliage. Using contrasting shapes and textures throughout a planting design creates visual excitement, with no shortage of interest. Imagine the fine leaves of fennel (Foeniculum vulgare) against the large sculptural foliage of the globe artichoke (Cynara cardunculus Scolymus Group), or the delicate but busy fizz of gypsophila against bold round Bergenia foliage. Grouping plants with similar soft textures creates a different, much gentler, effect: try fennel with Anemanthele lessoniana, or Molinia caerulea subsp. arundinacea ‘Windspiel’ with Aruncus dioicus ‘Kneiffii’ or Thalictrum delavayi.

Shrubby structure

Many small shrubs are useful additions to a herbaceous planting because they add a degree of permanence and a change of character. Plant short shrubby evergreens at the front of a border to act as a foil to the procession of perennials that come and go as the seasons progress. Good front-line plants include Teucrium chamaedrys, Lotus hirsutus, Hebe pinguifolia, and Iberis sempervirens.
**Flower and leaf color**

Perhaps the most exciting aspect of gardening is the chance to play with color. If you include herbaceous perennials, the range of leaves and flowers can provide you with almost any tone or shade for your planting palette. When designing a garden plan, consider the effect each plant has on its neighbor and decide if you want to use complementary or contrasting colors (see pp.46–47).

In general terms, a mix of colors generates an exuberant, slightly wild feel to a planting. Single-color-themed borders look more sophisticated and have a cohesion that is satisfying to the eye. The restricted choice of plants also makes designing that much easier. Don’t forget that just a hint of a matching shade in a flower or its foliage can be enough to link two plants.

Within a bigger border, color combinations using two or three plants are effective. These can be timed for seasonal display, say, yellow wallflowers with the near-black tulip, ‘Queen of Night’; or for something less transient, pale yellow *Anthemis tinctoria* ‘E.C. Buxton’, fronted by purple-leaved *Heuchera* ‘Plum Pudding’, surrounded by the leaves of *Hakonechloa macra* ‘Aureola’.

▶ **Early summer border**

A jumble of flower colors and textured foliage injects this border with a huge amount of energy. Adding some summer bedding will add to the overall excitement.

▶ **Focus on foliage**

While still providing a perfect backdrop for other plants in the border, the large ribbed leaves of this luscious blue-green *Hasta* make it a star in its own right.
Shady refuge

Planting choices in this compact courtyard garden are informed by the dappled shade of silver birch trees. Shade-loving perennials, such as aquilegias, *Alchemilla mollis*, and geraniums, vie for attention among leafy ferns and hostas, while the eye is drawn to patches of blue irises and orange geums in the sunnier spots.

DESIGNER Jo Thompson
Using ground cover

Ground cover plants are used primarily to swamp weeds by creating a densely knitted blanket of leaves, stems, and flowers that exclude light and use up all available moisture. The best examples are also decorative features in their own right, offering a tapestry of color, texture, and form, and providing a foil for other plants. Ground cover does not have to be restricted to very low-growing plants, and can include a variety of shapes and sizes, as long as they form a smothering canopy.

Dry sunny sites

Free-draining soils are “hungry”; you can feed them with organic matter but it usually breaks down quickly and its effect is short-lived, so it is best to choose plants suited to the conditions rather than to try to change the soil. Flowering ground cover plants that thrive on sunny sites include Helianthemum, dwarf Genista, and low growing shrubby potentillas, such as Potentilla fruticosa ‘Dart’s Golddigger’. For leafy ground cover, try plants with gray leaves, such as Hebe pinguiifolia, Santolina chamaecyparissus, and sage (Salvia officinalis). Several plants suited to hot dry conditions are also aromatic and include lavender and thyme. These conditions are the natural habitat of many bulbs, too. Small irises, such as Iris reticulata, and smaller species tulips, such as Tulipa Kaufmanniana and T. linifolia Batalinii Group, can be dotted among the ground cover to add extra color.
Cool shady sites

Ground shaded by a leafy tree canopy is often extremely dry throughout the summer and provides the biggest challenge for both the plants and the designer. Reducing a tree’s crown allows more light and moisture through to the plants below, and adding organic matter to the soil also helps to retain moisture. For dense spreading cover, try *Aegopodium podagraria* ‘Variegatum’ (variegated ground elder), *Asperula odorata*, *Cornus canadensis*, *Geranium macrorrhizum*, *Pachysandra terminalis*, or *Hedera* (ivy) species.

When shaded by buildings, the soil is usually slightly damper, making it easier to establish ground cover plants. Shade-loving *Bergenia*, *Epimedium*, *Helleborus orientalis*, hostas, and many ferns, especially the dry-tolerant *Dryopteris* species, all produce a lovely effect.

Easy-care plants

In large gardens, where you can give them the space they need, vigorous spreading plants, such as *Hedera helix*, *Lonicera pileata*, *Trachystemon orientalis*, and *Vinca major*, make ideal low-maintenance ground cover. In smaller gardens, however, giving over large areas to a single species is not always appropriate or practical; it can also be a waste of a good planting opportunity. Where space is limited, it is far better to use a mix of leafy plants, such as *Astilbe*, *Astrantia*, *Bergenia*, and *Geranium endressii*, planted close together. You will achieve the same effect, but it will be more ornamental and can be achieved with very little effort.
Using focal plants

Focal plants work on several levels: they can entice you into a garden, distract you from ugly views beyond the boundary, or provide an eye-catching feature within a border. Most focal plants are evergreen or have strong shapes or colors, and offer a long season of interest, but don’t dismiss those that perform for only a few weeks each year. Allow them their brief, glorious time in the limelight, and plan the rest of the garden around the show. Remember that focal and feature plants are the same thing.

Visual trickery

In much the same way as you would use a statue or an attractive container, you can position focal plants to lead the viewer’s eye to a particular area of the garden. Positioned strategically, they can also distract attention from unsightly objects or views. Their presence not only makes someone shift their gaze, but can entice them to take a stroll around the yard too. When focal plants are repeated throughout a long border they act like visual stepping stones, helping to carry the eye along its length. They also hold the planting together, giving it an essential cohesion. Finally, using a clever trick of perspective, when planted in the foreground, focal plants make the garden behind seem like a separate area waiting to be explored.

Striking shapes

Many plants have naturally architectural or sculptural shapes: Acer palmatum var. dissectum, Cornus alternifolia, Phormium, and Yucca all make great focal plants. Many more, however, can be enticed over time with pruning and training to take on striking forms. This can be through traditional topiary, using slow-growing evergreens such as box, yew, Ilex crenata, or Ligustrum delavayanum. (Avoid fast-growing plants such as Lonicera nitida, which needs clipping several times over the summer to stop it losing its shape.) In addition, the adventurous gardener may like to experiment with other creative pruning techniques. By trimming off the lower branches of shrubs and trees you can make standards that produce lollipop shapes, or you can manipulate the branches to form tiers or cascading stems. Carpinus betulus, Cotoneaster frigidus, Thuja plicata, and Viburnum plicatum f. tomentosum ‘Mariesii’ are just four that respond well to this type of pruning. When trained, the skeletal winter outlines of deciduous plants can be as interesting as their leafy summer profiles.
Using color

Very few plants can offer season-long color, but you can still achieve some great effects with even just a short burst of activity from foliage or flowers. The following are all good candidates for focal plants: the fall foliage of Japanese acers, azaleas, Fothergilla, and larch; the flowers of Hamamelis, Laburnum, and Viburnum plicatum f. tomentosum ‘Mariesii’; and the winter stems of many of the birches, dogwoods, and willows.

Plants that provide dramatic color, however, need careful handling. Remember that bright reds or yellows planted at the furthest corners of the garden have a foreshortening effect. On the other hand, using paler colors at the end of the garden visually lengthens your plot (see p.48).

▷ Color care
Acers are real scene stealers when their foliage fires up in fall. Position them carefully among more subdued colors so that they can really shine out.

▷▷ Double duty
Hydrangea flowers are great value: colorful when fresh in summer, ethereally beautiful when faded in fall, and stunning in winter with a dusting of frost.

△ Come closer
The vibrant pink, pea-like flowers of Cercis siliquastrum appear before the leaves in early spring. The tree’s form provides a focus at other times of the year.

△ In the limelight
Large scale centerpieces, these birch trees are made all the more arresting with dramatic winter sunlight.

△ Have fun with topiary
Extravagance and humor are two ingredients that turn a feature into a great focal point. Here, yew is being trained through a giant topiary frame.
Seasonal planting

Designing a garden that offers a continuing series of delights throughout the year is both challenging and highly rewarding. Anticipating the emergence of new shoots, flowers, and foliage in spring brings a huge amount of pleasure, which is then matched by the abundance of the summer, followed by warming fall colors and the stark beauty of winter. With careful planning, you can use plants to decorate your garden 365 days a year with their color, scent, shape, and form.

Spring awakening

Spring brings welcome color and energy after the gloom of winter. Nature designed early flowerers for high impact, with brilliant displays from Amelanchier, cherries, magnolias, rhododendrons, and Viburnum. Bulbs are also keen to impress: flowers of blue (anemone, hyacinth, Muscar), yellow (daffodils, tulips), purple (crocus), and red (tulips) all add to the season’s vibrant spirit. If you prefer a more subtle effect, choose some of the softer colored spring flowering shrubs and smaller plants, such as Epimedium, Fritillaria, Helleborus, and Primula. And nearly all spring bulbs have a white selection to temper a colorful display. However, it is often best to give into the vivid nature of the season and simply enjoy the exuberance—just remember to plant your bulbs in the fall or you’ll miss the show.

Summer profusion

In summer, the emergence of bees and other pollinating insects coincides with the majority of plants coming into flower. This natural abundance offers a huge choice of colors, heights, and shapes, which makes designing for a specific effect relatively easy. Check flowering times and choose a wide range of plants to prolong the display right through the summer months. Select perennials with beautiful foliage, so that when they have finished flowering they still contribute to the overall luxuriant effect, and set out each type of plant in bold groups of at least three for the greatest impact. Finally, to add to the richness, dot summer flowering bulbs, such as Allium, Gladiolus, lilies, and Triteleia, throughout the border. Keep the display fresh by removing spent flowers and brown or damaged leaves.
Winter interest

There is no shortage of plants to provide color and interest during the colder months. Winter-flowering honeysuckles, *Fothergilla*, *Hamamelis*, *Mahonia*, *Sarcococca*, and *Viburnum* offer flowers and scent, and the berries or catkins of *Corylus, Cotoneaster, Crataegus, Garrya*, and *Sorbus* add color and texture. Evergreens and their variegated forms deliver winter foliage, while the bare bones of dormant perennials, such as *Rudbeckia* and *Sedum*, and the stems of *Miscanthus sinensis*, all add to the beauty of the winter garden. Trees also make stunning contributions to a wintry scene: birches with their stark white trunks; the twisted silhouette of *Corylus avellana* ‘Contorta’; and the flowers of *Prunus x subhirtella* ‘Autumnalis’.

Fall color

In sheltered gardens, many half-hardy and tender plants, such as dahlias and *Canna*, will continue to flower until the first frosts. Hardy perennials, such as asters, *Aconitum*, and *Actaea* (syn. *Cimicifuga*), flower very late, too, and together with forms of *Fuchsia magellanica*, make good companions for a range of shrubs with fiery fall leaves. Several summer-flowering perennials, including some peonies and hostas, provide a brief season of fall leaf color, but the main stars are the trees and shrubs, such as *Acer, Cornus, Prunus, Rhus*, and some *Berberis, Cotoneaster, and Viburnum*.

One garden, four seasons

By underplanting a wide range of shrubs and perennials with naturalized spring bulbs you can achieve year-round interest without the need for bedding plants. The unsung heroes of winter are deciduous trees—without the distraction of foliage you can better appreciate their attractive bark and shapely forms.

Eyes down

An underplanting of snowdrops brings a glimmer of light to the dark base of shrubs, like this *Cornus* (dogwood).
Planting water features

Water fascinates and captivates like no other garden feature. Its movement, reflections, and sound bring an appealing mix of new sensations to a garden. Water also offers the chance to grow a different range of plants that can attract insects and other wildlife to the garden, whether you are planting up a natural pond, or complementing a modern installation.

Positioning your feature

For a natural look, small features like spouting figures and heads or an overflowing urn can be placed among the planting in borders. Ponds do best where there is good light, away from trees and falling leaves, which will rot and pollute the water. Also place them away from service pipes, such as electricity cables. All features should be viewed as an integral part of the design and placed where any filters and pumps can be hidden by plants, rocks, or decking. Child safety is also a prime consideration.

Choosing plants

Plan your waterside plantings exactly as you would your garden border, taking height, color, and seasonal interest into account. Plants carry a label that show their preferred water depth—the distance from the crown of the plant (or top of their pot) to the surface of the water— and your choice is governed by the size and depth of your pool. Choose a mixture from the four main groups of water plants: oxygenators to keep the water clear; aquatic plants that grow in the water; and marginals and bog plants to soften the edges.
Modern water features
In a contemporary setting, water is often used for its reflective properties and movement, rather than as a place to grow plants. However, several water plants, including species of *Juncus*, *Carex*, *Cyperus*, and *Equisetum* complement a modern, architectural style. A clean and unfussy look is important, so limit the variety of plants and use those with strong shapes for the best effect. Evergreens work particularly well in a modern setting.

**Dramatic statement**
The primitive-looking *Equisetum hyemale* (horsetail) is invasive on land, but contained in a pond planter, its stiff, upright shape is very useful to the modern designer.

**Symmetrical planting**
The round leaves of water lilies emphasize the squareness of this formal pool, while the dramatic foliage of *Zantedeschia* adds some exuberance and links the pool with the surrounding planting.

Wildlife ponds
The combination of water and a wide variety of aquatic plants creates an attractive habitat for frogs, dragonflies, and aquatic insects, as well as offering cover for fish. Native plants will attract local insects, but any exotic, non-invasive water plants will be beneficial to frogs, toads, and newts. If there is room, introduce a small waterfall to create the splash and moisture ideal for growing ferns and mosses at the pond edge. Also, provide both deep and shallow water for diverse planting and a more natural look.

**Small pools**
If space is limited, a small fountain, bubbling millstone, or half-barrel or trough filled with water and aquatic plants can give great pleasure. Place your feature by a seat or close to the house where it will be visible from a window. If you cannot plant into the feature itself, position it among plants (*Hosta*, *Astilbe*, *Primula*, *Myosotis*, *Filipendula*, and *Iris*) that often surround a pond or pool.

**Mini oasis**
When planting a miniature pool, take care to avoid vigorous plants and rely on subjects like *Nymphaea tetragona*, a small, compact water lily.

**OTHER PLANTS TO CONSIDER**

**MODERN WATER FEATURES**
*Cyperus alternifolius*
*Equisetum scirpoides*
*Isolepis cernua*
*Juncus patens* ‘Carman’s Gray’
*Schoenoplectus lacustris* subsp. *tabernaemontani* ‘Albescens’

**WILDLIFE WATER FEATURES**
*Butomus umbellatus*
*Caltha palustris*
*Iris pseudacorus*
*Myosotis scorpioides*
*Ranunculus flammula*

**SMALL WATER FEATURES**
*Hydrocotyle americana*
*Juncus effusus* f. *spiralis*
*Orontium aquaticum*
*Primula viarii*
Assessing your garden

**If your plot isn’t a blank canvas**, take the time to look carefully at what is already in place before you begin work on a redesign. If you have just moved into a property, it is worth waiting to see what plants emerge and how the garden looks at different times of the year. When planning a makeover of an old garden, cost may be a factor, and you may want to retain and incorporate favorite features.

Get to know your garden soil, too, and notice how much sunshine and rainfall the plot receives. This will tell you what plants will thrive in your particular growing conditions, and help you to avoid costly mistakes. Improving drainage by digging in grit, or adding plenty of compost to poor soil, will also broaden your choice of suitable plants.

The drawbacks of a sloping garden can be turned to an advantage by the use of terraces, steps, raised platforms, or suspended decking. Introducing these elements can revitalize a tired garden, giving it a new lease of life. The same is true of an area that stays constantly damp: transform it into a bog garden or pool and enjoy the pleasures of a wide variety of moisture-loving plants and the ensuing wildlife they attract.

Privacy is important, but it is wise to consider your neighbors’ needs before making any major changes to a boundary. A tall, vigorous conifer hedge may shield you from view, but does it also cast a long shadow over their patio for most of the day? Legal obligations may come into play, too, so check first before you finalize your design or begin construction around a shared boundary.

Perhaps the most important piece of advice is to take your time before launching into a garden redesign and new landscaping. And if bare or ugly patches are inevitable while work is carried out, remember that strategically placed containers make a quick and effective screen.
Assessing your soil and aspect

Find out as much as you can about your site before you plan a garden. If you ignore the local environment and specific soil and drainage conditions, you could waste money on unsuitable plants, or discover that your planned seating area is in a wind tunnel, or that the lawn turns into a lake in winter.

Identifying and improving soil

Garden soils range from sticky clays to free-draining sands. Clay soil is prone to waterlogging in winter and dries hard in summer, while sandy soil warms up early in spring, but is a challenge to keep moist in summer. Clays can be very productive and rich in nutrients if manure and grit are dug in, but sands are typically poor and, without adding manure or garden compost mulches, won’t retain moisture or nutrients. The ideal “loam” soil contains a mix of clay and sand plus organic matter. Loams are dark and fertile because of the organic content, form a crumb-like structure when forked over, and have good moisture retention. Test your soil (above right) before designing planting areas; loams when rolled hold together to form a ball, but crumble under pressure.

Testing clay soil
As clay content increases, you can form it into a ball or sausage, then a ring.

Testing sandy soil
This soil crumbles under light pressure, won’t form a ball, and feels gritty.

Grit improves drainage
Large quantities of coarse grit worked into the top layer of soil (to fork depth) improves the drainage of heavy clay, but drains may also be necessary on waterlogged soils.

Well-rotted manure benefits all soils
Manure causes fine clay particles to clump together, improving soil structure and drainage. It also helps sandy soil retain water and nutrients, but use it only as a mulch.

Testing acidity
The soil pH is a measure of acidity and alkalinity—7 is neutral, below 7 is acid, above 7 is alkaline. Acid soils suit ericaceous plants while many Mediterranean herbs, shrubs, and alpines will grow happily in alkaline, lime-rich conditions. You can pick up clues about your soil by looking around the neighborhood to see what plants are thriving. Soil type can also vary around a garden due to local anomalies, so carry out several pH tests using an electronic meter or simple chemical testing kit (right).

Determining your soil type
Taking samples from around the garden, use a test kit to check acidity/alkalinity.

Checking the aspect

The direction your garden faces has a marked effect on how much sun it receives and how exposed it is to wind. To work out your garden’s aspect, stand with your back to the house and use a compass to check the direction you are facing.

Typically, south- and west-facing plots are warm and sunny while north- and east-facing gardens are cooler and shadier (right). Filtering the wind on an exposed site reduces wind-chill, and limits damage to structures and plants. As altitude and distance from the sea increase, temperature and exposure can be adversely affected, whereas urban areas produce and hold heat, keeping gardens artificially warm.

Windy sites
Exposure can restrict your choice of plants as well as your enjoyment of the garden. Provide shelter with deciduous hedging, which will help reduce wind speeds without creating turbulence, or use other permeable windbreaks (see also p.61).

Frost pockets
On sloping sites, cold air rolls down to the lowest point and pools there if its path is blocked. Less hardy plants here can suffer frost damage.
EVENING

West-facing garden
A dining area by the house allows people to bask in late evening sun, but you may need some shade. Walls absorb sufficient heat to keep the area warm on summer nights.

East-facing garden
The area by the house is shady, and can feel chilly because walls haven’t absorbed heat during the day; make a patio at the far end of the garden for evening sun.

North-facing garden
Gentle light from the west offers an ideal aspect for woodland plantings. A patio on the east side of the garden will capture evening sunlight in summer.

South-facing garden
Heat radiated from walls keeps the patio warm into the night. Most areas of the garden are ideal for frost-tender plants since the garden is warm all day.

MORNING

West-facing garden
The area near the house is shaded for most of the morning and a cool retreat in hot weather, but for early sun, design a seating area at the end of the garden.

East-facing garden
Enjoy breakfast on a patio by the house, but avoid planting wall shrubs here that are sensitive to morning sun after frost. Cold east winds can scorch tender foliage.

North-facing garden
Morning sun from the east soon disappears behind the house. Plant camellias, and other plants sensitive to morning sun after frost, on the shady east side.

South-facing garden
Gentle sunshine across the garden from the east first thing creates pleasant conditions for summer breakfasts on a patio on the west side of the house.

MIDDAY

West-facing garden
Most of the garden is in sun at midday, especially in summer. Tender wall shrubs thrive on the house and north and west boundaries. A patio to the south offers shade.

East-facing garden
Sun filters across the garden from the north but disappears behind the house in the afternoon. Cool after midday, this is a good aspect for a shady sun room or porch.

North-facing garden
Morning sun from the east soon disappears behind the house. Plant camellias, and other plants sensitive to morning sun after frost, on the shady east side.

South-facing garden
In the height of summer, walls reflect the sun’s heat and the whole garden is exposed to the sun, so you and your plants will bake without additional shade.
Managing slopes and drainage

Predicting how water moves around, and how it can be directed out of harm’s way, is the basis of drainage design. As a general rule, all man-made surfaces should be on an incline and water must flow away from buildings. In most cases, the water runs off hard surfaces, such as terraces or steps, into the soil where it is absorbed. However, sites on hills or with heavy, compacted soil can present drainage problems, and you may need to seek a specialist’s help to avoid waterlogged conditions or flooding.

Drainage issues

All waterproof surfaces (roofs and paved areas) prevent water from draining naturally, and need special attention; the water must be channeled to flow into municipal drains, or to run into gutters or, if in small quantities, directly on to planting beds. The type of soil in a garden will affect drainage, with heavy soils (clays and silts) causing more problems than free-draining types (sands, gravels, and sandy loams).

On a steep site, water will flow quickly, seeking a low point and, eventually, an underground pipe, open ditch, or stream. Particular attention needs to be paid to water moving over bare soil or sparsely vegetated surfaces where it will cause gullies and erosion. However, if the landscape is undulating or contained, water will gather in the dips and in larger wet areas, such as bogs or ponds, and will need an overflow.

If you have a difficult site, determine the upper level of the groundwater (water table) as it may affect where you position your drains or dry well.

Sloping garden

All rainwater falling on this garden will eventually find its way into the ground or to the pond, which is located at the lowest point. An overflow may be needed to channel any excess water into an underground drain or gutter.

Moisture-loving plants

Groundwater may be a problem, but it is also an opportunity. A naturally high water table or butyl-lined bog garden can make an ideal place for growing a range of beautiful moisture-loving plants.

IDENTIFYING AMENITIES

The act of digging into the ground to create ponds, alter slopes, or install drains can hit underground services (such as water and gas pipes, and electrical cables) or existing drains and sewers. Never excavate the site unless you know what is directly below, and do not presume that amenities are in the exact locations shown on government plans. Take your time to identify problems, and employ a specialist surveyor if you are in any doubt.
Rainwater collection
This recycled barrel holds enough rainwater to cover a short period of dry weather, and makes an attractive addition to the overall appearance of the garden.

Garden pool
An informal pool can be used to capture excess water and will serve as a perfect habitat for wetland and aquatic plants and animals.

Reduce flooding risks
Where drainage is not managed carefully, it can cause flooding, both in your garden and in the local neighbourhood, if storm drains are unable to cope with the excess. In the U.S. there are regulations about paving over front yards, so check before any redesign. To prevent flooding, plan a low-impact development (LID) by creating areas where water can collect, and then be absorbed slowly into the ground, following heavy rain. Planted areas absorb large quantities of water, helping to mitigate flooding. You can also include small depressions that act as temporary ponds, filled with plants that thrive in wet and drier conditions. The aim is to retain all the water that falls on the garden in the garden. Also install rain barrels and use the captured rainwater on your plants.

Flow diagram
Where waterlogging is not severe, excess surface water can be directed into a drainage ditch or pond. If the water table is high, you will need to install an underground drainage system, preferably using a specialist contractor.

Design considerations
If your garden is on a sloping site, you will need to create flat, usable surfaces. Often this requires construction work so, when drawing up plans, consider budget and time constraints, the overall size and shape of the proposed spaces, and possible access for earth-moving machines. More complex solutions may be required for steeper sites and slopes that are less stable, or where especially large level areas are required.

Decking and platforms
To construct flat platforms or walkways on a slope with minimal disturbance to existing ground levels, it is best to use timber. Decking is especially useful where access for earth-moving is difficult, when slopes are too steep to alter, and on undulating surfaces around wetlands. However, it is short-lived compared to other landform solutions.

Terracing
Small-scale terracing can be used to make horizontal planting beds on a slope. A series of retaining walls, set one above the other, provide structure, then soil is cut away from the slope for backfilling. Work can be done by hand or with a mechanical digger. Any large-scale terracing will require the advice of professional designers and engineers.

Creating gentle slopes
Undulating land can be landscaped into gentle slopes or flatter areas. Excess soil or base material may be generated, or more required to achieve the desired levels and, in both cases, this may increase the cost. Any changes will destroy existing vegetation and cannot be carried out beneath the canopies of trees that you want to retain.
Before selecting plants, test the soil in your garden to ensure your favorites will thrive there. Mediterranean-style gardens, such as this one, require free-draining soil and a sunny position, mirroring the conditions found in the plants' native habitats. A gravel mulch helps to prevent stems and leaves from rotting.

DESIGNER Martin Royer
Assessing your garden options

When thinking about a new design for your garden, first ask yourself which elements you like and want to keep, and which you dislike. Next, consider your budget—does it allow you to add a new feature to adapt the existing garden, or will you decide to go for a wholesale makeover, with a new planting design and landscaping? If money is tight, it may still be possible to rejuvenate a tired mature garden simply by taking a fresh approach and injecting some new ideas.

**Degrees of change**

Before you start designing, think about whether you’d like a completely new look, a new feature such as a patio or a pond, or whether you would prefer to keep the same layout but overhaul the planting. If your garden is small or seen as one space (rather than a series of connected spaces), you may want to rethink the entire area: larger plots will take more time and money to redesign from scratch. List the features you consider important and bear in mind that your needs may change in the future, as your children grow, for example.

**COMPLETELY NEW LOOK**

Wholesale change can be hard to visualize, and often means removing existing structures and mature plants. However, it gives you the chance to do something radically different with a garden, and create an innovative space personal to you.

**DEVELOPING AN EXISTING PLOT**

This is the most common approach, and, even though you will be working with existing elements, it is still possible to refresh the look. List the features you plan to keep. With multilevel or sloping gardens, a site survey may be needed.

**ADDING A NEW FEATURE**

Making a change to just one part of your garden is the simplest option, but take care to integrate a new feature sympathetically. Pay particular attention to choosing materials and colors that blend in well with the existing design.

**PROS**

- An exciting blank canvas upon which to create whatever you want.
- The end result will be more coherent and integrated if you do not have to make compromises around existing elements.

**CONS**

- Loss of mature trees and shrubs.
- New plants take time to fulfill their potential.
- The reality may not match your vision.
- Short-term loss of wildlife habitats—although, depending on your new design, these should return over time.
- Sometimes a completely blank canvas can be more daunting than adapting an existing layout.

**COST CONSIDERATIONS**

- Potentially expensive—hard landscaping, and mature plants, if you don’t want to wait for plants to grow, are costly.

**PROS**

- This approach is usually less time-consuming and costly than a total makeover.
- You can work in stages and tackle different areas of the garden in sequence.
- You can make use of the existing mature planting, so there is no need to wait for everything in your garden to grow.

**CONS**

- The end result may lack cohesion. It is important to make sure that the features you add are complementary to existing ones.
- The renovations may not have the dramatic impact you are looking for.

**COST CONSIDERATIONS**

- Working with the current layout is less expensive than a complete makeover, and makes sense if you want to undertake changes in stages as money becomes available.

**PROS**

- Adding one new feature should be a straightforward change to manage.
- The rest of your garden will still be usable while this feature is being installed.
- Focusing on just one project means you can concentrate on getting the details right.

**CONS**

- Making sure that your new feature fits visually with the rest of your garden can be difficult.
- You can’t let your imagination run free.
- You may damage other areas of the garden while building the new feature. Lawns and existing plants are particularly vulnerable.

**COST CONSIDERATIONS**

- This is the least expensive option—unless, of course, you are planning something very glamorous. The budget should be relatively straightforward to manage.
Case study: a new family garden

Every garden overhaul begins with a series of questions, and even when you have made a list of desirables and undesirables, you also need to consider the pros and cons of keeping or removing significant elements. For example, if you are thinking of taking out a mature tree because it casts summer shade, check that this disadvantage is not outweighed by its benefits: it may also provide shelter from wind, privacy and screening from neighboring buildings, and add height to your garden. It is also worth checking if your trees are protected by a tree preservation law (ask your local government office).

Making decisions about your garden will be easier if you are very familiar with the plot. If your yard is new to you, be patient and live with it for several seasons to see what appears and what changes, before you make any dramatic alterations.

In the case study discussed here, a family garden is the subject of a renovation. The pictures below show some of the options open to the owners, depending on how much change they want.

**INTRODUCE**

- **MORE STRUCTURE**
  New hard-landscaping elements, such as paths, patios, and walls, have immediate impact.

- **OUTDOOR LIVING ROOMS**
  Extend your living space by creating areas in the garden for eating, entertaining, and relaxing.

- **OUTBUILDINGS**
  Sound, useful structures, such as greenhouses, can be integrated into your new design.

**ADAPT OR REMOVE**

- **BEDS AND BORDERS**
  Planting areas can be adapted and new shrubs and perennials added, or they can be totally replanted.

- **PONDS**
  Ideal for older children, but fit a grille if you are concerned for the safety of young ones.

- **UNSIGHTLY PATIOS**
  It is easy to distract attention from an unattractive terrace with tubs of plants, and garden furniture.

**KEEP**

- **OUTBUILDINGS**
  Sound, useful structures, such as greenhouses, can be integrated into your new design.

- **MATURE TREES**
  Try to work around mature, slow-growing trees if possible; they offer valuable structure and height.

- **PERENNIALS**
  Keep established plant communities where they are evidently thriving and suit the conditions.
Designing boundaries

Boundaries create a frame for your outdoor space, and are among the most important elements in a garden. They may indicate legal ownership, help to create a microclimate, and provide privacy. Most disputes between neighbors concern boundaries, and there are many legal regulations governing them, so before making any changes, first check who owns yours. If your neighbors have ownership, consult with them first and discuss any proposed changes to avoid conflict later.

Evaluating privacy

Before making changes to a boundary, especially if it is to be higher or removed, take time to evaluate the impact of the changes on your own and your neighbors’ privacy and light. Check from all doors and windows, in particular upstairs windows, and assess what you can see now and what you will be able to see once the change has been made. Bear in mind that deciduous trees lose their leaves in the winter, which will mean more light but a less secluded garden. Also, raising the ground level on your side—with a deck, for example—may intrude upon your neighbors’ privacy.

Increasing privacy

Increasing the height of boundaries may be illegal, so check with your local government first. However, it is possible to increase the privacy within your own yard without altering the boundaries themselves. Strategic positioning of new trees can help, but they will take time to grow. Tall, fast-growing evergreen hedges may be subject to local ordinances, as well as being high-maintenance, and should be avoided.

Consider using trellises, which can support climbing plants and also help to create a sheltered microclimate by allowing air to pass through them (see p.61). Best of all, create spaces in your garden that are not overlooked by your neighbors (see diagram above).
Keeping in with neighbors
Although we all want some privacy, it is important to establish good relations with neighbors. You could place tall screens around your patio area, and lower fences elsewhere to encourage conversation. When planning your garden, consider anything which could irritate your neighbors, intrude into their space, or block their light.

Communal gardens, on the other hand, are designed to encourage friendship and cooperation. They need careful planning, and you should also consider who will be responsible for the garden’s long-term maintenance.

Friendly divide
Low fences encourage communication and friendship between neighbors while also allowing more light into both gardens.

Shared space
Communal gardens encourage community spirit and work well where there is shared responsibility for their care.

Security issues
Boundaries provide security, but it is best to strike a balance between imprisoning yourself and opening your garden to your surroundings. Police recommend that fencing, walls, or hedges at the front of your house are under 3 ft (1 m) in height, so your doors and windows are visible from the street. Use lights to illuminate your space, but ensure that you do not floodlight your neighbors’ property. Spiky evergreen shrubs, such as Pyracantha, holly, or blackthorn can be grown to form attractive barriers that will deter most intruders.

Pyracantha

Thorny shield
Pyracantha is a good choice for a burglar-proof screen, but will take time to grow; combine it with a simple post and wire fence until it matures, then keep it to under 6 ft (2 m) in height.

Automatic protection
Electronic gates maximize security for large properties, or where burglary rates are high. They can be unattractive, so look for well-designed gates that blend in with your garden.

Considering neighbors’ light
There may be laws in your area governing an individual’s right to light. Most light is blocked from yards by trees, although garden structures and poorly planned building layouts can also create dark zones. Before taking the law into your own hands, seek expert advice. It may be possible to remove part of an offending tree, or to negotiate changes to boundaries to allow your neighbors more light. When planning changes to your own garden, consider the impact they will have on neighbors’ light at different times of the day and year, both now and in the future. This particularly applies to trees and hedges, as they will grow in height and width, and could potentially cause problems.

Light idea
Think about how your boundaries, or elements within your garden, will cast shade on to your neighbors’ plot. Here, a large tree could be pruned to allow much more light into the adjacent yard.
Creating a plan

**Drawing up accurate site and planting plans** is a crucial stage of any garden design. By bringing all your ideas together on paper you can see if they are viable within the space available, and get a clear visual image of what you want to achieve. Detailed plans also help prevent any costly mistakes before you buy materials and plants, or employ contractors.

With a few basic tools, and an assistant to help take measurements, you can draw up a site plan yourself. The process is explained over the next few pages, and includes a few tricks of the trade to make it easier. There is also a variety of computer software packages available for this purpose. However, if you have a difficult site or the prospect of drawing a plan is too daunting, you may prefer to employ a surveyor to help you.

When the site plan is complete, and you have decided on the structural elements and plants you intend to keep or introduce, you can start to play around with different design options. Even if you have an idea of the basic shapes you intend to use, it is always interesting to see how redirecting a sightline or introducing a small grove of trees or a collection of containers would change the mood of the garden.

A separate planting plan is also a good idea. Apart from helping you to assess the number of plants needed for your design, it will also clarify whether they work well in the overall design and fulfill their intended function. For example, you can use your plan to design a herbaceous bed in a sunny corner, or mark out an area for plants with winter interest that can be seen easily from the house.

Above all, study your plot from all angles and vantage points before you begin. Get to know your soil type and the path of the sun, then relax and enjoy this part of the creative process.

Plan planting carefully so your designs work as intended.
Creating a site plan

Now that you have mastered the basic theories of garden design, it is time to put your ideas on paper. There are several different types of plan (see pp.22–23), but before creating your final design, you need to draw up a site plan, which shows all the basic measurements in your garden, as well as the position, shape, and size of elements that you intend to keep. You can then use this plan to develop new layouts and planting designs.

Getting started

The idea of creating a site plan can be a bit daunting if you haven’t put one together before, but most plans are easy to produce, especially if you have a small- to medium-size, fairly regularly shaped garden with straightforward topography. However, if you have a large, irregularly shaped or hilly plot, or even one that is very overgrown, it may be wise to employ a land surveyor (see opposite).

When drawing up a site plan for your plot, first take a pencil and sketch pad (letter-sized paper is best) out into the garden and study the boundary and position of any elements you plan to keep, such as outbuildings, hard landscaping, and planting. It is also important to take note of the position of your house, including the doors and windows—not only because their location will directly affect your ideas and design, but also because your house is one of the best points from which to measure other features, such as trees, sheds, and so on.

Now, roughly sketch the outline of the garden and the position of the relevant elements within it. Refine your sketch until it is clear enough to mark up with measurements. Then start measuring up (see below and pp.116–117). Even if you are only planning minimal changes to your plot, it is worth taking a few basic measurements, such as the length and width of the boundaries, to give you a sense of scale for new features, such as flower beds or a water feature. Whatever the size and shape of your garden, you will also find it easier with the help of a family member, friend, or neighbor. If possible, take measurements in centimeters, rather than feet and inches, as the metric system makes it simpler to convert sizes to create a scale plan (see p.118).

Measuring a rectangular-shaped plot

Rectangular and square gardens are the easiest to measure. Ask your assistant to help you measure all four sides of the garden with a long tape measure, and add the measurements to the corresponding boundaries on your sketch. Then measure the length of the garden’s two diagonals and mark them up on your sketch, too. To ascertain the position of features, measure at right angles to the house the distance to the feature/plant you want to keep. Do the same from a boundary, as shown below.

**Boundaries**

Carefully measure all four sides of your plot. Also measure the house and the distance from the house to the boundary.

**Diagonals**

Diagonal measurements help to create an accurate plan of the plot if it is not a perfect square or rectangle.

**Features**

Plot the position of features that you plan to keep by taking measurements at 90° from the house and boundary.
Site plans for rectangular plots

When you have decided which scale you are going to use, convert your measurements accordingly (see p.118). For large- or medium-sized plots you may want to create more than one plan for different areas, or use different scales to focus on a planting bed or similar feature that requires more detail. When drawing up your plan, use a large pad of graph or grid paper; you can use plain paper and a measuring triangle, but it is more difficult and the results may not be as accurate. Then, using a sharp pencil and ruler, plot the measurements on the paper and draw out your scale plan. You can then go over the pencil lines in pen.

You will need
- Grid or graph paper, or plain paper
- Measuring triangle
- Scale rule and/or clear plastic ruler
- Pencil and pens
- Eraser

Measuring gradients

This method is only suitable for small inclines. It is useful if you want a couple of steps or terraced flower bed and need to calculate the required heights. For more complex works or difficult sites, employ a land surveyor.

You will need
- 1 length of wood just over 3 ft (1 m) long
- Level and tape measure
- 2 or 3 wooden pegs

1. From a specified point on the slope, measure 3 ft (1 m) down the hill, and hammer in a peg. Check it is vertical using a level.
2. Lay the wood from the soil surface at your original point to the top of the peg, and use a level to check it is horizontal. Measure the height of the peg.
3. Then, 3 ft (1 m) farther down the slope, hammer in a second peg, as before. Lay the wood from the bottom of the first peg to the top of the second.
4. Measure the height of the second peg. Repeat these steps as necessary until you reach the bottom of the slope. Next, calculate the “fall” or drop.
5. To do this, add up the heights of all the pegs. Here the calculation would be: 14 in + 20 in + 8 in = 42 in over 9 ft (35 cm + 50 cm + 20 cm = 105 cm over 3 m).

Employing a surveyor

You may wish to employ a land surveyor to produce a site plan for you if you have a difficult site. Surveyors in your local area can be found online at the site of the surveyor association in your state. You can also talk to your title company or real estate agent and have them recommend one. The cost of employing a land surveyor will depend on the size and complexity of your plot, and may vary depending on where you live. This fee will pay for a topographical survey, but a cross-section may cost more. Not all land surveyors are used to surveying gardens, so explain your needs carefully to ensure you employ the right professional for the job.
Measuring an irregularly shaped plot

If your plot is large, has an irregular boundary, is hilly or undulating, or very overgrown, it may be best to pay a surveyor to measure it accurately and draw a site plan. However, the methods shown here are not especially difficult, so try one and see how you fare before calling in the experts.

Advanced techniques

Although the measuring techniques shown here are slightly more involved than those used on page 114, they are still relatively straightforward. There are two methods to choose from: “taking offsets” and “triangulation.” Start with an outline sketch of your garden on an plain sheet of paper (see p.114). Then choose the technique you find easier, but do not use a combination of the two, as this will make the process more complicated, especially when you come to transfer your measurements to a scale plan (see p.118). For both methods, start by taking measurements of the façade of your house, including windows, doors, and gaps between the house and boundary, and mark these on your sketch.

Taking offsets

To take offsets, you need two tape measures—one long and one shorter, to measure the length and width of your plot—and a giant tri-square, essentially a huge triangle. Use the tri-square to help you to lay the long tape measure along the full length of the garden on the ground at exactly 90° to the house. Use the second, shorter tape to measure at 90° (again, use the tri-square to ensure the accuracy of your right angles) the distances from this main line to points along the boundary and to relevant features you want to keep. Clearly mark these measurements in feet on your initial sketch.

Getting some perspective

Whether you want to redesign part or all of your garden, site plans are an indispensable tool. However, unless you have at least some experience in reworking spaces or are naturally adept at imagining change, they may not help you to visualize how your new garden will look in three dimensions.

However, this simple idea will help to convey a sense of scale and proportion. You will need several bamboo canes, each just over 3 ft (1 m) in length, a tape measure, and a giant tri-square. Form a square grid by pushing the canes into the ground at 3 ft (1 m) intervals, and so that they are 3 ft (1 m) high (you can clip off the tops with pruning shears if necessary). Take a photograph of your garden with the bamboo grid and print it out. Then enlarge it—to a useful size—on a color photocopier. Lay a sheet of tracing paper over the photocopy and then use the canes to help you draw your proposed new features in perspective (see p.22). Use the grid to block in areas of planting or design screens, using the vertical canes to judge the heights.

Mapping your garden

This visualization technique works best in open spaces. Take an initial photograph of the area you want to design from the spot where you will be viewing the garden.
Using triangulation

On paper, this advanced measuring technique looks slightly more complicated than taking offsets, but in practice many garden designers consider triangulation easier and favor it over the offset method.

Triangulation involves marking two spots on the house—usually 3–6 ft (1–2 m) apart, but they could be farther apart on a larger property—and then measuring from each of these spots to one point on the boundary, or a relevant feature, to form a triangle. This triangle and its measurements should then be marked on your sketch. Repeat this process at several points along the boundary—or the edges of a feature, such as a shed or a tree and its canopy. The more measurements you take, the more accurate your site plan will be.

You can then use these measurements to plot points on a scale plan and reproduce the exact dimensions of the garden and position of the boundaries, and any additional structures and key plants (see p. 119).

1. Measure the façade of your house, and the doors and windows, and mark these measurements on your garden sketch (see Step 1 in “Taking offsets,” opposite). Draw in the house, windows, and doors (see Step 1 in “Taking offsets,” opposite).

2. Measure from one spot on the house to a point on the boundary. Repeat from another spot on the house to the same point on the boundary, and the distance between the two points on the house. Note all three distances on your sketch.

3. Measure from one spot on the house to a feature, such as a tree. Repeat from another spot on the house to the same point on the feature, and the distance between the two points on the house. Note all three distances on your sketch.

Place the bamboo canes 3 ft (1 m) apart to form a square grid over the whole area—use a tape measure and giant tri-square to ensure accuracy.

Make sure that the bamboo canes are the same height. 3 ft (1 m) is a good choice, or the sense of perspective will be lost. Take another photograph of the garden.

Print out the photograph and enlarge it on a color photocopier. Lay tracing paper over the image, then use the canes as a guide to draw your proposed features.
Using scale and drawing more complex plans

Essentially, a scale plan is a proportional visual representation of your garden, and you can draw one easily by converting the measurements you took of your garden (see p.114 and pp.116–17) to one of the scales outlined below. It is also worth investing in a scale rule (a rule with scales such as 1:10, 1:20, and 1:50 marked on it) for this job, as it dispenses with the need for calculations. When your site plan is complete, use it as the basis for your design and planting ideas.

Choosing a scale

There are several scales to choose from, including 1:10, 1:20, 1:50, 1:100, and 1:200. Put simply, a 1:1 scale shows an object at its actual size; on a 1:10 scale plan, 1 cm on paper represents 10 cm measured in your garden; on a 1:20 scale, 1 cm on paper represents 20 cm on the ground; and on a 1:50 scale, 1 cm on paper represents 50 cm in your garden. For small domestic gardens, it is best to use scales of 1:20 or 1:50; for a larger plot, you may want to use a 1:100 scale, or even a 1:200 scale for an extensive country garden.

Designers often draw more than one plan, and use different scales to show different details. For example, a 1:50 scale can be used for planting plans, and a 1:20 or 1:10 scale is best for structural features, such as a pond.

Whole garden 1:100
This is the best scale for an overview of medium-sized to large gardens. If your garden is particularly big, you may have to draw your site plan on a large sheet of paper.

Planting plan 1:50
Perfect for most planting plans, this scale is ideal for showing the position of larger architectural or specimen plants, and general planting designs. For more detail, to show exactly how many plants you will need in a 3 ft x 6 ft (1 m x 2 m) border, for example, 1:20 may be a better option.

Architectural details 1:20
This scale allows you to work out quantities of hard landscaping materials, such as pavers. Use it to calculate the exact numbers you will need if building garden features yourself, or supply building contractors with a 1:20 plan to enable them to make these calculations.
Drawing a plan for an irregularly shaped plot

You will need

- Grid or graph paper, or plain paper and a measuring triangle
- Large pair of compasses (for triangulation)
- Scale rule and/or clear plastic ruler
- Pencil and pens, and eraser

Regardless of the method—triangulation or offsets—used to measure your irregular plot and its features, start by drawing your house and the doors and windows on your plan.

If you used offsets, draw a line at 90° to the house to represent the tape measure. Using the graph paper’s grid and a ruler or a scale rule, plot the boundary measurements at 90° to this line; join the dots to form the boundary. Then add features, also plotting measurements at 90° to the central line.

If you took measurements using triangulation, use the method on the right to draw up your scale site plan.

TOP TIPS

- Use Google Earth to check the shape of your plot. On larger or more open plots you may even see trees, features, and sheds.
- Don’t overcomplicate your sketch. If necessary, use more than one sheet to record dimensions of the main garden, and a separate sheet for details, such as planting plans.
- If an impenetrable area of vegetation gets in the way, estimate its dimensions from the measurements around it.
- When drawing your site plan, use metric graph paper for a more accurate result.

The finished site plan

You’ve taken all the necessary measurements, converted them to your chosen scale, and drawn up your scale site plan (or plans, if you chose to use more than one). This accurate representation of your garden’s boundary, and any existing features that you intend to work around, is an important design tool. Take photocopies of your plan, scan it onto a computer, and print out copies, or make a few tracings. You can then use these copies or tracings to sketch shapes and ideas that will fit the plot.

Accurately plotted boundary line

Exact position of features, including overhangs or canopies

Space between house and boundary

The shape, size and position of outbuildings, such as sheds or greenhouses

Any hard landscaping that will remain, including patios and paths

Using your working plan

As well as creating your own design, you can use a scale site plan to show builders the size and type of surfaces and features you want. Also some design companies offer mail-order services, particularly for planting designs, and ask for a site plan to help them produce an accurate plan.
Experimenting with plans

More accurate than a bubble diagram or sketch, a scale drawing enables you to experiment with different layouts in enough detail to ensure that the design fits and works well. Although all proposed elements, such as paths and planting, must be drawn to scale, the drawing does not need to be too technical. Here, designer Richard Sneesby explores four ideas for one simple plot.

The garden: four solutions

This simple plan (see right) shows a rectangular plot, with the rear elevation of the house located along the bottom line. Adjoining the house is a patio, and the garden includes an existing tree and shed. There is also a rear access gate in the top-right corner.

Each of the four plans shows different design options for this site. All feature a lawn, pond, paving/deck area, and access to the back gate, and three include a shed. The tree has been removed in two designs, as it would compromise the suggested layout.

Option one

By positioning rectangular areas diagonally, the corner-to-corner orientation of this garden gives it a dramatic appearance. The design provides planting areas that are deep enough for larger specimens, and a triangular pond that can be appreciated from the nearby seating area. This is a garden of two halves, with a hedge dividing (and possibly screening) the two lawn areas, allowing each section to be given a distinct character.

Option two

The garden here is divided by a series of hedges that create a visual and physical chicane, keeping views short and varied; they also act as a unifying element across the plot. The hedges would be grown to different heights to allow or inhibit views, giving visual variety. Rows of trees reinforce the division created by the hedges but would allow views beneath their canopies. The design also includes rectilinear flowerbeds, a formal pond, and a shed hidden behind a high hedge.
Option three
With its strong diagonal axis, this design works in a similar way to Option one. The oval-shaped lawn provides a central space, further defined by a low, flowering hedge. The trees also help reinforce the geometry, and partially enclose the central area. The summerhouse is a focal element here, while a decked area and pool overlap on to the lawn to provide opportunities for attractive detailing. The planting beds are deep and generous.

Option four
This curvilinear plan would be more complicated to set out on the ground than the other designs, but would accommodate existing features and levels more easily. The lines are sweeping organic curves, the pond much less formal, and there are two distinct seating areas. Planting beds vary in width to allow a wide variety of plants and combinations to be grown. However, as there are no hedges, taller plants would be needed to prevent the garden from looking and feeling too open.

Using design software
To create a plan on your computer, you can choose from a wide range of garden design software packages available. Look for options appropriate to your level of skill and the amount of detail you want to include. Most are quick to learn and some are free to download, although the price you pay generally determines the quality of the plan you can produce. Some packages also show how selected plants will develop over time, but check that the one you select provides a searchable database of plants suitable for your soil and climate conditions.

Professional designers use specialist computer-aided design (CAD) software to design accurate 2D layouts for contract drawings and commercial tendering, often combined with SketchUp illustrations to create 3D visuals of their ideas.
Planning your planting

A combination of practicality and artistic flair is required to plan a planting scheme. The practical considerations include soil type, aspect, and the amount of shade and sun the site receives. You may also want to consider using plants to offer shelter, structure, or scent close to a seating area. Your ideas and inspirations inject the all-important artistic input.

First steps

Before planning your planting, draw up a site plan (see pp.114–119). You can then start thinking about the whole design of your garden, and how planting fits into the overall look. Sketch in the shapes and sizes of proposed beds and borders, and take photographs of the garden, too—either an aerial shot from a bedroom window, or from the area from which your planting will be most often viewed. You can then use these to help judge the scale of planting you need.

Choosing the right plants

You can either start with a list of your favorite plants and work them into your design, or decide on the look you want and then find plants to fit the heights and shapes required on your site plan. In reality, though, a planting plan usually ends up being a combination of both.

Whichever approach you take, bear the following points in mind. First, make sure the plants you choose will cope with the site and soil conditions; then when arranging plants on your plan, check their height, texture, and shape in relation to those you will be placing next to them. Flowering period is important if you are looking to highlight a particular season; otherwise focus on foliage attributes first. In a small garden, a planting palette limited to relatively few different types of plants will have the greatest impact. For inspiration, go to the garden center and group your chosen plants together. Or search online: Pinterest, Instagram, and Houzz offer lots of planting ideas.
Plants with design functions
It is easy to become fixated on flower and leaf color, but many plants offer other equally attractive attributes that will add an extra dimension to your planting. Perfume is an obvious one and is a must near patios and around doors and windows, while structure—for example, the domed hummocks of Hebe and the sword-like leaves of Phormium—can be used to give visual emphasis to a planting. Many climbers can be trained over trellises to disguise an ugly view, and tough hedging plants, such as hornbeam or yew, make perfect windbreaks.

_FILL THE GAPS_

Bulbs provide seasonal color and can be squeezed between permanent plantings. Spring bulbs will cheer your border before most perennials appear, and Allium bulbs (left) in early summer are followed by colorful Gladiolus and Nerine.

YEAR-ROUND INTEREST
Flower color is often a transient feature, but foliage has long-term impact and should be seen as the mainstay of any border throughout different seasons.

_WINTER COLOR_
Winter flowers are a treat, so make sure you can see them from a path or the house. Several Hamamelis have the bonus of scent.

_SCENTED PLANTS_
These are best planted and enjoyed in warm sheltered areas of the garden where strong winds won’t dissipate their perfume.
Coastal retreat

The drought-tolerant planting scheme in this garden is designed to evoke the landscape along the Mediterranean coast. A sunny site and free-draining soil provide the perfect conditions for salvias, verbascums, *Centranthus ruber* 'Albus', and wildflower *Jasione montana*, while pine and tamarisk trees, typical of the region, offer cool shade.

DESIGNER Robert Myers
Drawing up a planting plan

Planting plans don’t have to be complicated, but they can be a great aid, helping you to organize your ideas and calculate planting quantities. Just measure your garden fairly accurately and produce a simple scale plan (see pp.114–119), then use this to outline areas of plants and, in more detail, the shapes of planting groups and individual specimens.

Grouping plants

The lure of an instant effect often tempts new designers to cram too much into a small space, but overcrowded plants tend to be unhealthy, so always bear in mind their final spreads when drawing up your plan. You can achieve a fuller look by grouping plants together. With perennials, larger groups of three or more of a single species will have a stronger, more substantial effect than single plants dotted around, which can look messy. Grouping plants in sausage shapes (which works well for cottage and prairie styles), or triangles, is satisfying to the eye and makes it easier to dovetail disparate groups. Also, try placing the occasional plant away from its group to suggest it has self-seeded for a naturalistic look. With shrubs, you can either plant in groups for an instant effect, or singly and wait for them to fill the space. Plant trees at a good distance from your property to prevent subsidence, and give them plenty of space to mature.

A formal planting design near the house will create a contrast with natural plantings elsewhere. Try a simple parterre formed of squares or rectangles enclosing a cross, and outline your design with box hedging. Avoid making the beds too small, because once planted up they could look cramped and overly fussy.

Sketching ideas

One of the simplest ways to visualize a planting plan for a small garden is to sketch the view from an upstairs window. Give full rein to your imagination and don’t worry about accuracy at this stage. Next, identify the views from the house at ground level (stand by the back door) and consider whether you want planting to enhance, frame, or block them. Finally, walk around the plot visualizing the overall layout, and the shapes and positions of structural plants, such as shrubs. Mark these on your sketch as simple shapes.

Take photographs as well, so you can refer to them when you come to draw your plan. If you feel confident, you can sketch your ideas directly on to photographs; if not, work on a sheet of tracing paper laid on top. You may find that black and white printouts are less distracting to work with than color pictures. Use your rough sketches to prepare a more organized planting plan.
The final planting plan
If you are preparing a plan for your own use you will not need fancy graphics, but if it is for a client a professional-looking plan (see symbols on p.22) is appropriate.

On your scale plan, first draw the outlines of the areas you want to plant, then add specific plants. To help you position trees or shrubs, draw circles to scale, depicting their likely spread. Mark perennials in as freehand shapes. To help you calculate planting densities, mark out a square meter on the ground and work out plant spacings for different species using their final spreads. Keep a note of them for future reference.

Draw your plan on graph paper, or on paper marked with a pencil grid of 1 cm squares—you can then erase the latter when you ink in the final design. The scale you choose for your plan depends on the size of the beds or borders you are designing, but for a detailed plan, a scale of 1:50 or 1:20 is appropriate (see p.118 for more on scale).

Use acrylic tracing paper to copy your final sketch and produce a clean, finished drawing. Office supply stores usually sell tracing paper. Architect’s offices often offer a copying service for large plans. You will need at least two copies: one to keep on file as the original and one that can be taken out into the garden at planting time. Consider laminating plans to make them weatherproof.

The planting design
Successful plantings, such as in one of Cleve West’s RHS Chelsea Flower Show gardens in London, will inspire your own creations, helping you to visualize how plants look in situ. Make a note of combinations that work well and use your smartphone or digital camera to take photos of plantings that catch your eye.

BUYING YOUR PLANTS
If you can afford large shrubs and trees you can create an instantly mature look; a smaller budget means young plants and patience while you wait for them to grow. Perennials flower and reach their maximum height in the first couple of years, so don’t spend a fortune on big plants.

It is worth asking garden centers and retail nurseries if they give discounts to designers; some also offer a plant sourcing service. If you can show you are a trade customer, wholesale nurseries allow you to buy plants in bulk.
Examples of planting plans

Irrespective of the style of garden you’re designing, whenever you’re putting together a planting plan check first that the plants you choose suit the site, soil, and climate. If working on a design for a client, it is vital that you talk through your planting ideas with them before committing to a final design, not only to help them visualize the finished garden, but also to agree on a plan that they can easily maintain.

A divided garden

Unless you divide it up in some way, a rectilinear garden holds no surprises. To avoid the “what you see is what you get” effect, designer Fran Coulter created a visual break between a decked terrace along the side and back of the house and the rest of the garden.

Design in focus

When a garden is overlooked by neighbors, especially from an upstairs window, a climber-clad pergola provides privacy for seating or dining areas. However, in this design—the area shown is approximately 11 x 8 ft (3.5 x 2.5 m)—the pergola is used as a colorful boundary between a decked terrace to the side and back of the house, and the garden beyond. The wood is painted a matt red to match the Scandinavian-style property. In Sweden, the paint is traditionally made with iron and copper ores, and these tones are picked up in the planting: the purple grapevine, wine-red Weigela, and the complementary pink rose and clematis.

Plants used
1. Rosa ‘New Dawn’
2. Clematis ‘Pink Fantasy’
3. Trachelospermum jasminoides
4. Lonicera nitida ‘Baggesen’s Gold’
5. Buxus sempervirens
6. Weigela NAOMI CAMPBELL (syn. ‘Bokrashine’)
7. Nepeta nervosa
8. Vitis vinifera ‘Purpurea’
City garden
Adam Frost designed this small city garden filled with romantic cottage-style planting. Soft red bricks are the perfect foil for the color-themed planting, which is a sumptuous mix of crimson, pink, and mauve.

Plants used
1 Salix elaeagnos subsp. angustifolia
2 Persicaria bistorta ‘Superba’
3 Rosa ‘Souvenir du Docteur Jamain’
4 Heuchera ‘Chocolate Ruffles’
5 Astrantia major ‘Roma’

Design in focus
At the center of this border, which measures roughly 4 x 6 ft (1.2 x 2 m), is a highly fragrant, dark crimson cup-shaped rose, its glossy green leaves forming an open framework for the slim stems of the Persicaria and Astrantia to grow through. These pale pink perennials complement the rich tones of the rose and help reflect light into the design, and are fringed at ground level by a wine-colored Heuchera. The Salix, with its pale green filigree leaves, provides the perfect neutral backdrop to the warm colors.

Shady area
This 11 ft (3.5 m) square border is backed by a high stone wall and cherry laurel. The owners asked designer Paul Williams for shade-tolerant planting that would mirror the formality of the adjacent garden. The plants here are mostly green with the odd splash of color.

Plants used
1 Dryopteris affinis ‘Cristata’
2 Gazania
3 Prunus laurocerasus
4 Hosta ‘Krossa Regal’
5 Taxus baccata

Design in focus
To emphasize the formality of the garden on the other side of the path, this border (of which this is one section) is broken up with yew “buttresses” every 10 feet. Each section contains a simple planting and an urn or feature plant. Foliage is important: the plants need to be shapely and shade tolerant. Seasonal plants in the stone urn can contrast with or complement the surrounding plants.
CHOOSING A STYLE
In design terms, style refers to the way in which we express ideas and organize materials, plants, colors, and ornaments to create a composition that can be understood and appreciated. While some garden styles are short-lived fashions, others represent major movements, each with their own aims and motives. In classically inspired formal design, order, repetition, and axial symmetry are used to create strict visual and spatial balance. This style dates from antiquity, and even when interpreted for modern gardens, the basic design principles still apply. In contrast, Modernism, which developed as an influential garden design movement in the early 20th century, uses asymmetry to create more complex views through the space, and many designers today have adapted elements of this approach to achieve stylish, crisp gardens. Others have taken a more relaxed approach, creating their own set of rules and evolving new ways to achieve harmonious designs.
EXTERNAL INFLUENCES

Garden styles commonly draw inspiration from cultural or historic reference points, which give them a particular theme. The aim is to create a stylized interpretation of reality, rather than an accurate representation. Japanese-style gardens, for instance, often lack the original philosophical and religious meaning but are nonetheless atmospheric. Similarly, the traditional cottage garden is a highly romanticized view of the simpler artisan model.

Broader issues and lifestyle changes have also helped to shape garden design. The increase in foreign travel has given gardeners a taste for the al fresco life (as seen in places like the Mediterranean), and for more exotic planting, which is being used increasingly in city gardens where warm microclimates allow a broader range of plants to thrive. Meanwhile, concerns about the environment are driving the use of sustainable materials and gardening for wildlife.
FUNCTIONAL SPACE
The idea of the working garden has long been a recurrent feature of garden history, where the focus has involved growing food for the table. While the current trend for healthy eating has put home produce at the heart of many gardens once more, the functional requirements of gardens today are far broader, and reflect individual lifestyles more closely. Hence, families commonly require space for leisure, play, and socializing, while other gardeners seek refuge from daily pressures, in a calm space, ideal for rest and relaxation.

THE WAY AHEAD
As population densities increase, the urban garden is coming under ever greater pressure, diminishing in size but increasing in value. A century ago, a 1-acre plot would have been considered quite small, but now people fill balconies, roof terraces, and postage stamp-sized gardens with vibrant ideas, creating a new idiom in direct contrast to much larger and expansive country gardens in which abundant space is the key characteristic.
Just as the form and function of gardens are changing, new styles are also being developed. Cutting-edge gardens often celebrate the man-made, creating dramatic and sometimes thought-provoking gardens that can be humorous or whimsical, philosophical and profound, short-lived or permanent. Designers of these conceptual or non-conformist spaces have thrown out the rulebooks to make cutting-edge gardens for a future generation. The cultural connection in many of these designs is strong, with some offering social commentary or presenting a reflection of modern society. Other designers mix up styles to create a fusion of the old and new, perhaps weaving cottage-style planting into a Modernist-inspired ground plan, or employing modern materials, sculptures, and technology in a formal, symmetrical layout.

As styles and references merge, so innovative ideas, fresh possibilities, and new idioms arise. Where once garden style was seen as conservative and predictable, it has now been rejuvenated and celebrates change. In addition, new links with architecture and art are being forged, and garden design is now considered a dynamic and socially relevant discipline.
Formal gardens

**Designed as expressions of man’s dominance** over nature, the features and natural elements in formal gardens are contained in an imposed geometry and structure. This idea is rooted in classical architecture and design, and many of the best examples of this type of garden can be seen in France and Italy.

A successful formal garden has a balanced design, achieved through symmetry and a clearly recognizable ground plan or pattern. Organized around a central axis or pathway, formal plans often focus on a key view through the garden from the house. In larger gardens there may be space for several axial routes that cross the central path, and sometimes reach out into the wider landscape. Sculpture, water, or decorative paving are also used to punctuate the areas where these routes intersect.

The geometry of the formal garden is clear and easily identifiable, but generous scale and balanced proportions are key considerations. Rectilinear shapes and forms feature most commonly in this type of garden, but any regular symmetrical shape can be used, as long as it sits on at least one axis. Circles, ovals, ellipses, and equilateral triangles are all options.

The materials palette tends to be kept to a minimum, with gravel and regular paving stones most frequently seen. However, decorative elements, such as cobblestone mosaics or brick designs, are also popular. Water is employed either as a reflective surface or used for jets and fountains.

Lawns and hedges are key planting features, the latter helping to define space or views, while dwarf hedging can be used to edge borders, create parterres, or form knot gardens. Pleached trees help to add height, and where space allows, avenues of trees line paths to accentuate vistas and draw the eye to a focal point in the distance.
What is formal style?

Formal garden design relates directly to the classical architecture of Greece and Italy. Ordered gardens originally provided a setting for the villas of the wealthy or powerful across Europe, echoing the symmetry of their grand houses. Known as “power gardening,” it was seen as the ultimate in garden-making, embodying a sense of control. Although famous formal gardens, such as Versailles, are vast, the basic principles of the style can be applied to gardens of any size, even tiny urban spaces, where ordered, balanced designs work very well.

Symmetry about a central axis is crucial to emphasize the focus of the garden. Planting and construction are geometric and simple, with lawn, clipped hedges, and avenues forcing planting into order, and balustrades, steps, terraces, and wide gravel pathways all conspiring to unify the garden space.

Formal gardens in detail

Formality demands an axis, or central line, which is the basis of the garden plan. This could be a pathway or lawn, or even a central planting bed. Generally, the axis focuses on a dominant feature, such as a sculpture, statue, or ornament.

If space allows, cross-axes can be created; some larger gardens have multiple axial routes that create views along and across the garden. A dramatic sense of scale and proportion is essential as planting and paving are often kept simple—one reason why many modernists and minimalists appreciate this style.

The space should initially be divided into halves or quarters. Larger gardens can be partitioned further, but divisions should be as sizeable as possible to maximize the impact of long vistas, or the repetition of topiary or trees. Parterres, water pools, and expanses of lawn are typical of classical formality; examples by contemporary designers may also feature decorative borders that soften the garden’s structure.

Modern twist

Designer Charlie Albone puts a modern spin on traditional formal style in this elegant garden. A symmetrical floor plan is defined with layers of clipped box, while cottage-style planting softens the rigid lines. Pleached hornbeams are a nod to the classic avenues of trees seen in formal country gardens, while the contemporary furniture and pavilion, and corten steel rills, bring the design up-to-date.
DESIGN INFLUENCES

Although some of the earliest Islamic gardens were formal in layout, often divided by rills into quarters, classical and Renaissance influences have come to define this style. The doyen of the formal garden is André Le Nôtre, one of a long line of gardeners turned designers who found fame in France under the reign of Louis XIV. The gardens he designed at Versailles and Vaux le Vicomte are his most famous legacies. The false perspectives, level changes, and reflective pools of both gardens are typical of Le Nôtre’s approach to design, which won him the affection of the King.

Hedges, vast lawns, water features, and parterres of box and cut turf, often decorated with colored gravel, as seen in Le Nôtre’s work, set the tone for all formal gardens that followed, with views and perspectives manipulated for the best theatrical effect.

Key design elements

1 Symmetry
   The symmetrical balance of a formal design can be achieved at any scale. Here, an olive tree and a parterre form a focal point in a circle that intersects the pebbled and paved central path.

2 Statuary
   Gods and mythological creatures were the original subjects of statuary in formal gardens. In modern designs, contemporary figurative subjects and abstract works function well as focal points.

3 Topiary
   Clipped hedging, typically box or yew for evergreen structure, is used to define space. Topiary provides architectural definition, and dwarf box hedges are used to form patterns in parterres.

4 Ornament
   Large, ornate urns, often on plinths or balustrades, provide focal points or punctuation. Modern formal gardens use the same technique, although elaborate decoration is reduced.

5 Natural stone
   Paving provides an architectural element for pathways and terraces. Sawn and honed natural stone slabs can create regular patterns, or they can be used to edge lawns and gravel paths.
Interpreting the style

Although the rules of formality are simple and clear, it is still a remarkably versatile style. The overall layout can be completely symmetrical and axial, or you can select just a few formal elements. One axis can be more dominant than another, for example, or a series of balanced, rectangular beds can be veiled by soft, romantic planting. You can also experiment with the style and opt for a traditional look or bring formality right up to date.

- **Contrasting elements**
  An overflowing bowl creates a focus at the center of this parterre in an enclosed corner of the Alhambra in Spain, bringing a dynamic quality to the formal planting.

- **Contemporary order**
  A simple rectangular lawn, elegant pleached hornbeams, and a pale paved surface create restrained formality. The three plinths and subtle lighting lend focus.

- **Urban formality**
  Limestone paving creates a crisp, formal edge to this lawn, offering clear definition. Pleached lime trees provide increased privacy in this urban space.

- **Ornamental hedging**
  A parterre-style panel of box cartouches makes a decorative statement of light, shade, and texture. The pattern will read particularly well from the first floor.
Aquatic symmetry
Pools and a connecting rill form the focus of this formal arrangement, with the sculpture and fountain on the central axis. The planting is then arranged symmetrically.

Sculpted greenery
Here, the tightly clipped topiary supports the axial layout. The mossy path itself breaks the rigid formality, with lawn softening the edges of the rustic paving slabs.

Softer planting
Steel edging evokes a sense of formality in this grid-pattern garden, and is in stark contrast to the soft, light-catching grasses and perennials that fill the borders.

“Set the geometric rules of formality, then decide which ones to break”

GARDENS TO VISIT
VAUX LE VICOMTE, Seine-et-Marne, France
Designed by Le Nôtre using false perspectives and axial layout.
vaux-le-vicomte.com

VERSAILLES, Yvelines, France
André Le Nôtre’s best-known garden.
chateauversailles.fr

VILLA GAMBERAIA, Settignano, Italy
Garden of allées and formal compartments that radiate around the house.
villagamberaia.com

ALHAMBRA & GENERALIFE, Granada, Spain
Evidence of the Islamic influence on formal design in Europe, with water as a central theme.
alhambra.org

DUMBARTON OAKS, Washington DC, US
Originally designed as a series of formal spaces and vistas, but with some naturalistic planting.
doaks.org
Italian influences
Inspired by Italian Renaissance gardens, the terrace features a water wall made from gray-green marble and travertine limestone. The soothing sound of gently flowing water sets the mood, bringing a sense of calm to this formal space.

Simple shapes
Laid out on a symmetrical floor plan, the garden features a central rectangular lawn flanked by paths and pebble-shaped boxwood (Buxus) topiaries. A smaller terrace on the right breaks the formal pattern, but identical stone links the two areas.

BALANCED VIEWS
A symphony of classic formal style and contemporary features, this elegant garden is orderly and calming, providing beautiful views from the terrace over lawns, topiary, fruit, and flowers, while the gentle sound and twinkling reflections of a water wall soothe the spirits.

CASE STUDY
Citrus scents
The garden includes many Mediterranean influences, such as the lemon trees in large terra-cotta pots that flank the terrace on both sides, augmenting the design with their scented flowers and bright fruits.

Flower forms
To temper all the straight lines and geometric forms, the designers have included areas of soft planting that feature a range of herbs, perennials, and grasses, including *Stipa gigantea*, *Gladiolus byzantinus*, and *Anchusa azurea* ‘Loddon Royalist’.

Green corridors
An avenue of pleached lime trees (*Tilia x europaea* ‘Pallida’) have been trained to form an elegant green canopy. Working in perfect harmony with the other clipped forms, they also have a practical use in the shade they provide to the terrace.
Choosing a style

***FORMAL GARDENS***

Formal garden plans

Although formal design follows specific rules, there is, as these three gardens show, plenty of scope for interpretation. Here, the designers Charlotte Rowe, who usually produces more contemporary works, and George Carter have both merged formal lines with classical details, yet two very different gardens have emerged. At Port Lympne, the early 20th century layout proves that formal designs can be timeless.

**Classic lines**

In this small space, designed by Charlotte Rowe, the simplicity of design works well: the beds retain a mix of just a few species. The urn and Ligustrum topiary add height and a sense of scale to the design, while the Hydrangea provides an elegant focus to the central axis.

**Key ingredients**

1. Ligustrum Jonandrum
2. Hydrangea macrophylla
3. Artemisia ‘Powis Castle’
4. Geranium sanguineum

**Charlotte says:**

“My design for this front garden in London had to fit in with the regulations of the local conservation area. I used Yorkstone and bricks to match similar detailing on the house façade and evergreen screening for privacy, but kept the overall design simple and understated.”

“I’m usually influenced by Luis Barragán and Dan Kiley, so it was interesting to retain a sense of precision in such a classical format. I think of hard materials as the bone structure of the garden, which the planting can soften and enhance.”
**Statement piece**

This eye-catching chessboard at Port Lympne in southeast England, UK is one of a sequence of formal “rooms” created in the 1920s by Philip Tilden for Sir Philip Sassoon, MP. Former head of gardens, Jeremy Edmond managed the site for many years.

**Key ingredients**
1. Taxus baccata
2. Verbena venosa
3. Begonia semperflorens

**Jeremy says:**
“This garden is one of a pair—the other, the Striped Garden, is on the other side of the main walkway. This one was designed to be looked at from the terrace above, and the pattern of lawn and bedding reads well from this position. We use annual bedding to add color—usually pansies and polyanthus in winter, and Begonia and Verbena in summer. The changing view within the garden is its most majestic feature. Maintenance is difficult, but the graphic impact makes it worthwhile.”

**Below ground**

The basement garden of this London mews house, designed by George Carter, is meant to be viewed from above. The minimal planting is architectural, to complement the property’s classical focal points, such as the door frame at the end of the plot.

**Key ingredients**
1. Cupressus arizonica var. arizonica
2. Portland stone paving
3. Cyclamen coum subsp. coum f. albissimum
4. Hebe ‘Pewter Dome’
5. Festuca glauca

**George says:**
“This is typical of my work—especially in smaller London spaces, where I think simplicity and order help give a sense of spaciousness. The garden was quite shaded, which led to the use of water to add sparkle and movement. The design was influenced by the work of the 18th-century architect James Gibbs—this is reflected in the door frame on the boundary wall. After dark, lighting creates the effect of an additional room.”
Cottage gardens

Celebrated for their abundant planting and apparent confusion, cottage gardens are traditionally simple and regular in layout, with a central path to the main door and rectangular beds on either side. They were first used as productive spaces in rural locations, created to supplement the diet of the peasant, with the focus on food rather than flowers.

The cottage garden idyll that came to the fore in the late 19th century was, in fact, largely an urban invention—a reaction to the unrelenting cityscape, where people were more concerned with color and scent than growing produce. Traditional cottage gardens were also championed by the famous garden designer Gertrude Jekyll, who refined them to form the basis of her Arts and Crafts planting schemes, which we now regard as typical of this style.

The scale of cottage gardens is generally intimate, sometimes even restrictive to movement, as dense planting is allowed to spill across pathways. Self-seeding is encouraged, as are plants that can colonize gaps in paving. Hedges are frequently used to divide the garden into a series of enclosed spaces with different planting designs and atmospheres. The combination of soft and riotous planting with formal clipped hedges and decorative topiary results in one of the most successful contrasts in this design style. Away from the house, in larger yards, there may be room for meadow planting and native hedges that create a wilder impression.

The most appropriate hard materials for use in cottage gardens are natural stone or brick, with weathered or rescued materials favored for their aged and subtle appearance. Gravel is also used for pathways, partly because it allows easy self-seeding, and simple post-and-rail or picket fences also suit this naturalistic design style.

While many cottage gardens adhere to simple patterns, others are more free-flowing, with sinuous pathways carving up the space, although any geometry is often blurred by the abundant planting and only revealed in winter when it dies down.
What is cottage style?
The romance of the cottage garden wins the hearts of designers across the world. This is mainly due to the dominant force of the planting, profusion of color, and sheer variety of species used in this quintessentially English style. At its best, a cottage garden uses thematic or coordinated flower and foliage color within small compartments or “rooms,” as seen to great effect in the gardens at Sissinghurst or Hidcote Manor in England.

Cottage gardens in detail
The layout of a cottage garden should be simple and geometric, yet many diverge from this pattern into more idiosyncratic twists and turns, especially as the design moves further away from the house where wilder planting dominates. Pathways are often narrow, so that the plants partially obscure a clear way through. This romantic planting softens the appearance of a garden, and brings you into close contact with scent, foliage textures, and spectacular blazes of color.

The paved areas are constructed from small-scale units, such as brick, gravel, or cobblestones, which allow mosses, lichens, or creeping plants to colonize the joints and surfaces. Simple seats, old well heads, tanks, pumps, and local “found” materials make interesting focal points and create a serendipitous quality, while arbors or arches decorate the thresholds between the various garden spaces. Lawns are used, but it is the planting beds that are considered most important. Elsewhere in the garden, fruit and vegetable beds retain the simple geometry of the earliest cottage gardens, with brick or compacted earth paths providing access to these working borders.

Form and color
The geometric order of Dial Park, Olive Mason’s garden in Worcestershire, England can be seen clearly in the plan, whereas the generous and informal planting (right) obscures and softens the lines.

Summer color in a garden for all seasons
With its wide range of foliage textures, tumbling climbers, colorful perennials, and perfumed flowers, Olive Mason’s garden is planted for year-round interest. In spring, green and white foliage prevails, interspersed with subtle drifts of daffodils, tulips, hyacinths, and forget-me-nots. The colors intensify in early summer (above) to warm pinks and mauves, with roses, geraniums, delphiniums, clematis, and centaureas. As summer progresses into fall, the palette deepens to the cerise, deep blues, and purples of asters, phlox, dahlias, and aconites, and in winter everything is cut back to reveal the simple pattern of the box hedges, enhanced by a bark mulch spread over the bare beds.
Vegetables and herbs
Productive borders are often seen in cottage gardens, with cut flowers and herbs used in association. This attractive mix softens the functional appearance of these areas, and may also help to control pests.

Rose arbors
These make pretty shelters for seating, and can also be used to link different areas. Here the intense color and delicate scent of a pink rose help to awaken the senses on a walk through the garden.

Rustic furniture
The patina of timber garden furniture changes organically over time; plants can be encouraged to weave through it to create an impression of apparently natural, but actually cultivated, recolonization.

Weathered paths
Brick, stone, and gravel pathways provide textured surfaces as a foil to the complex planting on either side, allowing plants to seed and soften the boundary between path and border.

Vegetables and herbs
Productive borders are often seen in cottage gardens, with cut flowers and herbs used in association. This attractive mix softens the functional appearance of these areas, and may also help to control pests.

Key design elements
1. Profuse planting
   Cottage gardens require intensive maintenance due to the complex planting. The art lies in the skilful association of planting partners, and the selective editing of species that become too dominant.

2. Rustic furniture
   The patina of timber garden furniture changes organically over time; plants can be encouraged to weave through it to create an impression of apparently natural, but actually cultivated, recolonization.

3. Rose arbors
   These make pretty shelters for seating, and can also be used to link different areas. Here the intense color and delicate scent of a pink rose help to awaken the senses on a walk through the garden.

4. Weathered paths
   Brick, stone, and gravel pathways provide textured surfaces as a foil to the complex planting on either side, allowing plants to seed and soften the boundary between path and border.

5. Vegetables and herbs
   Productive borders are often seen in cottage gardens, with cut flowers and herbs used in association. This attractive mix softens the functional appearance of these areas, and may also help to control pests.

DESIGN INFLUENCES
The modern interpretation of the cottage garden is based to a great extent upon the work of Gertrude Jekyll and her architect partner, Edwin Lutyens. They created many outstanding designs in the 1890s under the auspices of the Arts and Crafts Movement. Jekyll used local cottage gardens in England as the inspiration for her planting schemes, teamed with elements from her Mediterranean travels and color theories developed during her fine art training.

Together, Jekyll and Lutyens designed and planted enormous borders in a luxuriant and romantic style, which brought timeless cottage-garden qualities to the estates of some of the wealthiest Edwardian families. Their approach set the agenda for the English garden for the next century.
Interpreting the style

A profusion of plants disguises the underlying geometry of this garden style. Plan simple-shaped beds and make sure they can accommodate a good depth of planting. The repetition of plants, color themes, and hedging can bring some order to the borders, which are primarily created for variety and complexity.

△△ Sunshine and flowers
The late-summer colors of dahlias and cosmos ramble through shrubs, splashing their warm tints close to the incidental seat and almost smothering the path.

△△ Decorative food crops
Purple-flowered lavender echoes the vivid cabbage leaves in this garden. The lively mix of produce and ornamental planting is typical of the cottage garden style.

△ Corner for reflection
A old rustic seat, surrounded by soft drifts of pink perennials and a delicate white rambling rose, provides a quiet place for rest and contemplation.

▷ Underlying framework
The rectangular beds and pathways can just about be seen beneath the warm-toned perennials and the searing carmine spikes of Lythrum virgatum 'The Rocket'. 
“A sense of discovery, curiosity, and mystery is central to the cottage garden experience”

**GARDENS TO VISIT**

EAST LAMBROOK MANOR, Somerset, UK  
A cottage garden for modern times, planted by Margery Fish. eastlambrook.com

HIDCOTE MANOR, Gloucestershire, UK  
Celebrated Arts & Crafts masterpiece. nationaltrust.org.uk/hidcote

MUNSTEAD WOOD, Surrey, UK  
Gertrude Jekyll’s house and garden. munsteadwood.org.uk

Sissinghurst Castle Garden, Kent, UK  
Vita Sackville-West’s 20th-century garden. nationaltrust.org.uk/sissinghurst-castle-garden

**Restricted palette**  
The cottage garden is reinterpreted by the design company Oehme, van Sweden in this border in Virginia, where shrubs and perennials are intricately woven together.

**Framing vistas and views**  
This rose-covered pergola provides height and enclosure, as well as rich color and perfume. Use various structures to define the entrances linking different spaces.

**Simple restraint**  
Low box hedging contains the unstructured border planting of poppies, salvia, and foxgloves; a technique appropriate to front yards, where greater order may be required.
Choosing a style

COTTAGE GARDENS

Water for wildlife

Water often plays a part in cottage gardens, whether half barrel, pond, or natural pool (as here). As well as offering a relaxing space to swim, the water in a natural pool is cleansed by a range of plants that attract many forms of wildlife.

FLOWERING GLORY

Cottage gardens are all about the plants, shown in this contemporary design, which blends a profusion of blooms in a medley of colors and forms, while the natural tones of the timber decking and stone sculpture ensure the plants are never upstaged.

Woodland edge

The twining wisteria and river birch, *Betula nigra*, with its peeling shaggy bark, punctuate the garden space with their structural presence, rising up above a sea of colorful perennial plants, edible herbs, and dainty annuals.
Organized chaos
The overall look of a cottage garden is never too contrived. Here, the dense, slightly unruly planting scheme and open spaces designed for relaxation are perfectly balanced to create a sense of natural abundance.

Escape to nature
A timber-framed, two-story retreat, with nods to country vernacular style, is reached via a path of raised decking through lush planting and over water, allowing visitors the fantasy of escaping to a rural idyll that is the essence of cottage design.

Leafy seclusion
Boundary edges are blurred by a wall of trees and shrubs planted around the perimeter, which also helps to shelter the garden and create a private space. Native trees, such as the sugar maple, provide food and habitats for birds, insects, and other wildlife.
Cottage garden plans

Abundant planting and a mass of flower forms, textures, and colors define a cottage garden, with the hard landscaping—usually narrow paths of stone, brick, or gravel—taking a back seat. In the design by Gabriella Pape and Isabelle Van Groeningen, the lively soft planting comes in many colors, while Jinny Blom has opted to celebrate bright pinks and rich reds in a limited, warm palette.

Sea of plants and flowers

This garden was designed by Gabriella Pape and Isabelle Van Groeningen for the RHS Chelsea Flower Show as an homage to Karl Foerster, a great nurseryman who experimented with perennial plants. It creates the sensation of swimming through the foliage and flowers.

Key ingredients
1 Digitalis purpurea ‘Alba’
2 Hakonechloa macra ‘Aureola’
3 Hosta ‘Sum and Substance’
4 Veronica ‘Shirley Blue’
5 Paeonia lactiflora ‘Duchesse de Nemours’
6 Aquilegia chrysantha
7 Hosta ‘Royal Standard’
8 Achillea ‘Moonshine’

Isabelle says:
“This layout was based on Karl Foerster’s own garden in Potsdam, Germany, so it’s not typical of our work. The planting, however, is. Influenced by the English style, it incorporates colorful matrix planting, and drifts of plants and flowers are reminiscent of Edwardian woodland gardens. These themes recur a lot in our work.”

“Generally, our influences are varied and we often bounce ideas off each other to develop design solutions. English garden designers, such as Vita Sackville-West, Geoffrey Jellicoe, and Charles Wade, are a major influence. We also like to work with existing elements and create the garden and planting around them.”
Restrained palette

Modernist treatments, such as simple, clean paving, provide a cool contrast to the hot-hued palette of plants that tumble and explode around this garden by Jinny Blom. In true cottage style, the seemingly haphazard, densely packed planting pockets soften and relax the more ordered layout. The use of gravel allows plants to self-seed, creating additional random patterns of spontaneous growth. Grasses, seedheads, and bulbs create veils of foliage and texture.

Key ingredients
1 Betula nigra
2 Akebia quinata
3 Geranium PATRICIA
4 Allium sphaerocephalon
5 Verbena bonariensis
6 Panicum virgatum ‘Heavy Metal’

Jinny says:
“This view is just one part of a multi-leveled garden—the different parts of which are connected by walkways and steps, so that, overall, the design flows nicely. The clients were a young family, and the design needed to be robust, allowing the children to play freely.”

“We agreed a strategy of hard-wearing, virtually indestructible materials that would be softened with romantic planting. This seems to have paid off, as the garden has matured well. We have recently added yew hedging in order to create a visual anchor in winter.”

“I am inspired by many different things, but, on this occasion, the work of Italian architect Carlo Scarpa was very important in creating the design—in terms of flow and visual stimuli.”
Mediterranean gardens

Two garden types are associated with the Mediterranean region: informal and formal. Informal gardens tend to feature gravel, with planting arranged in structural groups or masses. This look is inspired by the shrubby vegetation (maquis) of the south of France or the more arid regions of southern Italy and Spain. Olives, citrus fruits, vines, lavender, and rosemary thrive in these conditions, as do succulents and grasses, while colors tend to be muted, incorporating soft sage-gray greens and purple-blues. Gravel is used between areas of planting and to create pathways. Drifts of plants appear to emerge spontaneously in the gravel, perhaps punctuated by arrangements of rocks and boulders. Sometimes a dry stream bed is re-created with clusters of informally arranged, drought-resistant plants.

For more intimate and often urban spaces, terra-cotta instantly evokes the style, supplemented by mosaic tiles or features to add splashes of color. Walls are often white-washed, creating clear backdrops for shadows, but where paint is used, hues are often bold. Rustic containers introduce colorful planting at key points, and may be used as focal features or arranged in informal groups of different sizes.

The formal gardens of the Mediterranean tend to utilize water and stone, often with clipped hedges and specimen trees such as tall, slender cypresses. In some of the gardens of Spain and southern Italy there is a clear Moorish influence, as seen in the courtyards and water features of Spain’s Generalife and the Alhambra. Decorative parterre planting is also typical of the formal style, with plants selected for foliage rather than flower color, and densely planted trees such as Quercus ilex (holm oak) providing cool shade.
What is Mediterranean style?

The popularity of the Mediterranean as a holiday destination has created a thirst for gardens that reflect this region. The mild winters and warm, dry summers favor specific groups of plants, often hardy and low-growing, with olive trees, vines, lavender, various herbs, and many succulents combining to produce a distinctive style. These plants are designed to look natural, against a background of textured surfaces such as gravel and scree. Trees provide dappled shade, and water (a precious resource) is used sparingly, if at all. Any outdoor space can reflect a Mediterranean atmosphere, from large, sheltered plots to colorful courtyards and roof terraces. Across the world, California, South Africa, and parts of Australia and Chile have a similar climate to southern Europe and make excellent locations for Mediterranean gardens.

Mediterranean style in detail

In Mediterranean gravel gardens, pathways are not defined by formal paving. Instead, gravel is used across the entire space, serving as both hard landscaping and a mulch for planted areas. This unifies the garden, allowing plants to be grouped informally and leaving smaller areas of paving to provide more stable surfaces for seating.

Pergolas or arbors are used for shade, and when planted with vines and other climbers enhance the Mediterranean atmosphere, providing the perfect location for sharing al fresco meals. Alternatively, plant trees for patterned shade, either in groves or as individual specimens in key locations.

Water is used to create sound or as a focal point, but, as a precious resource in these landscapes, it would not normally be seen in the form of large pools. In courtyard gardens, decorative rills or bubbling fountains echo the Moorish gardens of Spain and southern Italy. Colorful tiles and mosaics provide vibrant patterns while planted terra-cotta pots add splashes of vivid red or pink.

Californian-style Mediterranean garden

In this Californian gravel garden, designer Bernard Trainor has created a low, curved wall—which doubles as a sinuous seat—close to the house and beneath the shade of some trees. The wall frames the space while providing a backdrop to the water bowl.
DESIGN INFLUENCES
The dry landscapes of the Mediterranean with their soft colors have influenced many garden-makers. Gertrude Jekyll included Mediterranean species in her planting schemes, mixed with more familiar border plants. In the late 20th century, Beth Chatto created dry gravel gardens inspired by plants of the maquis (Mediterranean scrubland), and in France designer Michel Semini took similar inspiration from maquis-style planting. Today, James Basson leads the way in Provençal garden design.

Key design elements
1 **Shady seating areas**
In these sun-drenched gardens, shade is key, and can be provided by trees planted as individuals or in groups. Timber pergolas and arbors with climbers also provide a shady setting for outdoor dining.

2 **Gravel floor**
Limestone forms the typical gravel of the Mediterranean, creating a light, textured surface through which plants can grow. Larger boulders can be used as focal points. Landscape fabric below suppresses weeds.

3 **Rills and pools**
Water is often confined to rills in more formal gardens, and used to refresh the air or to mark spatial divisions. In gravel gardens, overflowing containers or water bowls are used for reflections and gentle sound.

4 **Succulents and silver foliage**
Many species have adapted to drought with fine, silver, or fleshy foliage. Rosemary and lavender are typical, with Euphorbia, Agave, Yucca, Bergenia, and Genista providing suitable associations.

5 **Terra-cotta pots and tiles**
The Mediterranean is famous for the terra-cotta pots used in gardens, as focal points or as planted containers. Old olive oil pots make sculptural features. Aim for larger-sized pots where possible.

6 **Mosaic features**
Floor surfaces in courtyards (or on roof terraces) are created from tiny, colored cobbles laid out in intricate patterns. Glazed and brightly colored tiles are also often used to decorate walls and grottoes.
Interpreting the style

This style is often typified by the materials and planting. Gravel gardens re-create dry, sun-baked landscapes, using rustic limestone or terra-cotta for pattern and decoration, while planting is informal and drought-tolerant. Formal gardens are often defined by cypress or palm avenues, with arbors for shade. Courtyards are often decorated with glazed tiles, and may also be filled with leafy plants to create an oasis with water as a focal point.
Bubble fountain
A tall terra-cotta pot is lined and used as a bubble fountain, perfect for a terrace feature. Water circulates from a reservoir concealed below.

Moorish look
In this Moroccan courtyard, lush planting forms a backdrop to the elegant tiles and raised water bowl.

“Create contrasts of sun and shade, bold texture, and sizzling color”

Courtyard calm
Stone and gravel create flexible and functional surfaces in this small urban space, with large pots, architectural foliage plants, and seat cushions providing the main drama.

Foliage garden
Simple color-washed rendered walls provide a coordinating architectural backdrop to textured planting and sculpture, reflected in turn in the pool alongside.

GARDENS TO VISIT

ALHAMBRA, Granada, Spain
Islamic and Renaissance influences combine with water, planted terraces, and courtyards. alhambra.org

BARCELONA BOTANIC GARDEN, Spain
Featuring a huge collection of Mediterranean species from Catalonia and around the world. museuciencies.cat/visits/jardi-botanic

JARDIN MAJORELLE, Marrakesh, Morocco
Famed for its planting and deep blue walls. jardinmajorelle.com

STRYBING ARBORETUM, San Francisco, CA
A wonderful collection of native Californian and Mediterranean planting. sfbotanicalgarden.org
MEDITERRANEAN GARDENS

CASE STUDY

SUN-KISSED RETREAT

Mediterranean gardens are famous for their tough yet beautiful drought-tolerant plants, sun-drenched open spaces, and dancing fountains and water spouts. Here, these elements are combined in a modern update of a traditional courtyard garden.

Precious water

Water is present in almost every Mediterranean garden, and here the spouts pour into a cool, refreshing rill, adding movement and sound to the design. The rendered wall links tonally with the informal stone paving that divides the space.

Tapestry of color

The informal planting scheme cleverly combines a tapestry of different colors and textures, using heat- and drought-tolerant perennial plants, including silvery artemisia, yarrow, red Dianthus cruentus, and white Centranthus.
Cracked terrain
The rocky terrain of the Mediterranean coast is echoed in the irregular stone paving. Mortar joints between the stones allow rain to slowly percolate into the ground, ensuring that any available moisture is not lost.

Form and shade
The pagoda tree (Sophora japonica) in the center and yew hedges beyond provide much-needed shade and natural structure to anchor the design. They also help to convey a sense of enclosure, creating a private area for relaxation.

Ancient origins
Sculpted columns, made from textured concrete and terra-cotta, are included to evoke the ruins of an ancient temple. They act like a stage set, contextualizing the design and giving the garden a feeling of permanence.
Mediterranean garden plans

There are two Mediterranean garden types: naturalistic and wild, and formal. Each of these designs merges elements of both. Karla Newell’s courtyard is a burst of color set around the rectilinear lines of a Moorish pool, and Michel Semini’s relaxed garden in southern France features formal hedging. In Acres Wild’s UK design, the garden is laid out according to a strict grid, and its planting is aromatic and lively.

Moorish design

Colorful tiles and walls add depth and interest to Karla Newell’s own garden. Planting is dense and textured, using palms and large-leafed architectural species. The pool, kept clear to reveal the lively mosaic, provides a focal point around which pots and specimens are arranged.

Key ingredients
1. Fuchsia magellanica
2. Euonymus japonicus ‘Latifolius Albomarginatus’
3. Acer palmatum var. dissectum
4. Hosta sieboldiana var. elegans
5. Arum italicum ‘Pictum’
6. Pelargonium ‘Vancouver Centennial’
7. Italian glass mosaic
8. Lathyrus odoratus

Karla says:
“My Brighton, UK garden was inspired by Spanish and Moroccan courtyards—such as the Majorelle in Marrakech, in which intense, painted color is combined with carefully detailed spaces. I like crafted elements, so I laid and designed the pattern for the mosaic tiles (based on traditional Moroccan designs) myself.”

“The garden’s not far from the beach, and enjoys a sheltered microclimate, enabling me to introduce a Mediterranean range of plants. The planting palette is varied and relatively high maintenance, which suits me as I have a keen interest in gardening. The space provides an outdoor room.”
Rustic charm

Key Mediterranean plants are included in this area (the rear entrance) of a large Provençal garden by Michel Semini, with an olive tree taking center stage and providing essential shade.

Key ingredients
1 Viburnum tinus
2 Nerium oleander
3 Olea europaea
4 Lavandula stoechas
5 Gravel

Michel says:
“This plot in Provence was once a derelict sheepfold. It was first cleared and developed as a garden, but has been improved and expanded since. The Alpilles mountains form its backdrop.”
“I wanted a sense of mystery, and to link the planting with the landscape using green and silvery foliage.”
“The rustic character of the sheepfold was a key consideration when choosing the materials for the garden. I like to mix the influences of the site, my client’s needs, and my own ideas, and in this garden they all came together well.”

Good taste

Debbie Roberts and Ian Smith of Acres Wild tend to work with the prevailing conditions in a garden, and this section of a steeply sloping, well-drained, sunny UK plot with panoramic views lent itself to Mediterranean herbs. The paving creates an informal terrace.

Key ingredients
1 Origanum vulgare ‘Aureum’
2 Allium schoenoprasum
3 Santolina chamaecyparissus
4 Terra-cotta paving
5 Thymus citriodorus ‘Bertram Anderson’

Debbie says:
“The clients wanted their garden divided into intimate, sheltered ‘rooms’ and they helped to style these, although it was important to create the right microclimates first. This space, close to the kitchen and with dry soil, made Mediterranean herb-planting appropriate. But it was also a space that people walked through to access the rest of the garden, so had to look good.”
Asymmetry is key to Modernist designs, which are also characterized by free-flowing space and the play of light and shade. These gardens are often “pared down” spaces, using quality materials, spatial relationships, and clever styling to succeed.

In many Modernist gardens, one or two views may be emphasized, but the partial enclosure of space within walls or hedges means that they are open to personal interpretation, as the visitor is not forced by the design to experience them in just one way. Sharp lines reinforce the contrast between horizontals and verticals, and water is used architecturally, often as a reflective surface.

The material palette is minimal—smooth rendered concrete is often used for paving and walls, while limestone or slate, with little or no detailing, are other good options for floors. Designers also prefer large slabs that minimize joints and create clean, uninterrupted surfaces.

Planting is restricted too, with many Modernist gardens featuring only trees, hedges, and lawn, punctuated by key architectural specimens.

The geometry of Modernism tends to be rectilinear and emphasizes the horizontal line, although there are examples of garden designs in this style that are based on circles or ovals. Plans are frequently created on grids that relate the house to the garden, helping to blur the distinction between the interior and exterior spaces.

The Modernist Movement was originally associated with the Bauhaus School of the 1920s and ’30s, which embraced new technologies and proclaimed that form should follow function. However, it was not until after World War II that it found favor among some landscape designers, who reacted against the old schools of garden design, and created outdoor spaces that were functional and adapted to human, rather than plants’, needs. Modernism continues to influence outdoor space, with some designers combining a broader planting palette, including perennials or wildflowers, with crisp, high-quality landscaping.
What is Modernist style?

The creation, definition, and celebration of space is crucial to the success of Modernist gardens. Their primary emphasis is leisure and the enjoyment of life outdoors, with planting frequently used as an architectural element. Clipped hedges, specimen trees, and large blocks of planting provide simple, sculptural surfaces or screens, which complement the horizontal expanses of timber, stone, concrete, or water. From the original functional focus of Bauhaus, the Modernist approach flourished in the U.S., especially in California where the climate encouraged the use of the garden as an outdoor room. The architectural philosophy of Modernism, which views planting as only one element of the whole composition and not the principal reason for the garden’s creation, has led to the development of many beautiful, elegant spaces.

Modernist style in detail

Crisp and clean, Modernist designs suit gardens of any size, and can provide an antidote to crowded cities and hectic lifestyles. Relying on scale and proportion to create drama in the absence of decorative embellishments, these gardens focus on open, uncluttered spaces that offer the perfect setting for outdoor living.

Most Modernist gardens are based on a geometric layout, with the horizontal lines of rectangles providing a sense of movement. These dynamic lines contrast with the verticals of trees, hedges, or walls, and slice through space to unite different sections of the garden.

Materials are selected for their surface qualities—decking, polished concrete, limestone, and gravel produce expansive surfaces, often punctuated by reflective water or specimen trees, and this honest use of materials requires stunning high-quality finishes and architectural precision. Fine lawns, clipped hedges, and simple planting are typical of most Modernist 20th-century gardens, but contemporary designers sometimes include a more complex palette.

Inside out

Here the main terrace of Casa Mirindiba in Brazil (right), designed by Marcio Kogan, extends into the garden to create a sheltered space, part interior and part exterior in character. The long, narrow swimming pool reflects the stone wall, and lighting picks out surfaces and tree canopies to create interest after dark.
Asymmetry
Although a central axis may be used in Modernist design it is rarely a dominant feature. Rectangles of lawn, water, paving, or planting interlock more intuitively to create sharply defined but irregular patterns.

Modern materials
The clean lines of steel, concrete, glass, and timber emphasize the precision of the manufacturing process. Paving joints are minimized, and subtle lighting is used to enhance the surfaces.

Planting in blocks
The variety of species is often limited and planted in large blocks or masses. Grasses and perennials, interplanted to catch the light and create movement, have revitalized the style.

Contemporary furniture
Modernist garden furniture is architectural in style. Design classics, such as the sculptural Barcelona chair, set the tone for elegant recliners, simple tables, and matching benches (left).

Reflective water
Reflective pools create unruffled surfaces and bring light into the garden. Modern technology now allows water pools to brim or overflow, maximizing the expanse and impact of the reflective surface.
Interpreting the style

The manipulation of space is central to Modernism, creating gardens free from clutter or fuss. This style demands a clearly defined geometric layout, so that the proportions of the main features can be appreciated. Keep material and plant palettes to a minimum, and pay particular attention to the finer details. Fixings can be hidden to create smooth flowing surfaces.

△ Pool garden
Smooth rendered walls surround this garden with a neutral backdrop, allowing the reflective water and planting to take center stage. Decks overhang the pool to create an impression of floating surfaces. Planting is restricted, but simple blocks of texture create the necessary impact.

▷ Bamboo screen
Decking creates a warm, tactile surface, which is ideal for city or roof gardens. Here the planting is contained within simple cube or box planters that screen this private space.

“The play of light and shadow breathes life into the Modernist garden”
Complementary colors
Texture, color, and shape combine to create this small garden. The ochre tones of the brickwork contrast with the warm terra-cotta-rendered surfaces, while clipped evergreens, grasses, and irises offer natural forms.

Textural composition
Contrasting surfaces of honed limestone, precise dry stone walls, and reflective steel-edged water create the drama here, softened by the dense planting of irises and Stipa beyond.

Classic structure
The rectangular pool, deck, and path are classic Modernist features, complemented here by blocks of dwarf hedging and an untamed leafy backdrop.

Geometrical design
The architecture of this garden space is the dominant theme, with the rectangular pool based on the dimensions of the picture window. Repeated cordylines arranged along the balcony above create a sculptural splash.

GARDENS TO VISIT
BURY COURT, Farnham, UK
Includes a grid pattern grass garden by Christopher Bradley-Hole.
burycourtbarn.com

ST CATHERINE’S COLLEGE, Oxford, UK
Designed by Arne Jacobsen.
stcatz.ox.ac.uk

VILLA NOAILLES, Hyères, France
Cubist garden designed by Gabriel Guevrekian. villanoailles-hyeres.com

ART INSTITUTE GARDENS, Chicago, IL
Designed by Dan Kiley. artic.edu/garden-overview

EL NOVILLERO, Sonoma, CA
Thomas Church’s iconic Modernist garden. gardenvisit.com/gardens/el_novillero_garden
Choosing a style
MODERNIST GARDENS

Ordered space
The space in the garden is set out in rectilinear blocks of paving, planting, and water. Some of the areas are open, while others are enclosed, hiding and then revealing aspects of the design as the visitor walks through the different spaces.

BUILDING BLOCKS
The simple, clean lines of this garden betray an exacting design that has modern, contemporary detailing at its heart. Crisp blocks of planting, paving, and water are set out on an assymetrical floor plan, reflecting Modernist design principles.

Visual play
Contrasts of texture and form are used to great effect in the design. Smooth paving, a reflective water feature lined with flat pebbles, trim beech hedging, and multistemmed Osmanthus trees, conspire to create bold visual effects.
Asymmetrical plan
The stone wall panels were inspired by a Piet Mondrian painting. Combining calm, clean lines and strict geometry with an asymmetrical plan, they perfectly represent principles typical of Modernist design and are brought strikingly to life in this garden.

Floral contrasts
The different flower shapes provide refined contrasts and accents. The yellow daisy-like flowers of Doronicum stand tall above tiny Euphorbia polychroma bracts, and contrast in color and form with red tulips and blue cornflowers.

Clear colors
The color palette shows a typically Modernist restraint. Shades of green predominate, allowing the primary colors of red, blue, and yellow to shine through.
Choosing a style

MODERNIST GARDENS

Modernist garden plans

The Modernist garden has a simple, geometric layout and a balanced design, with the emphasis on sculptural planting and quality materials. The three designs here are perfect examples of gardens that embrace these principles. The planting schemes are simple and bold, allowing space and material texture to be the focus, and they all exemplify 20th-century Modernist architect Ludwig Mies van der Rohe’s maxim: “Less is more.”

Maximizing space

Planting is restricted in this elegant garden by Vladimir Djurovic, where surface and texture are the highlights. The clever lighting design draws attention to the low bench seats made from the same material as the paving, and to the apparently floating fire cowl, which becomes a giant focal point for the terrace.

Key ingredients
1. Red cedarwood table
2. Acer palmatum
3. Lighting
4. Natural stone-honed finish

Vladimir says:
“This garden was developed as a vacation retreat. The space available for the garden was quite restricted, and a major part of the design process was dedicated to creating a sense or illusion of space.”
“The brief was quite demanding: the client loves to live outdoors when in residence, and the garden needed to reflect this—with spaces for cooking and dining, relaxing, entertaining large groups of people, and so on.”
“The restricted topography and the fact that the house is arranged on split levels also made the connection and sequencing of space more difficult.”
“The result is typical of my work—I aim to produce memorable spaces, no matter what their scale. I am inspired by nature and meaningful human intervention, and I like to feel that my work brings people closer to the natural world.”
**Grid lock**

The owners of this property asked Andrew Wilson for a spacious design with a semi-industrial quality, to complement a new, polished, dark-green fiberglass house extension with long curtain walls made of glass.

**Key ingredients**
1. *Betula pendula*
2. *Stipa gigantea*
3. *Deschampsia cespitosa* ‘Bronzeschleier’
4. *Yucca aloifolia*
5. *Ligustrum delavayanum*

Andrew says:
“The long, low roof of the new building extension was echoed in the horizontals of the paving, low walls, and steps. The trees, mainly pine and birch, provide towering verticals that produce the classic contrast central to most Modernist compositions. “The garden is paved in colored, poured concrete that appears to float out across a reflecting infinity-edge pool. Darker rendered walls provide subtle screening and a backdrop for uplighting to create an ambient glow after dark.”

**Room outside**

Created by Wynniatt-Husey Clarke, this London garden was commissioned to complete renovations to the client’s house.

**Key ingredients**
1. Hardwood panel fencing
2. *Carpinus betulus*
3. ‘Floating’ cantilevered hardwood bench
4. Self-binding crushed slate particles
5. *Zantedeschia aethiopica* ‘Crowborough’

Patrick Clarke says:
“The garden emerged from a close cooperation between the architect, client, and garden designer. More than anything, it reflects a clear ambition to see the building and garden as a single entity.”

“The rendered ‘blade’ wall, color-matched to the interior finish, gives the impression that the back wall of the house has been moved to the end of the garden. The threshold between inside and out is seamless, with the same paving used for both, and a frameless door creating minimal intrusion. Asymmetry is used as a way of creating a dynamic quality within the garden as one moves through the space.”
Japanese gardens

The Japanese garden is often perceived in the West as a single garden style, when in fact there are many different approaches and philosophies, some of which are based on traditional rituals or have spiritual meaning. These diverse design theories make a definitive translation of this style difficult. At their heart, however, Japanese gardens share some key characteristics. Symmetry, for example, is eschewed in favor of balanced asymmetry. These harmonious layouts are achieved by the careful placement of objects and plants of various sizes, forms, and textures, frequently contrasting rough with smooth, vertical with horizontal, or hard with soft.

The area of the garden is often restricted, but individual elements are not forced or crowded together, and the space between objects is considered essential to the overall design.

Japanese gardens are appreciated as visual compositions for contemplation, rather than as spaces to be cultivated or enjoyed for leisure. Traditionally, natural stone was used, although many modern gardens feature concrete or stone with different finishes. Bamboo and timber are also popular materials.

The famous dry Zen gardens use fine gravel raked into fluid patterns, and planting in these symbolic gardens is minimal, often limited to mosses and lichens around the base of a group of rocks.

Water is seen as a purifying element, especially important in Japanese tea rituals. Small pools, often in stone containers, or streams, provide reflective details.

Planting in Japanese gardens is restrained, with bamboo, grasses, and irises providing verticals, and plants such as camellias, cherry trees, peonies, and rhododendrons used for flower and form. The underlying geometry is not easily discernible, but irregular plans may be complemented by paths made from rectangular blocks. Informal stepping stones or meandering pathways are also typical, as the changing views or winding terrain provide an aid to concentration and meditation.
What is Japanese style?

After centuries of isolation, the harmonious asymmetry of Japanese gardens came as a shock to Western travelers in the 19th century, who were used to more formal and geometrical layouts. The balance of hard elements, such as rocks, stepping stones, and gravel, with tightly clipped shrubs and trees, created a contrast that still appeals. Meticulous positioning of the main elements to disguise restricted spaces, or to provide links to the landscape beyond, is crucial to the success of many of these sculptural and highly controlled gardens.

Japanese style in detail

Many plants used in Japanese gardens are subjected to tight pruning regimes to maintain or restrict their size, but also to ensure that they remain in proportion to their surroundings; maples, azaleas, camellias, and bamboo are all controlled in this way.

In turn, rocks are selected for their weathered qualities, and their innate characteristics are carefully considered before final placement is agreed. A pleasing contrast between verticals and horizontals is also important to achieve. Gravel is used to symbolize water and provides a neutral but textured foil to the planting and rock formations. In Zen gardens the gravel is raked into precise patterns, and this daily ritual is considered conducive to contemplation and self-knowledge.

In stroll gardens, the route through the space is scrupulously planned, and the winding paths or stepping stones ensure that the visitor stops to experience the views that are revealed along the way.
DESIGN INFLUENCES

The Zen gardens of Japan were created as a focus for contemplation, relating to the garden itself and to the process of maintaining the gravel. The style originated in the Muromachi period (c.1336–1573), when rock work appeared in gardens of the shoguns, often with dry streams alongside. Later examples are frequently associated with Zen Buddhist monasteries in and around Kyoto, and many are small-scale and enclosed.

Ryoanji, which dates from the late 15th and early 16th centuries, is the most famous and celebrated of these gardens (below). It is viewed from a meditation hall and veranda, and is not meant to be traversed. Moss, the only living material in the garden, grows like an emerald carpet around the base of five symbolic groups of rocks. The intense abstraction and stillness of this space was created to inspire a state of reflection and meditation in those who visit it.

Serenity and a sense of calm are at the heart of Ryoanji.

Religious influences

Japan’s rich tapestry of religious belief is fundamental to the design of its exquisite gardens. Both the ancient religion of Shinto, and the Buddhist teachings that were introduced later, celebrate the natural world, and all natural elements are seen as sacred and thus worthy of respect and worship. This philosophical approach is expressed in many Japanese gardens by the sensitive placement of significant rocks, trees, or other natural phenomena, with specimen maples, magnolias, or cherries often displayed against a backdrop of dark foliage. The cultivation of beauty as a spiritual activity is also reflected in Zen tea gardens, in which a roji (dewy path) lit by stone lanterns leads the visitor through an intimate landscape to the ceremonial tea house.

3 **Symbolic ornaments**

Stone lanterns, water basins, and buddhas are often placed close to paths leading to the tea ceremony. Pagodas or stupas create focal points in larger gardens.

4 **Gravel and rocks**

Gravel is used to represent water, with stones symbolizing islands, boats, or even animals. Great care is taken over the placement and orientation of the stones.

5 **Bamboo fencing**

Fences and gates are often made from bamboo fastened with elaborate ties or bindings. These are used as boundaries and screens, or to direct or control views.

6 **Stepping stones**

Stepping stones create a heightened self-awareness through the garden. Often used as a route to the tea ceremony, they resemble a dewy path through the forest.
Interpreting the style

Pressure on land means that most Japanese gardens are very small, and designed to be looked at rather than used. Sculptural courtyard gardens, laid out to be viewed from important windows or terraces, focus on a few carefully selected stones or trees. Larger gardens are also highly manipulated, with precisely positioned plants, trained to deceive the eye—here there is more room for a range of trees, intricate pathways, water features, and views into the shakkei or “borrowed landscape” beyond.
Sinuous steps
Curving stone steps provide an enticing route through the garden, creating a similar effect to winding stepping-stone paths. Subtle layered planting follows the rhythm.

Transcendent stones
Balance is an important attribute of the Japanese garden, emphasized here by this precarious sculpture of flat stones, and echoed by the low hedges and ground cover beyond.

Illusions of space
An illusion of distance is created here, by emphasizing the foreground with a stone lantern and balustrade. The fall canopies can be appreciated from the path.

Falling water
The placement of vertical and horizontal rocks is key to the success of waterfalls and dry gravel systems alike. This three-step cascade produces a calming water sound.

Geometric space
This modern design uses horizontal and vertical steel panels to form a transparent deck and unified boundary, through which the stems and foliage of plants emerge.

Japanese gardens are symbolically and spiritually connected to the landscape

JAPANESE GARDENS TO VISIT

KATSURA IMPERIAL VILLA, Kyoto, Japan
Stroll garden with extensive water and woodland. sankan.kunaicho.go.jp

RYOANJI, Kyoto, Japan
Zen Buddhist raked gravel garden. ryoanji.jp

TOFUKUJI, Kyoto, Japan
Zen temple garden. with Acer collection. tofukuji.jp

TATTON PARK, Cheshire, UK
One of the best Japanese gardens in England. tattonpark.org.uk

GOLDEN GATE PARK, San Francisco, CA
Japanese stroll-style tea garden.
Choosing a style

JAPANESE GARDENS

Space to reflect

Despite its limited dimensions, this garden creates a real feeling of space. The teahouse focal point, careful layering of the planting, and natural slope enhanced by a gently tumbling stream, all work to create an illusion of a bigger garden.

EASTERN INFLUENCE

Key elements of a traditional Japanese tea garden, including the cascading stream, mossy pathway, teahouse, and restrained planting palette, are used in this modern interpretation, where every element is carefully crafted to create a landscape in miniature.

Planting traditions

Many plants associated with Japanese style feature in the design. The rich red coloring of *Acer palmatum* is echoed by the pinkish young *Pieris* leaves, while spiky stems of *Equisetum* and iris foliage shoot up from moss-dotted rocks.
Calming stream
Water is an essential part of a tea garden, and the stream symbolizes the renewal of life. The mossy stone walls that form the cascade create a visual motif; water and stone represent yin and yang, complementary opposites that create harmony.

Stop for tea
Here made from rough sawn timber, the teahouse is a traditional element of the Japanese tea ceremony. Inside, visitors are invited to drink tea and reflect upon the tranquil scene and harmonious planting.

Green innovation
The living green roofs of the entrance arch and teahouse are a modern addition—they would traditionally be thatched or tiled. Succulent planting helps provide wildlife habitats, while softening the contrast between the buildings and the surrounding plants.
Japanese garden plans

These gardens cannot simply be re-created with a haphazard collection of Japanese ornaments and species; successful Japanese designs integrate a careful balance of plants and objects that often have symbolic and spiritual meaning. In these two examples, Maggie Judycki and Haruko Seki have perfectly captured the notion of the soothing, contemplative garden, and the subtleties of natural colors and forms.

Living art

The fish-filled pond is a meditative focal point in Maggie Judycki’s own garden. Rocks, ornaments, and planting are carefully arranged around it and a split bamboo fence filters light in horizontal patterns across its surface. The leaves of a Sassafras and a Betula merge and rustle above.

Key ingredients
1. Acer ‘Rubrum’
2. Sassafras albidum
3. Bamboo fence
4. Hosta ‘Francee’
5. Cotoneaster salicifolius ‘Gnom’
6. Japanese bathing stool
7. Sarcococca hookeriana var. humilis
8. Betula utilis var. jacquemontii

Maggie says:
“This is my own garden, and it’s been a work in progress for many years. I started out as a stone sculptor, which has helped me to use and understand hard materials. I tend to start with them and soften the surfaces with planting.”

“Sitting places are important to me, too. A favorite is the Japanese bathing stool, ideal for contemplation when I’m feeding the koi carp. Living art and the movement it creates is also fascinating—we can see the pool from the house, and it’s a constantly changing view. The garden is typical of my work in that I customize the space for each client.”
Capturing movement

This Japanese garden by Haruko Seki of Studio Lasso was designed for the RHS Chelsea Flower Show and has since been re-created in a private garden in south London. The swirling curves of gravel paving and green mounds create a sense of movement and enclosure, while simple, transparent planting produces a delicate filigree of foliage. Still water reflects the lit glass panels, which give an ethereal glow and are decorated with the silhouettes of bamboo leaves and canes. The contrasting pale raked gravel and grass help define the composition.

Key ingredients
1 Cercis canadensis ‘Forest Pansy’
2 Phyllostachys aurea
3 Viburnum opulus
4 Abelia ‘Edward Goucher’
5 Spiraea cantoniensis
6 Stipa tenuissima

Haruko says:
“The client who bought this garden leads a stressful life and was attracted to the calmness of the composition. The design encourages a feeling of peace and opens one’s senses up to the environment—for example, the whispering of the breeze through the planting is central to its success.”

“In all of my work, I use the space to enhance the changing character of nature; I believe this is an essential quality in a Japanese garden. I am also influenced by the late landscape architect Sir Geoffrey Jellicoe, who explored the relationship between the landscape and the subconscious.”
Foliage gardens

This approach to garden-making is seen across the world, but works especially well in warm climates where planting is naturally lush, and a jungle look with tall vegetation is not hard to achieve. Texture and shape drive the design, rather than a season of bloom. Layouts vary in their composition, but all combine areas devoted primarily to foliage, with the emphasis on contrasting varieties and plant forms. Clearings are carved out of dense vegetation, creating a sense of seclusion and separation, with paths winding between. Decorative bark or pine needles are often used to create a jungle-floor softness underfoot.

These gardens are typically organic in shape, without hard edges or a sense of formality, but where man-made structures do encroach, the contrast is often startling, with the bold use of rustic materials such as rough-hewn timber and unworked stone. Interestingly, sleek Modernism also works well with foliage planting. Water is frequently present in the form of energizing waterfalls and streams, or even swimming pools.

Foliage gardens date back to 19th-century European colonial gardens, where the indigenous, richly diverse local flora found in Australia, New Zealand, South Africa, Malaysia, India, and the Caribbean was used to produce a celebration of flower color and foliage texture. The gardens of the 20th-century Brazilian designer Roberto Burle Marx are modern interpretations of this genre, with huge areas devoted to rich tapestries of foliage.

In temperate zones, this approach has been adopted in some urban gardens with the emphasis on architectural plants, such as tree ferns, bamboo, loquat, Fatsia, Phormium, and cordylines, which are combined to create a sense of drama. Some designers also experiment with grasses, water, or woodland planting to gain similar effects, but formal lawns are rarely seen in these gardens.
What is foliage style?

The jungle-like appearance of many foliage gardens creates an atmosphere of irresistible exuberance. Plants chosen for their interesting leaves dominate and the use of individual specimens and large-leaf perennials en masse yields a gorgeously textured landscape with dramatic spots of bright color. A network of pathways and clearings forges a route through the garden, offering the visitor a close-up view of the planting. Cooler climate foliage gardens concentrate on mass plantings of grasses and woodland glades.

Foliage style in detail

The enjoyment of foliage gardens derives from the sheer volume and variety of planting. In larger gardens there may be space for grassy areas, swimming pools, and patios but, generally, most of the available garden space is devoted to leaves. Flowers are often subordinate and provide stabs of vivid color among the foliage.

Taller species such as *Eucalyptus*, palms, cordylines, and bamboo provide height and vertical interest, while the space below is filled with lower-growing shrubs, grasses, and perennials. The main emphasis is on structural and foliage planting, but sewn into this rich canvas is a brilliant embroidery of flower color, with *Strelitzia* (bird of paradise) and *Canna* typical in warmer climates, and dahlias or lobelia more appropriate in temperate regions.

Larger cities form heat islands, in which warmer than average temperatures allow more exotic species to find a home. In the UK, this has led to the phenomenon of urban jungle gardens.

DESIGN INFLUENCES

The most notable name associated with this style is Roberto Burle Marx, the artist/ecologist/designer who worked in spectacular fashion with the rich flora of his native Brazil. His gardens demonstrate a painterly sensibility to landscape design, celebrating foliage pattern and saturated flower color. In what was formerly known as the Odette Monteiro Garden, huge plates of textured ground cover feature along a dramatic lawned valley. His planting designs are particularly impressive when seen from above.

**The Luis Cezar Fernandes (formerly Odette Monteiro) Garden, Brazil.**

The exotic garden

In this remarkable garden (right), created by the late Will Giles at his home near the center of Norwich, rich planting exploded from the borders over gravel paths. Sparks of color came from the purple-leaved *Canna* and tall yellow sunflowers. *Cacti* and succulents were brought outside over the summer months, while containers of other plants of differing heights, including grasses and herbs, fringed the vibrant, foliage-rich display.

*A large palm (Trachycarpus fortunei) gives height to the planting design*
Key design elements

1 Bold foliage
The key element is foliage that makes a statement. The plants that dominate demand attention; strappy Phormium perhaps, or tall-growing bamboo, or Musa (banana) with its fabric-like leaves.

2 Colorful highlights
Bright flower color lifts the general greenness of these gardens, providing surprises along the way. Here Dahlia ‘Bishop of Llandaff’ adds rich red flowers and dark foliage.

3 Pools and reflections
Clear pools, perhaps edged with lilies or papyrus, create reflective surfaces. Waterfalls add sound and energy, and boulders set by jungle pools provide naturalistic seats.

4 Containers
In cooler climates, planting exotics and tender species in pots offers the designer greater flexibility—they can easily be moved under cover in winter. Dramatic pots can also be used as focal points in a design.

5 Materials
Hard materials are often sourced locally. Gravel or stone, often rough-hewn, are used for paved surfaces, but timber and bamboo are also common. Walls covered with whitewash or painted render add intense color.

6 Height and structure
Tall plants are essential to create jungle-like layering. This banana-like Ensete, Trachycarpus (Chusan palm), and Eucalyptus give height to the canopy, and offer protection and shade to plants below.
Interpreting the style

Foliage gardens deliberately set out to overwhelm the onlooker with the sheer volume and scale of planting in the jungle-like borders. When grouping your plants, consider details—such as the shape, texture, and color of leaves—to produce exciting contrasts. Add bright color with variegated foliage and striking, subtropical flowers to complete the vibrant mixture.

GARDENS TO VISIT

THE EXOTIC GARDEN OF EZE, Monaco, France. Exotic plants from all over the world. jardinexotique-eze.fr

TREBAH, Cornwall, UK Subtropical garden on a Cornish hillside. trebah-garden.co.uk

WIGANDIA, Victoria, Australia Garden on slopes of Mount Noorat. wigandia.com

SITIO ROBERTO BURLE MARX, Rio de Janeiro, Brazil The late artist’s own large garden. museusdorio.com.br

JIM THOMPSON HOUSE, Thailand A lush jungle garden in Bangkok. jimthompsonhouse.com

Palm and gravel mix

An informal clearing is edged with the elegant, fanned leaves of Chusan palms (Trachycarpus fortunei) with vertical jets of brilliant red cannas dotted between. A low mound of dark green planting complements the composition.

Spiky combinations

The instantly recognizable, sword-shaped foliage and tall flower spikes of Phormium tenax dominate this space—echoed by the sharp points of agaves and the fine-cut leaves of palms.

Grassy effects

A basket-weave path meanders through a border of fine textures, which include the repeated arching rosettes of Hakonechloa macra ‘Aureola’—a grass that takes on warm orange tones in fall.
Sunset spires
Phormium ‘Sundowner’, Astelia chathamica ‘Silver Spear’, and the heads of Verbena bonariensis conspire to produce a glorious display of glowing color in the evening sun.

Cool pool
An array of fleshy foliage closes in to create a secluded swimming pool alongside a sun-filled terrace in this thickly planted jungle garden.

Hot pot
This incidental association plays on the similarities between the tones of the glazed pot and the veined Canna leaves. Carmine red flowers turn up the heat.

Verdant enclosure
Even within the confines of a small and overlooked city garden, it is possible to create privacy and a space to relax. Here, a hot tub is enclosed by hedges of densely planted bamboo and tall hurdles.

“Foliage gardens are a feast of sculptural shapes and forms”
Choosing a style

FOLIAGE GARDENS

Leaf combos

Foliage can offer pleasingly bold color contrasts, as here with the orange-brown leaves of tall, feathery rushes next to silvery Artemisia. Elsewhere, bright green tree ferns overhang white-splashed hostas.

FEAST OF FOLIAGE

Architectural forms and leafy contrasts are key to the success of this garden, which, despite the lack of flowers, is a triumph of sculptural shapes, textures, and colors, created by inspiring foliage combinations from small trees, shrubs, perennials, and grasses.

Hardy exotic

The lancewood Pseudopanax crassifolius makes an intriguing statement, with its weird, almost dead-looking foliage and gaunt form. A surprisingly hardy tree from New Zealand, it is guaranteed to create a talking point in any garden.

Leaf combos

Foliage can offer pleasingly bold color contrasts, as here with the orange-brown leaves of tall, feathery rushes next to silvery Artemisia. Elsewhere, bright green tree ferns overhang white-splashed hostas.
Simple materials
The landscaping materials, such as the gray paving and dark, almost black, boundary walls, provide excellent foils for the foliage, their smooth texture and contemporary colors contrasting with, but never upstaging, the leaves.

Color spots
The foliage-dominated planting is lifted by spots of flower color. Most of the blooms are small, such as those of Canna indica and Duranta erecta ‘Geisha Girl’—the restricted palette of orange and blue complements the leaf colors.

Jungle enclosure
The palm, Butia yatay, and tree ferns provide a sense of privacy and enclosure, without being too overbearing in this small space. The jungle-like plants are also relatively hardy, and would be ideal for a city garden in a temperate climate.
Foliage garden plans

In two of these gardens, British designers have used a range of tender and hardy plants to achieve a foliage effect in a cool climate. The third, in Florida, is a leafy, tropical extravaganza. In all three, the exuberance of dense foliage and architectural planting needs some sense of control, and this is provided by paving, water, and structural elements, such as the screens and boundaries. These also offer contrasts in texture and form.

Layered planting

In designer Declan Buckley’s own garden, a rich tapestry of layered planting sits alongside the bold geometry of paving and a pool; the use of reflective water increases textural impact. There is a great sense of contrast here, between the open, light terrace and the narrow pathways.

Key ingredients

1. Phyllostachys nigra
2. Euonymus japonicus
3. Fatsia japonica
4. Pseudosasa japonica
5. Geranium palmatum
6. Astelia chathamica
7. Buxus sempervirens
8. Cycas revoluta

Declan says:
“After spending many years growing all my plants in pots on a roof terrace, it was a huge relief to have my own garden to plant them in. The site is a long rectangle, overlooked by a row of five-story houses, so bold and layered architectural planting was a necessity, as it helps to screen the site and provides privacy. Conversely, the end wall of my own house is solid glazing, which gives me a dramatic view across the pool and into the luxuriant planting.”

“London’s warmer temperatures allow more tender and unusual species to thrive, and plants were chosen for their texture and form—flower and color were secondary. A strong, simple framework softened by foliage is key to all my projects.”
**English exotic**
In this small garden by Annie Guilfoyle, a mass of oversized and textured exotic planting hovers over a wooden deck.

**Key ingredients**
1. Phormium cookianum subsp. hookeri 'Tricolor'
2. Eriobotrya japonica
3. Euphorbia mellifera
4. Musa basjoo
5. Polystichum setiferum

**Annie says:**
"This garden is close to the River Thames in Kew, London. It's a tiny space that had to capture the essence of the East, where my clients had spent a great deal of time, yet link seamlessly with the house. To create deeper planting areas, I set the layout at an angle—which also seemed to make the boundaries disappear. This is typical of my work, as I try to maximize usable space in small gardens, balancing room for relaxing and entertaining with rich, full planting."

"The garden is low-maintenance, and it was good to work with a client who didn't demand year-round color."

---

**Tropical refuge**
Raymond Jungles has used large, fleshy leaves to create shade in this Florida Keys garden. Glimpses of art lead the eye through the plants.

**Key ingredients**
1. Pritchardia pacifica
2. Attalea cohune
3. Solanum wendlandii
4. Areca vestiaria
5. Heliconia rostrata

**Raymond says:**
"I created this garden for my family and it was a labor of love. I am influenced a great deal by other designers, in particular, Roberto Burle Marx, Luis Barragán, and Richard Serra. In some ways, this garden was a laboratory in which I grew specimens, some of which were collected in Brazil with Burle Marx himself. The result looks typical of my work, but nowadays I tend to use native species whenever possible. We tried to maximize light in the house and garden, and used sliding doors to differentiate between interior and exterior space. Many of the materials are rescued and re-utilized."
Productive gardens

**Historically, two main types** of productive garden evolved: the large walled gardens of wealthy Victorian estate owners, which offered exotic fruit, fresh vegetables, and cut flowers for weekend entertainments, and, at the other extreme, cottage gardens and areas of private gardens devoted to growing produce as a hobby, or to supplement the diet.

The Victorians elevated productive gardening to a fine art, but they were not the first to mix fruit, vegetables, and flowers in the same area. Medieval abbey gardens were typically divided into small herb and vegetable beds with some decorative planting, and Renaissance gardens in France featured ornamental produce in elegant parterres, known as “potagers.” This term is still used today to describe an attractive productive garden.

Planting of victory gardens during World War II generated a huge enthusiasm for home-grown produce in the U.S. but this waned as wealth increased after the conflict. Today, our increasing desire for organic food, and concerns about the carbon footprint of imported goods, is fueling a revival of the kitchen garden, albeit on a smaller scale.

Most productive gardens tend to be orderly, with geometric beds separated by paths for ease of access and maintenance. However, designs today also include tiny spaces, where fruit and vegetables are grown informally in pots on a patio or balcony, or even in a window box. Materials for surfaces focus on the utilitarian—concrete slabs, brick paths, or compacted earth are all practical options and suit the look.

Planting varies seasonally, with fruit trees and bushes providing the permanent structure. Low box hedges may also be included, often to contain herbs that tend to flop and spread, while rainwater, required for irrigation, can be captured in barrels or other recycling vessels.
Choosing a style

PRODUCTIVE GARDENS

What is productive style?

In large productive gardens, the layout and surfaces tend to be functional, creating a sense of ordered abundance, while in smaller spaces, the design is often more relaxed, with planters used to squeeze in as many crops as possible. Traditional designs were influenced by early monastic or physic gardens, which were divided into geometric beds filled with herbs and vegetables, punctuated by taller focal plants, such as bay trees or standard roses, in the center. These simple design plans are used in contemporary edible gardens, too, with bed sizes often shrunk to fit smaller urban plots. Functional paths—made of brick, stone, or gravel—allow space to tend the fruits and vegetables easily, while colorful rows of crops, fruitful containers, and decorative interplanting create garden designs that provide a feast for the eyes as well as the table.

Productive gardens in detail

As the 20th century came to a close, productive planting was pushed to the end of the main garden to give flowers, shrubs, and trees pride of place. Today, this approach is changing, as more people realize that growing food close to home is not only fun, but also allows you to enjoy fruit and vegetables that are either not available at the store or, like raspberries or tomatoes, expensive to buy.

Productive gardens need to be planned carefully to make them easy to manage. When planting in the ground, different crops should be planted in different beds each year to prevent the build-up of soil-borne pests and diseases. In small gardens and on patios or terraces, compact crops, such as tomatoes, chile peppers, eggplant, and leafy salad crops can be grown successfully in pots or larger planters, with fresh compost each year offering the same pest and disease prevention. Cold frames, greenhouses, and sunny windowsills indoors allow you to extend the growing season, while bee-friendly plants, such as lavender and open-flowered dahlias, inject color and bring in pollinators to guarantee a good crop.

Colorful potager

Here, the ordered character of the vegetable garden (right), with its rows of crops and strong rectilinear pattern, makes a beautiful impression. Tall supports for runner beans and clipped hedging are used to enclose the space, and red dahlias and lavender add extra splashes of color.
DESIGN INFLUENCES

While many modern productive gardens are a mix of styles, some still echo the regimental formality of the walled kitchen gardens of the great English country houses. Victorian aristocrats showed off their wealth by serving exotic hothouse produce to guests, but the main function of the garden was to provide fresh food for the whole household.

Crops were set out in orderly lines in geometric beds edged with box and separated by paths made of gravel or beaten earth, or ash produced by the greenhouse boilers. Tender fruit trees were trained along south-facing walls that radiated heat to protect them from hard frosts, while soft fruit bushes were grown under netted frames to prevent birds from eating the harvest.

Large, heated greenhouses were often built into the structure of the wall, allowing early cropping and the cultivation of tender produce, such as peaches and apricots.

Key design elements

1. **Raised beds**
   - Raised beds were first introduced to improve drainage, but they also provide a sense of order. An increased height of up to 3 ft (1 m) allows those with a disability to tend their gardens more easily.

2. **Wide paths**
   - Pathways should be at least 3 ft (1 m) wide in order to make the garden easy to navigate. Hard surfaces, such as brick, stone slabs, or gravel are ideal since they withstand heavy everyday use.

3. **Rustic obelisks**
   - Ornamental features are always put to good use. Trellises and wooden or metal obelisks create height and rhythm in the garden, but also provide support for climbers, such as runner beans or sweet peas.

4. **Planting in rows**
   - Crops planted in rows can be easily recorded, cared for, and harvested, and the spaces between rows provide access for weeding. This geometric layout gives these beds their unique character.

5. **Practical containers**
   - Pots can be used to grow a wide range of edibles in small gardens and on patios and terraces. Large containers hold more compost and water and require less maintenance than smaller types.
Choosing a style

PRODUCTIVE GARDENS

Interpreting the style

When planning a fruit and vegetable garden, you can opt for a formal design with regular pathways or dividers, or go for a more relaxed approach, using a series of planters and pots. Low hedges or raised beds give coherence to border edges in larger gardens, and beans, corn, and fruit trees provide height. Introduce color with flowers that attract beneficial insects, or choose those you can eat.

△ Fruitful balcony
Pots of tomato cordons are tucked into a tiny sunny balcony, which provides a warm microclimate for these tender crops. Tomatoes are ideal, since the plants produce lots of fruit yet take up very little floor space, allowing an area for seating.

▷ Olive terraces
Rows of mature olive trees provide a sculptural element in this elegant design for a warm, sunny urban space. A layer of culinary herbs is planted below to soften the architecture.
Edible windowbox bouquet
Strawberries have been planted along with edible flowers, including nasturtiums and pot marigolds, in this contemporary windowbox. The marigolds have a citrus flavor and nasturtiums taste peppery.

Urban kitchen garden
This small city courtyard has been transformed into a tiny allotment, with baskets of crops and a cleverly designed dining table that doubles as a planter for salad leaves, herbs, and flowers.

Salad in a planter
Suitable for use in restricted spaces, this stained timber planter contains a mix of salad crops and herbs. Tomatoes or strawberries would also be appropriate.

Eye-catching gourds
Productive planting can be included in the design of the main garden. Here, gourds are used as a decorative climber, giving privacy to the seating area. Pink dahlias provide late summer color below.

Lettuce and herb mix
Raised timber planters offer easily accessible beds for herbs and salad leaves. The rough woven rope edging on those shown here helps to combat attacks by slugs and snails.

“Homegrown produce is one of the joys of gardening life”

GARDENS TO VISIT
BROGDALE, Kent, UK
Home of the National Fruit Collection. brogdalecollections.org

LOST GARDENS OF HELIGAN, Cornwall, UK
Walled garden with many traditional cultivars. heligan.com

WEST DEAN, West Sussex, UK
Beautifully restored Edwardian kitchen garden. westdean.org.uk/gardens

RHS GARDEN WISLEY, Surrey, UK
Includes herb, fruit, and vegetable gardens. rhs.org.uk/gardens/wisley

CHATEAU DE VILLANDRY, France
Formal Renaissance kitchen garden. chateaudevillandry.fr
EDIBLE EDEN

Productive gardens can be any shape or size, and even in this small plot, the designer has squeezed a wide range of edibles into raised beds and narrow borders, mingled with flowers that attract bees and other pollinators to create a beautiful, bountiful space.

Elegant yields
Rustic materials and a mix of vegetables, herbs, and flowers reference cottage style. Every bed is crammed with edibles, from beets and lettuces to beans scrambling up wigwams, but the overall look is decorative and orderly.

Practical paving
The red brick pathway marries well with the traditional styling. Both practical and decorative, it lends an old-fashioned look, while allowing plenty of space for wheelbarrows and a hard surface from which to cultivate and harvest the produce.
Herb focal point
A clipped bay tree edged with a skirt of culinary herbs— including rosemary, parsley, and thyme—provides a beautiful, aromatic focal point in the center of the garden, and a readily accessible source of fresh herbs for the kitchen.

Crops in close-up
The wide edging on the raised beds doubles as both work surface and informal seating from which to admire the garden. It also allows crops to be inspected at close quarters so that damage from pests and diseases can be spotted quickly.

Potted extras
In small gardens, compact crops can be grown in pots and containers to increase the growing space. These patio tomatoes have been bred for such a purpose and produce high yields of sweet fruits on small bushy plants.
Productive garden plans

In a productive garden, function generally wins over style, but the two are not mutually exclusive. These three gardens are packed with delicious edible plants, yet each, in its own way, looks great. Maurice Butcher’s design bursts with edible produce; Bunny Guinness’s vegetable garden gives a nod to formality with its timber raised bed; and an allotment society has mixed herbs, flowers, and vegetables in a small space.

Wildly productive

Even the paving in this natural-looking productive garden, designed by Maurice Butcher for the 2007 RHS Hampton Court Palace Flower Show in London, is softened by a profusion of planting—in this case chamomile which, when trodden on, releases a scent.

Key ingredients

1. Chamaemelum nobile (lawn chamomile)
2. Santolina rosmarinifolia (cotton lavender)
3. Petroseminus crispum (parsley)
4. Mentha suaveolens (apple mint)
5. Galium odoratum (sweet woodruff)
6. Chamaedaphne ‘Cassandra’ (leatherleaf lettuce)
7. Thymus ‘Doone Valley’ (thyme)
8. Salvia officinalis ‘Tricolor’ (sage)

Maurice says:

“This small kitchen garden was created for enthusiastic gardeners. The emphasis is on medicinal and culinary herbs for regular harvesting, but the space is for relaxing, too. The clients also wanted something organic and with a low carbon footprint.”

“As the design developed it became clear that we were working toward a blend of fruit, vegetables, and herbs, and that they should be the dominant elements.”

“I take inspiration from many things such as literature, art, and travel. The input and character of my clients are essential ingredients in my work, too.”
Raising vegetables

The geometric layout of this garden by Bunny Guinness includes the sort of well-equipped detailing needed in a hard-working space. The raised beds of vegetables are easy to reach and maintain.

Key ingredients
1. Phaseolus coccineus (runner beans)
2. Allium cepa (garden onions)
3. Daucus carota subsp. sativus (carrots)
4. Beta vulgaris subsp. vulgaris (red chard)
5. Vitis vinifera (vines)

Bunny says:
“This garden was originally dominated by an overgrown Leylandii hedge. Once this was removed, the space really opened up and a backdrop of native plants was revealed, which help to soften my design.”

“The space works hard, which is typical of my approach. The owner is a grilling enthusiast, so I created a space for entertaining, with a barbecue grill and built-in sink, and a small greenhouse.”

“My influences often come from the architects I work with, and new or interesting ideas I see on my travels.”

Garden allotment

This garden was designed by the Manchester Allotment Society for the RHS Flower Show Tatton Park and aims to show how easy it is to integrate a few crops into the average domestic garden.

Key ingredients
1. Beehive-style composter
2. Wildflowers
3. Ocimum basilicum (basil) and other herbs
4. Solanum melongena (eggplant)
5. Cucurbita pepo (pumpkin)

Packed with a variety of herbs, including basil, fennel, sage, and parsley, the crops are squeezed into raised wooden beds and small patches of soil in between. French marigolds (Tagetes) are woven through the herb plants, providing color and helping to deter flying pests.

Tender crops, such as eggplant and tomatoes, are also included. They can be grown outside in a sheltered sunny garden, and ripen toward the end of summer. A few pumpkin plants scramble up supports at the back of the plot.

The white beehive composter creates a decorative yet practical focal point, and wildflowers help to lure pollinating insects to the fruiting vegetables.
Family gardens

As leisure time increased in the middle of the 20th century, the concept of a garden shifted from a formal area that was walked through or viewed from the house, to a space that provided a focus for family life. Specific areas devoted to relaxation, children’s play, and dining have become increasingly popular, and today these spaces form the template for many family designs.

Family gardens are often a blend of styles. Their layouts can be rectangular or curved, with flexible designs for children’s areas that will accommodate their changing needs as they grow. Play equipment helps to introduce strong color into the design, while planting areas that attract a range of wildlife can also provide entertainment for young ones.

The safety of babies and young children is a top priority in these gardens, with jets and cascades, where the main water reservoir is underground, used instead of open water features. However, naturalistic ponds are perfect for older children, who will enjoy the aquatic creatures and wildlife these features attract.

Natural or composite stone are popular materials for dining and seating areas, with bark chippings, or other soft yet resilient materials, providing practical surfaces for play spaces. In larger gardens, the transition between the children’s and adults’ areas can easily be managed with separate, designated areas, but in smaller plots the design may need to be more adaptable, perhaps using play equipment that can be cleared away as night falls. Lighting can also help to create a different ambience for adults to enjoy after dark.

Planting in a family garden needs to be robust and easy to maintain; it should also be free from toxic plants and sharp thorns. Hardwearing turf is the best choice for lawns used by children, or opt for easy-care artificial grass.
What is a family garden?

A family garden can be almost any style that has been adapted to provide a flexible space for games, room for entertainment and play, and an area for dining. The smallest of gardens can accommodate a sandbox or swing, while larger plots have space for separate adult- and child-friendly zones.

Family gardens in detail

The concept of the outdoor room celebrates family life. Terraces need to be large enough to accommodate a dining table and chairs, with space for a barbecue grill or even an outdoor kitchen.

For play, there are two schools of thought: structured play relies upon equipment, but children have different needs as they grow, so flexibility is important. For example, a small sandbox located close to the house allows parents to watch their young children more easily; then, as they grow and move down the garden to seek more adventure, swings, slides, and jungle gyms can be introduced.

Unstructured play provides a rich and interesting environment in which children can be encouraged to take some risks—building dens, pond dipping, climbing trees, and watching wildlife. This requires a more subtle approach to design and one in which parents cannot be too strict about their gardening exploits, giving preference to the needs of their inquisitive children.

Key design elements

1. **Play equipment**
   The children’s area can feature large items of play equipment, such as a swing or jungle gym. If space is limited, some items may still be included by adapting a pergola or similar structure.

2. **Colorful materials**
   Splashes of bright, primary colors are an essential ingredient in a family garden. These can be introduced via planting, equipment, or hard landscaping.

3. **Dens and tents**
   Part of the children’s area could include a den: a place of their own where they can extend their imagination through play. It may be placed within view of the house or tucked away in a corner.

4. **Tough plants**
   Plants have to be versatile and tough to withstand rough treatment from children and pets. Closely planted, often with some evergreens and seasonal color, they must also be easy to look after.

5. **Wildlife features**
   Ponds with sloping sides to allow creatures access, boxes for birds, habitats to give shelter to small animals, and plants to attract bees, are all ideal for family gardens.

6. **Easy-care seating**
   Seating needs to be suitable for children and adults. Furniture that can be left uncovered all year and requires the minimum of care and maintenance is the most practical.
Interpreting the style

A family garden is about sharing your space. The dining area is the social hub around which the design revolves, and can be created with a paved or decked terrace that links into a lawn or into more structured play areas with integrated or temporary play equipment. Swimming pools or natural ponds make reflective centerpieces for gardens where older children play.

△ Versatile space
A large-scale chessboard is both a design feature and a challenging family game, making the most of a quiet retreat surrounded by textured foliage planting.

△ Safe play area
This built-in sandbox is close enough to the house to be monitored, but planting creates the illusion of another world. A cover will provide protection from the weather.

▷ Star attraction
Central to the design of this contemporary garden, the turquoise pool is both functional and decorative. Safety covers or security fences may be introduced if necessary.

▷▷ Secret hideaway
In a secret corner of this densely planted garden, a den of willow and brushwood becomes the focus of adventure and discovery, providing an escape from the adult world.
△ Colorful entertaining
This vibrant area is part of a modern design, and combines cooking, dining, and relaxation, offering a fun area where the whole family can decamp to escape the confines of the house.

▷ Treetop retreat
A tree house takes pride of place here, acting as both a retreat for children and a decorative focal point. It also offers a hideaway for adults when the children are in bed.

“Helping to bring families closer together is perhaps the garden’s most important role”

FAMILY GARDENS TO VISIT
ALNWICK GARDEN, Northumberland, UK
Created with children in mind, with water features and a gigantic tree house.
www.alnwickgarden.com

CAMLEY STREET NATURAL PARK, London, UK
Ponds and meadows, and hands-on activities.
www.wildlondon.org.uk

CAMDEN CHILDREN’S GARDEN, Camden, NJ
Four-acre interactive garden for families.
www.camdenchildrensgarden.org

MILLENIUM PARK, Chicago, IL
Offers a program of interactive family events and workshops.
www.millenniumpark.org
Choosing a style

FAMILY GARDENS

Soft to touch

Easy-care plants that are soft to touch are ideal for family spaces. Here, shade-loving perennials, shrubs, and evergreen ferns create a leafy blanket, while star jasmine clads the walls, its tiny blooms scenting the air.

FAMILY VALUES

Family gardens should be places of fun, where children have freedom to explore and play safely. Successful designs cater to both young and older users, providing features to entertain little ones, and areas for adults to relax and enjoy the scenery.

Shady canopies

The white birch stems echo the white blooms, while contrasting with the understory of green foliage. The trees punctuate the design with their bright vertical trunks, and their canopies also offer essential shade, helping to protect youngsters from sunshine.

CASE STUDY

US_212-213_Case_study_DPS_Family.indd   212
20/04/17   4:41 pm
Colorful journey
The curved path is colorful and confident, creating a visually exciting journey and a focal point through the duo-tone planting. The small brick pavers also lend detail and texture, and complement the tiled box stool.

Bubbling tubes
A great way to introduce water safely into a family garden is with these eye-catching “bubble tubes” filled with clear and dyed water. The sound and movement will fascinate children, while also producing a soothing, calming effect.

Hide and seek
The hollowed tree trunk and woven willow playhouse (far left) bring an element of fairy tale to the design, to fire the imagination and provide places to play and hide. Such naturalist structures blend tonally with the planting and wider design.
Family garden plans

Integrating functional spaces for different age groups is the challenge in family gardens. These gardens—the first designed by Ian Kitson, with planting by Julie Toll, and the second designed by Claire Mee—take contrasting, but equally successful, approaches to the family garden brief. Ian’s curved, informal layout blurs the line between adults’ and children’s areas, while Claire’s follows formal lines with a more discreet spot for play.

Gently rolling

In this London family garden, Ian Kitson has created a spacious lawn where the children can play, while the terrace provides a place for family dining and social occasions. The two areas are divided by a snaking dry-stone and log wall, and by soft planting, designed by Julie Toll.

Key ingredients
1. Acer palmatum ‘Sango-kaku’
2. Geranium ‘Jolly Bee’
3. Echinacea purpurea
4. Crataegus monogyna
5. Dry-stone walling
6. Lavandula angustifolia
7. Calamagrostis x acutiflora ‘Karl Foerster’
8. Brunnera macrophylla ‘Jack Frost’

Ian says:
“Julie and I call this the ‘chutes and ladders’ garden—the layout is curvilinear, but the detailing is sharp and precise. The garden previously featured a sudden drop in level, but the retaining walls, steps, and planting have softened this.”
“Lighting is included within the steps and between the logs in the curving dry-stone and log walls, which give the garden an organic quality.”
“The terrace is used for outdoor dining, and there’s room on the lawn for games. I like the way the grass oozes around the wall, and the fact that it’s transformed into a carpet of daffodils in spring.”
Corner piece

The sophisticated look of this family garden by Claire Mee was achieved with an elegant decked terrace for dining, while the pergola at the end of the plot gives the children a play area, complete with swing. The spaces are divided by a grove of olive trees, which offer privacy and add height. The tree canopies have been lifted to leave clear stems that create dramatic shadows; light also reflects on the silvery foliage.

**Key ingredients**
1. *Olea europaea*
2. *Buxus sempervirens ‘Latifolia Maculata’*
3. *Allium hollandicum ‘Purple Sensation’*
4. *Sisyrinchium striatum*
5. Bark chippings
6. *Origanum vulgare ‘Aureum’*

**Claire says:**
“This urban garden occupies a corner plot, so it’s an unusual shape. My ideas for the design were developed from the house’s architecture, and from the interior design and decor. I’m often influenced by the interiors of hotels, restaurants, and bars, which use different materials so well.”

“Wide windows look down the length of the garden, and we used clear-stemmed olives to provide privacy without blocking this view. Elsewhere, I like the contrast between the softer planting and the architectural specimens. The client also wanted a terrace outside the French doors to match the floor-level in the house, and I designed a large timber deck to make this link (legally, a paved surface would have to be lower to avoid the damp course).”
Naturalistic gardens are nothing new, with influential designers from the 18th to the 21st century striving to emulate the natural world in a variety of ways. Today, this style focuses primarily on sustainability, with designers incorporating plants and materials that do not diminish the world’s dwindling resources. A natural garden will typically include recycled and renewable materials and a diverse mix of plants that offer food and habitats to wildlife.

Introduced in the late 20th century, the New Perennial Movement—as espoused by plantsmen such as Piet Oudolf—increased interest in naturalistic gardening styles and has influenced many contemporary designers today. This style combines hardy perennials with grasses, matching plants with their sites so that they flourish with little maintenance. More recently, British, Dutch, and German research into sustainable plant communities has also set new design trends.

There is a popular idea that natural gardens must be rustic in character, but this need not be the case, and many modern, elegant designs include local or renewable materials, such as timber from certified plantations, and sophisticated recycled materials.

Most owners of natural gardens adopt an organic approach to controlling pests and diseases, keeping them at bay through use of biological controls and balanced ecosystems, rather than chemical pesticides. Habitats that support local species and help to increase biodiversity are key to these designs, but natural gardens do not rely exclusively on native species; non-invasive exotic plants that attract beneficial insects and wildlife are also highly useful, offering extra color and year-round interest.

Extensive prairie and meadow planting is often used in large gardens, but wildflowers and bee-friendly species can easily be included in smaller spaces, too, providing a range of different habitats in tiny gardens.
What is natural style?

A sustainable garden should be capable of working as an effective ecosystem, with reduced or minimal levels of intervention. It is this approach that sets it apart from a traditional garden. Ecological principles play an essential role in creating habitats in which planting neighbors thrive, competition between them is balanced, and species are closely matched to the prevailing soil and climatic conditions.

Natural gardens in detail

The materials used in a natural garden need to be assessed against a series of criteria. Recycled products are a good idea as they reduce the exploitation of new resources, but sometimes they have a higher carbon footprint, whereas sourcing new timber from managed, renewable and, preferably, local plantations may be a better option.

Other factors to consider include the permeability or drainage of hard-landscaped surfaces. These should be either porous, in order to top up groundwater, or designed to allow water to run off into a collection unit, thereby reducing the strain on supplies.

In a sustainable, natural garden, planting is key, and a healthy variety of wildlife habitats essential. Choose plants that thrive in the prevailing conditions and complement each other, which in turn will help to reduce the incidence of pests and diseases, although other forms of biological control may also be needed. Soil improvers should come from your own compost heap and organic manures.

Key design elements

DESIGN INFLUENCES

The change from purely ornamental planting to the creation of successful plant communities started when William Robinson (1838–1935) advocated the integration of native and exotic species, which he called “wilderness planting.” The development of American prairie planting, championed by Jens Jensen in the 1920s and ‘30s, responded to Robinson’s ideas, and was later taken up in Europe by the New Perennial Movement. Large drifts of grasses and perennials, like those seen in the schemes of Rosemary Weisse in Munich, are typical of this approach. In Canada, Environment Canada has put together a comprehensive guide on establishing prairie and meadow communities.
Wildlife haven
Designed as a naturalist, sustainable garden by Stephen Hall (left) this beautiful design shows how precious resources, such as water and wildlife, can be supported and protected. The garden includes a range of diverse habitats, including a pile of decaying logs and tree stumps to provide homes for rare beetles, small mammals, and overwintering amphibians, such as frogs and toads. The traditional-style building is built entirely from sustainably sourced cedar, and features a green roof planted with sedum species. Research shows that green roofs help to insulate buildings and keep them cool when temperatures rise, reducing the need for heating and air-conditioning. They also attract beneficial insects when the plants are in flower.

Rainwater harvesting
However small, rain barrels are an excellent way to catch and store rainwater. If you need something with a larger capacity, underground storage and pump mechanisms are available.

Rustic garden furniture
Wherever possible, support your local economy by commissioning a craftsman close to home to make your furniture. All products should be made from responsibly sourced, natural materials.

Recycling features
The recycling of organic waste through composting is vital. Several compost bins may be required in order to maintain and rotate supply. Think carefully about their location, as they need regular access.

Naturalistic ponds
Wildlife ponds with sloping sides that allow easy access, and margins planted to provide cover, offer a natural habitat for aquatic creatures, as well as birds and insects, such as dragonflies.

Harmonious design
The gravel path that weaves through Stephen Hall’s garden and around the pond allows visitors to enjoy the different plants and features close up, and integrates perfectly into this naturalistic setting.

Eco-friendly building with an insulating green roof

Nectar-rich planting attracts beneficial insects

Gravel, pebbles, and boulders suit the natural style

Wildlife pool attracts insects, birds, and small mammals

Wildlife haven
Designed as a naturalist, sustainable garden by Stephen Hall (left) this beautiful design shows how precious resources, such as water and wildlife, can be supported and protected. The garden includes a range of diverse habitats, including a pile of decaying logs and tree stumps to provide homes for rare beetles, small mammals, and overwintering amphibians, such as frogs and toads. The traditional-style building is built entirely from sustainably sourced cedar, and features a green roof planted with sedum species. Research shows that green roofs help to insulate buildings and keep them cool when temperatures rise, reducing the need for heating and air-conditioning. They also attract beneficial insects when the plants are in flower.
Interpreting the style

A natural garden can follow a formal layout, but most are informal, with relaxed planting drifts and apparently random mixes of grasses and perennials, indigenous trees, and shrubs. You can then organize these into habitats, such as wetland, meadow, or woodland, and use recycled materials, sourced locally or from renewable plantations, and permeable paving.

△△ Desert oasis
American designer Steve Martino produces elegant and Modernistic gardens in the Arizona desert, using billowing natives and drought-tolerant species, interspersed with key plants such as Agave.

△ Bird haven
Feeders and bird tables will help attract wildlife, especially during harsh winters when food sources may be scarce.

△ Ideal match
For a successful meadow, it is essential to match planting to the environment. Here, the elegant nodding heads of Fritillaria meleagris suggest damp conditions.

△ Sleek combination
Diffused mixes of meadow or prairie perennials and grasses provide a perfect foil to sharply detailed contemporary architecture, existing happily side by side.
“Natural gardens offer food and habitats for beneficial insects and other wildlife”

GARDENS TO VISIT

THE BETH CHATTO GARDENS, Essex, UK
Gardens developed on ecological principles. bethchatto.co.uk

LONDON WETLAND CENTRE, London, UK
A network of ponds and interactive features. wwt.org.uk/wetland-centres/london

WEIHENSTEPHAN UNIVERSITY GARDEN, Freising, Germany
Where the New Perennial Movement began. hswt.de/en/weihenstephan-gardens

BOTANICAL GARDENS, University of Goettingen, Germany
Ecological and habitat-based gardens. uni-goettingen.de/en/108651.html

WESTPARK, Munich, Germany
This public park includes the herbaceous drift and steppe planting of Rosemary Weisse. muenchen.de

△△ Waterside planting
Pond margins provide one of the richest garden habitats, bringing together aquatic, marginal, moisture-loving, and dry planting designs. Keep planting groups large and associations simple for the best results.

△Lasting interest
Sown prairie planting mixes, typically combining Echinacea and Rudbeckia with grasses such as Panicum, provide an effective display and long season of interest.

△△ Safe habitat
A simple timber structure provides dry storage for logs, an important habitat for overwintering insects.

△ Mixed species
Allowing native plants to colonize among meadow grasses aids the conservation of species endangered through urban development or intensive farming.
Choosing a style

NATURAL GARDENS

Roosting sites

This small copse of white-stemmed birch trees (*Betula utilis var. jacquemontii*) offers a home for birds to roost and nest, while ferns and other shade-tolerant plants below offer further habitats for small creatures.

Insect hotels

These dry-stone walls not only break up the space, injecting eye-catching sculptural forms, but they are also designed as insect hotels, with ready-made nest holes, cracks, and crevices for solitary bees and other beneficial insects to inhabit.

CASE STUDY

WILD ONE

Blending wildflowers, ornamental plants, a small woodland, and recycled materials, this design shows how a natural garden can also look sophisticated and exciting, while offering a range of habitats for birds, beneficial insects, and other forms of wildlife.
Beneficial planting
A mix of wildflowers, nectar-rich ornamentals, such as the orange Geum 'Prinses Juliana', and hen 'n' chicks (Sempervivum) on the tops of the walls, offers plenty of visual interest and food for the bees, and is low-maintenance once established.

Upcycled office
Creating a dramatic statement, this stylish outdoor office is made from an old shipping container. The circular panel decorations are filled with cones, bits of wood, and bamboo canes, which provide further homes for insects.

Flood defense
A series of shallow, linked pools form the reservoirs of a “storm-water chain” drainage system, designed to capture excess rainwater after a heavy downpour to prevent it running off the garden and causing flooding.
Choosing a style

NATURAL GARDENS

Natural garden plans

To keep their varied planting in some order, many natural gardens have quite structured layouts, and despite their abundant and seemingly uncontrolled appearances, the gardens designed by Nigel Dunnett and James Barton, shown here, are held together with well-defined lines and shapes. They also include water, which provides an important habitat for many types of wildlife, and permeable hard-landscaping surfaces.

Practicing what you preach

Nigel Dunnett is a Professor at the University of Sheffield and a landscape designer. He is renowned for his research into sustainable planting and urban drainage systems, and this small garden, which sits on a north-facing slope, puts many of his findings into practice.

Key ingredients
1. Euphorbia palustris
2. Geranium sylvaticum
3. Lonicera periclymenum ‘Serotina’
4. Green roof
5. Euonymus alatus ‘Compactus’
6. Astilbe chinensis var. taquetii ‘Purpurlanze’
7. Caltha palustris
8. Acorus calamus

Nigel says:
“I wanted to create a woodland glade, with closely planted birch forming a light canopy and linking with the surrounding countryside. Clipped hornbeam hedges provide enclosure and structure alongside softer successional planting.”

“Perennials form a dense ground cover, almost eliminating the need for weeding. The planting is 50 percent natives and 50 percent cultivated garden plants—together they give almost year-round color. The pond is filled with run-off from the paved surfaces and helps to manage the drainage in the garden, which has been a huge success.”
Compact sustainability

Dr. James Barton and his wife developed the design of their sustainable garden in Westphalia, Germany, over a number of years. The garden is modest in size, yet includes a rich range of planting—ornamental and native species, selected for interest and their ability to thrive as good neighbors, are intermingled. A system of pathways provides easy access to them.

Key ingredients

1. Nymphaea alba
2. Iris sibirica
3. Fagus sylvatica
4. Angelica archangelica
5. Carpinus betulus
6. Lychnis flos-cuculi

James says:

“In its early days, this was a family garden, but since our children left home it has evolved into something else.”

“We develop areas as we gain new ideas, but the basic layout of the garden, as a series of ‘rooms,’ remains the same.

We have structured the spaces with beech and box hedges, or with fences, and we have also created a range of small, informal seating areas to provide different views through the garden. In the main, we use perennials and shrubs, with some annuals added as necessary to provide splashes of color.”

“For inspiration, we have visited many open gardens, primarily in the Netherlands and southern England. However, we were originally inspired by a visit to a small private garden in Germany, the owner of which was the president of a local society, the Gesellschaft der Staudenfreunde, of perennial plant enthusiasts.”
Urban gardens

Gardens have always had a presence in cities, but since the late 19th century, when urban populations began to increase dramatically, they have taken on an ever more important role as relaxing oases. City gardens are generally small spaces, and though there are plenty of ways to design them successfully, simplicity usually produces the best results.

Many urban garden designers, keen to use space efficiently, employ plans based on squares and rectangles that fit snugly into the shape of small, regular-shaped plots. Other designers organize layouts on the diagonal, which can make an area seem larger. Free forms are also increasingly popular as urban designers become more experimental.

But whatever their size or shape, modern city gardens should be flexible, since they may have to offer areas for play, as well as for outdoor dining, entertaining, and relaxation. A simple palette of hard-landscaping materials creates clean, practical surfaces, while careful planting along the boundaries can increase privacy.

Lighting is an essential addition to these architectural spaces. It can emphasize both the hard landscaping and the planting, as well as extend the garden’s use after dark.

In small urban gardens, planting is often restricted to a handful of high-performing plants used to create interest all year round, with vertical planting, in the form of climbers and wall shrubs, softening the edges. Owners of city gardens can also try their hand at growing vegetables, fruit, and herbs, using containers and pots to create a mini allotment. Some urban garden designers also choose to minimize open spaces in favor of dense planting and a complex range of plant species, which can increase the feeling of seclusion and privacy. Architectural minimalism, a proliferation of plants, or both? You decide.
What is urban style?

Today’s city gardens have to work hard, providing space for planting, relaxation, play, and entertaining. As the high price of land in urban areas has squeezed the size of yards, new ideas for small spaces have emerged. Approaches vary, but most urban gardens are treated either as functional spaces or as green oases—both offer a private escape or retreat from hectic city life. In the former, hard surfaces dominate, creating a stage for multiple uses. Architectural treatments to boundary walls, furniture, and water features create elegant “rooms,” often lit after dark to create extensions to the home. In the latter, planting dominates, often taking over areas that could have been used for entertainment or play. This intensive planting approach benefits the keen urban gardener, who may even use the space as a productive vegetable garden.

Urban style in detail

The urban garden layout needs a simple, clear geometry. Planting similarly needs careful thought, as space is limited—the trend has been for fewer species that work harder seasonally, providing architectural or sculptural interest. Grasses and large-leaved foliage plants are popular with designers of this style.

In many city gardens, sliding or folding doors create a seamless transition between interior and exterior “rooms,” extending the living area. Paved or decked surfaces help to increase functional space; materials are often selected to match interior finishes, further unifying indoors and outdoors. Pergolas or pleached trees offer privacy in overlooked minimalist spaces, while dense planting can achieve the same effect in more naturalistic urban gardens.

Sculpture provides a focal point, often combined with water used in jets or cascades rather than pools. Built-in seating fits architecturally, but can limit the flexibility of the garden. Stylish furniture and identical containers in a row add drama and rhythm.

City garden

Here, garden designer Philip Nixon has created a simple but decorative plan with timber-clad walls complementing the furniture, and folding doors that lead out from the house (right). Planting is a mix of perennials, grasses, and evergreens, with the addition of tall pleached hornbeams, which provide valuable screening.
A John Brookes design for a London garden.

DESIGN INFLUENCES

Evocative of country gardens, early city designs were often heavily planted and complex in layout. Today, they have become much simpler.

In 1839, J.C. Loudon—the Scottish botanist, garden designer, and garden magazine editor—responded to increasing urbanization and the diminishing size of city gardens in his book The Suburban Gardener and Villa Companion. In it, he classified different designs for the small urban garden, even covering low-maintenance designs.

More than a century later, John Brookes published a series of successful books that, like Loudon before him, addressed designs for smaller plots, and explored the idea of the “outdoor room.”

More recently, the Japanese have led the way in designing tiny outdoor spaces. In their densely populated cities, balconies or light wells are often the only areas available for planting.

Key design elements

1 Dramatic containers
Clay, stone, or steel plant containers are often repeated for effect. Fill them with clipped box or—for a softer, more informal look—a mix of perennials and grasses.

2 Sculptural furniture
Artfully designed furniture—in the shape of bespoke built-in benches, coordinated tables and chairs, or recliners—gives the garden focus and answers a functional need.

3 Lighting
With the introduction of low-voltage and LED systems, lighting has become more sophisticated. Use it to emphasize your garden’s contours and plants.

4 Pleached trees
In overlooked city gardens, pleached trees (which look like hedges on stilts) provide privacy while using little floor space. Use lime, hornbeam, or evergreen holly oak.

5 Stylish materials
Designers often employ a mix of materials to maximize texture and interest. Both natural and man-made materials, such as concrete, glass, and steel, are popular.
Interpreting the style

If hard surfaces for outdoor living dominate, planting has to work harder to compensate. Choose simple, bold architectural combinations that are stylish and easily maintained. Lighting, strategically placed, will flatter the space in the evening. For densely planted areas, keep paving simple, using strong textural foliage and color as a foil to the built-up environment.

△△ Geometrical harmony
The decorative grid of paving reinforces the soft lawn surface, while the simple, rectilinear geometry of the garden and its planting complement the house.

△△ Soothing retreat
Vertical or wall planting optimizes the restricted space, while retaining a softening effect. A textured panel of basalt provides sound as water trickles over the surface.

△△ Formal welcome
Here, box hedging defines dense foliage planting that softens the paved areas. Pleached trees obscure the outline of the surrounding buildings and create privacy.

△△ A place to entertain
Raised beds also provide informal seats for relaxing around the fireplace. The mix of ornamental grasses and alliums creates a diffuse screen between two areas.
“As space diminishes, the urban garden becomes an increasingly precious resource”

△△ Hidden gem
A suspended canopy adds style and privacy to a seating area. Planting is minimal and restricted to containers, tonally linking to the cushions on the benches.

△△ Outside living
A room outside in which to eat and relax, with extra seating provided by the raised beds. Water spilling from the wall and over the slabs creates a sensuous sound.

GARDENS TO VISIT

RHS CHELSEA FLOWER SHOW, London, UK
Contains a section of gardens designed for urban situations. Held in May of each year.
www.rhs.org.uk/chelsea

KENSINGTON ROOF GARDENS, London, UK
Located on top of a Grade II listed building in the heart of a busy London street.
www.roofgardens.com

THE NGS YELLOW BOOK, UK
A comprehensive list of many privately-owned urban gardens open to the public.
www.ngs.org.uk

THE GARDENS OF APPELTERN, Holland
A range of gardens, including urban style.
www.appeltern.nl

PALEY PARK, 53rd Street, New York, NY
One of New York’s famous pocket-handkerchief spaces offering cooling water and shade.
www.pps.org
Choosing a style

URBAN GARDENS

City shades
Gray stone paving creates a contemporary look. It is made from a traditional material, but the color—which reflects the urban landscape—brings it up to date, while creating a foil for the plants’ foliage.

HIDDEN DEPTHS
This sunken garden maximizes the sense of space in a compact urban plot by introducing different height levels, while the edges of the hard landscaping are softened by restful planting that relies on contrasting leaf shapes, colors, and textures.

Eye-level intimacy
The sunken seating area is surrounded by raised beds that bring the planting up to eye level, achieving a sense of intimacy with nature in an urban setting. Different levels also partly conceal the space to create a sense of discovery.

City shades
Gray stone paving creates a contemporary look. It is made from a traditional material, but the color—which reflects the urban landscape—brings it up to date, while creating a foil for the plants’ foliage.
Calm contrasts
The textural planting blends a range of leafy plants, such as Epimedium and grass-like Libertia, with a sprinkling of floral interest from the likes of Aquilegia and Anthriscus sylvestris ‘Ravenswing’. The restrained color scheme creates a tranquil effect.

Stylish furnishings
Dressing a garden to suit your taste helps to personalize the space. The seats here are perfect for two people to relax in, away from the noise of the city beyond, while the bold red and gray cushions add a contemporary note.

Secret spaces
Solid screens reinforce a feeling of privacy and help to shield the social space of the garden from neighboring properties. Tall shrubs and perennials are used to lightly veil other areas of the garden, affording glimpses through to tempt in visitors.
Urban garden plans

Small gardens demand big ideas, and in their designs for these two city plots, Andy Sturgeon and Sam Joyce have certainly delivered. Andy has found a clever solution to the particular problems that a roof garden presents—such as an overall weight limit, and increased exposure to the elements for plants and people. Sam has made the most of a very small plot with a useful, yet uncluttered and colorful design.

Up on the roof

In a restricted city space, this rooftop garden by Andy Sturgeon makes excellent use of the great outdoors. The low-maintenance design creates an extra room in which to entertain, with materials providing the focus and simple planting offering shelter and privacy.

Key ingredients
1 Fargesia rufa
2 Iroko bench
3 Astelia chathamica
4 Gas-fired flambeaux

Andy says:
““This space suited the client, who was young and enjoyed entertaining friends, but wasn’t interested in gardening.”
“The water became the focus of the garden. It is very shallow, to reduce the amount of weight on the roof, but highly reflective to excite and entrance.

Combining it with fire proved a particularly complex detail to resolve.”
““I normally design larger spaces that are not so minimal, but my approach to this project suited the client and the rooftop location, and I enjoyed responding to the challenge. More specifically, the client wanted to be able to sit outside in all weather, hence the canopy and the water, fire, and bench combination.”
““I call upon a wide range of inspirations, from shop-window treatments to contemporary art, and find this input particularly useful in urban situations.”

Existing concrete tiles
Steel structure to hold canvas canopy
Hardwood and stainless steel table and chairs
Hardwood decking
Integrated bench seat and raised bed for plants
Tiny retreat

When designing a small area, you have to make a very short wish list of uses and then prioritize: what is essential and what can you do without? In this suburban backyard, Sam Joyce’s choices were limited, but she responded to her client’s main request for room to entertain and relax with a fitted seating area, a simple deck that offers space for extra chairs to be brought out from the house, and statement plants to soften the lines without cluttering up the garden.

Key ingredients
1  Trachelospermum jasminoides
2  Miscanthus sinensis
3  Musa basjoo
4  Buxus sempervirens
5  Heuchera ‘Plum Pudding’

Sam says:
“This is a very small yard attached to a Victorian terraced house. The client is a single professional with grown-up children who live away from home, and the space was to be used primarily for relaxing and entertaining—there is a strong sense of community in this area, and neighbors regularly socialize in each other’s gardens.”

“The bench provides seating for several guests, and doubles as a sun chair. It also helps to disguise the various utilities in the garden, and creates a colorful contrast for the planters filled with box balls behind it. The white wall comes alive with the silhouettes of the plants in front of it when the garden is lit at night, and this architectural planting adds impact to the low-maintenance design during the day.”
Country gardens

For centuries, people living in cities have been tantalized by a romantic vision of a garden in the country. Today, improved transportation and highways have made it possible to work in town but return to the country on a daily or weekly basis, and the dream of a country garden has become a reality for many.

In the 18th century, the Landscape Movement turned from classical formality to more natural designs, and the country garden idyll was born. The style was later developed by the Arts and Crafts designers during the Edwardian period, and it now refers generally to large, heavily planted gardens, often split into a range of smaller spaces. Areas for pleasure may include swimming pools, tennis courts, lawns, and terraces for entertaining. Orchards, woodland, meadows, or lakes provide habitats for wildlife, as well as vantage points to view the landscape beyond.

For designers, it is the scale of these gardens that presents a challenge. The most effective layouts tend to favor rectilinear formality close to the house, with increasing informality and curvilinear geometry as you move through the garden.

Planting is also generally formal around the house, terraces, and main lawns, but becomes more naturalistic toward the boundaries. Natural stone or brick are typical paving materials, although concrete may be appropriate for the modern country house. Farther from the house, gravel is often used, with grass paths taking over in the wider landscape.

Views and vistas are enhanced and exploited, while features, such as stone seats, pergolas, ornamental pools, and sculpture, are important as destinations and help to define the garden landscape. Hedges contain garden spaces or define views, and tree-lined avenues are also effective if space allows.

Taking inspiration from the past and infusing it with innovative contemporary ideas, country garden style continues to evolve.
What is country style?

The advantage of a country garden is the ample space it affords, which can accommodate a range of areas and planting schemes. The designer’s challenge is to bring together the various elements in a coherent composition. Formal symmetry often dominates the styling close to the house, with more informal spaces in the outlying garden, moving from man-made features to natural landscapes. These different areas are linked with paths and visitors are led by focal points, viewing areas, and resting places.

Country style in detail

Many large country gardens are exposed to wind, which can seriously limit or damage plant growth, sometimes even preventing the plants’ establishment altogether. Consequently, windbreak planting is frequently the first element to be introduced, but this can obscure surrounding views. Compromises have to be made, often producing limited or narrow vistas, yet this restriction forces designers to evaluate views and different perspectives carefully, which can increase the drama.

Hedges provide soft structure within the garden, creating rooms in traditional-style gardens or independent screens in more contemporary designs. Hard paving materials are generally used near the main property, with routes through the garden in more economical gravel. Planting designs have to be appropriate for the large scale.

Lawns often cover the greatest area, but meadows with mown paths or prairie planting provide more texture and seasonal color. Woodland and lakes also offer a variety of experiences and habitats.

Curved concrete wall
Boulders for structure

Country contrast

Here, Andy Sturgeon uses concrete, decking, and bound gravel paths to create a fluid transition between level changes in this contemporary country garden in Kent, UK (right). Large boulders stand out against the soft sweeps of planting beyond. Grasses provide movement and light in the deep planting beds, and wide boundary hedges screen views of neighboring properties.

Bound gravel path meanders through the garden

Lawn links planting and paths

Decked walkway adds texture

DESIGN INFLUENCES

In the 1870s, the English designer William Robinson revolutionized attitudes to gardening with softer, more naturalistic planting that combined exotics and native species. Through his writing and the gardens he developed at Gravetye Manor, he influenced prominent designers such as Gertrude Jekyll, Vita Sackville-West, and Beatrix Farrand.

Later gardens by Thomas Church and Dan Kiley relied on the manipulation of space and links to the landscape. They used existing or native planting to create harmonious designs and a much simpler palette.

William Robinson’s natural style.
Key design elements

1 Luxuriant planting
Extensive borders provide the opportunity for dynamic planting, using color and texture in drifts or en masse. Meadow-style planting is also used for its potential wildlife value and decorative aspects.

2 Large pools and streams
Natural springs may provide the basis for ponds and streams, but they can be introduced artificially to create reflective surfaces and wildlife habitats, or for new planting opportunities.

3 Views into the landscape
The garden experience can be dramatically enriched by linking it to the landscape. Long, narrow views, which open up to a wide natural panorama beyond, produce spectacular effects.

4 Sweeping lawns
Lawns are used both as a functional surface and as a decorative foil to more textured or colorful planting. Lawns and grass pathways should be as wide and open as possible, as the surface can wear with heavy use.

5 Hedging and screens
Hedges define space and control views. Yew produces a dark, dense backdrop that is perfect for colorful borders. Low box hedges are ideal for parterres, and mixed hedges work well on a larger scale.

6 Natural materials
Local stone that weathers to produce varied surface textures, such as sandstone, is often seen in traditional country gardens. A more contemporary quality is produced with concrete and decking.
Interpreting the style

There has recently been a move away from complex mixed border designs to a more limited planting palette, such as the architectural hedges and monocultures typical of Jacques Wirtz’s designs, or the large drifts of color evident in the work of Piet Oudolf. Both designers rely on the movement and light-capturing qualities of grasses, which provide a long season of interest.

△△

Graphic design

Rows of clipped hedges and billowing grasses are interspersed with the white trunks of closely planted birches, creating strong shadow patterns, rhythm, and movement. The simple palette of green foliage plants emphasizes line and texture.

△△

Painting with flowers

Christopher Lloyd experimented with vivid color in his garden at Great Dixter, shown above. He combined clashing pinks and reds, flouting conventional color theory.

▷

Fall glory

The mahogany seedheads of Phlomis stand out against the green, silver, and bronze mounds of grasses and perennials in these stunning deep borders.
Exuberant border
Splashes of color illuminate this haze of planting and emerge skyward adding vertical interest. Transparent veils of grasses and perennials create the romance.

Catching the light
These graceful borders, planted with a mix of golden feathery grasses and eye-catching red Sedum, encircle this sunny seating area with movement and light.

Mirror image
The glassy surface of the pond is the main feature in this garden. Marginal planting is restrained to maximize the reflections, and the terrace provides easy access to the water’s edge for outdoor entertaining.

Virtuoso planting
In his own garden, Piet Oudolf mixes broad masses of color with drifts of grasses to create a soft meadow effect. The wave-clipped yew hedges provide a contrast in architectural form.

"The luxury of space and abundant planting create the magic"

GARDENS TO VISIT
BORDE HILL, West Sussex, UK
Combines many different garden and planting styles, including water gardens. bordehill.co.uk

GREAT DIXTER, East Sussex, UK
Inspiring garden that uses color creatively. greatdixter.co.uk

HESTECOMBE, Somerset, UK
A garden by Edwin Lutyens and Gertrude Jekyll, plus an 18th-century landscape garden. hestercombe.com

KIFTSGATE COURT, Gloucestershire, UK
An outstanding 20th-century garden. kiftsgate.co.uk

ROUSHAM PARK HOUSE, Oxfordshire, UK
William Kent’s early 18th-century masterpiece. rousham.org

SCAMPSTON HALL, Yorkshire, UK
Includes Piet Oudolf’s dazzling walled garden. scampston.co.uk
For some, a country garden is traditional, formal, and large; this garden proves otherwise, mixing many of the style’s key ingredients—such as burgeoning flower borders, lawns, and sculpture—into a clean, contemporary design in a relatively small space.

**Elegant borders**
Despite its modern design, the planting is firmly rooted in the past. Roses, such as the red ‘Chianti’, provide old-fashioned scent, alongside pink foxgloves (*Digitalis purpurea*), geraniums, and blue salvias, to form a traditional country border.

**Sculptural focus**
The modern piece of figurative sculpture brings a contemporary note to the traditional setting, a focal point that helps lead the eye along the path and presents a destination to draw in the visitor.
Verdant lawn
A lawn is an essential element of country garden style and the soft grass is married here with a tidal rill, designed to emulate a sparkling stream. While a lawn suggests formality, its oval shape and rill edging provides a link with the natural landscape.

New perspectives
The curved pathway through the garden is echoed by the false-perspective bench, which is wider at one end to create the illusion of greater length. The curves contrast with bronze upright fins along the boundary, which add drama.

Hidden secrets
Few country gardens reveal all the interest and features they possess in one go. This garden uses the same trick, offering glimpses through trees and borders of areas yet to be discovered, as the visitor journeys through the space.
Choosing a style

Country gardens

The expansive nature of country gardens gives designers room to luxuriate in planting. The first of these two examples is open to the public and was designed by Piet Oudolf—the influential Dutch designer, nurseryman, and author, who is also a leading figure of the “New Perennial” movement. The second, by Fiona Lawrenson, is a private space where the plants, although just as abundant, feel a little more contained.

Garden meadows

Piet Oudolf’s garden for Sir Charles and Lady Legard at Scampston Hall in Yorkshire, UK is one of his most arresting. It mixes formal elements with drifts of grasses and perennial flowers—Piet’s signature planting, which injects dramatic seasonal impact.

Key ingredients
1. *Achillea ‘Summerwine’*
2. *Rudbeckia occidentalis*
3. *Monarda ‘Scorpion’*
4. *Phlomis russeliana*
5. *Echinacea pallida*
6. *Stachys officinalis ‘Hummelo’*
7. *Panicum virgatum ‘Rehbraun’*
8. *Salvia x sylvestris ‘Mainacht’*

Piet says:
“The garden at Scampston covers about four acres and sits within protective walls. It used to be a working garden, but my clients wanted to create a contemporary space rather than a reconstruction.

“I worked with the large scale of the garden to create something of interest to the visiting public, so not all of the planting is typical of what I do. I aimed to link the past with the present by using formal elements, such as hedges and clipped specimens, between more relaxed perennials.

“I am influenced by contemporary architecture, art, and nature; and I think that, at Scampston, there is interest in both the planting and the strong design.”
Stepping out

In this large garden designed by Fiona Lawrenson, stepped, circular lawns provide an elegant transition from the terrace outside the house to the main garden. Planting surrounds these circles, softening their geometry—a key quality in the country garden.

Key ingredients
1 Rosa ‘Rambling Rector’
2 Salvia nemorosa ‘EAST FRIESLAND’
3 Sambucus racemosa ‘Plumosa Aurea’
4 Campanula poscharskyana
5 Centranthus ruber
6 Acanthus spinosus

Fiona says:  “This Hampshire, UK property has an old-fashioned country pedigree—Jane Austen used to live nearby and visited regularly to collect milk. Its garden stands on a south-facing hillside with views across a valley, and I wanted to create a gentle descent into it from the house, with the wide circular steps gradually turning to take advantage of the view. Originally there was a narrow path and a vertical drop down into the main garden, so the new terrace and steps created space and a link into the main garden.”

“The owners were a young family who needed usable space and wanted a spot from which they could enjoy views of the setting sun, hence the ‘gin’ terrace.”

“I like to link a house with its surrounding landscape through its garden, and I am strongly influenced by the architecture I work with. But plants are my first love, so they take center stage. This garden’s bedrock is chalk with heavy clay soil on top, and its planting suits these conditions.”
Cutting-edge gardens

Influenced by art as much as horticulture, cutting-edge gardens break design conventions and free up designers to make their own set of rules. Conceptual gardens, which are often based on an idea or theme, fit into this category and examples can be seen at various festivals around the world, including RHS Hampton Court Palace Flower Show in the UK, Chaumont-sur-Loire in France, and Reford Gardens in Métis, Canada. Cutting-edge design can also be used to describe any contemporary garden that does not fit neatly into a more conventional style.

Many cutting-edge designs celebrate new technologies and employ man-made materials, such as concrete, steel, rubber, fabric, glass, and acrylic, to create impact and visual interest. Lighting is also used to great effect in many of these gardens.

Planting is not intrinsic to a successful cutting-edge garden, but can support the overall message conveyed by the design. When used, planting is often included for its sculptural qualities, and may also emphasize color, texture, and movement. For some designers, ideas are inspired by ecology or the environment, and their gardens may feature plants that showcase a particular place or habitat.

Design concepts can be applied on a whim, but the best results are achieved where there is a relationship between the garden, its location, and the personality of its owner, or its history and cultural significance.

Key figures in cutting-edge design include the landscape architects Martha Schwartz and Kathryn Gustafson, who have both created ground-breaking gardens. Land art has also been influential in the evolution of this style. Examples include the works of Richard Long and Andy Goldsworthy; both designers are renowned for their natural sculptures, which form part of the landscape and intensify visitors’ experience of a place.
Choosing a style
CUTTING-EDGE GARDENS

What is cutting-edge style?
This style is a mix, sometimes accidental, but often deliberate, drawing from a wide range of genres. Short-lived and more experimental, show gardens offer a platform for these eclectic creations and allow designers the freedom to innovate. Color, sculpture, and garden art provide focal points and interest, while planting often focuses on architectural specimens and lighting adds to the drama.

Cutting-edge gardens in detail
Rendered walls are typical of this style, as they provide backdrops or surfaces on which art and sculpture can be displayed. Color, usually intense and bold, is also important, creating a vibrant atmosphere. A wide range of materials are associated with the style, and in some gardens the combinations can be quite complex. Designers often use a mixture of man-made and natural surfaces, such as concrete and timber, or stone and steel, and by keeping the overall plan simple, these textural contrasts are more clearly appreciated.

Furniture is frequently used to express particular architectural or stylistic references, or it may also introduce color. Sculptural plants add scale and drama, and are sometimes repeated to amplify ideas. In addition, colorful and textural planting is a common feature, with containers used to reinforce stylistic concepts.

DESIGN INFLUENCES
This style borrows from a range of ideas with energy and confidence. Travel, a shrinking world, and the Internet have opened up access to a wide range of plants, materials, and influences—from jungle planting to Japanese gravel, Modernism to Mediterranean, and formal to conceptual style. This gazebo by Michael Schultz and Will Goodman uses Japanese elements with Art Deco and Post-Modernist overtones. The personality of the resulting designs may not please the purists, but cutting-edge style is all about breaking the rules.
Key design elements

1 **Modern materials**
Cutting-edge designs often include materials that are not traditionally associated with gardens, such as glass, steel, and acrylic, with planting softening the lines.

2 **Sculptural plants**
Although a wide variety of plants are used in cutting-edge gardens, many have sculptural qualities—grasses, Yucca, or Astelia are typical, and palms are used for height.

3 **Water cascades and fountains**
Cascades, fountains, and water blades—controlled by a smart phone to produce complex displays—provide movement, atmosphere, and sound.

4 **Lighting**
Light effects are key style devices, picking up architectural details, specimen plants, and decorative topiary. The development of lighting technology and LEDs produces spectacular results and can also inject additional color.

5 **Eclectic floor plan**
The mixing of styles can produce interesting and complex layouts, with Modernist designs mixed with drought gravel planting, or formality combined with the asymmetry of Japanese gardens.

6 **Vibrant colors**
Bold colors are often used in surface finishes to make connections between plants and hard materials. Rendered walls, ceramics, paving and lighting can all contribute color and drama while creating an exciting ambience.
Interpreting the style

Designing cutting-edge gardens is a liberating and fun experience, where rules can be rewritten. Color can be a controlling element, with rich or strident tones making clear connections between materials and planting. Also try using irregular shapes and mix solid materials with transparent glass or acrylic to create a bold, unique design.
“Cutting-edge designs mix up conventional ideas and bend the rules of garden-making”

True blue
Claude Cormier’s Blue Stick garden was inspired by Meconopsis betonicifolia (blue poppy). Two sides of each stick are blue and two red, creating different effects.

Water and earth
Water gently cascades over this ledge, cantilevered from a rendered wall, and into the trough below, creating an oasis in this desert garden. The warm earth-tones echo the sandy soil and glow in the sun.

Blocks and undulations
White concrete cubes are counterpoints to the turf that ripples across this garden. They create a sculpted quality that offsets the stark walls of the house.

GARDENS TO VISIT

RHS HAMPTON COURT PALACE FLOWER SHOW, UK
Show with a section of conceptual gardens. rhs.org.uk/hamptoncourt

GARDEN OF AUSTRALIAN DREAMS, Canberra, Australia
Richard Weller and Vladimir Sitta’s garden. nma.gov.au

FESTIVAL OF GARDENS
Chaumont-sur-Loire, France
domaine-chaumont.fr

CORNERSTONE, Sonoma, CA
Regularly changing showcase of innovative design. cornerstoneonoma.com/gardens
**CASE STUDY**

**DESIGN FUSION**

Fusing a range of styles, from Mediterranean to Modernist, this cutting-edge garden weaves Jurassic period inspirations into a harmonious design, with large metal structures—inspired by the bony back plates of a stegosaurus—defining the space.

**Natural structure**

Evergreen trees, including the holly oak (*Quercus ilex*) and strawberry tree (*Arbutus unedo*), lend structure and a sense of permanence to the garden, while other hardy exotic trees with finely-cut foliage soften the look.

**Prehistoric slabs**

The seemingly random floor plan and irregular-shaped paving stones throw out the design rule book. They help to evoke a rugged landscape that references the earth’s tectonic plates as they collide to form new geological features.
Steel screens
Bronze-coated steel slabs stand proud, cutting dramatic shapes that resemble a dinosaur’s back plates, and providing a focus along the perimeter of the garden. They also present a foil to the firepit and create hidden areas that heighten the intrigue.

Artful planting
The planting seems informal, even “shaggy” in parts, but this belies a considered approach. Sculptural plants, such as Corokia × virgata with its tangle of black stems, jostle with colorful perennials, including the fiery orange kangaroo paw (Anigozanthos).

Bridging the gap
The pathway in the garden steps up to form a bridge across the water, giving the impression that the water has been here for a long time and the paving is a new addition. In other areas, stone slab-like benches suggest ancient rock formations.
Choosing a style

Cutting-edge Gardens

Two become one

This private garden is an amalgamation of two of Paul Cooper’s designs—Hanging Gardens and Cool and Sexy Garden—both for the RHS Chelsea Flower Show. Paul embraced an exciting mix of modern materials to create a garden where height and structure dominate.

Key ingredients

1 Hedera helix ‘Kolibri’
2 Stainless steel water feature
3 Phyllostachys nigra f. henonis
4 Wisteria floribunda ‘Macrobotrys’
5 Santolina chamaecyparissus
6 Painted wrought-iron railings
7 Lavandula pedunculata subsp. lusitanica
8 Mahonia x media ‘Buckland’

Paul says:

“My client on this project was great. He was forward-thinking and didn’t want a conventional garden. The plot is north-facing, cool, and gloomy, so I emphasized verticals to create the feeling of escaping these restrictions. And, with its theatrical lighting and reflective surfaces, this garden really performs at night.”

“I’d say the design is typical of my work. I originally trained and worked as a sculptor, and I can definitely see a three-dimensional character here. Contemporary architecture was, and is, a big influence, but there are some Japanese elements in there, too.”
Helter skelter

Artist, horticulturist, and garden designer, Tony Heywood, created this public garden at a junction of two busy streets in the center of London. The design revolves around a vortex of bubbling water, with the other elements spiralling toward it, alluding to the energy and speed of the traffic and people passing by. Contrasting textures heighten this sense of excitement, while the disparate elements are bound together by a simple color palette of blues and greens.

Key ingredients
1. Slate fish scales
2. Tipping box topiary
3. Mirrored steel sculpture
4. Minimalist planting palette
5. Man-made materials
6. Lead and slate wall feature

Tony says:
"I wanted the garden to look like it had been created by a powerful natural force that was pulling the land like a twisted carpet into a central vortex. The railings were bent, yew topiaries are tipping over, and jagged vertical slates erupt from the ground. Inspired by Japanese gardens, I used stones to represent rivers and pushed this idea further, with slates up the wall made to look like a rock face.”
MAKING A GARDEN
Building preparations

Creating a new garden from scratch, or tackling a major hard landscaping project, is a serious undertaking. If you decide to do the work, but only have weekends free, or do all the ground preparations by hand, it could take months to finish. The upside, however, is the immense satisfaction of having done it yourself, and the savings on labor. Detailed preparation is paramount, and it is essential that you calculate the cost of all materials, rental equipment, and any professional fees in your budget.

DIY vs. employing professionals

Depending on your experience, you may feel confident about tackling a simple paving project, erecting trellises, or building a deck. In fact, many modern building materials and garden features are specifically designed for ease of construction. When taking on any work yourself, ensure you are equipped with the appropriate safety equipment, such as eye protection when sawing timber, and steel-toed boots for any construction work. Jobs involving heavy materials or a high level of skill are often best left to professionals. Natural stone, for instance, often comes in large pieces that require skill to cut and lay. Similarly, in a modern garden, crisp design demands a very high-quality finish to avoid it standing out for all the wrong reasons. Experience and expertise count, especially when it comes to safety. Wet soil, for example, weighs a huge amount, so employ a professional to construct retaining walls.

If in any doubt about your ability to take on a project, seek expert advice from garden designers or civil engineers; source them via their professional organizations (see p.369). Remember when hiring a contractor that they are responsible for taking out insurance, and ensuring that work complies with all safety standards and building codes.

Sequencing workflow

The value of an experienced contractor is that they know how long it takes to perform various tasks, such as digging and laying foundations, or constructing brick walls. They should also be able to pull together the necessary skilled workforce, just as the next phase is about to commence.

Any project can be dogged with unforeseen difficulties, such as bad weather or delayed deliveries, which hamper the work. As established contractors often have several projects running simultaneously, delays in these other gardens can also have a direct effect on yours. Project managers must maintain good communications with all parties, anticipate problems, and find ways to maintain a free-flowing operation. Sit down with your contractors, and go through the details of construction together. Then draw up an agreed schedule and refer to it regularly.

KEEPING TO A BUDGET

If you hire a contractor to run a project from start to finish, and have a contract drawn up detailing completion deadlines, material selection, and costs, you shouldn’t run into difficulties over the budget. Problems commonly arise when you make changes to the plan midway through the build, or alter the specifications of the materials used. Good organization is vital if you run the project yourself, especially when hiring a workforce. Workers standing idle, waiting for materials to be delivered, still have to be paid.

Special effects

Some lighting and water features need expert installation, and many materials also require specialist preparation. Always check that your contractors have the relevant experience.
**Pre-construction checklist**

Once you have completed a site survey, and prepared your design, it is time to work out when the construction and planting should take place, and who will do the work. You may decide to do some of the preparations yourself and bring in specialist contractors only for specific jobs. Either way, try to visualize the project from start to finish to make it run as efficiently as possible.

<table>
<thead>
<tr>
<th>STAGE</th>
<th>PROJECT NAME</th>
<th>DETAILED INFORMATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PERMISSION</td>
<td>Major building work, such as the construction of a conservatory, may need planning permission from your local neighborhood association. Check if in any doubt, and talk to neighbors to explain plans and settle concerns.</td>
</tr>
<tr>
<td>2</td>
<td>HIRING CONTRACTORS</td>
<td>One or more contractors may oversee the project, bringing in specialists as needed. If project-managing the job yourself, you will need to find and hire bricklayers, pavers, joiners, electricians, and so on.</td>
</tr>
<tr>
<td>3</td>
<td>SELECTING MATERIALS</td>
<td>Ask contractors to provide samples of landscaping materials, or visit stone and builder’s merchants, and timber yards yourself. Personally select feature items and commission custom pieces.</td>
</tr>
<tr>
<td>4</td>
<td>MATERIALS ORDER/Delivery</td>
<td>Double-check amounts to avoid under- or overbuying. Arrange deliveries to coincide with different construction stages. This avoids materials getting in the way and having to be relocated later.</td>
</tr>
<tr>
<td>5</td>
<td>SITE CLEARANCE</td>
<td>Stake out the area and rent a dumpster. Remove unwanted hard landscaping materials and features. If it is to be relaid, lift current lawn with a turf-cutting machine. Also lift and move existing plants for reuse.</td>
</tr>
<tr>
<td>6</td>
<td>TOPSOIL REMOVAL</td>
<td>Save quality topsoil for reuse and do not mix with subsoil. Remove it manually or with a mini digger. Locate topsoil away from the construction site and pile it up on the future planting areas.</td>
</tr>
<tr>
<td>7</td>
<td>MACHINERY RENTAL/ACCESS</td>
<td>If your plan requires a lot of heavy digging, trenching, and releveling, rent a mini digger and operator. Ensure suitable access, clearing pathways and removing fence panels, as required.</td>
</tr>
<tr>
<td>8</td>
<td>FOUNDATIONS AND DRAINAGE</td>
<td>Establish different site levels and excavate accordingly. Organize the digging of foundations and drainage channels, then pour foundations and lay drainage pipes. If needed, move existing drains.</td>
</tr>
<tr>
<td>9</td>
<td>LIGHTING AND POWER</td>
<td>Bring in an electrician or lighting engineer to install the cabling grid for all garden lighting and powered features. Some of these shouldn’t be wired up until the garden has been completed.</td>
</tr>
<tr>
<td>10</td>
<td>BUILDING AND SURFACES</td>
<td>Build all hard landscaping features, including all walls, steps, terraces, pathways, water features, and raised beds. Construct timber decks, pergolas, and screens. Prepare new lawn areas.</td>
</tr>
<tr>
<td>11</td>
<td>BOUNDARY CONSTRUCTION</td>
<td>Once the contractors, builders, or landscapers no longer require access across the boundary for their machinery, vehicles, and materials, walls and fences can be completed and/or repaired.</td>
</tr>
<tr>
<td>12</td>
<td>TOPSOIL AND PLANTING</td>
<td>Some basic planting may have to be done during the dormant season, while construction continues. Replace or buy in topsoil to make up levels, then carry out remaining planting.</td>
</tr>
</tbody>
</table>
Building garden structures

**Permanent features and hard surfaces**, such as footpaths, patio areas, fences, raised beds, ponds, and pergolas, provide the structural framework for your garden design, underlining and enhancing softer areas of lawn and planting.

Many garden structures are easy to construct, and there are several simple projects that gardeners with few building skills—or none at all—can tackle safely, and achieve satisfying results in just a day or two. For example, pergola kits are widely available and quite simple to assemble, and you can buy pressure-treated timber pre-cut to length for features such as raised beds or decking.

When executing your design, start with the hard surfaces, but before you begin, take time to measure your yard carefully. Check that you have sufficient space for a path that will be easy to negotiate, and that the area for a proposed patio or terrace will accommodate your chosen furniture. It may even be worth selecting furniture before you finalize your design plans; it’s surprising how much room you need for a dining table and chairs, allowing for the chairs to be moved back comfortably with space to walk around them. Paths for main routes should be at least 4 ft (1.2 m) wide, and preferably paved or laid with gravel. These will be easier to navigate than narrow, winding routes or a course of stepping stones. Wide paths also provide space for mature plants to spill over the edges without impeding free movement.

Building patios and some paths can be major DIY projects, and if you intend to pave or deck big areas it may be worth considering professional help, especially if your plans include heavy materials, such as stone or composite slabs. Small blocks or bricks laid in intricate designs also require expertise. A gravel surface requires less skill to lay, and is ideal for an area around planting, or a path.

Informal ponds are beautiful features and quite easy to construct, although for a large site, a digger would be helpful.
Laying a path
Small paving units, such as blocks, bricks, and cobblestones, offer flexibility when designing a path. For this project we used carpet stones (blocks set on a flexible mat), as they are quick and easy to lay. If you use recycled bricks, check they are frostproof and hardwearing; ordinary house bricks are not suitable.

You will need
- Tape measure
- Long pegs and string
- Hammer
- Spade
- Level
- Nails
- Timber guide rails
- Graded base
- Hand tamper
- Masonry sand
- Carpet stones
- Sledge hammer
- Post-hole concrete
- Edging stones
- Rubber mallet
- Broom
- Sharp knife
- Trowel
- Compost, herbs
- Gravel
- 1 day

Adding edging and finishing off
9 Carefully knock the guide rails and pegs away and remove the string. Use a spade to create a “vertical face” to the edge—dig down as far as the graded base on both sides of the path.
10 Spread a strip of graded base along each side of the path and tamp firm with a sledge hammer. If you’re using heavy edging stones, lay a foundation strip of post-hole concrete mix on top.
11 Position edging stones and bed them in place by tapping them gently with a rubber mallet. Set stones flush with the path, or leave proud to stop soil migrating on to the path’s surface. Backfill with soil.
12 Brush masonry sand into the joints (it allows rain to drain away). Remove the occasional block from the edge of the path to form a planting pocket. Carpet stones must be cut from the backing mat.
To prevent puddles on the surface, the path must slope gently to one side to drain into soil or a dry well. Angle it away from the house or garden walls to avoid dampness problems. Check levels again.

Carefully nail the guide rails to the pegs to enclose the area of the path. Check the levels once more with the level, and make any necessary adjustments by easing the pegs up and down.

7 Tamp down the sand (see Step 5), ensuring the surface remains level. Begin laying whole blocks. Carpet stones come pre-spaced, as do most blocks, but if laying bricks, you will need to use spacers.

8 Once you have finished laying whole blocks, fill any gaps with blocks cut to fit (see top right). Bed the blocks into the sand with a hand tamper on a flat piece of wood or a plate compactor.

Use a trowel to remove sand and graded base from the planting pocket and replace it with loam-based potting compost. Plant a clump-forming aromatic herb, such as thyme. Water well.

13 Use a trowel to remove sand and graded base from the planting pocket and replace it with loam-based potting compost. Plant a clump-forming aromatic herb, such as thyme. Water well.

14 Brush gravel into the joints between the blocks. If, as here, you have left a strip of soil along one side of the path to act as a dry well, apply a topping of gravel to keep it looking neat and tidy.

Up the garden path
A well-laid path not only provides safe access through a garden, but is also a feature in itself. For period charm, use Victorian-style rope tiles as an edging.

CUTTING BLOCKS
When you are laying a path you may need to cut blocks or bricks to fit the pattern or to run around an obstacle, such as a manhole cover or the edge of a wall.

To make a neat cut, place the block on a firm, flat surface. Then, using a cold chisel, score a line across the block where you want to cut it. Position the chisel on the score line and hit it sharply with a brick hammer. Use the chisel to smooth out any rough areas. Remember to wear goggles to protect your eyes while working.
Laying a patio

Pavers are available in a wide range of shapes, sizes, and materials, including concrete and natural or reconstituted stone, and make a practical hardwearing surface for paths and patios. Laying large pavers, while heavy work, is quick and easy; preparing the foundations is the hardest part of the job.

You will need
- Pegs and string
- Combo square
- Spade
- Hand tamper or plate compactor
- Level
- Graded base, masonry sand
- Rake
- Pavers
- Bricklayer’s trowel
- Ready-mix mortar
- Club hammer
- Wood spacers
- Stiff brush
- Pointing tool
- Masking tape

Marking out the patio

1 For a rectangular or square patio, mark out the paved area with pegs set at the height of the finished surface and joined with taut string. Use a combo square to check the corner angles are 90 degrees.

2 Skim off turf (for large areas rent a turf cutter); reuse elsewhere in the garden or stack rootside up for a year to make compost. Dig out the soil to a depth of 6 in (15 cm) plus the thickness of the paving.

Laying the paving slabs

5 Top the graded base with a leveled and compacted 2 in (5 cm) layer of sand. Lay the first line of pavers along the perimeter string, bedding each one on five spaced trowelfuls of ready-mixed mortar.

6 Tamp down each paver with the handle of a club hammer. Maintain even spacing by inserting wood spacers in the joints. Check and keep checking that the pavers are sitting level.

The finishing touches

7 Wait about two days before removing the wood spacers. Then, either brush dry ready-mix mortar (or one part cement to three parts masonry sand) into the joints, or, for a neater, more durable finish, you could use a wet mortar mix (see Steps 8 and 9).

8 In dry weather, pre-wet the joints to improve adhesion of the mortar. For wet mortar, add water to the ready-mix mortar and push it into the cracks between the pavers using a bricklayer’s trowel.

9 Firm the mortar in place with a pointing tool (above). Wet mortar may stain some pavers, but masking tape along the joints will protect them when pointing. Brush off excess mortar before it sets.
3 Use a hand tamper or plate compactor to tamp down the area. Set pegs at the height of the finished surface, allowing for the patio to have a slight slope so rain drains away. Check with a level.

4 Spread a 4 in (10 cm) deep layer of graded base over the area, rake level (ensuring you retain the slight slope), then tamp firm with a hand tamper or a plate compactor (above).

Cutting a curve into a slab

Although pavers are available in a wide range of shapes, you may have to cut them to size, or to accommodate a curve in your design. Pavers, which are usually made from stone or concrete, are surprisingly brittle; to prevent them cracking when they are being cut, lay them flat on a fairly deep, level bed of sand.

1 Protect yourself with goggles, ear protection, anti-vibration gloves, and a dust mask. Mark the curve on the paver with chalk, then, using an angle grinder fitted with a stone-cutting disk, slowly cut partway through the paver, going over the line several times.

2 Mark out parallel lines on the waste area with chalk. Cut along the lines partway through the paver, again going over each one slowly several times. Make sure you don’t cross or damage your neatly cut curved line.

3 Starting on one side of the paver and working across to the other, tap firmly along the length of each cut strip with a rubber-headed mallet. Make sure that the paver is well supported.

4 Grip each strip firmly and snap it sharply along the cut. Remove all the strips in this way. Trim off any roughness along the curved edge with the angle grinder.

Cutting corners

A few shapely curves can completely transform a rectangular patio. Here, the corners have been opened up to form a planting pocket and to give a gentle sweeping curve to the adjacent area of lawn.

Keep it clean

If you don’t stand patio pots on saucers, water and mud from them may stain pavers. Where this occurs, clean the patio with a pressure washer.
Laying decking

Decking is adaptable and blends with most garden styles. It can be built from hard- or softwood, or, more popularly, recycled plastic. If using timber, ensure supplies come from responsibly managed sources, and check building regulations and planning requirements for large or above-ground structures.

You will need
• Pegs and string
• Combo square
• Geotextile membrane
• Tape measure
• Spade
• Graded base
• Metal pole
• 3 x 3 in (75 x 75 mm) support posts
• Post-hole concrete
• Level
• 4 x 2 in (50 x 100 mm) timber lengths
• Drill and router
• Galvanized bolts, washers, screws, and nails
• Saw and hammer
• Decking boards
• Chisel, wood spacers
2 days

Putting up support posts

1 Mark out a square or rectangular deck with pegs and string. Check the corners are at a 90-degree angle using a combo square. Mow grass very short, or skim off turf to use elsewhere in the garden.

2 Lay a geotextile membrane over the area, overlapping joins by 18 in (45 cm). As well as the four corner posts, you will need extra support posts on each side; mark these with pegs about 4 ft (1.2 m) apart.

Making the deck frame

5 Leave the concrete to set for 24 hours before building the deck frame. Cut edging timbers to length—note that joins should coincide with a post. Pre-drill bolt holes, countersinking them with a router.

6 Hold the first edging timber in place against the frame (you may need help); mark and drill a bolt hole on the post. Insert a washer and bolt and tighten up, but not too tight; leave a little room for movement.

Building the internal frame and laying the decking

9 Internal joists fortify the deck. Set them 16 in (40 cm) apart across the shortest span. Support joists with extra posts (cut the membrane when you concrete them in) aligned with those on the outer frame.

10 Once all the joists are bolted to the support posts, insert short lengths of wood 4 ft (1.2 m) apart to hold them rigid. Nail or screw the joists and spacers in place or use joist hangers (see top right).

11 Lay a decking board on the frame (at right angles to the joists) and cut to length, leaving a slight overhang at each end to fit a fascia board (optional). Center any joins in the board over a joist.

12 Pre-drill holes in the board, then attach it to each joist using two corrosion-resistant decking nails or countersunk screws. Cut the remaining boards to size and screw them to the joists.
Lift the edging timber into position, use a level to check it’s horizontal, and mark and drill the timber where it coincides with a post. Insert a bolt and washer as in Step 6.

Dig out post-holes about 12 in (30 cm) square and 15 in (38 cm) deep—fill the bottom 3 in (8 cm) with graded base. Tamp firm with a metal pole, insert post, and pack with more rammed graded base.

Fill the hole with water to dampen the graded base and allow to drain. Pour in post-hole concrete mixed to a pouring consistency. Use a level to check the post is vertical; adjust as necessary.

Attach all the edging timbers in the same way, butting the corner joints neatly. Bolt the timbers to all intermediate posts to complete the frame. Cut the tops off the posts flush with the frame.

Use a chisel to lever the boards into place, spacing them ¼ in (5 mm) apart with thin strips of plastic or wood. Spacing allows the decking boards to expand in the heat and let rain water drain away.

Fascia boards fixed around the edge of your deck make for a neat finish. Overlap them precisely where they meet at the corners. If your decking is built on a slope, fascia boards will hide any ugly gaps.

Wood treatments
Pre-treated decking timber can be left natural, or you can choose from a huge variety of colored stains or treatments. This deck is a contemporary gray-brown.

JOIST HANGERS
If your deck is at ground level, you can screw or nail the frame together. More robust alternatives are advisable for raised decks or where the joists butt against a wall. Timber-to-timber joist hangers, made from galvanized mild steel, are nailed or bolted on to the joists and then attached to the edging timbers. Stronger steel joist hangers can be mortared into the wall. You may find it easier to bolt a length of timber to the wall first, and then hang the joists from it with timber-to-timber joist hangers.
Putting up fence posts

The strength of a fence lies in its supporting posts. Choose 3 x 3 in (75 x 75 mm) posts made from a rot-resistant timber, such as cedar or pressure-treated softwood, and set them in concrete or metal post supports. Treat the timber with wood preservative every three to four years to prevent it rotting, and replace old posts when you spot signs of deterioration.

You will need
- Claw hammer or screwdriver
- Spade, tape measure
- Bricks, timber, rope
- Trench shovel
- Graded base
- Fence posts
- Metal spike or pole
- Level
- Timber battening
- Post-hole concrete
- Bricklayer’s trowel

2 days

Concreting the posts

1. Measure and mark the exact position of the post, as there will be no opportunity to change it later. Position the base plate, marking the position of each of the corner bolt holes with a pencil.

2. Use a percussion or hammer drill fitted with a masonry bit to drill the bolt holes. Keep the drill upright and make sure you penetrate right through the paving into the graded base underneath.

3. Fill the drilled holes with mortar injection resin and insert anchor bolts. After the recommended setting time, tighten the bolts using a wrench—the bolts will expand to fill the hole.

4. Before putting in a new post, first remove the old concrete footing. Once you have removed the fence panels, dig out the soil from around the base of each post to expose the concrete block.

5. To test that the post is vertical, hold a level against each of its four sides. Make any adjustments as necessary, and check that the post is the right height for the fence panel.

6. To hold the post upright while you're concreting it in place, tack a temporary wood brace, fixed to a peg driven firmly into the ground, to the post. Don’t attach to the side that you’ll be hanging the panels on.

Replacing old fence posts

You will need
- Claw hammer or screwdriver
- Spade, tape measure
- Bricks, timber, rope
- Trench shovel
- Graded base
- Fence posts
- Metal spike or pole
- Level
- Timber battening
- Post-hole concrete
- Bricklayer’s trowel

2 days

Concreting the posts

1. Measure and mark the exact position of the post, as there will be no opportunity to change it later. Position the base plate, marking the position of each of the corner bolt holes with a pencil.

2. Use a percussion or hammer drill fitted with a masonry bit to drill the bolt holes. Keep the drill upright and make sure you penetrate right through the paving into the graded base underneath.

3. Fill the drilled holes with mortar injection resin and insert anchor bolts. After the recommended setting time, tighten the bolts using a wrench—the bolts will expand to fill the hole.

4. Before putting in a new post, first remove the old concrete footing. Once you have removed the fence panels, dig out the soil from around the base of each post to expose the concrete block.

5. To test that the post is vertical, hold a level against each of its four sides. Make any adjustments as necessary, and check that the post is the right height for the fence panel.

6. To hold the post upright while you're concreting it in place, tack a temporary wood brace, fixed to a peg driven firmly into the ground, to the post. Don’t attach to the side that you’ll be hanging the panels on.

Fixing bolt-down supports

When erecting posts on a solid level surface, such as paving, use bolt-down, galvanized metal plates. These can be fixed in place relatively easily and will help to prolong the life of the timber posts by holding them off the ground.

1. Measure and mark the exact position of the post, as there will be no opportunity to change it later. Position the base plate, marking the position of each of the corner bolt holes with a pencil.

2. Use a percussion or hammer drill fitted with a masonry bit to drill the bolt holes. Keep the drill upright and make sure you penetrate right through the paving into the graded base underneath.

3. Fill the drilled holes with mortar injection resin and insert anchor bolts. After the recommended setting time, tighten the bolts using a wrench—the bolts will expand to fill the hole.
A new fence makes a beautiful natural backdrop to planting, or, for a more contemporary look, try staining the wood matte black or dark blue.

**METAL SPIKE SUPPORTS**

If you have firm, undisturbed ground, use metal spike supports. Position the spike in place and insert a “dolly,” a special post-driver, into the square cup. Hit the the dolly with a mallet to drive the spike into the ground. Check the angle of the spike with a level to ensure that it is going in straight—twist the dolly handles to correct any misalignment. When the spike is in the ground, remove the dolly. Clamp the square cup around the post and tighten up.

1. **Using the post as a lever:** loosen the block in the hole. Tie a length of timber to the post, balance it on a pile of bricks (as shown), and use this simple lever to help minimize any strain as you lift it.

2. **If a new post is to go in the same spot:** refill the hole and compact the soil before digging a new post hole using a trench shovel. Make it about 2 ft (60 cm) deep and 12 in (30 cm) across.

3. **Fill the bottom of the hole with a 4 in (10 cm) layer of graded base.** Stand the post on the base, check it’s level with the original fence line, and pack graded base around the sides.

4. **If a new post is to go in the same spot, refill the hole and compact the soil before digging a new post hole using a trench shovel.** Make it about 2 ft (60 cm) deep and 12 in (30 cm) across.

5. **Pour concrete into the hole, stirring gently to remove air bubbles.** Shape it around the post using a trowel so rain runs off. Rehang panels after 48 hours. Remove bracing after three weeks.

6. **Pour concrete into the hole, stirring gently to remove air bubbles.** Shape it around the post using a trowel so rain runs off. Rehang panels after 48 hours. Remove bracing after three weeks.

9. **Fill the post hole to the top with water—leave to drain.** This will help settle the graded base and improve adhesion of the concrete. Make up post-hole concrete to a pouring consistency.

10. **Pour concrete into the hole, stirring gently to remove air bubbles.** Shape it around the post using a trowel so rain runs off. Rehang panels after 48 hours. Remove bracing after three weeks.

**New posts, new panels**

A new fence makes a beautiful natural backdrop to planting, or, for a more contemporary look, try staining the wood matte black or dark blue.
Laying a gravel border

Gravel isn’t just for driveways and paths—when used as a decorative mulch in the border it sets plants off to great effect. If you spread a thick layer of gravel on top of a permeable membrane, it will also suppress weeds and help retain moisture in the soil.

You will need

• Scissors or sharp knife
• Permeable membrane
• Metal pins
• Pea gravel
• Tape measure

1 day

1 Cut a piece of permeable membrane to fit your bed or border. For large areas, you may need to join several strips together—in which case, leave a wide overlap along each edge and pin in place.

2 Presoak container-grown plants in a bucket of water for about half an hour. Position plants, still in their pots, on top of the membrane. Check the labels to make sure that each plant has enough room to spread—once the gravel is down, moving them isn’t easy.

3 Use scissors or a sharp knife to cut a large cross in the membrane under each plant. Fold back the flaps. Make the opening big enough to allow you to dig a good-sized planting hole.

Planting up the border

4 Remove the plants from their pots and lower each one into its allocated planting hole. Plants should sit at the same level as when in the pot. Fill in around the root ball with soil.

5 Firm in the root ball with your hands, then tuck the flaps back around the base of the plant. If necessary, trim the membrane to fit neatly around the plant’s stems. Water thoroughly.

6 Cover the membrane with a thick, even layer of gravel. A depth of 2–3 in (5–8 cm) should prevent any bald patches appearing. Should you need to move plants in the future, pin a piece of membrane over the top of the cut area to stop weeds popping up through the cut.
AGGREGATE OPTIONS
You can lay most aggregates over a permeable membrane in the same way as gravel. Other decorative options for a planting area include slate chips (shown right), small pebbles, ground recycled glass, crushed shells, and colored gravels. (See pp.354–355 for more information on these materials.)

Permeable paths
The main advantage of using permeable surfacing in a garden is that it allows rain water to drain through to the soil. But when you discover that the materials are durable, easy to lay, and cost-effective, they’re definitely an attractive alternative to paving.

Keep it neat
A gravel surface works best when it’s contained by a solid edge. If the gravel border is next to a lawn, consider laying a brick mowing strip (see p.275).

Loose gravel
Look carefully and you’ll see that this gravel has been poured into a honeycomb grid. This cleverly designed plastic matting, which you lay like a carpet, prevents gravel migrating all over the garden or driveway.

Self-binding gravel
Gravels are usually washed clean of soil and stones, but self-binding gravels, such as pea gravel, are not. When compacted, these fine particles bind the material together to form a strong, weed-free, permeable surface.

Shredded bark
Bark is pleasantly springy underfoot. Lay it over a permeable membrane, or straight on to compacted soil. Whichever you decide to do, the bark will start to break down after a couple of years and will need replacing.
Building a pergola

A pergola is essentially a series of arches linked together to form a covered walkway. The framework provides the perfect support for climbing plants, such as fragrant honeysuckle and roses. Although often made from timbers or metal components, many designers choose to use a wood frame kit, as shown here, the instructions for which are pretty universal.

You will need
- Pergola kit
- Pegs and string
- Builder’s square
- Vise
- Drill
- Screwdriver
- Galvanized screws or bolts
- Tape measure
- Hammer
- Wooden battening
- Spray paint
- Spade
- Hardcore
- Metal spike
- Level
- Ready-mix concrete
- 2 days

Constructing the roof

9 Dig two holes for the uprights on the second arch (see Steps 5 and 6). Do a final check on the relative position of the two arches by positioning the side timbers on top of their respective uprights.

10 Using a level, check that the side timbers are horizontal and the uprights are vertical before concreting them in position. Repeat Steps 5–10 until all the arches are concreted in place.

11 Leave the concrete to set for 48 hours, then screw or bolt all the side timbers in place, butting the joints tightly together. To avoid splitting the wood it’s best to pre-drill the holes.

12 Most pergolas have extra cross-pieces to strengthen the roof (these do not sit on uprights so are unsupported). Mark their position midway between the uprights. Pre-drill screw holes in each piece.

Making the arches

1 Unpack and identify all the pieces. Mark the layout of the pergola on the ground with pegs and string—use a combo square to check right angles. If the area is to be paved, lift and reuse the turf elsewhere.

2 Arrange the pieces flat on the ground to check the fit of the joints. Make adjustments as necessary. If the wood isn’t pre-drilled, clamp the timber in a vise and drill holes for the screws and bolts.

Erecting the arches

5 Mark the two upright post positions for the first arch using spray paint. Dig out the holes, making them about 2 ft (60 cm) deep and 12 in (30 cm) across. Fill with 4 in (10 cm) of graded base (see Step 5, p. 269).

6 Ram the graded base firmly in place with a metal spike or pole. Place the upright posts in the holes and test that each one is vertical by holding a level against each of its four sides.
A shady retreat

Walking under a shady, plant-covered pergola is a real treat on a hot summer’s day. It would also be the perfect spot for outdoor entertaining.

**WIRING FOR CLIMBERS**

A system of wires attached to the upright posts of your pergola will give plants the support they need to start climbing. Fix screw eyes at 1 ft (30 cm) intervals around the four sides of an upright. Attach galvanized wire to the lowest screw eye, run it through all the eyes on the same side of the upright, and secure it firmly to the top one. Repeat on the other three sides of the upright. Guide shoots of twining plants on to the wires; tie in shoots of stiffer stemmed climbers, such as roses.

Set up a system of wires for climbers.

---

3 To make an arch, attach each end of a cross-piece to the top of an upright post using galvanized screws or bolts. Support the wood on a board to help steady and align the pieces as you work.

4 Measure the distance between the upright posts at the top and bottom of each arch, adjust the posts until the spacing is the same, and then nail wooden battening across to stop them splaying.

7 To hold the uprights vertical while you’re concreting them in, tack a temporary wooden brace to a peg driven into the ground (see Step 8, p.268). Concrete the posts in place (see Steps 9 and 10, p.269).

8 To position the second arch, lay a side timber on the ground to work out the spacing. Mark the position of the post holes with paint. Allow for a slight overlap where the side timbers will rest on the uprights.

13 Screw or bolt the cross-pieces in place—you will need someone to hold them steady to stop them twisting when you’re drilling. Check that all the fixings on the pergola frame are tight.

14 Position the roof timbers on top of the cross-pieces. Mark and pre-drill holes, and then screw in place. Leave the bracing on the uprights for three weeks until the concrete has completely set.
Making a raised bed

Creating a square or rectangular timber-framed raised bed is easy, especially if the pieces are pre-cut to length. Buy pressure-treated wood, which will last for many years, or treat it with preservative before you start. If the bed is to sit next to a lawn, make a brick mowing edge by following the steps opposite.

You will need
• Spade
• Pre-cut wooden landscape timber
• Level
• Tape measure
• Rubber mallet
• Drill, screwdriver
• Heavy-duty coach screws
• Rubble and topsoil
• Bark
• 1 day

Measuring up the base

1. Dig out strips of sod wide enough to accommodate the timbers. Pressure-treated wood is an economic alternative to rot-resistant hardwoods, such as oak. Or consider buying reclaimed hardwood.

2. Lay out the timbers in situ and check that they are level with a level (use a plank of wood to support a shorter level). Check levels diagonally, as well as along the length of the timbers.

3. Make sure the base is square by checking that the diagonals are equal in length. For a perfect square or rectangular bed, it is a good idea to have the timbers pre-cut to size at a local timber yard.

Building the bed

4. Using a rubber mallet, gently tap the wood so that it butts up against the adjacent piece; it should stand perfectly level and upright according to the readings on your level. Remove soil as needed.

5. Pre-drill holes through the end timbers into the adjacent pieces at both the top and bottom to accommodate a couple of long, heavy-duty coach screws. Secure the timbers with the screws.

6. Arrange the next set of timbers on top of the base; make sure they overlap the joints below to give the structure added strength. Check with a level before screwing together (see Step 5).

7. For extra drainage, partially fill the base with rubble. Then add topsoil that is free of perennial weeds. Fill the bed up to about 3 in (8 cm) from the top with soil, plant up, then mulch with bark.
Laying a mowing edge

Grass doesn’t grow well too close to a raised bed, since the soil tends to be dry and any overhanging plants create shade. A strip of bricks, sunk slightly lower than the level of the sod, creates a clean edge to allow for easy mowing.

1. Using a spare brick to measure the appropriate width for your mowing edge, set up a line of string to act as a guide. Dig out a strip of soil deep enough to accommodate the bricks, plus 1 in (2.5 cm) of mortar.

2. Lay a level mortar mix in the bottom of the trench as a foundation for the bricks. Set them on top, leaving a small gap between each brick. (This design is straight, but mowing edges can also be set around curves).

3. With a level, check that the bricks are aligned and positioned slightly below the surface of the lawn (when set in place, you should be able to mow straight over them). Use a rubber mallet to gently tap them into position.

4. Finally, use a dry mix to mortar the joints between the bricks, working the mixture in with a trowel. Clean off the excess with a stiff brush.

A clean cut
The mowing edge makes a decorative feature and allows you to maneuver the mower more easily.

RAISED VEGETABLE BED
Raised beds are ideal for growing vegetables, fruit, and herbs. They provide better drainage on heavier soils and a deeper root run for crops like carrots and potatoes. Raised beds also lift up trailing plants, such as strawberries, which helps to prevent rotting. If you buy in fresh topsoil that’s guaranteed weed- and disease-free, your crops will have a better chance of growing well.

Raise your profile
As well as providing an eye-catching feature, a raised bed gives you a better view of your plants and, by lifting them up, less strain on your back when tending them.
Making a pond

Designing a pond with a flexible PVC liner, rather than a rigid preformed type, allows you to create a feature of almost any size and shape. To work out how much liner you need, add twice the depth of the proposed pond to its maximum length plus the width. Choose somewhere sheltered and sunny for your water feature, avoiding heavy shade under trees.

**You will need**
- Garden hose
- Spade
- Pickax
- Level/plank
- Sand
- Pond or carpet underlay
- Flexible pond liner
- Waterproof mortar, bucket, trowel
- Sharp knife
- Decorative stone

2 days

Digging an informal pond

1. Use a hose to mark the outline of the pond. Aim for a curved, natural shape without any sharp corners. To prevent it freezing solid in winter, a section of the pond must be at least 18 in (45 cm) deep.

2. Before you start digging, skim off any sod for reuse elsewhere. Keep the fertile topsoil (which you can also reuse) separate from the subsoil. Loosen compacted subsoil with a pickax.

Lining and edging

5. To protect the liner, line the sides and base of the pond with pond underlay. If using old carpet underlay, beware stray tacks. On stony soils, spread a 2 in (5 cm) layer of sand over the base first.

6. Center the liner over the hole, letting it slide down under its own weight into the base. Leaving plenty of surplus around the rim, pleat the liner to help fit it to the shape of the pond. Fill with water.

Making a rill

A rill or channel of water adds light and movement to a garden. Employ a qualified electrician to run a power supply for you.

**You will need**
- Pegs and string
- Spade
- Sand
- Level
- Plastic reservoir
- Plastic liner
- Sharp knife
- Bricks
- Waterproof mortar
- Submersible pump, flexible pipe, filter
- Gravel, cobblestones
- Permeable fabric
- Metal grille

1 day

1. Clear and level the site. Mark out the length and width of the rill with pegs and string. Dig out the area to a depth of 6–8 in (15–20 cm). Cut a shallow shelf all around the rill for the brick edging.

2. Line the rill with sand, compacting it with a piece of wood. Use a level to check the base is flat. Dig a hole at one end and insert the reservoir—check that the rim is level with the base of the rill.

3. Line the rill with the plastic liner, smoothing out any creases. Use a sharp knife to trim the liner at the reservoir end so that it drapes over the rim. Leave 8 in (20 cm) surplus material along the other three sides.
3. Dig out the pond to a depth of 18 in (45 cm). Make the sides gently sloping. Leave a shelf 12–18 in (30–45 cm) wide around the edge, then dig out the center to a further depth of 18 in (45 cm).

4. Use a level placed on a straight piece of wood to check that the ground around the top of the pond is level. Remove any loose soil and all large or sharp stones from the sides and bottom of the pond.

5. Place the pump in the reservoir. Push the pipe on to the pump outlet, run the pipe along the length of the rill, and cut it to fit at the far end. Fit a filter on the free end of the pipe to prevent blockages.

6. Cover over the pipe in the rill with a level bed of gravel. Place a metal grille over the reservoir and top with cobblestones. If you sit them on a sheet of permeable fabric it will stop debris falling into the water.

7. When the pond is full, trim the surplus liner leaving 18 in (45 cm) around the rim. Pleat the excess liner so it lies flat and bury the edges in the ground. Lay a bed of waterproof mortar for the edging stones.

8. Bed the edging stones into the mortar, overhanging them by 2 in (5 cm) to hide the liner. When positioning vertical stones, stand them on a piece of rolled-up surplus liner to protect the liner from being worn.

Planting up
Wait a week for the mortar to set before placing water lilies on the bottom of the pond and marginals on the shelf (see pp. 98–99 for more on aquatic plants).

Finishing touches
Fill the reservoir with water, prime the pump, and adjust the flow according to manufacturer’s instructions. Slate chips make an attractive edging material.
Having designed a beautiful garden, assessed your soil and aspect, and worked out what plants to buy, it is now time to bring them home, get them into the ground, and put your ideas into practice. Take your time when planting; tackling the task in a measured way will help to ensure your treasures thrive.

Choose a dry, fine spell when the soil is not frozen or too wet. Before starting, gather all necessary tools together—fork, spade, fertilizer, and watering can—so you have everything on hand. Also make sure the soil is free of weeds, especially any pernicious perennials, before forking in fertilizer and digging holes. The new plants will need a thorough soaking prior to planting, and the best way to do this is to immerse them in water while they are still in their pots, leave until the bubbles disperse, then remove and allow to drain. Bare-rooted trees, roses, or shrubs should be planted between fall and early spring; container-grown plants can go in the ground at any time, but hardy plants are best planted in fall when the soil is still warm and moist. Leave more tender types until spring, as young plants may not survive a cold, wet winter.

Allow space for shrubs and trees to spread—the area needed should be indicated on the plant label. Bare patches can always be filled in with seasonal flowers, or screened by containers or an easily moved ornament, such as a bird bath or lightweight sculpture.

Early spring or early fall are the best times to establish a lawn, whether you are using sod or sowing seed, and avoid walking on new grass for a few months, if possible. Water it frequently in the early stages and in dry spells.

Giving your new purchases a good start will repay dividends for years to come in the form of strong, healthy plants that continually give a good show, season after season.
How to plant trees

A well-planted tree will reward you with years of healthy growth. Container-grown trees can be planted at most times of the year, but the best time is in the fall, when the leaves are starting to drop. Bare-root plants are a cheaper option and are available in fall and winter. Unless it’s very frosty or there’s been a long dry spell, you should plant them as soon as you get them home.

**You will need**
- Bucket
- Spade and border fork
- Well-rotted organic matter
- Bamboo cane
- Tree stake
- Mallet and nails
- Tree tie with spacer
- Bark chips
- up to 2 hours

**Planting a container-grown tree**

1. Soak the tree thoroughly and leave it to drain. Meanwhile, clear the planting area of weeds and debris. Place the tree, still in its pot, in its planting position, making sure that it won’t be crowded by other plants.

2. Loosen the soil over a wide area, to the same depth as the tree’s root ball. Add organic matter to heavy clay or sandy soils. Dig a large hole no deeper than the tree’s pot but ideally three times the root ball’s diameter.

5. With a container-grown tree, you may find that the roots are packed together tightly. If this is the case, gently tease out any encircling roots, as these could prevent it from establishing well.

6. With a helper holding the tree upright, backfill the hole with the excavated soil. Make sure there are no air pockets by working the soil in between the roots and around the root ball with your fingers.

7. Once you are satisfied that there are no gaps or air pockets around the roots, continue to hold the tree upright and firm it in using your foot with your toes pointing toward the trunk.

8. Small trees do not require staking but top-heavy or larger specimens should be staked. Drive into the soil a wooden tree stake at an angle of 45 degrees. Ensure you do not damage the root ball.

**Planting and staking**

1. A few weeks before planting, remove weeds and dig the area over, working in organic matter (as Step 2 above). At planting time, weed the area again, tread the ground until firm, and rake level.

2. Mark the planting line with pegs and string. If you have space, put in a double row of plants for extra screening. It’s also less likely to suffer gaps if plants die. Set the rows 16 in (40 cm) apart.

3. Set the plants 32 in (80 cm) apart. Spacing is critical for hedging, so use a tape measure or marked canes rather than guessing. Dig holes large enough to accommodate the roots comfortably.

**Plantsing a hedge**

An informal mixed hedge of native species will provide a rich habitat for wildlife, as well as attractive flowers and fruits. The best time to plant a bare-root hedge is in the fall, when plants first become available.

**You will need**
- Spade
- Rake
- Tape measure
- String and canes
- Pruning shears
- Bark chips
- up to 3 hours
3. Puncture and scuff up the walls and base of the hole to allow for easy root penetration; the result will be a stronger tree. Don't loosen the base too much as the tree may sink after planting.

4. Remove the tree from its pot. Lower it into the hole and check that the first flare of roots will be level with the surface after planting—try scraping off the top layer of compost if you can't see the flare.

9. The stake should be a third of the height of the tree, and the end should face into the prevailing wind. Fit a tree tie with a spacer to the stake and trunk. This can be adjusted as the tree grows.

10. Knock a nail through the tree tie into the stake to prevent it slipping down. Water the tree thoroughly and apply a mulching mat around the trunk, which will keep the area around the tree free of weeds.

4. Plant the bare-root hedging plants at the same depth as they were growing in the field; you'll see a dark soil stain on the stem. Plant roses slightly deeper for stability. Firm plants in with your hands.

5. Stagger the plants on the second row to maximize coverage. Position the first plant 16 in (40 cm) in from the edge of the front row. Keep bare-root plants wrapped until planted to stop their roots drying out.

6. Check that the soil around the plants is firmed in, and then water each plant thoroughly. Prune back the tips of any tall or leggy shrubs to encourage new, bushy growth from the base of the plant.

Spring blossom in a woodland border
In small- to medium-sized yards, choose compact trees with an attractive overall habit. This hawthorn (Crataegus) is ideal, with pretty, pink blossoms in spring, followed by ornamental fruits.

Wildlife-friendly screen
A mixed hedge will attract wildlife all year. Don't clip too hard if you want summer flowers and fruit in the fall, and take care not to disturb nesting birds in spring.
How to plant shrubs

Shrubs form the backbone of a garden plan, providing structure as well as flowers and foliage. Plants grown in containers can be planted year-round if you avoid days when the ground is frozen, or excessively wet or dry. Before planting, always check the label for the shrub’s preferred site and soil.

1. Dig over the soil thoroughly, removing any weeds and working in plenty of well-rotted manure or compost. Make the planting hole twice the diameter of the container and a little deeper.

2. Stand the plant in its container in a bucket of water and leave it to soak. Remove the plant from its pot and tease out any thick, encircling roots. Plant at the same depth it was in its pot. Backfill with soil.

3. Firm soil gently, ensuring the shrub is upright and that it is sitting in a shallow depression. Water generously, then spread a mulch of organic matter (see right), keeping it away from the stems.

You will need
• Spade and fork
• Organic matter
• Bucket
• Mulching material

1 hour

How to plant perennials

Unlike annuals and tender patio plants, herbaceous perennials come up year after year. Many modern varieties need little maintenance other than deadheading and cutting back in spring. Give them a good start by improving the soil at planting time and minimize competition for water and nutrients by controlling weeds.

1. Prepare the planting area, removing perennial weeds and large stones. On dry ground or heavy clay, work in organic matter (as Step 1, above). On sandy soil, also apply a general fertilizer.

2. Dig a hole a bit deeper and wider than the pot. After soaking the plant, remove the pot. Add soil to the hole so that the top of the root ball is level with the soil surface. Backfill and firm soil lightly with your hands.

3. Water thoroughly. Apply a thick mulch to conserve moisture, suppress weeds, and protect roots from penetrating frosts. Take precautions against slugs and snails, and watch for aphids on shoot tips.

You will need
• Spade and fork
• Organic matter
• General fertilizer
• Bucket
• Mulching material

Up to 1 hour
Seasonal color and interest
A mixture of shrubs and perennials provides a rich tapestry of color, form, and texture that changes in mood as the seasons progress. If space allows, plant the perennials in drifts for greater impact.

Mulch options
Mulches conserve water, which is why they are always applied after planting when the ground is moist. Some improve soil structure and most discourage weeds, which compete with plants for water and nutrients. Gravel mulches look attractive while others, such as leafmold, offer a habitat for beneficial creatures such as ground beetles.

Compost
Mature compost and manure lock moisture and nutrients into the soil. As the mulch breaks down it releases plant food and improves the soil structure. Apply a layer 4 in (10 cm) deep in late winter to minimize weed growth.

Leafmold
Although low in nutrients, leaves are excellent for improving soil and retaining moisture, and look good around woodland-style plantings. To make it, fill perforated trash bags with fall leaves, seal up, and leave for about 18 months.

Bark mulch
A popular mulch, bark comes in various sizes, the smallest being the most ornamental. It breaks down slowly and is a good weed suppressor and moisture conserves, but doesn’t add many nutrients. Top up worn areas annually.

Gravel mulch
Gravel laid over landscape fabric creates a decorative weed-suppressant foil for alpines and Mediterranean-style plantings. Plant through the fabric by cutting a cross and folding back the flaps before replacing the gravel (see also pp. 270–271).

US_282-283_howto_plant_shrub_V2.indd   283
20/04/17   4:42 pm
How to plant climbers

Walls, fences, and trellises offer planting space for a wide range of climbers and wall shrubs. Using plants vertically is especially important in courtyard gardens, where space is at a premium. Flowers and foliage soften bare walls and privacy screens, as well as creating potential nesting sites for birds. Avoid overvigorous climbers that could overwhelm their situation.

You will need

- Eye screws
- Galvanized wire or trellis
- Border fork and spade
- Bulky organic matter
- Granular fertilizer
- Bamboo canes
- Garden twine
- Trowel or garden fork
- Bark mulch

1 Before soil preparation, attach eye screws and horizontal wires, or a trellis, to the wall or fence. Set the lowest wire about 20 in (50 cm) above soil level, and space the wires 12–18 in (30–45 cm) apart.

2 Dig over a large area around the planting site with a garden fork. Work in plenty of bulky organic matter, such as well-rotted manure or compost, to combat dryness at the base of the fence.

3 Arrange a fan of bamboo canes behind the planting hole, leaning them back toward the fence. The canes will lead the climber’s stems up to the horizontal wires and spread them over a wider area.

4 Plant the climber, backfilling the hole with enriched soil. Untie the stems from their original support and untangle them carefully. Cut off any weak shoots and spread them out ready to attach.

5 Tie the stems to the canes using soft garden twine and a loose figure-of-eight knot. Train the outer stems on to the lower wires and train the central stems upwards to cover the higher wires.

6 Firm the climber in using your fists and then take a trowel or garden fork to fluff up the soil where it has been compacted. Next, create a shallow water reservoir (with a raised rim) around the base of the plant.

Support for climbers

Climbers and wall shrubs scale vertical surfaces in a variety of ways, and the support you provide depends on their vigor and method of climbing. Some, such as jasmine, honeysuckle, and wisteria, are twiners; clematis have coiling leaf stalks; and sweet peas, passionflowers, and vines cling with tendrils.

Horizontal wires

These offer the most adaptable support for climbers, wall-trained shrubs, and fruit trees. Training stems horizontally increases flower and fruit production.

Trees and other host plants

To encourage a rambler rose to climber up into a fruit tree, plant it 3 ft (1 m) away from trunk and give it a rope to climb (peg to the ground and run it to the lowest branch).

Trellises

Wooden trellises can be used against a wall or as a screen. Climbing roses, honeysuckle, clematis, and passionflower may secure themselves, but tying them in also helps.
PLANTING IN POTS

Large containers, especially glazed ceramic pots or oak half barrels, create the opportunity for covering walls, fences, and screens, even without a bed or border. Some pots and troughs come with integral, freestanding trellis support, but you can also add a trellis fan as shown here. Try small- to medium-sized species and cultivars, such as *Clematis alpina* and *C. macropetala*, as well as annual climbers like *Eccremocarpus scaber* (Chilean glory vine) and morning glory (*Ipomoea*).

**Fragrant cover**
The honeysuckle shown in this photograph will eventually produce a mass of evening-scented flowers, loved by bees and moths. Good ground preparation will ensure that the plant won’t run short of water, which can lead to powdery mildew.

3. Apply all-purpose granular fertilizer to poor soils (follow manufacturer’s instructions). Water the climber generously a few hours before planting, or plunge the pot into a bucket of water.

4. Dig a planting hole 18 in (45 cm) from the fence, and twice the diameter of the root ball. Check the depth is the same as the original compost level, though clematis should be planted 4 in (10 cm) deeper.

9. Water thoroughly, then apply a mulch of bark chips to help combat weeds, conserve moisture, and keep the roots of plants such as clematis cool. Ensure the mulch doesn’t touch the stems.

**Obelisks**
These provide ideal support for large-flowered clematis, jasmine, and climbing roses, and annual climbers, such as sweet pea, morning glory, and runner beans.

**No support needed**
Plants such as Boston ivy have tendrils that adhere to walls without support. Ivy and climbing hydrangea have self-clinging roots on their stems. Some initial support is useful.
Planting a lawn

The best time to plant, or seed, a new lawn is early fall or spring. Dig the area, adding a margin of 6 in (15 cm), and improve the drainage of heavy clay and wet soils by working grit into the topsoil. For free-draining soils, dig in a 3–4 in (8–10 cm) layer of bulky organic matter to conserve moisture and fertility.

You will need

- Spade or fork
- Rake and hoe
- All-purpose granular fertilizer
- Topsoil mixed with horticultural sand
- Wooden plank
- Broom
- Garden hose
- Sharp spade

1 day

Preparing the ground

1 Dig over the lawn area, removing big stones and perennial weeds, and break up the surface into a fine crumb structure. Rake level, then, keeping your weight on your heels, walk over the length of your plot, and then across the width.

2 Rake the ground level to remove any depressions left after walking. Leave for five weeks to allow weed seeds to germinate, then hoe lightly to remove them. Rake level and apply a dressing of all-purpose granular fertilizer.

Laying the sod

3 Arrange sod delivery a few days after applying fertilizer. Carefully unroll the sod, laying whole pieces and working out from an edge. Stand on a plank to distribute your weight. Tamp down sod with a rake.

4 To ensure that the grass knits together, butt the edges of the sod, lifting them so that they are almost overlapping when pushed down. This helps to combat any shrinkage. Firm again with a rake.

Finishing and shaping

5 Continue to lay the next row of sod, ensuring that the joins are staggered like wall bricks. This produces a much stronger structure. Use an old knife for cutting, and avoid using small pieces at the edges.

6 To help adjacent pieces of sod to grow together and root firmly, brush in a blend of topsoil and horticultural sand. Use a stiff broom to work in the top dressing and raise flattened grass.

7 Water thoroughly during dry spells to prevent shrinkage. Shape lawn edges when the sod has rooted (try gently lifting an edge). Lay out curves with a garden hose and cut using a sharp spade.
SPOT WEEDING
During lawn establishment, perennial weeds often take root, especially rosette-forming dandelions and thistles, which can smother the sod. Use an old kitchen knife, forked daisy grubber, or long-handled, lawn-weeding tool to extract them. Try to remove all the taproot. Do not use lawn weed killers for at least six months.

Seeding a lawn
For large areas of lawn, seeding is the cheapest option and, although it will be about a year before the grass can take heavy use, it should start to green up and look good in under a month. Worn patches in existing lawns can also be repaired by reseeding with an appropriate grass mix.

1 Select a seed mix that suits your conditions and lawn use, such as, hard-wearing family or fine, ornamental lawn. Weigh out seed for 1 sq yd (1 sq m) following pack directions. Pour into a paper cup; mark where the seed reaches.

2 You should have dug, firmed, leveled, and raked the lawn bed at least five weeks previously (see opposite). A few days before sowing, remove any weeds and add a top dressing of fertilizer. Rake level, removing any stones.

3 Sow in early fall when the soil is warm and moist, or in spring when plants start to grow actively. Mark out 1 sq yd (1 sq m) sections using canes, and measure out the grass seed using the marked paper cup.

4 Scatter half the seed in one direction, and then go over at right angles with the remainder, keeping within the template. Move the template along and repeat the process. As a guide, one handful of seed weighs roughly 1 oz (30 g).

5 Work over the seeded lawn lightly with a rake until the seed is just covered with soil. Protect from birds using netting. Seedlings should appear within 14 days. Once the grass has reached 2 in (5 cm), cut with the mower blades set high.

A green carpet
The velvet green of a well-maintained lawn is the perfect foil for border flowers. Lawns create a sense of space in the garden and provide color, even in the depths of winter.
Aftercare and maintenance

Making a garden is a process that doesn’t end when the construction and planting stages are complete. Even in low-maintenance plots, gardens only thrive when the plants are tended and the soil replenished. Some jobs are regular weekly tasks, but many others are only annual or twice yearly.

When and how to water
Environmentally conscious gardeners and people living in drought-prone areas are increasingly aware of the need to save water. Containers, together with some types of vegetable crops and bedding plants, may need regular summer irrigation. Shrubs, trees, and perennials need watering only at planting time and during dry spells in the first year or two, or until they are well established. No matter how brown the grass may turn, established lawns never actually need watering and will eventually recover from drought.

If you need to water, do so in the cool of the morning or evening to minimize evaporation, and water close to the soil rather than overhead, targeting specific plants. Mulches, such as bark and spent mushroom compost, help seal in moisture and reduce competition from weeds. It is better to water heavily, with extended intervals between (allowing moisture to penetrate well into the soil and encourage deep rooting) than to water lightly but more frequently.

Making watering easy
Although watering can be an enjoyable task, if you are pressed for time or have a large plot, some shortcuts are welcome. Automatic irrigation can be very efficient and, if properly managed, help to save water. It also makes sense to collect rainwater at areas around the garden and to make use of recycled or “gray” water, for instance, from the bathtub or kitchen sink (but only if no strong or heavily perfumed products have been used).

Leaky hose
A perforated garden hose (leaky hose) connected to an outdoor faucet or water barrel will channel water directly to where it is needed—through a newly planted border, for example.

Timed watering
If you are often away from the garden for more than a couple of days or are too busy to water all your patio containers regularly, consider installing an automatic irrigation system with a timer.

Water barrels
Raised up high enough so that you can comfortably fit a watering can under the tap, water barrels are a convenient way to reduce dependence on the main water supply. Consider fitting extension kits to increase capacity.

BENEFITS OF DEADHEADING
The aim of the plant is to set seed and reproduce: to achieve this it makes flowers and diverts most of its resources to develop a seedhead. To encourage more flowers you need to remove faded blooms before they have a chance to form seed. This is especially important for annuals which can stop flowering altogether and even die if you don’t deadhead regularly. But perennials, including so-called patio plants, can also be encouraged to flower for much longer if they are deadheaded. Removing old, blemished heads also improves the appearance of plants and reduces the risk of disease.
**Feeding and weeding**

Clay loams are naturally fertile, while sandy soils tend to be nutrient poor. Adding bulky organic matter, such as well-rotted manure, improves the quality and structure of both types of soil as well as providing nutrients. During growing season, wherever you garden intensively, you’ll need to add extra fertilizer. Control weeds by digging them out or hoeing, or with a glyphosate weedkiller, except on sod which will require a lawn weedkiller.

**The benefits of pruning**

It is not essential to prune any plant, but thinning and cutting back to varying degrees or selectively removing whole branches can produce many useful effects. It can rejuvenate an old, congested specimen, giving it a new lease of life; help short-lived shrubs to live longer; increase the supply of flowering or fruiting wood; improve the shape and appearance of a plant; and reduce the incidence of disease.

**Removing branches**

As a tree matures, it may become too large for its area, or send out branches in inconvenient directions, and require pruning. Damaged or diseased branches and crossing limbs also need to be taken out to maintain the health of the tree. Hire a qualified tree surgeon to tackle very large branches, or those higher than head height. When pruning, take off a branch in sections—if you remove it with one cut close to the trunk, it will be pulled down by its own weight and may tear the bark on the trunk, leaving the tree vulnerable to infection.

**Containers**

Flowering container plants, in particular, require extra fertilizer. Try a convenient, slow-release formula if you can’t manage weekly feeds.

**Soluble food**

Liquid feeds are fast acting and ideal for bedding and patio plants in containers, as well as greenhouse crops such as tomatoes.

**Weedkillers**

For convenience and for treating pernicious weeds, use a synthetic- or natural-based weedkiller, which is absorbed through the leaves to kill the roots.

**Weeding by hand**

Among existing plants, remove weed seedlings by hand. Use a hoe on dry days, severing the stems where they meet the roots just beneath the soil, or dig them out with a fork.
PLANT AND MATERIALS GUIDE
Selecting the right plant for the right place is an essential skill for any garden designer, and this directory, with its easy-to-follow symbols and layout, will help you to make those critical decisions. An indispensable guide to some of the most beautiful trees, shrubs, climbers, perennials, bulbs, grasses, and water plants, it includes information on design uses, site and soil preferences, and the size and shape of each plant. The plants have also been grouped in order of height, and those for different styles and situations are in boxes at the bottom of the pages, helping you to create perfect planting designs.
**Cedrus atlantica**
Glaucous blue-green foliage, erect, cylindrical cones in the fall and a silvery-gray bark are the attractions of this coniferous tree. The blue Atlas cedar does well growing on chalk and is striking as a specimen in a sunny lawn, but its eventual size makes it unsuitable for all but the largest of gardens.

- Height: 130 ft (40 m)
- Spread: 30 ft (10 m)

---

**Cercidiphyllum japonicum**
The leaves of this fast-growing deciduous tree are bronze when young, turning mid-green, then yellow, orange, and red in the fall. Acid soil produces the best color. Fallen leaves smell of burned sugar when crushed. The Katsura tree is best used as a specimen in a woodland setting.

- Height: 70 ft (20 m)
- Spread: 50 ft (15 m)

---

**Betula utilis var. jacquemontii**
The smooth, peeling white bark of this Himalayan birch comes into its own in the winter. Oval, tapered dark green leaves turn yellow in the fall, and yellow-brown catkins appear in early spring. The reliable cultivar 'Silver Shadow' has an eye-catching pure white trunk.

- Height: 60 ft (18 m)
- Spread: 30 ft (10 m)

---

**Fagus sylvatica**
The beauty of this cultivar of the common beech lies in its deep purple leaves, which need full sun for best color. A spreading, deciduous tree, it can be used for hedging, in a woodland setting, or as a focal point. For dramatic effect, plant next to a golden-leaved tree, such as *Catalpa bignonioides* 'Aurea'.

- Height: 80 ft (25 m)
- Spread: 50 ft (15 m)

---

**Pinus wallichiana**
The Bhutan pine is a graceful, broadly conical, evergreen tree with long, drooping, blue-green leaves and smooth, gray bark, which is gray-green when young but later becomes darker, scaly, and fissured. It produces fresh green foliage in spring, and decorative pine cones that ripen to brown in the fall.

- Height: 70 ft (20–35 m)
- Spread: 20–40 ft (6–12 m)

---

**Taxus baccata**
A slow-growing evergreen conifer with distinctive dark green, needle-like leaves, the common yew is a familiar sight in churchyards. When closely-clipped it is excellent for hedging and topiary. The golden-leaved cultivar ‘Standishii’ is ideal for brightening a shady area. All parts of the plant are poisonous.

- Height: to 70 ft (20 m)
- Spread: to 30 ft (10 m)

TREES FOR EVERGREEN INTEREST

- *Acacia dealbata* p.292
- *Arbutus unedo* p.296
- *Cedrus atlantica f. glauca* p.293
- *Chamaecyparis pisifera ‘Filifera Aurea’* p.294
- *Cupressus macrocarpa ‘Goldcrest’* p.297
- *Eucalyptus gunnii* p.293
- *Laurus nobilis* p.298
- *Olea europaea* p.298
- *Pinus sylvestris ‘Aurea’* p.295
- *Pinus wallichiana* p.293
- *Quercus ilex* p.293
- *Taxus baccata* p.293
- *Taxus baccata ‘Fastigiata’* p.299
- *Tsuga canadensis ‘Aurea’* p.299
- *Picea breweriana* p.295
- *Picea pungens ‘Koster’* p.295
Medium-sized trees

**Acer negundo ‘Variegatum’**
There are maples for spring flowers, summer foliage, or fall color. A fast-growing, deciduous tree, A. negundo is known as the ash-leaved maple because of its divided leaves; those of the cultivar ‘Variegatum’ are splashed white at the margins. It looks good planted near dark-leaved plants.

40 ft (12 m) → 30 ft (10 m) ★★★ ★★★ ★★★ ★★★ ★★★

**Carpinus betulus ‘Fastigiata’**
The dependable, deciduous, spring-flowering common hornbeam has glowing coppery fall color and is great for hedging. It is an excellent substitute for beech on drier soils. The narrow, upright cultivar ‘Fastigiata’ opens up as it matures, making a striking specimen tree.

50 ft (15 m) → 40 ft (12 m) ★★★ ★★★ ★★★ ★★★ ★★★

**Catalpa bignonioides ‘Aurea’**
The beautiful, spreading, deciduous Indian bean tree is popular for its large, dramatic heart-shaped leaves, clusters of tubular flowers, and long bean-like seed pods. It makes a striking specimen tree, but can also be grown in a border. The leaves of ‘Aurea’ are bronze when young, maturing to yellow.

40 ft (12 m) → 40 ft (12 m) ★★★ ★★★ ★★★ ★★★ ★★★

**Chamaecyparis pisifera ‘Filifera Aurea’**
This hardy evergreen tree tolerates most soils other than waterlogged sites, and can be grown as a specimen or as hedging. *C. pisifera* ‘Filifera’ has slender, whip-like shoots and dark green leaves; ‘Filifera Aurea’ is similar, but has golden yellow leaves and is slower to reach maturity.

40 ft (12 m) → 15 ft (5 m) ★★★ ★★★ ★★★ ★★★ ★★★

**Davidia involucrata**
The elegant handkerchief tree is so known because of the conspicuous white bracts that surround the small flower heads in spring. It is deciduous, with sharp-pointed, red-stalked leaves and smooth gray bark. Ridged fruits hang from long stalks in the fall. A fine specimen tree.

50 ft (15 m) → 30 ft (10 m) ★★★ ★★★ ★★★ ★★★ ★★★

**Fraxinus excelsior ‘Pendula’**
The common ash is a vigorous, deciduous tree, grown for its rounded habit and attractive foliage. In the fall it produces bunches of winged fruits, and in winter conspicuous black buds appear. ‘Pendula’ is a graceful, weeping form with long branches that droop, often as far as the ground.

50 ft (15 m) → 30 ft (10 m) ★★★ ★★★ ★★★ ★★★ ★★★

**Gleditsia triacanthos ‘Sunburst’**
Also known as honey locust, this striking deciduous tree has delicate, fern-like foliage, spines on the trunk and branches, and long, curved seed pods in the fall. The cultivar ‘Sunburst’ is fast-growing and thornless, with golden yellow foliage in spring and fall. Best as a specimen tree.

40 ft (12 m) → 30 ft (10 m) ★★★ ★★★ ★★★ ★★★ ★★★

**Morus nigra**
The black mulberry forms a rounded, deciduous tree with heart-shaped leaves that have rough upper surfaces and toothed margins. The fruit is green, turning red and then purple-black, becoming edible only when fully ripe. Beware of planting next to pale paving as the fruit will stain it when it falls.

40 ft (12 m) → 50 ft (15 m) ★★★ ★★★ ★★★ ★★★ ★★★

**Nyssa sinensis**
Grown for its pretty foliage and brilliant fall color, the Chinese tupelo forms a broadly conical, deciduous tree. The slender, tapered leaves turn bright shades of orange, red, and yellow in the fall, making it a valuable ornamental. Grow as a specimen tree; it looks very effective alongside water.

40 ft (12 m) → 40 ft (12 m) ★★★ ★★★ ★★★ ★★★ ★★★
Salix alba var. sericea
The silver willow is a fast-growing, deciduous, spreading tree, conical in shape when young. The leaves are long, narrow and an intense silver-gray, and emerge at the same time as the yellow catkins in early spring. The foliage sparkles in the breeze, and it makes an elegant specimen tree.
$50 \text{ ft (15 m)} \rightarrow 25 \text{ ft (8 m)}$  

Salix x sepulcralis ‘Chrysocoma’
A wide-spreading, deciduous tree with supple yellow stems that reach the ground; the golden weeping willow is grown for its beautiful cascading habit. Slender yellow or green catkins are borne with the narrow yellow-green leaves in spring. It looks particularly striking when planted by water.
$50 \text{ ft (15 m)} \rightarrow 50 \text{ ft (15 m)}$

Paulownia tomentosa
This fast-growing, deciduous tree is grown for its graceful habit, attractive large leaves, and showy, foxglove-like flowers. The fragrant, pinkish-lilac flowers, marked yellow and purple inside, open in late spring before the leaves appear. The tree can be pollarded, which will result in very large leaves.
$140 \text{ ft (42 m)} \rightarrow 30 \text{ ft (10 m)}$

Robinia pseudoacacia ‘Frisia’
Deciduous and fast-growing, false acacia has elegant dark green leaves and coarsely fissured bark. Pea-like flowers are borne in early summer, followed by dark brown seed pods. The pretty cultivar ‘Frisia’, with golden-yellow foliage that turns orange in the fall, makes a superb focal point.
$50 \text{ ft (15 m)} \rightarrow 25 \text{ ft (8 m)}$

Prunus padus ‘Watereri’
A deciduous, spreading tree, the bird cherry produces slender, pendent spikes of fragrant, star-shaped white flowers in mid-spring, followed by small black fruits. The leaves turn red or yellow in the fall. The conspicuous long flower spikes of the cultivar ‘Watereri’ create a spectacular spring display.
$50 \text{ ft (15 m)} \rightarrow 30 \text{ ft (10 m)}$

Picea breweriana
The popular Brewer’s weeping spruce is a hardy, slow-growing, blue-green conifer with horizontal branches and long, slim, pendent branchlets that give it a distinctive appearance. Purple cones decorate the branches in the fall. It can be grown as an effective windbreak or as a specimen tree.
$50 \text{ ft (15 m)} \rightarrow 12 \text{ ft (4 m)}$

Picea pungens ‘Koster’
A hardy evergreen tree with scaly, gray bark and sharp, stout, bluish-green leaves. Cultivars of the Colorado spruce make wonderful ornamentals where space permits; ‘Koster’ has needle-like, silvery-blue leaves that fade to green with age and cylindrical light brown cones with papery scales.
$50 \text{ ft (15 m)} \rightarrow 15 \text{ ft (5 m)}$

Pinus sylvestris ‘Aurea’
The Scots pine is widely grown for its timber, but its cultivars make excellent garden trees, either planted singly or in groups. Upright conifers, they have whorled branches when young, and develop a rounded crown with age. ‘Aurea’ has striking golden yellow leaves in winter.
$50 \text{ ft (15 m)} \rightarrow 28 \text{ ft (9 m)}$

Picea pungens
This fast-growing, deciduous tree is grown for its graceful habit, attractive large leaves, and showy, foxglove-like flowers. The fragrant, pinkish-lilac flowers, marked yellow and purple inside, open in late spring before the leaves appear. The tree can be pollarded, which will result in very large leaves.
$140 \text{ ft (42 m)} \rightarrow 30 \text{ ft (10 m)}$

Paulownia tomentosa
This fast-growing, deciduous tree is grown for its graceful habit, attractive large leaves, and showy, foxglove-like flowers. The fragrant, pinkish-lilac flowers, marked yellow and purple inside, open in late spring before the leaves appear. The tree can be pollarded, which will result in very large leaves.
$140 \text{ ft (42 m)} \rightarrow 30 \text{ ft (10 m)}$

Prunus padus
A deciduous, spreading tree, the bird cherry produces slender, pendent spikes of fragrant, star-shaped white flowers in mid-spring, followed by small black fruits. The leaves turn red or yellow in the fall. The conspicuous long flower spikes of the cultivar ‘Watereri’ create a spectacular spring display.
$50 \text{ ft (15 m)} \rightarrow 30 \text{ ft (10 m)}$

Robinia pseudoacacia
Deciduous and fast-growing, false acacia has elegant dark green leaves and coarsely fissured bark. Pea-like flowers are borne in early summer, followed by dark brown seed pods. The pretty cultivar ‘Frisia’, with golden-yellow foliage that turns orange in the fall, makes a superb focal point.
$50 \text{ ft (15 m)} \rightarrow 25 \text{ ft (8 m)}$

Tapas and shade
- Full sun
- Partial sun
- Full shade
- Well-drained soil
- Moist soil
- Wet soil
- Tree shape
Small trees

Acer griseum
The chief attraction of this deciduous maple is its unusual bark, which is orange to mahogany-red and peels laterally in papery rolls. The dark green leaves turn bright crimson and scarlet in the fall, and the ornamental bark gives this spectacular tree a valued winter role in small yards.

H: 30 ft (10 m)  S: 30 ft (10 m)

Acer japonicum ‘Vitifolium’
A pretty, deciduous tree with broad, fan-shaped leaves that turn scarlet, gold, and purple in the fall. The leaves are similar to those of a grapevine, hence the cultivar name. In midspring it bears clusters of small, delicate, reddish-purple flowers. Can be grown as a bushy tree or large shrub.

H: 30 ft (10 m)  S: 30 ft (10 m)

Acer palmatum ‘Bloodgood’
Japanese maples make lovely ornamental trees. ‘Bloodgood’ forms a deciduous, bushy-headed shrub or small tree and is grown for its deeply cut, dark reddish-purple leaves, which turn bright red in the fall. Small purple flowers are borne in midspring, followed by attractive red-winged fruits.

H: 15 ft (5 m)  S: 15 ft (5 m)

Acer palmatum ‘Osakazuki’
A stunning Japanese maple for fall color. The mid-green leaves are larger than average and turn a brilliant scarlet before falling. Dainty red-winged fruits appear in late summer. It can be grown in a large container but must not be allowed to dry out, and needs shelter from cold winds.

H: 20 ft (6 m)  S: 20 ft (6 m)

Acer palmatum ‘Sango-kaku’
For color interest year-round, this delicate Japanese maple is a perfect choice. The divided leaves are orange-yellow in spring, maturing to green, then turning yellow in the fall before they drop. In winter, the new shoots, borne on ascending branches, turn coral-pink, deepening in color as winter advances.

H: 20 ft (6 m)  S: 15 ft (5 m)

Amelanchier lamarckii
With abundant white flowers in spring and brilliant red leaf color in the fall, this deciduous hardy shrub or small tree provides plenty of seasonal interest. The young oval leaves unfold bronze before the star-shaped flowers emerge, and the small red fruits that follow are attractive to birds.

H: 30 ft (10 m)  S: 40 ft (12 m)

Arbutus unedo
This handsome evergreen with flaky, red-brown bark and attractive, glossy green leaves forms a large shrub or small tree in sheltered yards. Lily-of-the-valley-like blooms appear in early winter and the rounded fruits, ripening to red in the fall, give rise to the common name, strawberry tree.

H: 25 ft (8 m)  S: 25 ft (8 m)

Cercis canadensis f. alba ‘Forest Pansy’
A pretty, multistemmed tree or shrub with vivid, reddish-purple, heart-shaped leaves that are velvety to the touch. Magenta buds open to pale pink, pea-like flowers in midspring before the characteristic leaves appear. Impressive as a single specimen but also useful for the back of the border.

H: 30 ft (10 m)  S: 30 ft (10 m)

Cercis siliquastrum
The Judas tree is an eye-catching, spreading, bushy tree, with bright purple-rose spring flowers and long, purple-tinted pods that appear in late summer. Its heart-shaped leaves are bronze when young, turning yellow in the fall. Although hardy, it originates from the Mediterranean, so avoid very cold sites.

H: 30 ft (10 m)  S: 30 ft (10 m)
Dicksonia antarctica

A spectacular and hardy tree fern, *D. antarctica* brings drama into the garden. In spring its arching pale green fronds unfurl from the top of a mass of fibrous roots that form the trunk. It is evergreen in mild climates, but in cold winters protect the crown by covering it with straw.

20 ft (6 m) ↔ 12 ft (4 m) ⚫ ⚫ ⚫ 🔺 🔻 ▣ ▣

**Ficus carica ‘Brown Turkey’**

A popular variety of fig that thrives in cool climates, ‘Brown Turkey’ has large lobed leaves and pear-shaped edible fruits, green at first, maturing to purple-brown. Grow as a fan against a sunny wall or as a freestanding tree; in cold areas keep in a pot and move under cover in winter.

25 ft (8 m) ↔ 30 ft (10 m) ⚫ ⚫ ⚫ 🔺 🔻 ▣ ▣

**Crataegus orientalis**

Hawthorns are widely used for hedges and as ornamentals. Many are thorny but *C. orientalis* is almost thornless. It is an attractive, compact, deciduous tree with deeply cut, dark green leaves. White flowers appear in profusion in late spring, followed by yellow-tinged red fruit.

20 ft (6 m) ↔ 20 ft (6 m) ⚫ ⚫ ⚫ 🔺 🔻 ▣ ▣

**Crataegus persimilis ‘Prunifolia’**

An excellent small deciduous tree, with rich brown bark and long, dramatic thorns. It is grown mainly for its polished, dark green leaves that turn brilliant orange and red in the fall. Dense heads of white flowers are produced in early summer followed by clusters of long-lasting, bright red berries.

25 ft (8 m) ↔ 30 ft (10 m) ⚫ ⚫ ⚫ 🔺 🔻 ▣ ▣

**Cupressus macrocarpa ‘Goldcrest’**

The Monterey cypress is a coastal tree in the wild and will tolerate dry growing conditions, which makes it useful as a hedge or windbreak in exposed sites. ‘Goldcrest’ is a handsome, narrowly conical tree with lemon-scented golden foliage. It looks stunning grown against a dark background.

16 ft (5 m) ↔ 8 ft (2.5 m) ⚫ ⚫ ⚫ 🔺 🔻 ▣ ▣

**Cornus controversa ‘Variegata’**

This elegant deciduous tree with horizontally-tiered branches creates a distinctive architectural profile. Flat heads of star-shaped white flowers appear in summer, followed by blue-black fruit. ‘Variegata’ has bright green leaves with creamy white margins, and makes a beautiful focal point.

25 ft (8 m) ↔ 25 ft (8 m) ⚫ ⚫ 🔺 🔻 ▣ ▣

**Cornus kousa var. chinensis ‘China Girl’**

A broadly conical deciduous tree, this dogwood has tiny green flower heads in summer surrounded by decorative petal-like white bracts. Fleshy red fruits develop later, followed by rich, purple-red leaves in the fall. ‘China Girl’, free-flowering even when young, has large creamy-white bracts that age to pink.

22 ft (7 m) ↔ 15 ft (5 m) ⚫ ⚫ 🔺 🔻 ▣ ▣

**Corylus avellana ‘Contorta’**

The corkscrew hazel is a slow-growing, small deciduous tree or shrub with unusual twisted shoots, which are seen at their best in winter when the long yellow catkins appear. Ideal as a focal point in a winter yard, the stems can also be cut for striking indoor displays.

15 ft (5 m) ↔ 15 ft (5 m) ⚫ ⚫ 🔺 🔻 ▣ ▣

**TREES FOR SPRING INTEREST**

- *Acacia dealbata* p.292
- *Acer pseudoplatanus ‘Sango-kaku’* p.296
- *Amelanchier lamarckii* p.296
- *Betula utilis var. jacquemontii* p.293
- *Cercis siliquastrum* p.296
- *Crataegus orientalis* p.297
- *Crataegus persimilis ‘Prunifolia’* p.297
- *Davidia involucrata* p.297
- *Davida involucrata* p.294
- *Laburnum x watereri ‘Vossii’* p.298
- *Malus ‘Evereste’* p.298
- *Malus ‘Royalty’* p.298
- *Paulownia tomentosa* p.295
- *Prunus ‘Mount Fuji’* p.298
- *Prunus padus ‘Watereri’* p.295
- *Prunus x subhirtella ‘Autumnalis Rosea’* p.299
- *Pyrus salicifolia ‘Pendula’* p.299
- *Salix alba var. sericea* p.295
Small trees

**Laburnum × watereri ‘Vossii’**
This elegant, spreading, deciduous tree has glossy green leaves, cut into oval leaflets, and bears magnificent long golden chains of pea-like flowers in late spring. It makes an impressive specimen tree in a small yard, but can also be trained over a pergola. The leaves and seeds are poisonous.

H 25 ft (8 m) ↔ 25 ft (8 m) ★★★☆☆
S 25 ft (8 m)

**Larix kaempferi ‘Pendula’**
Unusually among the conifers, larches are deciduous. A small grafted weeping cultivar, ‘Pendula’ has fine green linear leaves that turn bright yellow in the fall. It needs to be trained; the height of the stake will determine how tall the plant is. Its compact, waterfall-like habit makes it ideal for a small yard.

H to 15 ft (5 m) ↔ to 10 ft (3 m) ★★★☆☆
S to 10 ft (3 m)

**Laurus nobilis**
Bay laurel is a conical evergreen tree grown for its aromatic, leathery, dark green leaves, which are used as flavoring in cooking. Clusters of small, greenish-yellow flowers appear in spring, followed by black berries in the fall. It can be grown in a pot, and looks attractive when trimmed into formal shapes.

H to 30 ft (10 m) ↔ to 25 ft (8 m) ★★★☆☆
S to 25 ft (8 m)

**Malus ‘Evereste’**
This crab apple is an excellent choice for a small yard as it forms a neat, conical shape. A profusion of white, shallow, cup-shaped flowers open from pink buds in late spring, followed by small, red-flushed, orange-yellow fruit. The green leaves turn yellow and orange in fall before dropping.

H 22 ft (7 m) ↔ 20 ft (6 m) ★★★☆☆
S 25 ft (8 m)

**Malus ‘Royalty’**
This pretty crab apple is smothered in deep pink to bright purple flowers, which open from dark red buds in spring. The glossy leaves are dark red-purple and maintain their color well through the season, turning red in the fall. Inedible small purple fruits follow the flowers. A fine specimen tree.

H 25 ft (8 m) ↔ 25 ft (8 m) ★★★☆☆
S 25 ft (8 m)

**Olea europaea**
An elegant, slow-growing evergreen, the olive tree has gray-green leaves and tiny, fragrant, creamy-white flowers in summer. The green olives only ripen to black in hot, dry conditions. It makes a stunning feature in a sunny, sheltered spot, or grow in a large pot and move under cover in winter.

H 30 ft (10 m) ↔ 30 ft (10 m) ★★★☆☆
S 30 ft (10 m)

**Prunus ‘Mount Fuji’**
Ornamental cherries make very attractive specimen trees for small yards. This beautiful deciduous tree has pale green young leaves, darkening to deep green, then turning orange and red in the fall before they drop. Clusters of fragrant, white, cup-shaped flowers are borne in midspring.

H 20 ft (6 m) ↔ 25 ft (8 m) ★★★☆☆
S 25 ft (8 m)

**Prunus serrula**
A dramatic choice for winter interest, this deciduous tree is prized for its glossy mahogany bark with pale horizontal lines. Small white flowers are produced at the same time as the new leaves in late spring, followed by small inedible cherries on long stalks. The leaves turn yellow in the fall.

H 30 ft (10 m) ↔ 30 ft (10 m) ★★★☆☆
S 20 ft (6 m)

**Prunus ‘Spire’**
Attractive over a long season, the leaves of this upright, deciduous cherry are bronze when young, green in summer, then orange and red in the fall. In spring, bowl-shaped, soft pink flowers emerge in clusters against the new leaves. Makes a beautiful feature in a small yard.

H 30 ft (10 m) ↔ 20 ft (6 m) ★★★☆☆
**Taxus baccata** ‘Fastigiata’
Irish yew has a narrow, upright habit, eventually forming a distinguished, columnar shape. This makes it useful as a focal point or accent plant in a border. Small red berries appear in summer. ‘Fastigiata Aurea’ is similar but has variegated yellow-green leaves. All parts are poisonous.

**Tsuga canadensis** ‘Aurea’
A graceful species of conifer, there are many varieties of Eastern hemlock available. ‘Aurea’ is an elegant, compact, and fairly slow-growing tree with golden-yellow juvenile foliage, which darkens to green with age. It is useful for evergreen interest in partially shaded areas.

**Sorbus aria** ‘Lutescens’
A pretty deciduous tree, this eye-catching whitebeam has striking silvery-gray young foliage that gradually turns gray-green. White flowers in late spring are followed by orange berries in the fall. ‘Embley’ has bright red leaves in late fall, and plenty of crimson fruit.

**Sorbus commixta**
Sorbus are excellent ornamental trees for city gardens as they tolerate atmospheric pollution. S. commixta bears large white flower heads in spring and has elegant foliage, which turns shades of yellow, red, and purple in the fall. ‘Embley’ has bright red leaves in late fall, and plenty of crimson fruit.

**Stewartia sinensis**
A good choice for fall foliage color, this small deciduous tree is also prized for its unusual peeling red-brown bark and showy, white fragrant flowers that appear in midsummer. The fall brings an impressive display of red, orange, and yellow leaves. It prefers acid soil.

**Prunus x subhirtella** ‘Autumnalis Rosea’
A popular tree for its early-flowering nature, this delicate spreading cherry is perfect for a small yard. Clusters of tiny, double, pale pink flowers appear in winter during mild spells. The green leaves are narrow and bronze when young, turning golden-yellow in the fall.

**Pyrus salicifolia** ‘Pendula’
This distinctive deciduous tree is particularly fine in the fall when its deeply divided leaves turn shades of orange and red. The fruits are formed in dense, hairy, crimson-red clusters on female plants. Plant singly or in a shrub border.

**Rhus typhina**
Known as the stag’s horn sumach because of its red velvety shoots, this distinctive deciduous tree is particularly fine in the fall when its deeply divided leaves turn shades of orange and red. The fruits are formed in dense, hairy, crimson-red clusters on female plants. Plant singly or in a shrub border.

**Sorbus commixta**
Sorbus are excellent ornamental trees for city gardens as they tolerate atmospheric pollution. S. commixta bears large white flower heads in spring and has elegant foliage, which turns shades of yellow, red, and purple in the fall. ‘Embley’ has bright red leaves in late fall, and plenty of crimson fruit.

**Prunus x subhirtella** ‘Autumnalis Rosea’
A popular tree for its early-flowering nature, this delicate spreading cherry is perfect for a small yard. Clusters of tiny, double, pale pink flowers appear in winter during mild spells. The green leaves are narrow and bronze when young, turning golden-yellow in the fall.

**Pyrus salicifolia** ‘Pendula’
This distinctive deciduous tree is particularly fine in the fall when its deeply divided leaves turn shades of orange and red. The fruits are formed in dense, hairy, crimson-red clusters on female plants. Plant singly or in a shrub border.

**Rhus typhina**
Known as the stag’s horn sumach because of its red velvety shoots, this distinctive deciduous tree is particularly fine in the fall when its deeply divided leaves turn shades of orange and red. The fruits are formed in dense, hairy, crimson-red clusters on female plants. Plant singly or in a shrub border.
Large shrubs

_Aralia elata 'Variegata'_

The Japanese angelica tree, *A. elata*, is an elegant, deciduous shrub with striking gray-green leaves that turn many shades of yellow, orange, or purple in the fall. Large heads of small white flowers appear in late summer. The leaves of 'Variegata' have creamy-white margins that shine out in a shady border.

_H 15 ft (5 m) W 15 ft (5 m)_

_Azara microphylla_

An attractive evergreen shrub or small tree with large sprays of small, glossy, dark green leaves. Small clusters of vanilla-scented, deep yellow flowers are borne in late winter and early spring, making it a useful shrub for winter interest. It will tolerate part-shade and grows well against a wall.

_H 22 ft (7 m) W 12 ft (4 m)_

_Buddleja alternifolia 'Argentea'_

The slender, arching branches of this robust deciduous shrub have narrow gray-green leaves and carry dense clusters of very fragrant lilac flowers in summer. Its weeping habit makes it suitable for training as a standard. Prune after flowering to prevent branches from becoming tangled.

_H 12 ft (4 m) W 12 ft (4 m)_

_Buddleja globosa_

This striking upright shrub has handsome, semievergreen, dark green leaves. Small, bright, orange-yellow balls of fragrant flowers appear in early summer, and will brighten up a border. It prefers a sunny position and tolerates chalky soil, but does not respond well to hard pruning.

_H 15 ft (5 m) W 15 ft (5 m)_

_Camellia reticulata 'Leonard Messel'_

Camellias are invaluable evergreen spring-flowering shrubs for acid soils in sheltered sites. 'Leonard Messel' produces a profusion of large, semidouble, pink flowers in spring that stand out vividly against a background of matte, dark green leaves. It is ideal as a specimen or in a woodland setting.

_H 12 ft (4 m) W 10 ft (3 m)_

_Chimonanthus praecox 'Grandiflorus'_

Known as wintersweet, this deciduous shrub produces pale yellow flowers that hang from its bare stems throughout winter, perfuming the air with intoxicating scent. Grow it as a specimen shrub, as part of a border planting, or train it on a sunny wall. The stems can be cut for indoor displays.

_H 12 ft (4 m) W 10 ft (3 m)_

_Clerodendrum trichotomum var. fargesii_

This spectacular deciduous shrub has an upright habit and attractive bronze young leaves. Fragrant, white, star-shaped flowers with green sepals open from pink and greenish-white buds in late summer. Jewel-like, bright blue berries, surrounded by pronounced maroon calyxes, follow the flowers.

_H 20 ft (6 m) W 20 ft (6 m)_

_Cordyline australis 'Red Star'_

The New Zealand cabbage palm is a popular evergreen shrub grown for its striking foliage. In warm regions, it makes an eye-catching architectural plant for a sheltered courtyard garden; in frost-prone areas, keep it in a pot in a cool greenhouse during winter. ‘Red Star’ has rich red-bronze, sword-like leaves.

_H 10–30 ft (3–10 m) W 3–12 ft (1–4 m)_

_Cornus mas_

Shrubs that flower in winter, such as this Cornelian cherry, are a valuable asset to the designer. It bears little clusters of tiny yellow flowers on bare branches in late winter, before the leaves appear. Bright red fruits are produced in late summer, and the leaves turn red-purple in the fall.

_H 15 ft (5 m) W 15 ft (5 m)_
**Cotoneaster lacteus**
This dense, evergreen shrub sports distinctive, dark green, leathery leaves. Cup-shaped, milky-white flowers appear in summer, followed by clusters of dark red fruit that persist well into winter. It makes an attractive hedge or screen, and it can also be grown as a small tree.

H: 12 ft (4 m)  S: 12 ft (4 m)  OOrSu

---

**Cytisus battandieri**
An elegant, deciduous shrub, the pineapple broom gained its common name from the scent of its yellow pea-like flowers, which emerge in summer. Its attractive, silvery-green leaves are covered in soft, silky hairs. Ideal as a free-standing shrub, but grow it against a sunny wall in colder areas.

H: 15 ft (5 m)  S: 15 ft (5 m)  OORu

---

**Cotinus coggygria** Rubrifolius Group
This bushy, deciduous shrub is known as the smoke bush because its fluffy plumes of pale pink summer flowers produce a smoky effect. The dark purple leaves color best in full sun, and turn scarlet and orange in the fall. A fine structural shrub to plant on its own, it is also useful at the back of a border.

H: 15 ft (5 m)  S: 15 ft (5 m)  OOrSuV

**Cotinus 'Grace'
A vigorous smoke bush cultivar that can be grown as a small bushy tree or as a tall multistemmed shrub. Large, dark pink flower clusters appear above the foliage in summer, and the soft purple-red leaves turn a brilliant orange-red before falling. An excellent choice for fall color.

H: 20 ft (6 m)  S: 15 ft (5 m)  OOrSuv

---

**Cotoneaster frigidus** 'Cornubia'
A large, arching, semievergreen shrub, this cotoneaster has narrow green leaves that are tinted bronze in the fall. Creamy-white, early summer flowers are produced in profusion, followed by heavy clusters of bright red fruit that are attractive to birds. It can be trained as a single-stemmed tree.

H: 30 ft (10 m)  S: 30 ft (10 m)  OOru

---

**Corylus maxima** 'Purpurea'
The intense color of this deciduous, deep purple-leaved hazel makes an immediate impact in a garden. Attractive purple-tinged catkins appear in late winter, and edible nuts ripen in the fall. Grow as a specimen plant or as a focal point in a shrub border. The best color is produced in full sun.

H: 20 ft (6 m)  S: 15 ft (5 m)  O * * * O  △

---

**Elaeagnus x ebbingei** 'Gilt Edge'
A hardy, evergreen, dense shrub, 'Gilt Edge' has brown scaly stems and glossy leaves with green centers and golden-yellow margins. Small, lightly-scented flowers are produced from mid- to late fall. The plant’s hardiness makes it a good choice for a shelter belt or hedge, especially in coastal areas.

H: 12 ft (4 m)  S: 12 ft (4 m)  O * * * O  △

---

**Photinia x fraseri** 'Red Robin'

**Sambucus nigra** 'Eva'

**Viburnum plicatum** f. tomentosum 'Mariesii'

**Yucca filamentosa** 'Bright Edge'

---

**SHRUBS FOR FOCAL POINTS**

- *Acer palmatum Dissectum* p.304
- *Corylopsis x intermedia ‘Pallida’* p.302
- *Juniperus communis* 'Hibernica' p.302
- *Magnolia stellata* p.307
- *Photinia x fraseri* ‘Red Robin’ p.303
- *Sambucus nigra ‘Eva’* p.309
- *Viburnum plicatum* f. tomentosum ‘Mariesii’ p.309
- *Yucca filamentosa* ‘Bright Edge’ p.317
Large shrubs

**Mahonia × media 'Charity'**
With their attractive foliage, bright yellow flowers, and decorative fruits, mahonias make magnificent architectural features in a winter garden. 'Charity' is fast-growing and has spiny holly-like leaves. Bright yellow to lemon-yellow flowers are produced in spikes from late fall to late winter.

- H: 15 ft (5 m)  S: 12 ft (4 m)  
- 20 ft (6 m)  

**Hippophae rhamnoides**
Sea buckthorn thrives in harsh conditions and makes an excellent screening plant for a coastal garden. It has a bushy habit, but can be trained to make a small tree, and has thorny stems with narrow, silver-gray leaves. Grow male and female plants together to produce brilliantly orange-colored berries.

- H: 20 ft (6 m)  S: 20 ft (6 m)  
- 00 ORUV

**Elaeagnus 'Quicksilver'**
With silvery shoots and narrow, silver-gray leaves, this fast-growing shrub makes a great foil for dark-leaved plants. Although bushy, with a loose, spreading crown, it can be trained as a small tree. Star-shaped, fragrant, creamy-yellow flowers open from silvery buds in late spring or summer.

- H: 15 ft (5 m)  S: 12 ft (4 m)  

**Hamamelis × intermedia 'Pallida'**
Witch hazel is a handsome shrub that produces spider-like scented flowers on bare branches in winter. There are many cultivars. 'Jelena' has large, coppery-orange flowers and orange and red fall foliage. 'Pallida' bears large, fragrant, yellow flowers and has golden fall leaves.

- H: 12 ft (4 m)  S: 12 ft (4 m)  

**Hippophae rhamnoides**
Sea buckthorn thrives in harsh conditions and makes an excellent screening plant for a coastal garden. It has a bushy habit, but can be trained to make a small tree, and has thorny stems with narrow, silver-gray leaves. Grow male and female plants together to produce brilliantly orange-colored berries.

- H: 20 ft (6 m)  S: 20 ft (6 m)  
- 00 ORUV

**Hydrangea paniculata 'Unique'**
Hydrangeas are mainly grown for their showy flowerheads, but some have pretty bark and others develop good fall color. H. paniculata 'Unique' bears large, creamy-white flowerheads from midsummer to early fall, and its leaves turn yellow before dropping. It's best planted singly or in a shrub border.

- H: 10–22 ft (3–7 m)  S: 8 ft (2.5 m)  

**Ilex aquifolium 'Silver Queen'**
Common holly has dark green leaves, but there are many cultivars with white, cream, or yellow variegation. 'Silver Queen' is a male variety (it does not bear berries); it forms an upright evergreen, with purple stems and striking leaves with broad, creamy-white margins. It is ideal for hedges and screens.

- H: 30 ft (10 m)  S: 12 ft (4 m)  

**Itea ilicifolia**
This spectacular evergreen shrub has holly-like, shiny, dark green leaves. Long catkins made up of small, greenish-white flowers appear in late summer, and a honey-like scent is discernible on warm evenings. A fine freestanding shrub for mild areas, but plant it against a wall in more exposed sites.

- H: 15–20 ft (3–5 m)  S: 10 ft (3 m)  

**Juniperus communis 'Hibernica'**
Junipers tolerate a wide range of soils and growing conditions, are tough enough for hot, sunny sites, and need little pruning. 'Hibernica', also known as the Irish juniper, forms a slender column of crowded, needle-like leaves, each with a silver line, and makes an excellent structural plant for formal gardens.

- H: 10–15 ft (3–10 m)  S: 12 in (30 cm)  

**Ligustrum ovalifolium 'Aureum'**
A vigorous, semievergreen shrub, golden privet has variegated leaves with bright yellow margins and bears dense clusters of white flowers in midsummer, followed by black berries. It clips easily and is ideal for hedging and topiary. Shade tolerant, it can be planted to brighten a shady corner of the yard.

- H: 12 ft (4 m)  S: 12 ft (4 m)  

**Artemisia arborescens** p.310

**Buddleja globosa** p.300

**Ceanothus thyrsiflorus** var. *repens* p.311

**Choisya** *x* *dewitteana* ‘Aztec Pearl’ p.305

**Cistus** cultivars p.311

**Convolvulus cneorum** p.311

**Cytisus battandieri** p.301

**Escallonia** ‘Apple Blossom’ p.305

**Helianthemum** ‘Wisley Primrose’ p.313

**Lavandula angustifolia** ‘Munstead’ p.314

**Lavatera** *x* *clementii* ‘Barnsley’ p.307

**Lonicera nitida** ‘Baggesen’s Gold’ p.314

**Origanum** ‘Kent Beauty’ p.314

**Pinus mugo** ‘Mops’ p.315

**Potentilla fruticosa** cultivars p.315

**Ribes sanguineum** ‘Pulborough Scarlet’ p.308

**Rosmarinus officinalis** p.316

**Salvia officinalis** cultivars pp.316–7

**Santolina pinnata** subs. *neapolitana* ‘Sulphurea’ p.317

---

**SHRUBS FOR HOT, DRY SITES**

- Full sun • Partial sun • Full shade
- Well-drained soil • Moist soil • Wet soil

- 3 fully hardy • 2 hardy in mild regions/sheltered sites • Protect from frost over winter • No tolerance to frost

---

**Tamarix ramosissima** ‘Pink Cascade’

Tamarisk shrubs are excellent for exposed coastal gardens where they can make an effective screen. They have attractive feathery foliage, formed of needle-like leaves. *T. ramosissima* is deciduous, with arching branches and upright plumes of small, pink flowers; ‘Pink Cascade’ has rich pink flowers.

15 ft (5 m) ↔ 15 ft (5 m) ☼ ☼ ☼ ☼ ☼

---

**Viburnum opulus**

The guelder rose is a good choice for a wildlife garden as birds love the translucent red berries; as a bonus, the leaves also turn a rich red in the fall. The late spring blooms are attractive, too, forming lacecap-like heads of white flowers. This deciduous plant is vigorous and is commonly seen in hedgerows.

15 ft (5 m) ↔ 15 ft (4 m) ☼ ☼ ☼ ☼ ☼ ☼

---

**Olearia macrodonta**

New Zealand holly is a vigorous evergreen shrub with sharply-toothed, sage-green leaves, which provide mellow color all year. Fragrant, white, daisy-like flowers are borne in early summer. A handsome free-standing shrub in mild areas, it also makes an excellent screen for exposed coastal gardens.

20 ft (6 m) ↔ 15 ft (5 m) ☼ ☼ ☼ ☼ ☼

---

**Photinia x fraseri** ‘Red Robin’

This hardy evergreen shrub is grown for its conspicuous, deep red young foliage, which is produced in spring on the tips of the branches. It looks good in a woodland garden or in a shrub border, and can also be used for hedging. ‘Red Robin’ is a compact cultivar, with especially bright red young leaves.

15 ft (5 m) ↔ 15 ft (5 m) ☼ ☼ ☼ ☼ ☼ ☼

---

**Olearia macrodonta**

New Zealand holly is a vigorous evergreen shrub with sharply-toothed, sage-green leaves, which provide mellow color all year. Fragrant, white, daisy-like flowers are borne in early summer. A handsome free-standing shrub in mild areas, it also makes an excellent screen for exposed coastal gardens.

20 ft (6 m) ↔ 15 ft (5 m) ☼ ☼ ☼ ☼ ☼

---

**Rhododendron luteum**

An elegant deciduous azalea, *R. luteum* bears rounded clusters of funnel-shaped yellow flowers in late spring, which have a delightful scent. The rich green leaves turn shades of crimson, purple, and orange in the fall, making it a valuable garden plant over a long season. It requires acid soil.

12 ft (4 m) ↔ 12 ft (4 m) ☼ ☼ ☼ ☼

---

**Photinia x fraseri** ‘Red Robin’

This hardy evergreen shrub is grown for its conspicuous, deep red young foliage, which is produced in spring on the tips of the branches. It looks good in a woodland garden or in a shrub border, and can also be used for hedging. ‘Red Robin’ is a compact cultivar, with especially bright red young leaves.

15 ft (5 m) ↔ 15 ft (5 m) ☼ ☼ ☼ ☼ ☼ ☼

---

**Rhododendron luteum**

An elegant deciduous azalea, *R. luteum* bears rounded clusters of funnel-shaped yellow flowers in late spring, which have a delightful scent. The rich green leaves turn shades of crimson, purple, and orange in the fall, making it a valuable garden plant over a long season. It requires acid soil.

12 ft (4 m) ↔ 12 ft (4 m) ☼ ☼ ☼ ☼

---

**Pittosporum tenuifolium**

A charming, upright evergreen shrub with pale grass-green, wavy leaves and attractive black stems. The small dark purple flowers, produced in abundance in spring, are honey-scented at dusk. In mild regions, it can be grown as a specimen plant on a lawn, or used for simple topiary.

12–30 ft (4–10 m) ↔ 15 ft (5 m) ☼ ☼ ☼ ☼

---

**Photinia x fraseri** ‘Red Robin’

This hardy evergreen shrub is grown for its conspicuous, deep red young foliage, which is produced in spring on the tips of the branches. It looks good in a woodland garden or in a shrub border, and can also be used for hedging. ‘Red Robin’ is a compact cultivar, with especially bright red young leaves.

15 ft (5 m) ↔ 15 ft (5 m) ☼ ☼ ☼ ☼ ☼ ☼

---

**Rhododendron luteum**

An elegant deciduous azalea, *R. luteum* bears rounded clusters of funnel-shaped yellow flowers in late spring, which have a delightful scent. The rich green leaves turn shades of crimson, purple, and orange in the fall, making it a valuable garden plant over a long season. It requires acid soil.

12 ft (4 m) ↔ 12 ft (4 m) ☼ ☼ ☼ ☼

---

**Pittosporum tenuifolium**

A charming, upright evergreen shrub with pale grass-green, wavy leaves and attractive black stems. The small dark purple flowers, produced in abundance in spring, are honey-scented at dusk. In mild regions, it can be grown as a specimen plant on a lawn, or used for simple topiary.

12–30 ft (4–10 m) ↔ 15 ft (5 m) ☼ ☼ ☼ ☼

---

**Syringa vulgaris** ‘Mrs Edward Harding’

Lilacs form spreading deciduous shrubs with pretty heart-shaped leaves, and make useful screening plants. Sweetly-scented flowerheads appear from spring to early summer. There are over 500 cultivars of common lilac to choose from; ‘Mrs. Edward Harding’ has double, purple-red flowers.

10–22 ft (3–7 m) ↔ 10–22 ft (3–7 m) ☼ ☼ ☼ ☼

---

**Olearia macrodonta**

New Zealand holly is a vigorous evergreen shrub with sharply-toothed, sage-green leaves, which provide mellow color all year. Fragrant, white, daisy-like flowers are borne in early summer. A handsome free-standing shrub in mild areas, it also makes an excellent screen for exposed coastal gardens.

20 ft (6 m) ↔ 15 ft (5 m) ☼ ☼ ☼ ☼

---

**Rhododendron luteum**

An elegant deciduous azalea, *R. luteum* bears rounded clusters of funnel-shaped yellow flowers in late spring, which have a delightful scent. The rich green leaves turn shades of crimson, purple, and orange in the fall, making it a valuable garden plant over a long season. It requires acid soil.

12 ft (4 m) ↔ 12 ft (4 m) ☼ ☼ ☼ ☼

---

**Pittosporum tenuifolium**

A charming, upright evergreen shrub with pale grass-green, wavy leaves and attractive black stems. The small dark purple flowers, produced in abundance in spring, are honey-scented at dusk. In mild regions, it can be grown as a specimen plant on a lawn, or used for simple topiary.

12–30 ft (4–10 m) ↔ 15 ft (5 m) ☼ ☼ ☼ ☼
Medium-sized shrubs

**Abelia x grandiflora**
A vigorous, semi-evergreen shrub with glossy dark green foliage and an abundance of fragrant, pink-flushed white flowers from midsummer to midfall. Plant either as a freestanding shrub, or as an informal hedge. It is best fan-trained against a sunny wall in colder areas.

- **H**: 10 ft (3 m)
- **S**: 12 ft (4 m)

**Acer palmatum Dissectum Atropurpureum Group**
Most Japanese maples are low-growing and shrubby, and look their best at the front of a border; many have beautiful foliage and fiery fall color. **A. palmatum var. dissectum** forms a mound of narrow, very finely-toothed leaves, and **Dissectum Atropurpureum Group** has red-purple leaves.

- **H**: 6 ft (2 m)
- **S**: 10 ft (3 m)

**Aucuba japonica ‘Crotonifolia’**
Hardy evergreen shrubs, spotted laurels are easy to grow and tolerant of a wide range of growing conditions—shade, dry sites, and even areas with polluted air. **‘Crotonifolia’** has large, glossy green leaves speckled with yellow marks. In midspring, small red-purple flowers appear, followed by red berries.

- **H**: 10 ft (3 m)
- **S**: 10 ft (3 m)

**Berberis darwinii**
This vigorous, dense, mounded evergreen shrub has glossy dark green foliage on prickly stems. During spring, it bears drooping clusters of bright orange flowers, which are followed by round blue-black fruit. It makes an attractive informal hedge, and tolerates heavy clay soils.

- **H**: 10 ft (3 m)
- **S**: 10 ft (3 m)

**Berberis julianae**
A handsome evergreen shrub with spiny-margined, glossy deep green leaves, this plant is often used as a screen. From spring to early summer, clusters of scented yellow or red-tinged flowers are produced, followed by egg-shaped, blue-black fruits. It is best planted where its scent will be appreciated.

- **H**: 10 ft (3 m)
- **S**: 10 ft (3 m)

**Buddleja crispa**
Perfect for planting in the shelter of a sunny wall or fence, this deciduous shrub has striking leaves covered in soft, grayish-white down and woolly white young shoots. Small, fragrant, lilac-pink flowers appear in long, dense clusters from mid- to late summer. Attractive to bees and butterflies.

- **H**: 10 ft (3 m)
- **S**: 10 ft (3 m)

**Buddleja davidii ‘Dartmoor’**
An outstanding butterfly bush cultivar, ‘Dartmoor’ has arching stems and soft green leaves that are white beneath. In late summer and fall, it bears broad, open-branched plumes of highly scented, pinkish-purple flowers. Loved by butterflies and ideally suited to wildlife gardens.

- **H**: 8 ft (2.5 m)
- **S**: 8 ft (2.5 m)

**Camellia japonica ‘Bob’s Tinsie’**
Camellias make elegant evergreen flowering plants for gardens with acid soil. New variations of **C. japonica** appear every year and there is a huge range of cultivars to choose from. **‘Bob’s Tinsie’** has an upright habit, and bears small, clear red flowers from early to late spring. Shelter from cold, drying winds.

- **H**: 6 ft (2 m)
- **S**: 3 ft (1 m)

**Ceanothus ‘Concha’**
Ceanothus are cultivated for their flowers, which may be blue, white, or pink. **‘Concha’** is a good choice for a warm, sunny wall or fence. It forms a dense evergreen shrub with finely toothed, dark green leaves and produces masses of reddish-purple buds in late spring that open up to dark blue flowers.

- **H**: 10 ft (3 m)
- **S**: 10 ft (3 m)
**SHRUBS FOR SHADE**

- **Aucuba japonica** 'Crotonifolia' p.304 (dry shade)
- **Azara microphylla** p.300 (dry shade)
- **Buxus sempervirens** 'Suffruticosa' p.310 (dry shade)
- **Chaenomeles speciosa** 'Moerloosei' p.305 (dry shade)
- **Cornus alba** 'Aurea' p.305 (damp conditions)
- **Cornus sericea** 'Flaviramea' p.305 (damp conditions)
- **Mahonia japonica** p.307 (dry shade)
- **Rhododendron** 'Kure-no-yuki' p.315 (dry shade)
- **Sarcococca hookeriana** var. digyna p.317 (dry shade)
- **Viburnum opulus** p.303 (damp conditions)

---

**Cornus alba** 'Aurea'

This golden-leaved, vigorous dogwood offers a combination of summer and winter interest. Throughout summer it forms a mound of broad greenish-yellow leaves and, after these drop in late fall, the dark red stems create a stunning display. Cut down a third of the stems in spring to rejuvenate the plant.

- H: 10 ft (3 m) ± 10 ft (3 m)
- S: 10 ft (3 m)

---

**Choisya x dewitteana** 'Aztec Pearl'

A compact, elegant example of Mexican orange blossom, this pretty evergreen shrub with slim dark green leaves is suitable for a small yard or container. Fragrant clusters of white star-shaped flowers emerge from pink buds in late spring, and appear again in smaller numbers in late summer and fall.

- H: 18 ft (2.5 m) ± 8 ft (2.5 m)
- S: 18 ft (2.5 m)

---

**Erica arborea** var. alpina

This tree heath makes a dense, compact, upright shrub, crowded with needle-shaped, bright green evergreen leaves. Masses of tiny, fragrant, bell-shaped white flowers appear in spring. Grow it in acid soil for the best results, and prune hard after flowering to keep it in shape and encourage new growth.

- H: 6 ft (2 m) ± 36 in (90 cm)
- S: 36 in (90 cm)

---

**Esallonia** 'Apple Blossom'

Tolerant of maritime conditions, this attractive evergreen shrub with glossy dark green leaves is a good choice for a coastal garden. It is compact and bushy, and produces clusters of pink and white flowers, similar to apple blossom, from early to midsummer. Grow as a hedge or windbreak.

- H: 10 ft (3 m) ± 10 ft (3 m)
- S: 10 ft (3 m)

---

**Erica arborea** var. alpina

This tree heath makes a dense, compact, upright shrub, crowded with needle-shaped, bright green evergreen leaves. Masses of tiny, fragrant, bell-shaped white flowers appear in spring. Grow it in acid soil for the best results, and prune hard after flowering to keep it in shape and encourage new growth.

- H: 6 ft (2 m) ± 36 in (90 cm)
- S: 36 in (90 cm)

---

**Escallonia** 'Apple Blossom'

Tolerant of maritime conditions, this attractive evergreen shrub with glossy dark green leaves is a good choice for a coastal garden. It is compact and bushy, and produces clusters of pink and white flowers, similar to apple blossom, from early to midsummer. Grow as a hedge or windbreak.

- H: 8 ft (2.5 m) ± 8 ft (2.5 m)
- S: 8 ft (2.5 m)
Medium-sized shrubs

**Exochorda x macrantha 'The Bride'**
Pure white, showy, saucer-shaped flowers on arching branches cover this spreading evergreen shrub in late spring, making a beautiful display. Mound-forming and wider than it is tall, it is suitable for growing as a specimen plant, although it can also be grown in a shrub border.

4–6 ft (1.2–1.8 m) ↔ 6–10 ft (1.8–3 m) ★ ★ ★ ★ ★ ★ ★

**Fatsia japonica**
The castor oil plant is valued for its bold evergreen foliage and architectural habit. Its long-stalked, palmate, shiny dark green leaves give a subtropical effect, while striking branched clusters of creamy-white flowers emerge in fall, followed by small black berries. It is tolerant of coastal exposure.

5–12 ft (1.5–4 m) ↔ 5–12 ft (1.5–4 m) ★ ★ ★ ★ ★ ☆ ★ ☆

**Fuchsia magellanica**
In frost-free regions, this deciduous shrub, the hardiest of the fuchsia species, can be grown on its own or as informal hedging. It carries small, lantern-like flowers with red tubes, long red sepals, and purple petals, from midsummer through into fall. The flowers are followed by black fruits.

6 ft (2 m) ↔ 10 ft (3 m) ★ ★ ★ ★ ★ ★ ★ ☆ ★

**Hebe ‘Midsummer Beauty’**
Hebes are adaptable evergreen shrubs that suit a wide range of growing conditions, including containers. ‘Midsummer Beauty’, an upright, rounded shrub with purplish-brown stems and bright green leaves, bears tapering plumes of medium-sized, lilac-purple flowers from midsummer to late fall.

4–6 ft (1.2–1.8 m) ↔ 5–6 ft (1.5–1.8 m) ★ ★ ★ ★ ★ ★ ★ ★ ★

**Hibiscus syriacus ‘Diana’**
Large showy flowers are the main allure of hibiscus cultivars. They thrive in a sunny border and flower over a long period. ‘Diana’ is an erect, deciduous shrub with toothed, dark green leaves that produces trumpet-shaped, white flowers with wavy-margined petals, from late summer to midfall.

10 ft (3 m) ↔ 6 ft (2 m) ★ ★ ★ ★ ★ ★ ★ ★

**Hydrangea arborescens ‘Annabelle’**
Excellent as specimen plants or in groups, in a mixed border or in containers, hydrangeas are versatile garden shrubs. ‘Annabelle’, one of the most elegant cultivars, is deciduous and, from summer to early fall, bears large, spherical flowerheads, crowded with creamy-white flowers.

8 ft (2.5 m) ↔ 8 ft (2.5 m) ★ ★ ★ ★ ★ ★ ★ ★

**Hydrangea aspera Villosa Group**
An impressive deciduous shrub with lance-shaped, downy dark green leaves that form an attractive background for the flattened lacecap flowerheads. Produced from late summer to fall, the lacecaps have large, purple-blue central clusters with a ring of lilac-white flowers on the outer edge.

4–10 ft (1–3 m) ↔ 4–10 ft (1–3 m) ★ ★ ★ ★ ★ ★ ★ ★ ★

**Hydrangea macrophylla ‘Mariesii Lilacina’**
This rounded, deciduous shrub is grown for its mauve-pink to blue, showy lacecap flowers, which appear from mid- to late summer. It makes a fine freestanding shrub, and is also useful for mass planting in shady areas. Leave the flowerheads on over winter to protect the plant from frost damage.

6 ft (2 m) ↔ 8 ft (2.5 m) ★ ★ ★ ★ ★ ★ ★ ★

**Hydrangea quercifolia SNOW QUEEN**
The oak-leaved hydrangea is grown chiefly for its deeply lobed, dark green leaves, which turn magnificent tints of bronze and purple in fall before dropping. From midsummer to fall, SNOW QUEEN, also known as ‘Fleminga’, produces large, white, conical flowerheads, which fade to pink as they age.

6 ft (2 m) ↔ 8 ft (2.5 m) ★ ★ ★ ★ ★ ★ ★ ★

**Fatsia japonica**
In frost-free regions, this deciduous shrub, the hardiest of the fuchsia species, can be grown on its own or as informal hedging. It carries small, lantern-like flowers with red tubes, long red sepals, and purple petals, from midsummer through into fall. The flowers are followed by black fruits.

6 ft (2 m) ↔ 10 ft (3 m) ★ ★ ★ ★ ★ ★ ★ ★ ☆ ★

**Hebe ‘Midsummer Beauty’**
Hebes are adaptable evergreen shrubs that suit a wide range of growing conditions, including containers. ‘Midsummer Beauty’, an upright, rounded shrub with purplish-brown stems and bright green leaves, bears tapering plumes of medium-sized, lilac-purple flowers from midsummer to late fall.

4–6 ft (1.2–1.8 m) ↔ 5–6 ft (1.5–1.8 m) ★ ★ ★ ★ ★ ★ ★ ★ ★

**Hibiscus syriacus ‘Diana’**
Large showy flowers are the main allure of hibiscus cultivars. They thrive in a sunny border and flower over a long period. ‘Diana’ is an erect, deciduous shrub with toothed, dark green leaves that produces trumpet-shaped, white flowers with wavy-margined petals, from late summer to midfall.

10 ft (3 m) ↔ 6 ft (2 m) ★ ★ ★ ★ ★ ★ ★ ★

**Hydrangea arborescens ‘Annabelle’**
Excellent as specimen plants or in groups, in a mixed border or in containers, hydrangeas are versatile garden shrubs. ‘Annabelle’, one of the most elegant cultivars, is deciduous and, from summer to early fall, bears large, spherical flowerheads, crowded with creamy-white flowers.

8 ft (2.5 m) ↔ 8 ft (2.5 m) ★ ★ ★ ★ ★ ★ ★ ★

**Hydrangea aspera Villosa Group**
An impressive deciduous shrub with lance-shaped, downy dark green leaves that form an attractive background for the flattened lacecap flowerheads. Produced from late summer to fall, the lacecaps have large, purple-blue central clusters with a ring of lilac-white flowers on the outer edge.

4–10 ft (1–3 m) ↔ 4–10 ft (1–3 m) ★ ★ ★ ★ ★ ★ ★ ★ ★

**Hydrangea macrophylla ‘Mariesii Lilacina’**
This rounded, deciduous shrub is grown for its mauve-pink to blue, showy lacecap flowers, which appear from mid- to late summer. It makes a fine freestanding shrub, and is also useful for mass planting in shady areas. Leave the flowerheads on over winter to protect the plant from frost damage.

6 ft (2 m) ↔ 8 ft (2.5 m) ★ ★ ★ ★ ★ ★ ★ ★

**Hydrangea quercifolia SNOW QUEEN**
The oak-leaved hydrangea is grown chiefly for its deeply lobed, dark green leaves, which turn magnificent tints of bronze and purple in fall before dropping. From midsummer to fall, SNOW QUEEN, also known as ‘Fleminga’, produces large, white, conical flowerheads, which fade to pink as they age.

6 ft (2 m) ↔ 8 ft (2.5 m) ★ ★ ★ ★ ★ ★ ★ ★

**Fatsia japonica**
In frost-free regions, this deciduous shrub, the hardiest of the fuchsia species, can be grown on its own or as informal hedging. It carries small, lantern-like flowers with red tubes, long red sepals, and purple petals, from midsummer through into fall. The flowers are followed by black fruits.

6 ft (2 m) ↔ 10 ft (3 m) ★ ★ ★ ★ ★ ★ ★ ★ ☆ ★

**Hebe ‘Midsummer Beauty’**
Hebes are adaptable evergreen shrubs that suit a wide range of growing conditions, including containers. ‘Midsummer Beauty’, an upright, rounded shrub with purplish-brown stems and bright green leaves, bears tapering plumes of medium-sized, lilac-purple flowers from midsummer to late fall.

4–6 ft (1.2–1.8 m) ↔ 5–6 ft (1.5–1.8 m) ★ ★ ★ ★ ★ ★ ★ ★ ★

**Hibiscus syriacus ‘Diana’**
Large showy flowers are the main allure of hibiscus cultivars. They thrive in a sunny border and flower over a long period. ‘Diana’ is an erect, deciduous shrub with toothed, dark green leaves that produces trumpet-shaped, white flowers with wavy-margined petals, from late summer to midfall.

10 ft (3 m) ↔ 6 ft (2 m) ★ ★ ★ ★ ★ ★ ★ ★

**Hydrangea arborescens ‘Annabelle’**
Excellent as specimen plants or in groups, in a mixed border or in containers, hydrangeas are versatile garden shrubs. ‘Annabelle’, one of the most elegant cultivars, is deciduous and, from summer to early fall, bears large, spherical flowerheads, crowded with creamy-white flowers.

8 ft (2.5 m) ↔ 8 ft (2.5 m) ★ ★ ★ ★ ★ ★ ★ ★

**Hydrangea aspera Villosa Group**
An impressive deciduous shrub with lance-shaped, downy dark green leaves that form an attractive background for the flattened lacecap flowerheads. Produced from late summer to fall, the lacecaps have large, purple-blue central clusters with a ring of lilac-white flowers on the outer edge.

4–10 ft (1–3 m) ↔ 4–10 ft (1–3 m) ★ ★ ★ ★ ★ ★ ★ ★ ★

**Hydrangea macrophylla ‘Mariesii Lilacina’**
This rounded, deciduous shrub is grown for its mauve-pink to blue, showy lacecap flowers, which appear from mid- to late summer. It makes a fine freestanding shrub, and is also useful for mass planting in shady areas. Leave the flowerheads on over winter to protect the plant from frost damage.

6 ft (2 m) ↔ 8 ft (2.5 m) ★ ★ ★ ★ ★ ★ ★ ★

**Hydrangea quercifolia SNOW QUEEN**
The oak-leaved hydrangea is grown chiefly for its deeply lobed, dark green leaves, which turn magnificent tints of bronze and purple in fall before dropping. From midsummer to fall, SNOW QUEEN, also known as ‘Fleminga’, produces large, white, conical flowerheads, which fade to pink as they age.

6 ft (2 m) ↔ 8 ft (2.5 m) ★ ★ ★ ★ ★ ★ ★ ★
Indigofera heterantha
Elegant, fern-like, gray-green leaves clothe the arching branches of this spreading, multistemmed, deciduous shrub. From early summer through to fall, small, purple-pink, pea-like flowers are carried in dense spikes. It thrives when fan-trained against a sunny wall, especially in colder areas.


jasminum nudiflorum
Winter jasmine has long, slender, arching, leafless shoots bearing bright yellow flowers from winter to early spring. Oval, dark green leaves emerge after flowering. It is ideal for training on a low wall or trellis. Prune once flowering has finished to maintain a neat shape.


Kolkwitzia amabilis ‘Pink Cloud’
A hardy, deciduous shrub, the beauty bush forms a dense twiggy shape. Bell-shaped pink flowers, with yellow-flushed throats, are borne in profusion from late spring to early summer. Pale, bristly seed clusters follow. It makes a fine freestanding shrub, but can be planted as an informal hedge.


Lavatera x clementii ‘Barnsley’
Throughout the summer, this semievergreen mallow bears very pale, blush-pink, red-eyed flowers. The lobed leaves are gray-green and downy. The cultivar ‘Bredon Springs’ has a similar habit and flowering period, but the flowers are mauve-flushed and dusky pink. Both suit sandy soils.


Magnolia stellata
This graceful, deciduous shrub is slow-growing but well worth the wait. The star magnolia bears pure white, sometimes pink-flushed, star-shaped flowers in early spring, before the leaves emerge. A compact shrub, it is initially bushy and then spreading. Spring frosts may damage early blooms.


Mahonia japonica
Invaluable in a winter garden, this handsome evergreen shrub thrives in shady spots. Its spectacular, sharply-toothed, dark green leaves glow with rich red tints in winter. Arching spikes of fragrant, pale yellow flowers appear from late fall to early spring, followed by blue-purple berries.


Myrtus communis ‘Flore Pleno’
Myrtle is a sun-loving, evergreen Mediterranean shrub with aromatic foliage. Masses of pretty, fragrant white flowers appear in late summer. The double blooms of ‘Flore Pleno’ look like small pompons. It thrives in a sunny border and can also be planted in a container, but needs shelter in cold areas.


SHRUBS FOR FOLIAGE INTEREST

- Acer palmatum Dissectum
- Atropurpureum
- p.304
- Aralia elata ‘Variegata’
- p.300
- Artemisia arborescens
- p.310
- Aucuba japonica ‘Croconifolia’
- p.304
- Berberis darwinii
- p.304
- Clerodendrum trichotomum var. fargesii
- p.300
- Cordyline australis ‘Red Star’
- p.300
- Corylus maxima ‘Purpurea’
- p.301
- Cotinus ‘Grace’
- p.301
- Elaeagnus x ebbingei ‘Gilt Edge’
- p.301
- Elaeagnus ‘Quicksilver’
- p.302
- Fatsia japonica
- p.306
- Hydrangea quercifolia
- Snow Queen
- p.306
- Ilex aquifolium ‘Silver Queen’
- p.302
- Mahonia japonica
- p.307
- Photinia x fraseri ‘Red Robin’
- p.303
- Physocarpus opulifolius ‘Diabolo’
- p.308
- Sambucus racemosa ‘Plumosa Aurea’
- p.309
- Tamarix ramosissima ‘Pink Cascade’
- p.303
Medium-sized shrubs

**Pieris japonica ‘Blush’**
A versatile evergreen shrub for acid soils, *P. japonica* has narrow, glossy leaves, which are an attractive coppery-red when young. Tassels of white flowers appear from early to midspring. The compact cultivar ‘Blush’ has dark green leaves and its pink-flushed white flowers open from dark pink buds.  

- H: 6 ft (2 m)  
- S: 6 ft (2 m)

**Philadelphus ‘Belle Étoile’**
Mock oranges are grown for their beautiful flowers, which are often scented and usually white. ‘Belle Étoile’ makes an arching, deciduous shrub with tapering leaves. Its fragrant white flowers are single with a maroon flush at the center, and are freely produced from late spring to early summer.  

- H: 4 ft (1.2 m)  
- S: 8 ft (2.5 m)

**Physocarpus opulifolius ‘Diabolo’**
Grown chiefly for its attractive purple foliage and upright red stems, this spreading deciduous shrub also produces clusters of small pinkish-white flowers in late spring, followed by maroon fruit. The peeling bark gives additional winter interest. Cut down to the ground in spring to rejuvenate.  

- H: 6 ft (2 m)  
- S: 8 ft (2.5 m)

**Osmanthus × burkwoodii**
This hardy evergreen shrub is grown for its glossy dark green leaves, and clusters of tiny, creamy-white trumpet-shaped flowers, which are sweetly scented and appear from mid- to late spring. Its dense habit makes it useful for hedging and topiary. Trim into shape after flowering.  

- H: 10 ft (3 m)  
- S: 10 ft (3 m)

**Paeonia delavayi**
In early summer, this magnificent tree peony produces single, cup-shaped, dark crimson flowers on long lax stems. The handsome, deeply cut, dark green leaves are tinged burgundy in spring. A stunning deciduous shrub for a mixed border; it does not tolerate being moved.  

- H: 6 ft (2 m)  
- S: 4 ft (1.2 m)

**Nandina domestica**
The fruit, flowers, and foliage of this evergreen shrub give it a long season of interest. The leaves have warm red tints in spring and fall, and small star-shaped white flowers emerge in midspring, followed by bright red berries. The cultivar ‘Fire Power’ is a compact form with bright red leaves.  

- H: 6 ft (2 m)  
- S: 5 ft (1.5 m)

**Osmanthus × burkwoodii**
This hardy evergreen shrub is grown for its glossy dark green leaves, and clusters of tiny, creamy-white trumpet-shaped flowers, which are sweetly scented and appear from mid- to late spring. Its dense habit makes it useful for hedging and topiary. Trim into shape after flowering.  

- H: 10 ft (3 m)  
- S: 10 ft (3 m)

**Paeonia delavayi**
This hardy evergreen shrub is grown for its glossy dark green leaves, and clusters of tiny, creamy-white trumpet-shaped flowers, which are sweetly scented and appear from mid- to late spring. Its dense habit makes it useful for hedging and topiary. Trim into shape after flowering.  

- H: 10 ft (3 m)  
- S: 8 ft (2.5 m)

**Nandina domestica**
The fruit, flowers, and foliage of this evergreen shrub give it a long season of interest. The leaves have warm red tints in spring and fall, and small star-shaped white flowers emerge in midspring, followed by bright red berries. The cultivar ‘Fire Power’ is a compact form with bright red leaves.  

- H: 6 ft (2 m)  
- S: 5 ft (1.5 m)

**Osmanthus × burkwoodii**
This hardy evergreen shrub is grown for its glossy dark green leaves, and clusters of tiny, creamy-white trumpet-shaped flowers, which are sweetly scented and appear from mid- to late spring. Its dense habit makes it useful for hedging and topiary. Trim into shape after flowering.  

- H: 10 ft (3 m)  
- S: 10 ft (3 m)

**Paeonia delavayi**
In early summer, this magnificent tree peony produces single, cup-shaped, dark crimson flowers on long lax stems. The handsome, deeply cut, dark green leaves are tinged burgundy in spring. A stunning deciduous shrub for a mixed border; it does not tolerate being moved.  

- H: 6 ft (2 m)  
- S: 4 ft (1.2 m)
**SHRUBS FOR GROUND COVER**

- *Calluna vulgaris* ‘Gold Haze’ p.310
- *Ceanothus thyrsiflorus* var. repens p.311
- *Cotoneaster dammeri* p.312
- *Cotoneaster horizontalis* p.312
- *Cotoneaster salicifolius* ‘Gnom’ p.312
- *Euonymus fortunei* ‘Emerald Gaiety’ p.312
- *Hebe pinguis* ‘Pages’ p.313
- *Helianthemum* ‘Wisley Primrose’ p.313
- *Juniperus procumbens* p.313
- *Juniperus squamata* ‘Blue Carpet’ p.314
- *Lonicera pileata* p.314
- *Picea abies* ‘Reflexa’ p.315
- *Potentilla fruticosa* ‘Dart’s Golddigger’ p.92
- *Prunus laurocerasus* ‘Zabeliana’ p.315
- *Santolina chamaecyparissus* p.92
- *Vinca major* p.93
- *Vinca minor* ‘La Grave’ p.317

---

**Rubus ‘Benenden’**
An ornamental, deciduous member of the bramble family with arching, thornless stems, this shrub is grown for its large, pure white, rose-like flowers, which appear in abundance from late spring to early summer. It is suitable for a shady shrub border, and is very attractive to butterflies.

- 10 ft (3 m) ↔ 10 ft (3 m) ★ ★ ★ ★ ◇ ◇

---

**Sambucus nigra ‘Eva’**
This graceful elder is attractive for most of the year. The dark purple lacy foliage provides color contrast in a mixed border. Showy pale pink, lemon-scented, flattened flowerheads appear in midsummer, followed by dark red elderberries. Full sun is best for foliage color. It is also sold as ‘Black Lace’.

- 10 ft (3 m) ↔ 6 ft (2 m) ★ ★ ★ ★ ◇ ◇

---

**Sambucus racemosa ‘Plumosa Aurea’**
A bushy plant with arching shoots; the deeply cut leaves, which are bronze in youth and mature to golden yellow, provide a bright splash of color in a border. Small, creamy yellow flowers appear in midsummer, followed by round, glossy red fruits in summer. The foliage may scorch in hot sun.

- 10 ft (3 m) ↔ 10 ft (3 m) ★ ★ ★ ★ ◇ ◇

---

**Skimmia x confusa ‘Kew Green’**
In spring, this compact, mounded, evergreen shrub produces dense, conical heads of fragrant, creamy-white flowers above deep green, pointed, aromatic leaves. Suitable for a shady border or woodland garden, it also looks attractive in a container. An adaptable shrub, it can cope with polluted air.

- 10 ft (3 m) ↔ 5 ft (1.5 m) ★ ★ ★ ◇ ◇

---

**Spiraea nipponica ‘Snowmound’**
At its peak in early summer, this spiraea presents a marvelous display, with clusters of bowl-shaped white flowers carried all along the upper sides of the arching stems. Deciduous, fast-growing, and densely leaved, it forms a spreading shape and is perfect for growing near the back of a sunny mixed border.

- 8 ft (2.5 m) ↔ 8 ft (2.5 m) ★ ★ ★ ◇ ◇

---

**Viburnum carlesii ‘Aurora’**
Suitable for a border or woodland garden, this deciduous shrub is densely bushy with irregularly toothed, dark green leaves. ‘Aurora’ is mainly grown for its clusters of perfumed flowers, which emerge in midspring. The buds are initially red and then open up to the pink tubular blooms.

- 6 ft (2 m) ↔ 6 ft (2 m) ★ ★ ★ ◇ ◇

---

**Viburnum plicatum f. tomentosum ‘Mariesii’**
This viburnum has distinctive extended horizontal branches that create a striking architectural effect, which is best appreciated when the shrub is grown as a specimen plant in a lawn. The flowers are white and the heart-shaped, dark green leaves turn red-purple in fall.

- 10 ft (3 m) ↔ 12 ft (4 m) ★ ★ ★ ◇ ◇

---

**Viburnum x bodnantense**
Useful for providing winter interest in a garden, this shrub produces clusters of scented, tubular, rose-tinted flowers on bare stems over a long season, from late fall to spring. It is upright and deciduous, with toothed, dark green leaves. A range of cultivars is available; ‘Deben’ has white flowers.

- 10 ft (3 m) ↔ 6 ft (2 m) ★ ★ ★ ◇ ◇
Small shrubs

Artemisia arborescens
Grown for its silver-gray, feathery foliage, this evergreen shrub is tolerant of exposed sites and is useful in a coastal garden. It carries clusters of small yellow flowers in summer and fall, but is most valued for its elegant leaves. It is also suitable for a herb or rock garden.

* 3 ft (1 m) ↔ 5 ft (1.5 m) ★ ★ ★ ◇

Ballota 'All Hallows Green'
Originally from the Mediterranean, ballota thrives in dry, free-draining, sunny sites and makes an attractive edging plant. This cultivar forms a bushy evergreen subshrub with heart-shaped, lime green leaves. Small, pale green flowers appear in midsummer. Trim in spring to keep the shrub compact.

* 24 in (60 cm) ↔ 30 in (75 cm) ★ ★ ★ ◇

Berberis thunbergii 'Aurea'
Create a splash of color in the garden with this compact, deciduous berberis, which has vivid yellow young foliage, maturing to yellow-green. Pale yellow flowers are produced along the branches in midspring, followed by glossy red fruit. Suitable for hedging, but the leaves may scorch in full sun.

* 5 ft (1.5 m) ↔ 6 ft (2 m) ★ ★ ★ ◇

Berberis thunbergii f. atropurpurea 'Atropurpurea Nana'
A dwarf, dome-shaped berberis with rounded, red-purple leaves, a dense, twiggy habit, and small bright red berries that are attractive to birds. It tolerates polluted air and is a very adaptable shrub, ideal for a border or a rock garden.

* 24 in (60 cm) ↔ 30 in (75 cm) ★ ★ ★ ◇

Berberis thunbergii f. atropurpurea 'Helmond Pillar'
This deciduous barberry has distinctive columnar stems and dark wine-red leaves, which turn bright red in fall. Tiny yellow flowers appear in spring, followed by red berries. Its upright habit makes it useful for filling gaps in a border.

* 4 ft (1.2 m) ↔ 24 in (60 cm) ★ ★ ★ ◇

Buxus sempervirens 'Elegantissima'
Mainly grown for its foliage, box is easily clipped into shape, making it perfect for edging and topiary. 'Elegantissima' is a variegated cultivar and makes a dome-shaped bush with small, narrow, white-margined evergreen leaves. Tiny, star-shaped flowers appear in spring.

* 5 ft (1.5 m) ↔ 5 ft (1.5 m) ★ ★ ★ ◇

Buxus sempervirens 'Suffruticosa'
This compact, very slow-growing selection of box is good for hedging or screens, and is one of the best types for the structure of a knot garden or parterre. Its dense habit makes it easy to trim into different shapes. It prefers partial shade, but can tolerate full sun if it is not allowed to get too dry.

* 3 ft (1 m) ↔ 5 ft (1.5 m) ★ ★ ★ ◇

Calluna vulgaris 'Gold Haze'
Heathers are robust plants and make good low-maintenance ground cover. There are many cultivars to choose from, all derived from C. vulgaris, a hardy, bushy, evergreen shrub that grows on acid soils in the wild. 'Gold Haze' has pale yellow leaves and short spikes of white bell-shaped flowers.

* to 24 in (60 cm) ↔ 18 in (45 cm) ★ ★ ★ ◇

Bertis x stenophylla 'Corallina Compacta'
This is a compact cultivar of the much larger evergreen shrub, B. x stenophylla, which can be grown as an informal hedge. Like its parent, it has arching stems and narrow, spine-tipped, dark green leaves. In late spring, small clusters of pale orange flowers open from red buds along the branches.

* 12 in (30 cm) ↔ 12 in (30 cm) ★ ★ ★ ◇
SHRUBS FOR SPRING INTEREST

- Berberis darwinii p.304
- Camellia japonica ‘Bob’s Tinsie’ p.304
- Camellia reticulata ‘Leonard Messel’ p.300
- Ceanothus ‘Concha’ p.304
- Ceanothus thyrsiflorus var. repens p.311
- Choisya x dewitteana ‘Aztec Pearl’ p.305
- Euphorbia characias subsp. wulfenii John Tomlinson p.312
- Exochorda x macrantha ‘The Bride’ p.306
- Lonicera pileata p.314
- Magnolia stellata p.307
- Photinia x fraseri ‘Red Robin’ p.303
- Prunus x cistena p.315
- Prunus laurocerasus ‘Zabeliana’ p.315
- Ribes sanguineum ‘Pulborough Scarlet’ p.308
- Viburnum x burkwoodii ‘Anne Russell’ p.317
- Viburnum carlesii ‘Aurora’ p.309
- Viburnum opulus p.303
- Viburnum plicatum f. tomentosum ‘Mariesii’ p.309

SHRUBS FOR SPRING INTEREST

- Calluna vulgaris ‘Spring Cream’
- Caryopteris x clandonensis ‘Worcester Gold’
- Ceanothus x delileanus ‘Gloire de Versailles’
- Ceanothus thyrsiflorus var. repens
- Ceratostigma willmottianum
- Cistus x dansereau ‘Decumbens’
- Cistus x purpureus
- Convolvulus cneorum

Calluna vulgaris ‘Spring Cream’
A compact heather with mid-green leaves, which are tipped with cream in spring, this cultivar produces short spikes of white bell-shaped flowers that remain from midsummer until late fall. Along with other heathers, it is attractive to bees. Grow on a moist, but free-draining sunny bank.

Caryopteris x clandonensis ‘Worcester Gold’
The small but vivid blue flowers are the main attraction of Caryopteris. The cultivar ‘Worcester Gold’ has lavender-blue flowers, which are produced from late summer to early fall on the current year’s shoots. They stand out against a dense mound of warm yellow, deciduous foliage.

Ceanothus x delileanus ‘Gloire de Versailles’
Also known as California lilac, ceanothus are grown for their abundant blue, pink, or white flowers. ‘Gloire de Versailles’ is a fast-growing, bushy, deciduous shrub with finely-toothed, mid-green leaves. From midsummer to fall, it produces loose bunches of scented, powder blue flowers.

Ceanothus thyrsiflorus var. repens
Also known as creeping blueblossom, this is a useful, low-growing, evergreen ceanothus. It forms a natural mound of glossy mid-green foliage and, in late spring, produces an abundance of fluffy, pale to dark blue flowers. A perfect shrub for the front of a border or to clothe a sunny bank.

Ceratostigma willmottianum
This loosely-domed, deciduous shrub produces clusters of pale to mid-blue flowers from late summer to fall. The pointed, bristly leaves are initially mid- to dark green with purple margins and then turn red in fall. It needs a warm, sunny sheltered site to thrive.

Cistus x dansereau ‘Decumbens’
Rock roses prefer a sunny site and can be grown in beds or containers. The flowers, usually white or pink, only last a day but are carried in profusion. ‘Decumbens’ is a low-growing, spreading, evergreen shrub that bears large white flowers with a crimson blotch at the base of each petal.

Cistus x purpureus
The narrow, green leaves of this rounded, evergreen shrub make a good foil for the single, crinkled, dark pink flowers, which appear in succession throughout summer. Each petal has a crimson mark at the base. The stems are upright and red-flushed. It is drought-tolerant and needs a sunny site.

Convolvulus cneorum
With its silky, silvery leaves and stems, this convolvulus is an asset even when not in bloom. The delicate flowers emerge from pink buds from late spring to summer, and are white and funnel-shaped with yellow centers. In colder areas, grow in a pot and move into a sunroom or greenhouse over winter.
Small shrubs

**Coronilla valentina subsp. glauca**
The leaves of this bushy, rounded evergreen shrub are an attractive blue-green and fleshy. From late winter to early spring, and again in late summer, fragrant, yellow, pea-like flowers appear, followed by slim pods. Either grow it in a shrub border or at the base of a warm, sunny wall.

**Cotoneaster dammeri**
Evergreen cotoneasters offer color and texture year-round, and are at their best in fall when the berries develop. C. dammeri is vigorous and spreading with long arching stems, and makes excellent ground cover. Small, white flowers are borne in early summer, followed in fall by round red berries.

**Cotoneaster horizontalis**
Grown for the herringbone pattern formed by its branching stems, this decorative shrub is best grown as ground cover or trained against a wall. Small white flowers appear in spring, followed by bright red fruits, which make a brilliant display. The glossy, dark green deciduous leaves turn red in fall.

**Cotoneaster salicifolius ‘Gnom’**
This dwarf, evergreen shrub makes a prostrate, dense dome, with wide-spreading branches bearing small, slender, dark green leaves. In early summer, white flowers are produced and these are followed by clusters of bright red fruits in the fall. It is a good choice for ground cover.

**Coronilla valentina subsp. glauca**

**Cotoneaster dammeri**

**Cotoneaster horizontalis**

**Cotoneaster salicifolius ‘Gnom’**

**Daphne cneorum**
A low-growing, evergreen shrub with trailing branches and dense clusters of scented, pale to deep rose-pink flowers in late spring. The leaves are small, leathery, and dark green. Grow it in a border near a path or window, where its fragrance will be appreciated. It resents transplanting.

**Daphne odora ‘Aureomarginata’**
This evergreen species of daphne is one of the most fragrant flowering shrubs for a winter garden. The variegated cultivar ‘Aureomarginata’ has leaves with narrow yellow margins. Clusters of pink trumpet-shaped flowers appear from midwinter to early spring, followed by red fruit.

**Euonymus fortunei ‘Emerald Gaiety’**
Poor soil and full sun suit many E. fortunei cultivars, making them useful shrubs for difficult sites. They make good ground cover, and can be fan-trained against a wall if supported. The evergreen ‘Emerald Gaiety’ is compact and bushy, with bright green leaves with white margins, tinged pink in winter.

**Euphorbia characias subsp. wulfenii ‘John Tomlinson’**
This striking evergreen shrub produces upright stems with gray-green leaves one year, followed the next spring by large showy heads of small, bright, yellow-green cup-shaped flowers, which last from early spring to early summer.

**Hebe ‘Great Orme’**
Adaptable shrubs, hebes will grow in a wide range of garden situations, from a mixed border to a rock garden. ‘Great Orme’ is an open, rounded, evergreen shrub with deep purplish shoots and glossy, dark green leaves. Spikes of deep pink flowers, fading to white, appear from midsummer to midfall.
**SHRUBS FOR SUMMER COLOR**

- *Abelia x grandiflora* p.304
- *Buddleja globosa* p.300
- *Buddleja davidii* `Dartmoor` p.304
- *Caryopteris x clandonensis* `Worcester Gold` p.311
- *Cistus x purpureus* p.301
- *Cytisus battandieri* p.301
- *Escallonia`Apple Blossom` p.305
- *Helianthemum`Wisley Primrose` p.313
- *Kolkwitzia amabilis`Pink Cloud` p.307
- *Lavandula angustifolia`Munstead` p.314
- *Lavandula stoechas* p.314
- *Magnolia liliiflora`Nigra` p.307
- *Paeonia delavayi* p.308
- *Perovskia`Blue Spire`* p.314
- *Phygelius x rectus`African Queen`* p.314
- *Potentilla fruticosa`Goldfinger`* p.315
- *Rhododendron`Golden Torch`* p.315
- *Rhododendron`Luteum`* p.303
- *Rosa`Geranium`* p.308

---

*Hebe macrantha*

This evergreen is bushy, initially open-branched and then later spreading, with oval, fleshy, bright green leaves. In early summer, large white flowers are produced in clusters of three. It is suitable for a container or rock garden, and needs little or no pruning.

24 in (60 cm) ↔ 36 in (90 cm) ⋆ ⋆ ⋆ ⋆ ⋆ ⋆ ⋆

*Hebe ochracea `James Stirling`*

Hebes with small leaves lying flat against the stems are known as whipcords and make good rock garden plants. `James Stirling` forms a dense, small bush, and has rich ochre-yellow leaves, which look especially attractive in winter. Small white flowers are produced in late spring and early summer.

18 in (45 cm) ↔ 24 in (60 cm) ⋆ ⋆ ⋆ ⋆ ⋆ ⋆ ⋆

*Hebe pinguiifolia `Pagei`*

An evergreen, semi-prostrate shrub, `Pagei` has small, slightly cupped blue-green leaves. Short spikes of delicate, pure white flowers emerge in profusion in late spring or early summer. It is an excellent plant for a rock garden or for ground cover, and needs little or no pruning. It flowers best in full sun.

12 in (30 cm) ↔ 36 in (90 cm) ⋆ ⋆ ⋆ ⋆ ⋆ ⋆ ⋆

*Helianthemum `Wisley Primrose`*

Also known as rock roses, helianthemums are sun-loving, carpeting plants that thrive in a rock garden or on a sunny bank. `Wisley Primrose` forms low hummocks of evergreen, gray-green foliage, and bears plenty of saucer-shaped, pale yellow flowers with deep yellow centers, throughout summer.

12 to 18 in (30 cm) ↔ 18 in (45 cm) ⋆ ⋆ ⋆ ⋆ ⋆ ⋆ ⋆

*Helichrysum italicum subsp. serotinum*

The curry plant is a low-growing, evergreen subshrub with woolly stems and intensely aromatic, slim, silver-gray leaves. From summer to fall, it produces dark yellow flowers, which many designers remove if using the plant for its foliage. One of the best silver shrubs for a dry, sunny site.

24 in (60 cm) ↔ 3 ft (1 m) ⋆ ⋆ ⋆ ⋆ ⋆

---

*Juniperus x pfitzeriana `Pfitzeriana Aurea`*

Junipers are hardy conifers, tolerant of a wide range of soils and growing conditions. *J. x pfitzeriana* is a spreading shrub, eventually forming a flat-topped bush with tiered foliage. `Pfitzeriana Aurea` has golden yellow leaves, which turn yellowish-green over winter. Junipers need little pruning.

36 in (90 cm) ↔ 6 ft (2 m) ⋆ ⋆ ⋆ ⋆ ⋆ ⋆ ⋆

*Juniperus procumbens*

Creeping juniper is a dwarf species with long, stiff branches that intertwine to form a mat, making it excellent as ground cover and in rock gardens. It has needle-like, bluish-green leaves, and small brown or black berry-like cones. It grows best in a sunny, open position.

36 in (90 cm) ↔ 6 ft (2 m) ⋆ ⋆ ⋆ ⋆ ⋆ ⋆ ⋆
**Small shrubs**

**Juniperus squamata ‘Blue Carpet’**  
The wide-spreading stems of this vigorous, prostrate juniper create a wide, undulating, low mat of prickly foliage, making it an excellent plant for ground cover. The cultivar ‘Blue Carpet’ is fast-growing, with needle-like, aromatic leaves that are a bright steely blue.

*H* 12 in (30 cm) ↔ 6–10 ft (2–3 m) ⭐⭐⭐⭐

**Lavandula angustifolia ‘Munstead’**  
This evergreen, compact, bushy lavender has narrow, aromatic, gray-green leaves. From mid- to late summer, dense spikes of small, fragrant blue-purple flowers are produced on long stalks. Lavenders prefer warm conditions but suit a variety of situations, from a shrub border to a rock garden.

*H* 18 in (45 cm) ↔ 24 in (60 cm) ⭐⭐⭐⭐

**Lavandula stoechas**  
French lavender is a compact shrub that blooms from late spring to summer. Dense spikes of fragrant dark purple flowers, topped by distinctive rose-purple bracts, are carried on long stalks above the silvery-gray leaves. It grows best in a warm, sunny site, and also makes a good container plant.

*H* 24 in (60 cm) ↔ 24 in (60 cm) ⭐⭐⭐⭐⭐

**Juniperus squamata ‘Blue Carpet’**  
The wide-spreading stems of this vigorous, prostrate juniper create a wide, undulating, low mat of prickly foliage, making it an excellent plant for ground cover. The cultivar ‘Blue Carpet’ is fast-growing, with needle-like, aromatic leaves that are a bright steely blue.

*H* 12 in (30 cm) ↔ 6–10 ft (2–3 m) ⭐⭐⭐⭐

**Lavandula angustifolia ‘Munstead’**  
This evergreen, compact, bushy lavender has narrow, aromatic, gray-green leaves. From mid- to late summer, dense spikes of small, fragrant blue-purple flowers are produced on long stalks. Lavenders prefer warm conditions but suit a variety of situations, from a shrub border to a rock garden.

*H* 18 in (45 cm) ↔ 24 in (60 cm) ⭐⭐⭐⭐

**Lavandula stoechas**  
French lavender is a compact shrub that blooms from late spring to summer. Dense spikes of fragrant dark purple flowers, topped by distinctive rose-purple bracts, are carried on long stalks above the silvery-gray leaves. It grows best in a warm, sunny site, and also makes a good container plant.

*H* 24 in (60 cm) ↔ 24 in (60 cm) ⭐⭐⭐⭐⭐

**Lonicera nitida ‘Baggesen’s Gold’**  
This decorative, dense evergreen shrub has long arching shoots and masses of tiny bright yellow leaves. Small yellow-green flowers are borne in midspring and are occasionally followed by purplish fruits. Its golden foliage will brighten up a border, or it can be planted as a hedge.

*H* 5 ft (1.5 m) ↔ 5 ft (1.5 m) ⭐⭐⭐⭐

**Lonicera pileata**  
With its wide-spreading habit, the shrubby honeysuckle is a good plant for ground cover. It is a low-growing evergreen with narrow dark green leaves, and in late spring it produces tiny, funnel-shaped, creamy-white flowers, which are occasionally followed by purple fruits.

*H* 24 in (60 cm) ↔ 8 ft (2.5 m) ⭐⭐⭐⭐

**Perovskia ‘Blue Spire’**  
Russian sage forms a clump of gray-green toothed leaves. In late summer, gray-white upright stems carry elegant spires of small, tubular purple-blue flowers. An eye-catching plant for a border, it looks particularly effective when planted in groups. The frosty-looking stems are attractive in winter.

*H* 4 ft (1.2 m) ↔ 3 ft (1 m) ⭐⭐⭐⭐

**Phlomis fruticosa**  
A mound-forming evergreen shrub, Jerusalem sage has aromatic, wrinkled, gray-green leaves, which are woolly underneath, and produces short spikes of hooded dark yellow flowers from early to midsummer. It looks effective when massed in a border, and also suits a sunny gravel garden.

*H* 3 ft (1 m) ↔ 5 ft (1.5 m) ⭐⭐⭐⭐

**Phygelius x rectus ‘African Queen’**  
This upright evergreen shrub has dark green leaves and graceful upward-curving branches. The pendant tubular flowers produced by the cultivar ‘African Queen’ are brightly colored: pale red with orange-red lobes and yellow mouths. Deadhead regularly to encourage further flowering.

*H* 3 ft (1 m) ↔ 4 ft (1.2 m) ⭐⭐⭐⭐
**Picea abies 'Reflexa'**
This is an unusual creeping variety of Norway spruce with red-brown bark and blunt, dark green needle-like leaves. The long trailing branches form a dense spreading carpet, making this an excellent conifer for ground cover. It needs a sunny position to thrive.

\[ H: 6 \text{ in (15 cm)} \]  
\[ S: \text{indefinite} \]

**Pinus mugo 'Mops'**
The evergreen dwarf mountain pine forms a spherical mound of thick branches bearing dark green needles and brown cones. It grows best in a sunny position and would suit a rock garden or large container; the shrub’s rounded shape also creates a cloud-like effect when it is planted en masse.

\[ H: 3 \text{ ft (1 m)} \]  
\[ S: 3 \text{ ft (1 m)} \]

**Potentilla fruticosa 'Abbotswood'**
In summer and early fall, this low, domed shrub is covered with small white flowers, set against a background of divided, dark blue-green leaves. Shrubby potentillas are compact, bushy, deciduous plants and their long flowering season makes them ideal for a mixed border or a low hedge.

\[ H: 30 \text{ in (75 cm)} \]  
\[ S: 4 \text{ ft (1.2 m)} \]

**Potentilla fruticosa 'Goldfinger'**
There are numerous cultivars of shrubby potentilla to choose from, with flower colors ranging from white, yellow, and orange to shades of pink and red. 'Goldfinger' is covered in large, saucer-shaped, rich yellow flowers, from late spring to fall, and has small deep green leaves.

\[ H: 3 \text{ ft (1 m)} \]  
\[ S: 5 \text{ ft (1.5 m)} \]

**Prunus laurocerasus 'Zabeliana'**
The cherry laurel is an evergreen bushy shrub, which looks its best in spring when long spikes of cup-shaped, fragrant white flowers appear. 'Zabeliana' has a low, wide-spreading habit, making it suitable for ground cover. The flowers are followed by red, cherry-like fruits, which later turn black.

\[ H: 3 \text{ ft (1 m)} \]  
\[ S: 8 \text{ ft (2.5 m)} \]

**Rhododendron 'Golden Torch'**
This small evergreen shrub has medium-sized leaves and is popularly grown for its trusses of flowers, which emerge as salmon-pink buds and open to funnel-shaped, pale creamy-yellow blooms in late spring and early summer. Rhododendrons need acid soil and some shade to thrive.

\[ H: 5 \text{ ft (1.5 m)} \]  
\[ S: 5 \text{ ft (1.5 m)} \]

**Rhododendron 'Kure-no-yuki'**
A dwarf azalea with a compact habit, 'Kure-no-yuki' has small leaves and produces clusters of pure white flowers in mid-spring. Azaleas prefer sheltered conditions in deep, acid soil and do best in a woodland garden in dappled shade. This cultivar would make a pretty feature in a Japanese garden.

\[ H: 3 \text{ ft (1 m)} \]  
\[ S: 3 \text{ ft (1 m)} \]
Small shrubs

**Ruta graveolens**
This evergreen subshrub, also known as common rue, is grown for its aromatic, deeply divided blue-green leaves and is sometimes used as a medicinal herb. Cup-shaped yellow flowers appear in summer. The foliage makes a wonderful addition to a pastel-colored garden plan or a herb garden.

H: 3 ft (1 m)  S: 3 ft (1 m)

**Salvia officinalis** ‘Purpurascens’
The aromatic downy leaves of this shrubby evergreen or semi-evergreen perennial are purple when young, and later grayish-green. Purple sage is used as a culinary herb but is also decorative in a gravel garden or mixed border. Blue-purple flowers are borne on spikes in early and midsummer.

H: to 32 in (80 cm)  S: 3 ft (1 m)

**Salvia microphylla**
From late summer to fall this salvia bears crimson flowers among its mid- to deep green leaves. It makes a colorful addition to a late season border or herb garden, but needs a sunny site to produce its best flower display.

H: 36–48 in (90–120 cm)  S: 24–39 in (60–100 cm)

**Rosmarinus officinalis**
Rosemary is a tough evergreen Mediterranean shrub, grown for its aromatic leaves. It forms an attractive upright plant with slim, leathery leaves, and produces tubular, purple-blue to white flowers from midspring to early fall. It needs a well-drained site and suits a rock or herb garden.

H: 5 ft (1.5 m)  S: 5 ft (1.5 m)

**Rosa ‘Golden Wings’**
This shrub rose is suitable for hedging or a border. It has prickly stems and light green leaves, and bears cupped, fragrant, single pale yellow flowers from summer to fall. A position in full sun will encourage repeat flowering. Apple green hips follow the flowers.

H: 3.5 ft (1.1 m)  S: 3.5 ft (1.1 m)

**Rosa ‘The Fairy’**
Suitable to a border or a container, ‘The Fairy’ is a small shrub rose with a dense cushion-forming habit. The thorny stems are covered with small, glossy leaves, and from late summer to fall it produces sprays of small, double, pink flowers.

H: 24–36 in (60–90 cm)  S: 24–36 in (60–90 cm)

**Rosa ANNA FORD**
There are roses for virtually every situation, but whether they are grown in pots, against a wall, or in a border, most prefer a sunny site. This is a compact, dwarf floribunda rose with dark green leaves and semidouble, orange-red blooms that appear over a long season from summer to fall.

H: 18 in (45 cm)  S: 16 in (40 cm)

**Rosa PEARL DRIFT**
A vigorous shrub rose, spreading in habit, PEARL DRIFT produces clusters of lightly scented, semidouble, pale pink flowers from summer to fall, against a background of glossy dark green leaves. It is ideal for a mixed cottage-style border, and is also sold under the official cultivar name of ‘Leggab’.

H: 3 ft (1 m)  S: 4 ft (1.2 m)

**Rosa WILDEVE**
This robust rose has long, arching stems and forms a bushy shrub. The flower buds are pink, and open to fully-double, apricot-flushed pink fragrant blooms, which appear from late spring to early summer. Grow WILDEVE in a mixed border, or use for hedging. Its official cultivar name is ‘Ausbonny’.

H: 3.5 ft (1.1 m)  S: 2.5 ft (1.25 m)

**Rosa ‘Golden Wings’**
This bushy, spreading shrub rose is suitable for hedging or a border. It has prickly stems and light green leaves, and bears cupped, fragrant, single pale yellow flowers from summer to fall. A position in full sun will encourage repeat flowering. Apple green hips follow the flowers.

H: 3.5 ft (1.1 m)  S: 4.5 ft (1.3 m)

**Rosa ‘The Fairy’**
Suitable to a border or a container, ‘The Fairy’ is a small shrub rose with a dense cushion-forming habit. The thorny stems are covered with small, glossy leaves, and from late summer to fall it produces sprays of small, double, pink flowers.

H: 24–36 in (60–90 cm)  S: 24–36 in (60–90 cm)

**Rosa ‘Anna Ford’**
This floribunda rose is suitable for a border or a container. It has glossy, dark green leaves, and bears double, orange-red flowers from midsummer to early autumn. It needs a sunny site to produce its best flower display.

H: 24 in (60 cm)  S: 26 in (65 cm)

**Rosa PEARL DRIFT**
A vigorous shrub rose, spreading in habit, PEARL DRIFT produces clusters of lightly scented, semidouble, pale pink flowers from summer to fall, against a background of glossy dark green leaves. It is ideal for a mixed cottage-style border, and is also sold under the official cultivar name of ‘Leggab’.

H: 3 ft (1 m)  S: 4 ft (1.2 m)

**Rosa ‘Golden Wings’**
This shrub rose is suitable for hedging or a border. It has prickly stems and light green leaves, and bears cupped, fragrant, single pale yellow flowers from summer to fall. A position in full sun will encourage repeat flowering. Apple green hips follow the flowers.

H: 3.5 ft (1.1 m)  S: 4.5 ft (1.3 m)

**Rosa ‘The Fairy’**
Suitable to a border or a container, ‘The Fairy’ is a small shrub rose with a dense cushion-forming habit. The thorny stems are covered with small, glossy leaves, and from late summer to fall it produces sprays of small, double, pink flowers.

H: 24–36 in (60–90 cm)  S: 24–36 in (60–90 cm)

**Rosa ‘Golden Wings’**
This shrub rose is suitable for hedging or a border. It has prickly stems and light green leaves, and bears cupped, fragrant, single pale yellow flowers from summer to fall. A position in full sun will encourage repeat flowering. Apple green hips follow the flowers.

H: 3.5 ft (1.1 m)  S: 4.5 ft (1.3 m)

**Rosa ‘The Fairy’**
Suitable to a border or a container, ‘The Fairy’ is a small shrub rose with a dense cushion-forming habit. The thorny stems are covered with small, glossy leaves, and from late summer to fall it produces sprays of small, double, pink flowers.

H: 24–36 in (60–90 cm)  S: 24–36 in (60–90 cm)

**Rosa ‘Golden Wings’**
This shrub rose is suitable for hedging or a border. It has prickly stems and light green leaves, and bears cupped, fragrant, single pale yellow flowers from summer to fall. A position in full sun will encourage repeat flowering. Apple green hips follow the flowers.

H: 3.5 ft (1.1 m)  S: 4.5 ft (1.3 m)

**Rosa ‘The Fairy’**
Suitable to a border or a container, ‘The Fairy’ is a small shrub rose with a dense cushion-forming habit. The thorny stems are covered with small, glossy leaves, and from late summer to fall it produces sprays of small, double, pink flowers.

H: 24–36 in (60–90 cm)  S: 24–36 in (60–90 cm)
**EVERGREEN SHRUBS**

- *Aucuba japonica* ‘Croconifolia’ p.304
- *Azara microphylla* p.300
- *Berberis darwinii* p.304
- *Berberis julianae* p.304
- *Camellia japonica* ‘Bob’s Tinsie’ p.304
- *Camellia reticulata* ‘Leonard Messel’ p.300
- *Ceanothus* ‘Concha’ p.304
- *Choisya x dewitteana* ‘Aztec Pearl’ p.305
- *Cotoneaster lacteus* p.301
- *Daphne bholua* ‘Jacqueline Postill’ p.305
- *Elaeagnus x ebbingei* ‘Gilt Edge’ p.301
- *Escallonia* ‘Apple Blossom’ p.305
- *Fatsia japonica* p.306
- *Itea ilicifolia* p.302
- *Ligustrum ovalifolium* ‘Aureum’ p.302
- *Olearia macrodonta* p.303
- *Osmanthus x burkwoodii* p.308
- *Pieris japonica* ‘Blush’ p.308
- *Rhamnus alaternus* ‘Argenteovariegata’ p.303
- *Skimmia x confusa* ‘Kew Green’ p.309

---

**EVERGREEN SHRUBS**

- *Camellia japonica* ‘Bob’s Tinsie’ p.304
- *Camellia reticulata* ‘Leonard Messel’ p.300
- *Ceanothus* ‘Concha’ p.304
- *Choisya x dewitteana* ‘Aztec Pearl’ p.305
- *Cotoneaster lacteus* p.301
- *Daphne bholua* ‘Jacqueline Postill’ p.305
- *Elaeagnus x ebbingei* ‘Gilt Edge’ p.301
- *Escallonia* ‘Apple Blossom’ p.305
- *Fatsia japonica* p.306
- *Itea ilicifolia* p.302
- *Ligustrum ovalifolium* ‘Aureum’ p.302
- *Olearia macrodonta* p.303
- *Osmanthus x burkwoodii* p.308
- *Pieris japonica* ‘Blush’ p.308
- *Rhamnus alaternus* ‘Argenteovariegata’ p.303
- *Skimmia x confusa* ‘Kew Green’ p.309

---

**EVERGREEN SHRUBS**

- *Camellia japonica* ‘Bob’s Tinsie’ p.304
- *Camellia reticulata* ‘Leonard Messel’ p.300
- *Ceanothus* ‘Concha’ p.304
- *Choisya x dewitteana* ‘Aztec Pearl’ p.305
- *Cotoneaster lacteus* p.301
- *Daphne bholua* ‘Jacqueline Postill’ p.305
- *Elaeagnus x ebbingei* ‘Gilt Edge’ p.301
- *Escallonia* ‘Apple Blossom’ p.305
- *Fatsia japonica* p.306
- *Itea ilicifolia* p.302
- *Ligustrum ovalifolium* ‘Aureum’ p.302
- *Olearia macrodonta* p.303
- *Osmanthus x burkwoodii* p.308
- *Pieris japonica* ‘Blush’ p.308
- *Rhamnus alaternus* ‘Argenteovariegata’ p.303
- *Skimmia x confusa* ‘Kew Green’ p.309

---

**EVERGREEN SHRUBS**

- *Camellia japonica* ‘Bob’s Tinsie’ p.304
- *Camellia reticulata* ‘Leonard Messel’ p.300
- *Ceanothus* ‘Concha’ p.304
- *Choisya x dewitteana* ‘Aztec Pearl’ p.305
- *Cotoneaster lacteus* p.301
- *Daphne bholua* ‘Jacqueline Postill’ p.305
- *Elaeagnus x ebbingei* ‘Gilt Edge’ p.301
- *Escallonia* ‘Apple Blossom’ p.305
- *Fatsia japonica* p.306
- *Itea ilicifolia* p.302
- *Ligustrum ovalifolium* ‘Aureum’ p.302
- *Olearia macrodonta* p.303
- *Osmanthus x burkwoodii* p.308
- *Pieris japonica* ‘Blush’ p.308
- *Rhamnus alaternus* ‘Argenteovariegata’ p.303
- *Skimmia x confusa* ‘Kew Green’ p.309
Climbers

Actinidia kolomikta
This deciduous climber’s main attraction is the masses of purple-tinged young leaves, which later turn dark green with distinctive pink and silver splashes. Small, slightly scented white flowers appear in early summer. Although it is slow to establish, it is well worth the wait.

15 ft (5 m) ★ ★ ★ ★

Akebia quinata
Also known as the chocolate vine, A. quinata is a vigorous semievergreen with attractive leaves and strong, twining stems. Clusters of cup-shaped, purplish female flowers in spring are followed by unusual sausage-shaped fruits. Grow against a wall or train into a tree or pergola.

30 ft (10 m) ★ ★ ★ ★

Ampelopsis brevipedunculata
This vigorous, deciduous climber is valued for its attractive foliage and ornamental berries. The small summer flowers are green, and are followed by eye-catching, round, pinkish-purple berries, which later turn a clear blue. Ideal for a warm, sheltered wall since fruiting is best in a sunny site.

15 ft (5 m) ★ ★ ★ ★

Campsis x tagliabuana ‘Madame Galen’
The trumpet creeper is a fast-growing, deciduous climber, which clings by aerial roots. In late summer or early fall, ‘Madame Galen’ bears clusters of tubular, reddish-orange flowers that look striking against the rich green divided leaves. It may take a few seasons to establish.

10–15 ft (3–5 m) ★ ★ ★ ★

Clematis armandii
This popular clematis is a vigorous climber and one of the hardiest of the evergreen species, bearing glossy, dark green leaves and producing masses of small, white scented flowers in early spring. It prefers a sunny, sheltered site and will clothe a wall or shed with ease.

10–15 ft (3–5 m) ★ ★ ★ ★

Clematis ‘Bill MacKenzie’
A vigorous, scrambling clematis, ‘Bill MacKenzie’ has small, single, yellow lantern-like nodding flowers in late summer and fall, followed by large silky seedheads. The plant needs support from wires or netting, or leave it to scramble through shrubs and trees.

22 ft (7 m) ★ ★ ★ ★

Clematis ‘Étoile Violette’
From midsummer to late fall, this deciduous viticella clematis produces masses of small, nodding, deep violet flowers with cream stamens. Flowers are produced on the current year’s growth. ‘Étoile Violette’ can be grown through other shrubs or on a wall or fence.

10–15 ft (3–5 m) ★ ★ ★ ★

Clematis florida var. florida ‘Sieboldiana’
This deciduous or semievergreen clematis bears showy, single creamy white flowers with a distinctive domed cluster of purple stamens in late spring or summer. It does best in a warm, sunny, sheltered location where its roots are shaded and moist. It is also suitable for growing in large containers.

6–8 ft (2–2.5 m) ★ ★ ★ ★

Clematis ‘Huldine’
A vigorous, deciduous, summer-flowering clematis, well suited to walls and fences. The small, cup-shaped, almost translucent white flowers with pale mauve margins and a mauve stripe beneath appear in summer. They are particularly attractive in sunshine when the stripes are more evident.

10–15 ft (3–5 m) ★ ★ ★ ★
Clematis ‘Markham’s Pink’
This early-flowering macropetala clematis is vigorous and prolific, producing masses of bell-shaped, double, rich pink flowers from spring to early summer, followed by silky seedheads in fall. Try growing through a shrub or small tree, or against a wall or fence.

\[8–11 \text{ ft (2.5–3.5 m)} \]

Clematis montana var. rubens
White-flowered Clematis montana is a popular favorite: easy to grow, vigorous, and very adaptable to a wide variety of garden conditions. Many cultivars are available, including this pale pink-flowering form, which bears a mass of four-petaled flowers with cream anthers in late spring and early summer.

\[30 \text{ ft (10 m)} \]

Clematis ‘The President’
A free-flowering early clematis, ‘The President’ produces large, single, rich blue-purple flowers in summer, followed by spiky seedheads. It suits pergolas and fences but its compact habit also makes it ideal for large containers. It makes a good partner for climbing roses that flower at the same time.

\[6–10 \text{ ft (2–3 m)} \]

Eccremocarpus scaber
The Chilean glory flower is an evergreen, perennial, fast-growing climber with attractive ferny leaves. In warmer areas it will quickly cloth a trellis or pergola, or scramble through a large shrub or small tree. From late spring to fall, spikes of orange-red tubular flowers appear.

\[10–15 \text{ ft (3–5 m)} \]

Hardenbergia violacea
The purple coral pea is a strong-growing Australian native and does best in a sunny position outdoors, but is suitable for a greenhouse in cold regions. From late winter to early summer, clusters of violet pea-like flowers appear against the leathery rich green leaves.

\[6 \text{ ft (2 m)} \]

Hedera colchica ‘Sulphur Heart’
The Persian ivy cultivars ‘Sulphur Heart’ and ‘Dentata Variegata’ have similar large light green leaves with cream splashes. ‘Sulphur Heart’ (also known as ‘Paddy’s Pride’) grows more rapidly, however, and the slightly more elongated leaves are splashed with creamy yellow.

\[15 \text{ ft (5 m)} \]

Hedera helix ‘Oro di Bogliasco’
This striking ivy, also known as ‘Goldheart’, has dark, glossy evergreen leaves with a gold central splash. A self-clinging climber, it makes an excellent wall ivy, slow to establish but then fast-growing. Unlike most variegated ivies, it will tolerate shade.

\[25 \text{ ft (8 m)} \]

Hedera helix ‘Parsley Crested’
As its name suggests, this ivy has dark green leaves with waved and crested margins. A vigorous, evergreen self-clinging climber with thick upright stems, it is hardy, easy to grow, and ideal for garden walls and fences, although its aerial roots may damage old brickwork.

\[6 \text{ ft (2 m)} \]

CLIMBERS FOR SPRING AND SUMMER FLOWERS

- Campsis x tagliabuana
  ‘Madame Galen’ p.318
- Clematis armandii p.318
- Clematis ‘Bill MacKenzie’ p.318
- Clematis ‘Étoile Violette’ p.318
- Clematis ‘Markham’s Pink’ p.319
- Clematis montana var. rubens p.319
- Clematis ‘The President’ p.319
- Jasminum officinale
  ‘Argenteovariegatum’ p.320
- Lonicerapericlymenum
  Serotina Group p.320
- Passiflora caerulea p.320
- Rosa ‘Compassion’ p.320
- Rosa ‘Félicité Perpétue’ p.320
- Solanum crispum
  ‘Glasnevin’ p.321
- Solanum laxum
  ‘Album’ p.321
- Tropaeolum speciosum p.321
- Wisteria floribunda
  ‘Multijuga’ p.321
Climbers

**Humulus lupulus ‘Aureus’**
Hops make a good choice for shady walls and fences, although *H. lupulus ‘Aureus’* produces its best leaf color in sun. This strong-growing, herbaceous perennial climber has yellow-green, boldly lobed leaves and hairy, twining stems; spikes of female flowers (hops) appear in late summer.

*H 20 ft (6 m) ⭐⭐⭐⭐⭐ ⭕ ∈ 🌿

**Hydrangea anomala subsp. petiolaris**
The climbing hydrangea is vigorous and produces large, open lacecap heads of creamy-white flowers in summer, on a background of broad, rounded leaves. The stems have rich brown peeling bark. Young plants need support until they are established; they then climb by self-clinging aerial roots.

*H 50 ft (15 m) ⭐⭐⭐⭐⭐ ⭕ ∈ 🌿

**Jasminum officinale ‘Argenteovariegatum’**
Strong-growing and semievergreen, climbing jasmine has pretty, ferny foliage and bears clusters of strongly scented, white star-shaped flowers in summer. The variegated cultivar ‘Argenteovariegatum’ has finely divided, gray-green leaves with cream margins.

*H 40 ft (12 m) ⭐⭐⭐⭐⭐ ⭕ ∈ 🌿

**Lonicera periclymenum Serotina Group**
A twining, vigorous climber, the late Dutch honeysuckle can be grown alone or through a small tree or shrub. The spring foliage is lush and new shoots are purple when young. In summer, it produces long-tubed fragrant creamy white flowers streaked with dark red-purple.

*L 22 ft (7 m) ⭐⭐⭐⭐⭐ ⭕ ∈ 🌿

**Parthenocissus henryana**
This deciduous ornamental vine, sometimes known as the Chinese Virginia creeper, clings to surfaces by the adhesive tips of its tendrils, making it a useful climber for growing on a wall. It produces the best color in partial shade, its silver-veined leaves turning a rich red in fall before they drop.

*P 30 ft (10 m) ⭐⭐⭐⭐⭐ ⭕ ∈ 🌿

**Parthenocissus tricuspidata ‘Veitchii’**
Also known as Boston ivy, *P. tricuspidata* is vigorous and woody, and will clothe a wall or other support quite quickly, clinging without assistance. The cultivar ‘Veitchii’ is noted for its fall color, when the mid-green ivy-like leaves turn a deep red-purple before falling.

*P 70 ft (20 m) ⭐⭐⭐⭐⭐ ⭕ ∈ 🌿

**Passiflora caerulea**
A good climber for a sunny, warm wall or fence, the blue passion flower is fast-growing, with rich green divided leaves. The striking flowers are usually white, with purple, blue, and white coronas. The orange-yellow fruits that follow are decorative, but not edible.

*L 30 ft (10 m) plus ⭐⭐⭐⭐⭐ ⭕ ∈ 🌿

**Rosa ‘Compassion’**
A hybrid tea rose, ‘Compassion’ is an upright, freely branching climber with dark green leaves. The flowers are rounded and fully double, salmon pink tinged with apricot, and fragrant. They appear from summer to fall; deadheading will prolong the flowering season. It is a good choice for a wall.

*R 10 ft (3 m) ⭐⭐⭐⭐⭐ ⭕ ∈ 🌿

**Rosa ‘Félicité Perpétue’**
This rambler is a semievergreen rose with long, slender stems and dark green leaves. The summer flowers are fully double, pale pink in bud, and opening to faintly pink-tinted white. It is a beautiful rose for an arch or arbor, or it can be grown through a shrub or small tree.

*R 15 ft (5 m) ⭐⭐⭐⭐⭐ ⭕ ∈ 🌿
Rosa ‘Golden Showers’
Cupped, double to semidouble, lightly fragrant yellow flowers are borne on this upright climbing rose from summer to fall, providing a long-lasting display against the glossy leaves. ‘Golden Showers’ will tolerate shady conditions, and works well with blue- and purple-flowered clematis.

* to 10 ft (3 m) ** ** ◇ ◆ ◆ ◇

Schizophragma integrifolium
Schizophragmas are slow-growing and mainly cultivated for their hydrangea-like blooms—flattened heads of creamy-white flowers with conspicuous, oval cream-colored bracts, which appear in summer among the pointed green leaves. The plant will attach itself to a wall surface by aerial roots.

* to 40 ft (12 m) ** ** ◇ ◆ ◆ ◇

Solanum crispum ‘Glasnevin’
Vigorous and scrambling, S. crispum is a good choice for a warm, sunny wall or fence. The cultivar ‘Glasnevin’ produces sprays of long-lasting, deep purple-blue, star-shaped flowers from summer to fall, and is evergreen in warmer areas. It is ideal for training through a shrub or small tree.

* to 20 ft (6 m) ** ** ◇ ◆ ◆ ◇

Solanum laxum ‘Album’
Known as the potato vine, S. laxum is a scrambling semievergreen or evergreen climber which produces clusters of lightly fragrant flowers over a long season from summer to fall. The cultivar ‘Album’ is a white-flowered form of the normally blue-flowered plant.

* to 20 ft (6 m) ** ◇ ◆ ◆ ◆ ◇

Tropaeolum speciosum
The flame nasturtium has fleshy, twining stems and long-stalked divided leaves, and is an excellent plant to train into trees, shrubs, or hedges, where its brilliant color will contrast with the green foliage. Long-spurred scarlet flowers appear from summer into fall, followed by spherical blue fruits.

* to 10 ft (3 m) or more ** ◇ ◆ ◆ ◆ ◇

Vitis coignetiae
This ornamental vine is grown for its decorative foliage and vivid fall color. It is a vigorous, deciduous climber with large, heart-shaped leaves, brown-felted beneath, that turn bright red in fall. Small, inedible, blue-black grapes appear at the same time. Train into a tree or shrub, or over a pergola.

* to 50 ft (15 m) ** ** ◇ ◆ ◆ ◇

Vitis vinifera ‘Purpurea’
An ideal climber for a warm, sunny wall or fence, the claret vine is a vigorous form of the grape vine, but is grown for its fall foliage rather than the inedible grapes. It is a woody deciduous vine with toothed leaves which are gray at first, then mid-purple, turning a very deep purple in fall.

* to 22 ft (7 m) ** ** ◇ ◆ ◆ ◆ ◇

Wisteria floribunda ‘Multijuga’
Showy, pendent spikes of pea-like early summer flowers make wisterias popular with garden designers. W. floribunda (Japanese wisteria) is a vigorous, twining climber with pretty leaves, available as a range of cultivars: ‘Multijuga’ bears fragrant, lilac-blue blooms; ‘Alba’ has white flowers.

* to 28 ft (9 m) plus ** ** ◇ ◆ ◆ ◆ ◇

CLIMBERS FOR FOLIAGE INTEREST AND COLOR

- Actinidia kolomikta p.318
- Akebia quinata p.318
- Ampelopsis brevipedunculata p.318
- Hedera colchica ‘Sulphur Heart’ p.319
- Hedera helix ‘Oro di Bogliasco’ p.319
- Hedera helix ‘Parsley Crested’ p.319
- Humulus lupulus ‘Aureus’ p.320
- Hydrangea anomala subsp. petiolaris p.320
- Parthenocissus hirsuta p.321
Tall perennials

**Acanthus spinosus**
From late spring through to midsummer, majestic spikes of white flowers sheltered by purple bracts rise from a bed of prickly, dark green leaves. This clump-forming perennial prefers rich soil and makes a striking architectural plant. Cut stems last well in flower arrangements.

**Height:** \(2 \text{–} 2.5 \text{m} \) 
**Spread:** \(0 \text{–} 0.9 \text{m} \)

---

**Aconitum 'Spark's Variety'**
Upright stems bearing deep violet, hooded flowers, well above the dark green, deeply divided leaves, identify this as one of the monkshoods. The flowers appear from mid- to late summer and perform best in moist, fertile soil, in a woodland garden or border. Taller plants may need staking. All parts are poisonous.

**Height:** \(1.2 \text{–} 1.5 \text{m} \) 
**Spread:** \(0.5 \text{m} \)

---

**Agastache foeniculum**
With its liquorice-scented leaves and spikes of violet-blue flowers from midsummer to early fall, anise hyssop suits a mixed border. For paler-colored flowers, try the cultivar 'Alabaster', which has delicate white blooms. Both prefer a sunny site, thriving in rich, fertile soil.

**Height:** \(0.9 \text{–} 1.5 \text{m} \) 
**Spread:** \(0.3 \text{m} \)

---

**Anemone x hybrida**
The Japanese anemone bears semidouble, pink flowers on wiry stems from late summer to midfall. The white-flowered 'Honorine Jobert' will shine in any border and like the other Japanese anemones, prefers rich soil. It dislikes cold, wet conditions during winter months.

**Height:** \(1.2 \text{–} 1.5 \text{m} \) 
**Spread:** \(indefinite \)

---

**Asphodeline lutea**
The yellow asphodel strikes a dominant pose in the border as its rocket-like spikes of star-shaped flowers stand above other late-spring perennials. Eye-catching blue-green leaves stud the length of each flower stem. Most well-drained soils will suit this clump-forming perennial.

**Height:** \(2 \text{m} \) 
**Spread:** \(0.3 \text{m} \)

---

**Aconitum**
The giant scabious needs a sizeable border for the best display of its tall flower stems bearing pale yellow, ruffled blooms in summer. Make the most of them by planting at the back of a border against a dark background, such as a conifer hedge or fence, for contrast.

**Height:** \(2 \text{m} \) 
**Spread:** \(0.3 \text{m} \)

---

**Cirsium rivulare 'Atropurpureum'**
The deep crimson flowers of this clump-forming perennial, coupled with its prickly green leaves, should make thistles more popular border plants than they are. Suited to damp conditions in a wild garden, they attract insects during the flowering season from early to midsummer.

**Height:** \(1.2 \text{m} \) 
**Spread:** \(0.6 \text{m} \)

---

**Crambe cordifolia**
Looking like a mass of confetti, the tiny white flowers of this perennial appear suspended in mid-air. The coarseness of the rich green leaves is softened by a cloud of blooms from late spring to midsummer. Crambes are suited to a wild garden and will tolerate coastal conditions. The flowers attract bees.

**Height:** \(1.5 \text{m} \) 
**Spread:** \(0.5 \text{m} \)

---

**Cynara cardunculus**
Few plants produce such large flowerheads as the cardoon. Fierce-looking bracts sit below brush-like flowerheads of blue-purple florets to create a dazzling summer and early fall display. Protect plants from strong winds and in cold areas, mulch around the plant base.

**Height:** \(2 \text{m} \) 
**Spread:** \(0.9 \text{m} \)
**PERENNIALS FOR ARCHITECTURAL INTEREST**

- Acanthus spinosus p.322
- Asplenium scolopendrium
  - Crispum Group p.326
- Astelia chathamica
- Athyrium filix-femina
- Cynara cardunculus
- Dryopteris wallichiana
- Echinops bannaticus
- Ensete ventricosum
- Eryngium agavifolium
- Euphorbia x martinii p.329
- Foeniculum vulgare
  - ‘Purpureum’ p.323
- Melianthus major p.324

---

**Delphinium Blue Fountains Group**

This hardy delphinium is the ideal choice for a windy garden as the plant is compact; the flowers grow to just 32 in (80 cm) high and do not need staking. Early summer blooms appear in short spikes in a variety of shades of blue, mauve-blue, and white. Suited to a cottage garden or mixed border.

- H 32–39 in (80–100 cm)
- S 24 in (60 cm)
- $ 3

**Delphinium Pacific Hybrids**

A cottage garden favorite, this tall perennial comes in a range of colors, including blue, pink, white, and violet. After the midsummer flowering, cut back the stems to encourage another flush of double flowers in late summer and early fall. Protect from strong winds.

- H 4–6½ ft (1.2–2 m)
- S 36 in (90 cm)
- $ 3

**Dierama pulcherrimum**

The delightful name of angel’s fishing rod perfectly suits this elegant perennial whose pendent, pink bells move gracefully in the slightest breeze among narrow, grass-like, green leaves. This combination looks good in the middle of a border or as edging alongside a pathway.

- H 3–5 ft (1–1.5 m)
- S 24 in (60 cm)
Tall perennials

**Helianthus ‘Lemon Queen’**
Sunflowers are always a good choice for the back of a border and this variety is no exception. Pale yellow flowers with a slightly darker eye mark this out as one of the more subtly colored choices. Expect a long-lasting display from late summer to midfall.

- **H** to 5½ ft (1.7 m) •• 4 ft (1.2 m) ★ ★ ★ ◇ ◆

**Helianthus ‘Monarch’**
The almost spidery blooms of this sunflower make it stand out from the usual crowd. Predominantly yellow with a pale brown eye, the semidouble flowers appear from early to midfall. Long, hot summer months will promote a beautiful flowering display.

- **H** to 6 ft (2 m) •• 4 ft (1.2 m) ★ ★ ◇ ◆

**Inula magnifica**
This fast-growing, clump-forming plant needs plenty of space in the garden. Large, frilly-petaled flowers are formed, up to 20 at a time, in late summer above a foil of dark green leaves with softly hairy undersides. Ideal for a wild garden, the plant likes sun but will tolerate damp soil.

- **H** to 6 ft (1.8 m) •• 3 ft (1 m) ★ ★ ★ ◇ ◆ ◆

**Leucanthemella serotina**
This large-flowered daisy makes excellent cutting material, lasting well in the vase. It is a vigorous plant, with stout stems that should not need staking, and prefers a moist situation with full sun or partial shade. It is useful for illuminating darker areas of the yard.

- **H** to 5 ft (1.5 m) •• 36 in (90 cm) ★ ★ ★ ◆ ◆ ◆

**Leucanthemum x superbum ‘Wirral Supreme’**
One of the Shasta daisies, ‘Wirral Supreme’ boasts fully double flowerheads of white petals with pale yellow eyes. These are formed from early summer until early fall, providing a long-lasting display. A strong growing plant, it needs moderately fertile soil and sunshine to perform well.

- **H** to 36 in (90 cm) •• 30 in (75 cm) ★ ★ ★ ◆ ◆ ◆

**Macleaya microcarpa ‘Kelway’s Coral Plume’**
This pink-flowered plume poppy is at its peak in early and midsummer, when large, open floral sprays sit above a sea of gray-green leaves. A tall, showy plant, it is best sited on its own, forming an eye-catching screen, or at the back of a large mixed border. Macleayas can be invasive.

- **H** to 7 ft (2.2 m) •• 3 ft (1 m) or more ★ ★ ★ ◆ ◆ ◆

**Melianthus major**
Grown more for its gray-green, tooth-edged leaves than its flowers, the honey bush is tolerant of sea air and is a good choice for coastal gardens. Use as an architectural focus or place it in strategic positions around the garden where its angular features can be admired. It is not frost hardy.

- **H** 6–10 ft (2–3 m) •• 3–10 ft (1–3 m) ★ ◆ ◆

**Musa basjoo**
The Japanese banana can grow to 15 ft (5 m) and even flower and produce fruit (unpalatable, however) in cooler climates. It is ideal as a specimen plant, or can be used as the centerpiece of a tropical display. Strong winds can shred the leaves, so try to provide some protection.

- **H** to 15 ft (5 m) •• 12 ft (4 m) ★ ★ ◆

**Phormium tenax Purpureum Group**
Long, fibrous, sword-shaped leaves burst forth from the base of the New Zealand flax. The red-purple foliage contrasts well with paler phormiums or grasses. Alternatively, use it on its own to dominate a border. The plant likes fertile soil in full sun; mulch the base in winter in frost-prone areas.

- **H** 8–9 ft (2.5–2.8 m) •• 3 ft (1 m) ★ ★ ◆ ◆ ◆
**Romneya coulteri ‘White Cloud’**
This plant will eventually become a woody perennial once it becomes established. Large white petals with a bobble of yellow stamens in the center create a winning display. Protect plants from cold, strong winds, and in frost-prone areas, choose a site against a warm wall.

H 3–8 ft (1–2.5 m) **•** indefinite **•** **△**
S 18 in (45 cm)

**Salvia uliginosa**
Native to South America, the bog sage comes into its own from late summer to midfall, when square stems bearing clear blue flowers emerge above mid-green, toothed leaves. As the name suggests, bog sage is a moisture-loving plant. It is tall and suited to the back of a sunny border.

H to 6 ft (2 m) **•** 36 in (90 cm) **•** **◆**
S 24 in (60 cm)

**Symphyotrichum ‘Ochtendgloren’**
The long-lasting, purple-pink, daisy-like flowers of this aster are held on branching stems in late summer. It is a strong-growing plant, producing neat clumps that do not need to be regularly divided. It brightens up borders, can be grown in containers, and is also good for cutting.

H 4 ft (1.2 m) **•** 32 in (80 cm) **•** **◆** **△**

**Thalictrum flavum subsp. glaucum**
The yellow meadow rue is a clump-forming perennial that spreads by means of underground stems or rhizomes. Its blue-green foliage is offset by the pale sulfur-yellow flowers formed in summer. The variety ‘Illuminator’ is taller than the subspecies and has bright green leaves.

H to 3 ft (1 m) **•** 24 in (60 cm) **•** **◆** **△**
S 24 in (60 cm)

**Valeriana phu ‘Aurea’**
The leaves of this plant are soft yellow when young, turning green to lime green by summer. The leaves at the base of the stem are scented. Small white flowers appear in early summer to complete the display. A woodland plant in the wild, valerian suits a cottage garden or any informal garden plan.

H to 5 ft (1.5 m) **•** 24 in (60 cm) **•** **◆** **△**
S 24 in (60 cm)

**Verbascum ‘Cotswold Queen’**
Synonymous with cottage gardens, this semievergreen perennial will brighten any summer border with its prominent spikes of yellow, saucer-shaped flowers. In a garden exposed to the elements, this tall plant will probably need staking. Many Verbascum species are short-lived.

H 4 ft (1.2 m) **•** 12 in (30 cm) **•** **◆** **△**

**Verbena bonariensis**
A popular plant, this verbena comes into its own when grown with grasses, allowing its branched flowerheads to punctuate a border display. It can be grown at the back of beds, but its slim stems also look striking at the front. It flowers from midsummer to early fall.

H to 6 ft (2 m) **•** 18 in (45 cm) **•** **◆** **△**

**Veronicastrum virginicum**
From summer to fall, the dainty flower spikes of this perennial bring white, pink, and purple shades to border plantings. For a pure white-flowered variety, look for *V. virginicum ‘Album’* and grow it with dark foliage plants to bring out its best attributes.

H to 6 ft (2 m) **•** 18 in (45 cm) **•** **◆** **△**

**Romneya coulteri ‘White Cloud’**

**Salvia uliginosa**

**Symphyotrichum ‘Ochtendgloren’**

**Thalictrum flavum subsp. glaucum**

**Valeriana phu ‘Aurea**

**Verbascum ‘Cotswold Queen’**

**Verbena bonariensis**

**Veronicastrum virginicum**

**PERENNIALS FOR ATTRACTING WILDLIFE**

- *Aquilegia vulgaris ‘William Guiness’* p.326
- *Centaurea dealbata ‘Steenbergii’* p.327
- *Cirsium rivulare ‘Atropurpureum’* p.322
- *Crambe cordifolia* p.322
- *Digitalis x mertonensis* p.328
- *Doronicum ‘Little Leo’* p.335
- *Echinacea ‘Art’s Pride’* p.328
- *Echinops bannaticus* p.323
- *Geranium macrorrhizum* p.329
- *Geranium ‘Nimbus’* p.329
- *Geranium x phaeum* p.329
- *Helium ‘Moerheim Beauty’* p.330
- *Knautia macedonica* p.330
- *Monarda ‘Squaw’* p.331
- *Nepeta grandiflora ‘Dawn to Dusk’* p.331
- *Nepeta ‘Six Hills Giant’* p.331
- *Pulmonaria ‘Diana Clare’* p.337
Medium-sized perennials

*Achillea 'Lachsschönheit*
Feathery foliage and large, flat heads of salmon-pink flowers (the plant is also seen labeled ‘Salmon Beauty’) make this clump-forming perennial a good choice to grow with wild flowers or in a mixed border. It is one of the Galaxy Hybrids series, which offers a wide range of colors.

H 30–36 in (75–90 cm) S 24 in (60 cm) ◇ ◇ ◇ ◇

*Achillea 'Taygetea'*
Large, creamy-yellow flowerheads appear in summer and fall, providing perfect landing pads for summer-visiting insects looking for a source of nectar. Finely-cut, grayish-green leaves appear along the length of the stems, acting as a contrasting foil to the flowers.

H 24 in (60 cm) S 18 in (45 cm) ◇ ◇ ◇ ◇

*Agapanthus Headbourne Hybrids*
These plants were first raised by the Hon. Lewis Palmer in his Hampshire, England garden, using South African seed. The resulting hybrids have larger flowers than most African lilies, and are harder. Grow in a mixed border or in pots.

H 24–36 in (60–90 cm) S 36 in (90 cm) ◇ ◇ ◇ ◇ ◇ ◇

*Anaphalis triplinervis*
These are easy garden plants to grow and are very effective in a border where the emphasis is on white and silver. The clusters of flowers, borne from mid- to late summer, have papery white bracts, and make good cut flowers.

H 32–36 in (80–90 cm) S 18–24 in (45–60 cm) ◇ ◇ ◇ ◇

*Aquilegia vulgaris 'William Guiness'*
There are many granny’s bonnets to choose from, but the exquisite colors of ‘William Guiness’ (here shown against a background of hosta leaves) make it a popular choice. Tall flower stems are carried above divided leaves; the plants are suited to cottage gardens or mixed borders.

H 36 in (90 cm) S 18 in (45 cm) ◇ ◇ ◇ ◇ ◇

*Artemisia ludoviciana 'Silver Queen'*
Grown predominantly for its downy silver leaves, this artemisia is good for contrast in a mixed border or as an element in a white and silver garden plan. Brownish-yellow flowerheads emerge from midsummer to fall. The variety ‘Valerie Finnis’ has more deeply cut leaf margins.

H 30 in (75 cm) S 24 in (60 cm) ◇ ◇ ◇ ◇

*Asplenium scolopendrium Crispum Group*
The Hart’s tongue fern is evergreen, with wavy-edged fronds, making it a year-round decorative asset in the garden. For the lushest plants, choose a position in dappled shade with moist, rich soil to prevent sun scorching. A mixed woodland border would be ideal.

H 12–24 in (30–60 cm) S 24 in (60 cm) ◇ ◇ ◇ ◇

*Astelia chathamica*
Dense clumps of arching, silver scaly leaves make this an attractive plant for a border or container. Pale yellowish-green flowers appear on long stalks from mid- to late spring, followed on female plants, by orange berries. Do not allow roots to become over-wet during the winter months.

H 4 ft (1.2 m) S 6 ft (2 m) ◇ ◇ ◇ ◇

*Astrantia 'Hadspen Blood'*
Astrantias are well-suited to areas of dappled shade in the garden. The cultivar ‘Hadspen Blood’ is clump-forming, with deeply cut, grayish-green leaves and clusters of dark red flowers surrounded by equally dark red bracts. The flowers can be dried for winter flower arrangements.

H 12–36 in (30–90 cm) S 18 in (45 cm) ◇ ◇ ◇ ◇
**Astrantia major ‘Sunningdale Variegated’**
This astrantia is remarkable for its leaves, which are unevenly margined with soft yellow and cream. Although the pale pink flowers are attractive, the foliage is the main feature. Trim back the leaves to encourage new growth and choose a sunny site for best variegation.

12–36 in (30–90 cm) ↔ 18 in (45 cm) ⋆ ⋆ ⋆ ⋆ ⋆

**Athyrium filix-femina**
It is clear why the Victorians found ferns so charming when you see the lady fern at its best. Its large, very finely cut fronds, sometimes with red-brown stalks, suit dappled corners of the garden. Shady, sheltered areas or a woodland setting provide the perfect growing conditions.

H to 4 ft (1.2 m) ↔ 36 in (90 cm) ⋆ ⋆ ⋆ ⋆ ⋆

**Campanula glomerata ‘Superba’**
The erect stems of this bellflower bear clusters of deep purple, bell-shaped flowers throughout the summer. Prolong the flowering season by cutting plants back to the top of the leaves after the first flush of blooms. This variety is vigorous and can even be invasive.

24 in (60 cm) ↔ indefinite ⋆ ⋆ ⋆ ⋆ ⋆

**Centaurea dealbata ‘Steenbergii’**
Tolerant of dry conditions, knapweed is a magnet for bees and butterflies. The rich pink flowers with feathery petals can be cut for indoor displays when they appear in summer. The plant looks attractive in wild parts of the yard, or as part of a cottage garden plan.

H 24 in (60 cm) ↔ 24 in (60 cm) ⋆ ⋆ ⋆ ⋆ ⋆

**Clematis integrifolia**
This herbaceous perennial carries flowers on the current year’s shoots, from midsummer to late fall. The mid-blue flowers have slightly twisted ‘petals’ and cream anthers, and are followed by silvery seedheads which provide an extended season of interest. The plant may need supporting.

H 24 in (60 cm) ↔ 24 in (60 cm) ⋆ ⋆ ⋆ ⋆ ⋆

**Digitalis grandiflora**
The yellow foxglove forms sturdy, imposing clumps of tall flower spikes with glossy leaves, and is best sited where it will make an impact. Large, tubular flowers with speckled throats radiate outward. Choose dappled shade under trees or a sheltered part of the yard for best results.

H to 3 ft (1 m) ↔ 24 in (60 cm) ⋆ ⋆ ⋆ ⋆ ⋆

**Phlomis russeliana**
Amidst the foliage of phlomis, a mass of tubular flowers appear in early summer. Their violet-blue color and pointed shape make them a focal point in the garden.

H 4½ ft (1.4 m) ↔ 24 in (60 cm) ⋆ ⋆ ⋆ ⋆ ⋆

**Pulmonaria ‘Diana Clare’**
A colour splash of pink, white, and purple is provided in spring by this species. The flower spikes are covered in a mass of soft leaves.

H 12 in (30 cm) ↔ 12 in (30 cm) ⋆ ⋆ ⋆ ⋆ ⋆

**Rhodantheum hamosiense**
A large, blue flower forms an eye-catcher in any garden. The leaves are bronzy-brown and are carried in a leafy spike.

H 1½–2 ft (0.45–0.6 m) ↔ 1 ft (30 cm) ⋆ ⋆ ⋆ ⋆ ⋆
Medium-sized perennials

**Digitalis x mertonensis**  
This cross between the yellow foxglove and common foxglove has resulted in a free-flowering perennial bearing large pink tubular flowers in late spring and early summer. An excellent plant for attracting bees. Self-sown seedlings will appear around the parent plant.  
H: 24–36 in (60–90 cm)  
S: 18 in (45 cm)  

**Echinacea ‘Art’s Pride’**  
The narrow orange petals of this coneflower surround a prominent, rust-colored, cone-shaped disc which appeals to all kinds of insects. Flowers are also slightly scented. Grow in a mixed border, or wildlife or cottage garden. With their sturdy stems, echinaceas also make good cut flowers.  
H: 24 in (60 cm)  
S: 16 in (40 cm)  

**Echinacea purpurea ‘Alba’**  
This is the white version of the popular, purple-flowered *Echinacea purpurea*. Large, reflexed, white petals surround a central yellow cone on long flower stems, from midsummer to fall. These plants work well with grasses and slim-stemmed perennials, such as *Verbena bonariensis*.  
H: 5 ft (1.5 m)  
S: 18 in (45 cm)  

**Dryopteris erythrosora**  
This slowly spreading fern from China and Japan emerges from the soil as coppery-red young fronds. These gradually turn pink and then silvery-green with age, forming a lacy network over the ground. Keep soil around the roots moist and site in a sheltered area. It makes a striking plant for a border.  
H: 24 in (60 cm)  
S: 16 in (40 cm)  

**Eremurus stenophyllus**  
The lovely tapering flower spikes of foxtail lilies emerge and bloom in summer. Staking may be required to prevent the tall stems blowing over. Provide a site with free-draining soil, and mulch around the crowns with garden compost in the fall. Suited to the back of a garden border.  
H: 3 ft (1 m)  
S: 24 in (60 cm)  

**Euphorbia griffithii ‘Dixter’**  
This is a striking herbaceous perennial that contrasts well with other green-leaved euphorbias. Its copper-tinted, dark green leaves make an effective background to the orange bracts that surround the inconspicuous true flowers. The best color comes from plants grown in dappled shade.  
H: 30 in (75 cm)  
S: 3 ft (1 m)  

**Euphorbia x martinii**  
With unusual flowers in a mixture of greens and reds, produced on the previous year’s shoots, this euphorbia would be a welcome addition to any yard. It flowers over a long season from spring to midsummer and is a very adaptable perennial, tolerating sun and shade.  
H: 3 ft (1 m)  
S: 3 ft (1 m)  

**Euphorbia schillingii**  
Pale yellow flowerheads perch above a mass of wiry, leafy stems on this strong-growing herbaceous perennial. Plant it with other border perennials, choosing colors carefully to bring out the subtleties of this late summer- to fall-flowering plant. Provide rich soil in dappled shade.  
H: 3 ft (1 m)  
S: 12 in (30 cm)  

**Geranium ‘Brookside’**  
This densely growing perennial is ideal for border edges; it is a vigorous, spreading plant and makes attractive ground cover, for sun or part-shade. Abundant violet-blue flowers with pale centers appear in summer, held above a mass of finely divided green leaves.  
H: 24 in (60 cm)  
S: 18 in (45 cm)
LATE-FLOWERING PERENNIALS

- Agastache foeniculum 'Balmoral' p.322
- Anemone × hybrida p.322
- Aster amellus
- 'Veilchenkönigin' p.334
- 'Goldquelle' p.322
- Delphinium Pacific Hybrids p.323
- Helianthus 'Lemon Queen' p.324
- Helianthus 'Monarch' p.324
- Kniphofia 'Percy's Pride' p.331
- Liatris spicata ‘Kobold’ p.331
- Phlox paniculata
- Rudbeckia fulgida var. sullivantii 'Goldsturm' p.333
- Rudbeckia laciniata
- Salvia nemorosa p.337
- Salvia uliginosa p.325
- Symphyotrichum ericoides 'White Heather' p.333
- Symphyotrichum novae-angliae 'Andenken an Alma Pötschke' p.333
- Symphyotrichum 'Ochtendgloren' p.325
- Verbena bonariensis p.325

Geranium macrorrhizum
This plant has strongly aromatic, toothed, sticky leaves that turn an attractive red in the fall. Clusters of flat pink flowers with protruding stamens are borne in early summer from a mass of sprawling stems. This is a good plant for ground cover or underplanting in a shady site.

- 20 in (50 cm) ↔ 24 in (60 cm)
- * * * ◇

Geranium ‘Nimbus’
A very vigorous and floriferous geranium that becomes a sea of blue when the lavender-blue flowers appear in summer. This plant is very tolerant of shade and is a good choice for darker borders or corners that receive little direct sunlight. Clip to encourage repeat flowering.

- to 3 ft (1 m) ↔ 18 in (45 cm)
- * * * ◇

Geranium phaeum
The dusky cranesbill is undemanding in its garden requirements. It will tolerate sun but is also a useful plant for deep shade. Dark maroon flowers with white eyes are produced in early summer. For a brighter-flowered geranium, try G. psilostemon, with its black-centered magenta flowers.

- 32 in (80 cm) ↔ 18 in (45 cm)
- * * * ◇

Gypsophila paniculata ‘Bristol Fairy’
Also known as baby’s breath, branching gypsophila creates a cloud of blossom as a profusion of tiny double-white flowers emerge in midsummer. It looks marvelous in a mixed border and also provides good cut flowers. ‘Bristol Fairy’ has double white flowers but may be shorter-lived than G. paniculata.

- 4 ft (1.2 m) ↔ 4 ft (1.2 m)
- * * * ◇

Helenium ‘Moerheim Beauty’
Copper-red daisy flowers, each with a distinctive round central disc, are borne in early to late summer, filling the garden with warm color. Deadhead through the season to encourage repeat flowering. The plant’s striking color and form mix well with either hot colors or pastel shades.

- 36 in (90 cm) ↔ 24 in (60 cm)
- * * ◇

Helleborus foetidus
The stinking hellebore is named for the unpleasant smell its leaves give off when crushed. However, the greenish-white flowers the plant bears in midwinter and early spring make up for this downside. Other good varieties to choose from include the Wester Flisk Group, with red-tinted main stems.

- to 32 in (80 cm) ↔ 18 in (45 cm)
- * * ◇

Hemerocallis ‘Buzz Bomb’
Originally bred in 1961, this brightly colored daylily is a strong grower, flowering in midsummer. The large, orange-red blooms with yellow throats are carried above strap-like green leaves over a long season. Grow in a mixed or herbaceous border in full sun for maximum effect.

- 24 in (60 cm) ↔ 24 in (60 cm)
- * * ◇

Helleborus argutifolius
The Corsican hellebore is a valuable plant for the designer in search of winter interest. A glossy-leaved perennial, it comes into flower in late winter and early spring, and the blooms are an unexpected pale green. It grows well in most conditions but will not thrive in acid soils.

- to 4 ft (1.2 m) ↔ 36 in (90 cm)
- * * ◇
Medium-sized perennials

**Hemerocallis 'Marion Vaughn'**
A late afternoon-flowering daylily, 'Marion Vaughn' is a dependable evergreen with clear lemon-yellow flowers and bright green strap-like foliage, making a crisp addition to a mixed border. It looks good growing in a drift with other daylilies. Full sun will promote best flowering.

34 in (85 cm) ↔ 30 in (75 cm) ★ ★ ★ △ △

**Hosta 'Francee'**
Hostas are shade-loving foliage plants and versatile in the garden, suited to ground cover, containers, a woodland garden, or mixed border. Olive-green heart-shaped leaves with a variable white margin make 'Francee' a popular choice. Lavender-blue flowers emerge in summer.

22–28 in (55–70 cm) ↔ 3 ft (1 m) ★ ★ ★ ○ △

**Hosta 'Royal Standard'**
This clump-forming perennial does well in shade but will also tolerate some sun. Its unmarked pale green leaves have prominent ribs and provide an excellent foil for the funnel-shaped, fragrant white flowers that appear in late summer. It is fast-growing and vigorous.

24 in (60 cm) ↔ 4 ft (1.2 m) ★ ★ ★ ○ △

**Hosta sieboldiana var. elegans**
With its heavily puckered, blue-green leaves, this large hosta makes a dramatic border plant. It tolerates shade although a very dark position will subdue the production of lilac-colored flowers in early summer. Place a group of hostas together for a stunning foliage effect.

3 ft (1 m) ↔ 4 ft (1.2 m) ★ ★ ★ ○ △

**Knautia macedonica**
Similar to a scabious, this knautia carries purple-red pincushion flowerheads, held above the foliage on branching stems, from mid- to late summer. It is attractive to bees and butterflies and ideally suited to a wildflower or cottage garden. It is fairly drought-tolerant.

24–32 in (60–80 cm) ↔ 18 in (45 cm) ★ ★ ★ ○ △

**Kniphofia 'Bees' Sunset'**
This is a yellow-orange variety of the deciduous plant familiarly known as the red hot poker. Upright, fleshy stems support a bottlebrush-like array of the downward-pointing, tubular flowers from early to late summer. Grow in the herbaceous border in groups for a dramatic display.

36 in (90 cm) ↔ 24 in (60 cm) ★ ★ ★ ○ △

**Kniphofia 'Percy's Pride'**
This cultivar of the red hot poker produces long spikes of greenish-yellow flowers, maturing to cream, which emerge in late summer and early fall on long, fleshy stems. The unusual flower color makes it suitable for a color-themed border using white, green, and pale yellow.

to 4 ft (1.2 m) ↔ 24 in (60 cm) ★ ★ ★ ○ △

**Lamprocapnos spectabilis f. alba**
When in flower, the graceful, arching stems of the bleeding heart (or Dutchman’s breeches) look like a miniature washing line. New shoots appear in spring with rose-pink or white flowers. 'Alba' is a less vigorous selection with pure white blooms. It will tolerate some sun if the roots are kept moist.

to 4 ft (1.2 m) ↔ 18 in (45 cm) ★ ★ ★ ○

**Liatris spicata 'Kobold'**
The spikes of deep purple flowerheads on this plant are unusual in that the flowers open from the top downward. 'Kobold' flowers from late summer to early fall and suits a mixed border, but needs regular moisture to thrive. Stems can be cut for a cheerful indoor display.

30 in (70 cm) ↔ 18 in (45 cm) ★ ★ ★ ○ △
**PERENNIALS FOR FOLIAGE INTEREST**

- *Adiantum venustum* p.334
- *Alchemilla mollis* p.334
- *Artemisia ludoviciana* 'Silver Queen' p.326
- *Arum italicum* subsp. italicum 'Marmoratum' p.334
- *Astelia chathamica* p.326
- *Astrantia 'Hadspen Blood'* p.326
- *Athyrium niponicum* var. pictum p.334
- *Eryngium bourgatii* 'Oxford Blue' p.335
- *Euphorbia x martini* p.329
- *Euphorbia epithymoides* p.336
- *Eryngium bourgatii* 'Oxford Blue' p.335
- *Euphorbia x martini* p.329
- *Euphorbia epithymoides* p.336

---

**Lupinus Band of Nobles Series ‘Chandelier’**

If space allows, grow lupins in drifts, allowing complementary colors to sit close to one another. The pale yellow, pea-like blooms of clump-forming ‘Chandelier’ appear in early and midsummer and are ideal for a mixed or herbaceous border in a cottage-style or informal garden design.

*H* 36 in (90 cm) ↔ 30 in (75 cm) ★ ★ ★ ⊱ ◊

**Lychnis coronaria**

Known by the common names of dusty miller and rose campion, this short-lived perennial has soft silvery-gray stems and leaves. Late summer sees a long succession of rounded vermillion blooms. It self-seeds freely. For a pure white form, choose ‘Alba’.

*H* 32 in (80 cm) ↔ 18 in (45 cm) ★ ★ ★ ⊱ ◊

**Lysimachia ephemerum**

Woodland or streamside plants in the wild, these pretty herbaceous perennials are best suited to a damp border, bog garden, or pond margin. In early and midsummer, erect spikes of saucer-shaped white flowers rise above mid-green tapered leaves. Plants may need protection in winter.

*H* 3 ft (1 m) ↔ 12 in (30 cm) ★★ ⊱ ◊ V W

**Lythrum salicaria ‘Feuerkerze’**

Masses of tiny star-shaped, intensely red-purple flowers cover the slender upright spikes of this purple loosestrife cultivar, making a beautiful display from midsummer to early fall. The leaves are downy. The plant needs moisture and suits a damp border or bog garden.

*H* to 36 in (90 cm) ↔ 18 in (45 cm) ★ ★ ⊱ ◊

**Monarda ‘Squaw’**

Bergamots are grown for their long-lasting, colorful flowers which appear from midsummer to early fall. ‘Squaw’ is particularly striking, with its bright scarlet flowers held above dark bracts. Bergamots attract bees and butterflies and are ideal for a wildflower garden.

*H* to 4 ft (1.2 m) ↔ 18 in (45 cm) ★ ★ ★ ⊱ ◊

**Nepeta grandiflora ‘Dawn to Dusk’**

As the name grandiflora suggests, the pale mauve-pink flowers on this catmint are larger than usual. Grow this cultivar near a path or garden seat to make the most of the distinctive fragrance released as the leaves are crushed. The plants are attractive to bees—and cats.

*H* 26 in (65 cm) ↔ 12 in (30 cm) ★ ★ ⊱ ◊ US

**Nepeta ‘Six Hills Giant’**

This is a vigorous perennial bearing masses of lavender-blue flowers throughout the summer months. Be prepared for it to take up some space in the border. The leaves are light gray, and noticeably aromatic when touched. Clumps can be divided in spring or fall to rejuvenate plants.

*H* 36 in (90 cm) ↔ 24 in (60 cm) ★ ★ ⊱ ◊ US

**Nepeta ‘Six Hills Giant’**

This is a vigorous perennial bearing masses of lavender-blue flowers throughout the summer months. Be prepared for it to take up some space in the border. The leaves are light gray, and noticeably aromatic when touched. Clumps can be divided in spring or fall to rejuvenate plants.

*H* 36 in (90 cm) ↔ 24 in (60 cm) ★ ★ ⊱ ◊ US

**Origanum laevigatum ‘Herrenhausen’**

Strongly aromatic leaves and bright clusters of pink flowers characterize this woody perennial, an ornamental cultivar of the culinary herb marjoram. The leaves are purple-flushed when young and in winter, and the flowers appear from late spring to fall. Suited to a herb garden or border margin.

*H* 24 in (60 cm) ↔ 18 in (45 cm) ★ ★ ⊱ ◊

---

★ ★ ★ fully hardy ★ ★ hardy in mild regions/sheltered sites ★ protect from frost over winter ★ no tolerance to frost 

⊙ full sun ⊙ partial sun ⊙ full shade ◊ well-drained soil ◊ moist soil ◊ wet soil
Medium-sized perennials

**Paeonia 'Sarah Bernhardt'**
The powder-pink, showy double flowers of 'Sarah Bernhardt' are large by peony standards and come into their own in summer. The individual blooms are heavy and will need supporting. They are also good for cutting.

- **H**: 38 in (95 cm)
- **S**: 20–28 in (50–70 cm)

**Papaver Oriental Group 'Black and White'**
The bold, beautiful flowers of the Oriental poppy make an immediate impact. There are many cultivars; the large, ruffled petals of 'Black and White', each with a black blotch at the base, are papery white and surround a boss of dark stamens.

- **H**: 18–36 in (45–90 cm)
- **S**: 24–36 in (60–90 cm)

**Penstemon 'Alice Hindley'**
A favorite with many gardeners, foxglove-like penstemons are reliable and rewarding to grow. Large, tubular bell-like flowers open in succession along upright stems from midsummer to fall. There are many cultivars; the flowers of 'Alice Hindley' are pale lilac-blue. Feed well.

- **H**: 36 in (90 cm)
- **S**: 18 in (45 cm)

**Penstemon 'Andenken an Friedrich Hahn'**
This hardy, vigorous, bushy penstemon carries elegant spikes of bright garnet-red flowers in profusion from midsummer through to midfall, above masses of narrow green leaves. Deadheading will significantly prolong the flowering display.

- **H**: 30 in (75 cm)
- **S**: 24 in (60 cm)

**Persicaria amplexicaulis ‘Firetail’**
This semievergreen perennial is a robust, undemanding garden plant. From midsummer to early fall, the lush green foliage is joined by tall, rigid stems bearing small, bright red bottlebrush flowers. Grow as border plants, as ground cover, or naturalize in a woodland garden.

- **H**: to 4 ft (1.2 m)
- **S**: to 4 ft (1.2 m)

**Persicaria bistorta ‘Superba’**
A long-flowering, semievergreen plant with rounded spikes of soft pink, miniature blooms, which present a good show all summer and well into the fall. Grow behind ‘Firetail’ (left) for interesting contrast. Divide particularly vigorous clumps in spring or summer to control their size and spread.

- **H**: to 36 in (90 cm)
- **S**: 36 in (90 cm)

**Phlox paniculata ‘Balmoral’**
Sweetly scented perennial phlox is a staple of the traditional cottage garden, grown for its late summer and early fall flowers. This vigorous, herbaceous cultivar has large trusses of pale pink, flattened flowers, and is a good choice for a mixed border. It does best in rich soil.

- **H**: 36 in (90 cm)
- **S**: 24–39 in (60–100 cm)

**Phlox paniculata ‘Norah Leigh’**
Variegated forms of phlox are a relatively new phenomenon. The tapering leaves of ‘Norah Leigh’ have green midribs but are mainly creamy-white with splashes of green. Clusters of pale lilac flowers with deeper pink centers are borne from summer to fall over a long season.

- **H**: 36 in (90 cm)
- **S**: 24–39 in (60–100 cm)

**Phlomis russeliana**
This sage-like plant looks very effective grown in a large group in a border. The pale yellow, hooded flowers begin to appear in late spring and continue until the fall, with the best show of color in early summer. The cut stems are good for dried arrangements.

- **H**: to 36 in (90 cm)
- **S**: 30 in (75 cm)

**Phlox paniculata ‘Mélanie’**
A sweetly scented perennial, ‘Mélanie’ has large trusses of bright pink flowers that begin to bloom in late summer and continue until the fall. It is an excellent choice for a mixed border.

- **H**: 36 in (90 cm)
- **S**: 24–39 in (60–100 cm)
**Phormium cookianum subsp. hookeri ‘Tricolor’**
The mountain flax from New Zealand comes in a number of forms. Here, the narrow, arching, strap-like leaves are green with cream and red margins. Yellow-green flowers emerge in summer on long, stiff stems, although it is for the foliage that the plant is grown. Ideal for a coastal garden.  
*H* 4 ft (1.2 m)  
*S* 10 ft (3 m)  

**Potentilla atrosanguinea**  
These pretty plants have attractive leaves with silver-haired undersides, but are mainly grown for their bright, saucer-shaped flowers, which vary from yellow through to rich red and bloom over a long season from spring to fall. The plants thrive in a cool but bright position.  
*H* 18–36 in (45–90 cm)  
*S* 24 in (60 cm)  

**Rudbeckia fulgida var. sullivantii ‘Goldsturm’**  
Coneflowers are popular late-season plants, producing quantities of yellow flowerheads with dark eyes, held on bristy stems, from late summer to midfall. The rich green leaves are tapering and toothed. Pair ‘Goldsturm’ with Verbena bonariensis and grasses for a dramatic display.  
*H* to 24 in (60 cm)  
*S* 18 in (45 cm)  

**Sedum ‘Matrona’**  
The deeply cut green leaves make an effective background for this double-flowered, lemon-yellow coneflower. ‘Goldquelle’ makes a fine addition to the late summer border and will continue flowering until the middle of the fall. Rudbeckias and grasses make a happy combination in a large border.  
*H* to 36 in (90 cm)  
*S* 18 in (45 cm)  

**Sisyrinchium striatum ‘Aunt May’**  
Excellent front-of-the-border plants, sisyrinchiums also suit a gravel garden. Less vigorous than the green-leaved species, the cultivar ‘Aunt May’ has cream-edged, gray-green, narrow leaves. In summer, the stiff flower stems are studded with small pale yellow flowers.  
*H* 20 in (50 cm)  
*S* 10 in (25 cm)  

---

**Symphyotrichum ericoides ‘White Heather’**  
A reliable and easy-to-grow perennial, ‘White Heather’ produces sprays of small daisy blooms at the end of summer, prolonging the season of interest in the garden. A sunny site will ensure an extended spell of flowering. To increase the stock, divide larger plants in spring.  
*H* 3 ft (1 m)  
*S* 12 in (30 cm)  

**Symphyotrichum novae-angliae ‘Andenken an Alma Pötschke’**  
These Michaelmas daisies bear rich cerise-pink blooms in profusion from late summer to midfall. Mix varieties together to create your own aster display or plant among other perennials for late summer color.  
*H* 4 ft (1.2 m)  
*S* 24 in (60 cm)  

---

**PERENNIALS FOR DAMP SOIL CONDITIONS**

- Aconitum ‘Spark’s Variety’ p.322  
- Adiantum venustum p.334  
- Alchemilla mollis p.334  
- Astelia chathamica p.326  
- Astrantia ‘Hadspen Blood’ p.326  
- Athyrium filix-femina p.327  
- Dicentra ‘Bacchanal’ p.335  
- Dryopteris wallichiana p.323  
- Ensete ventricosum p.323  
- Helleborus argutifolius p.329  
- Helleborus x hybridus ‘Pluto’ p.336  
- Inula magnifica p.324  
- Pachysandra terminalis p.336  
- Persicaria bistorta ‘Superba’ p.332  
- Pulmonaria ‘Diana Clare’ p.337  
- Salvia uliginosa p.325  
- Symphyotrichum novae-angliae ‘Andenken an Alma Pötschke’ p.333  
- Valeriana phu ‘Aurea’ p.325  
- Veronicastrum virginicum p.325
Small perennials

Adiantum venustum
The evergreen Himalayan maidenhair fern is a decorative plant for a shady wall crevice or a damp, shady corner. It looks delicate but is in fact surprisingly robust. Old growth should be removed in late winter before new pink croziers unfurl in spring, developing into fresh green fronds.

H 6 in (15 cm) ** indefinite ★ ☆ ★ ★

Ajuga reptans
Spikes of deep blue flowers emerge from the low-growing, dark green leaves of this evergreen perennial from late spring to early summer. The plant spreads rapidly and makes excellent ground cover. For a less invasive form try ‘Catlin’s Giant’, which has large bronze-purple leaves.

H 6 in (15 cm) **24–36 in (60–90 cm) plus ★ ★ ★ ★ ★ ★

Alchemilla mollis
Dependable and drought-tolerant, lady’s mantle is grown for its pretty foliage and frothy sprays of tiny greenish-yellow flowers, which appear from early summer to fall and are good for cutting. Deadhead after flowering to prevent self-seeding. Plant it at the front of a border or in a gravel garden.

H to 24 in (60 cm) **30 in (75 cm) ★ ★ ★ ★ ★ ★ ★

Anemone nemorosa ‘Bracteata Pleniflora’
A striking variant of the more common wood anemone, this creeping perennial bears semidouble white flowers, held over a ruff of closely packed green leaves, from spring to early summer. The plant thrives in rich soil. Dappled shade will bring out its best features.

H 3–6 in (8–15 cm) **12 in (30 cm) plus ★ ☆ ★ ★

Anthemis punctata subsp. cupaniana
This Sicilian daisy naturally prefers a sunny site, such as an open, well-drained rock garden. Flowers are long-lasting and bloom over a long season from late spring to late summer. The plant forms a tight mat at ground level and in winter the silvery-gray leaves turn gray-green.

H 12 in (30 cm) **36 in (90 cm) ★ ★ ★ ★ ★ ★ ★

Athyrium niponicum var. pictum
These graceful, deciduous ferns (also known as lady ferns) are easy to grow and will thrive in a shady, sheltered border or woodland garden, as long as there is sufficient moisture. The arching fronds are light green or grayish, sometimes flushed purple, with a purple midrib.

H 12–24 in (30–60 cm) ** indefinite ★ ★ ★ ★ ★ ★ ★

Aster amellus ‘Veilchenkönigin’
A clump-forming perennial, this aster produces a mass of tiny, violet-purple, daisy-like flowers in late summer, which are attractive to butterflies. The mid-green leaves are narrow and slightly hairy. Divide plants in spring and replant the strongest sections for most vigorous regrowth.

H 12–24 in (30–60 cm) **18 in (45 cm) ★ ★ ★ ★ ★

Arum italicum subsp. italicum ‘Marmoratum’
A truly exotic-looking plant whether in leaf, flower, or fruit, lords and ladies is excellent for filling in gaps in border displays. The glossy green leaves are veined with white, while the pale cream spathes give way to stalks of bright orange berries. It’s at its best in a sheltered site.

H 12 in (30 cm) **6 in (15 cm) ★ ★ ★ ★ ★ ★ ★

Bergenia ‘Morgenröte’
Known by many as elephant’s ears because of the large, rounded, leathery green leaves, bergenias are robust, clump-forming evergreen plants. ‘Morgenröte’ produces clusters of bright reddish-pink flowers at the top of strong purple stems from mid- to late spring.

H 18 in (40 cm) **24 in (60 cm) ★ ★ ★ ★ ★ ★ ★
Brunnera macrophylla ‘Dawson’s White’
This relative of borage is a good choice for a woodland garden. The heart-shaped leaves, carried on stiff stalks, have irregular, creamy-white edges. In mid- and late spring, sprays of small blue flowers are borne above the foliage. Choose a cool, partly shaded site in rich soil.
18 in (45 cm) ↔ 24 in (60 cm)

Coreopsis verticillata ‘Moonbeam’
A row of this brightly colored plant will make a fine edging for a border. Finely cut leaves mingle together with a profusion of yellow, star-like flowers that punctuate the surface in early summer. A sunny position will promote the best show of blooms. Deadhead to encourage flowering.
10 to 20 in (50 cm) ↔ 18 in (45 cm)

Epimedium x perralchicum
Strong-growing woodland plants, epimeleums make excellent ground cover under trees or shrubs. This hybrid has both interesting foliage—bronze when young, deep green when mature—and pretty, bright yellow flowers, borne on leafless stems in spring. It is also drought-tolerant.
16 in (40 cm) ↔ 24 in (60 cm)

Eryngium bourgatii ‘Oxford Blue’
This is one of the smaller sea hollies. It is a herbaceous, clump-forming plant with dark green lower leaves and, in summer, spiny, silvery flower stems bearing silver-blue, thistle-like flowers, surrounded by blue-tinged bracts. The flower stems can be dried for indoor arrangements.
6–18 in (15–45 cm) ↔ 12 in (30 cm)

Dicentra ‘Bacchanal’
Layer upon layer of deeply divided, gray-green leaves make an effective foil for the delicate, crimson, heart-shaped flowers, dangling from arching stems, which appear from mid- to late spring. ‘Bacchanal’ is one of the darkest cultivars. These are shade-loving plants and suit a moist, shady border.
12 in (30 cm) ↔ 18 in (45 cm)

Coreopsis verticillata ‘Moonbeam’
A row of this brightly colored plant will make a fine edging for a border. Finely cut leaves mingle together with a profusion of yellow, star-like flowers that punctuate the surface in early summer. A sunny position will promote the best show of blooms. Deadhead to encourage flowering.
10 to 20 in (50 cm) ↔ 18 in (45 cm)

Epimedium x perralchicum
Strong-growing woodland plants, epimeleums make excellent ground cover under trees or shrubs. This hybrid has both interesting foliage—bronze when young, deep green when mature—and pretty, bright yellow flowers, borne on leafless stems in spring. It is also drought-tolerant.
16 in (40 cm) ↔ 24 in (60 cm)

Eryngium bourgatii ‘Oxford Blue’
This is one of the smaller sea hollies. It is a herbaceous, clump-forming plant with dark green lower leaves and, in summer, spiny, silvery flower stems bearing silver-blue, thistle-like flowers, surrounded by blue-tinged bracts. The flower stems can be dried for indoor arrangements.
6–18 in (15–45 cm) ↔ 12 in (30 cm)

Dicentra ‘Bacchanal’
Layer upon layer of deeply divided, gray-green leaves make an effective foil for the delicate, crimson, heart-shaped flowers, dangling from arching stems, which appear from mid- to late spring. ‘Bacchanal’ is one of the darkest cultivars. These are shade-loving plants and suit a moist, shady border.
12 in (30 cm) ↔ 18 in (45 cm)
Small perennials

**Euphorbia epithymoides**
This euphorbia forms a loose, dome-shaped mound of lime green stems that carry canary-yellow flowerheads from midspring to midsummer. The blooms are at their brightest when young. The plant dies down in winter, re-emerging the next year with a batch of fresh young shoots.

- H: 16 in (40 cm)
- S: 24 in (60 cm)

**Geranium clarkei ‘Kashmir White’**
Cranesbills make versatile, undemanding garden plants. The ‘Kashmir’ cultivars are spreading, herbaceous perennials with dissected green foliage; they come in blue, pink, purple, and white. This cultivar produces large, whitish summer flowers with pale lilac-pink veining. Divide vigorous plants in spring.

- H: to 18 in (45 cm)
- S: indefinite

**Geum ‘Lady Stratheden’**
Also sold as Goldball, this cultivar yields large, semidouble, rich yellow flowers over a long period throughout summer, brightening up any border. A clump-forming perennial, it has rounded and kidney-shaped leaves, both of which are hairy to the touch. The plant comes true from seed.

- H: 16–24 in (40–60 cm)
- S: 24 in (60 cm)

**Helleborus × hybridus ‘Pluto’**
A named cultivar among a group of highly variable hellebores, ‘Pluto’ is a clump-forming perennial noted for its striking flowers. They are purple on the outside but green-tinged purple within and appear during winter when little else is offering garden interest.

- H: 18 in (45 cm)
- S: 18 in (45 cm)

**Heuchera ‘Plum Pudding’**
Compact, evergreen perennials, heucheras are useful for year-round interest. This cultivar has purple ruffled leaves with deeper purple veins. Small white flowers are held aloft on thin wiry stems in late spring. Grow alongside silvery-leaved ‘Pewter Moon’ to show both off to good effect.

- H: 26 in (65 cm)
- S: 20 in (50 cm)

**Heuchera ‘Red Spangles’**
Throughout the summer, the stems of ‘Red Spangles’ rise from among green foliage, supporting small, tubular, rich scarlet-crimson flowers, adding a splash of vibrant color to the garden. Grow where it can spill over onto a path, or include it in a mixed or shrub border.

- H: 20 in (50 cm)
- S: 10 in (25 cm)

**Lamium maculatum ‘White Nancy’**
Spreading, low-growing plant, excellent for ground cover. The toothed leaves are silver with a green edge, while the summer flowers are pure white. Grow to cover bare soil and to suppress weeds. ‘Red Nancy’ has silver leaves with purplish-red flowers.

- H: 6 in (15 cm)
- S: to 3 ft (1 m)

**Oenothera fruticosa ‘Fyrverkeri’**
From late spring to late summer, the large, bright yellow flowers of this evening primrose appear on upright stems above the purple-brown-flushed leaves below. The flowers bloom during the day and are short-lived but are borne over a long season. The plant will perform best in a sunny site.

- H: 12–36 in (30–90 cm)
- S: 12 in (30 cm)

**Pachysandra terminalis**
Good for ground cover, this tough evergreen perennial is grown for its foliage and will spread freely given enough moisture. It has coarsely toothed, glossy, dark green leaves and tiny white flowers, which are carried in spikes in early summer. A useful plant for shady sites.

- H: 8 in (20 cm)
- S: indefinite

---

**Plant and materials guide**

Small perennials

**Euphorbia epithymoides**
This euphorbia forms a loose, dome-shaped mound of lime green stems that carry canary-yellow flowerheads from midspring to midsummer. The blooms are at their brightest when young. The plant dies down in winter, re-emerging the next year with a batch of fresh young shoots.

- H: 16 in (40 cm)
- S: 24 in (60 cm)

**Geranium clarkei ‘Kashmir White’**
Cranesbills make versatile, undemanding garden plants. The ‘Kashmir’ cultivars are spreading, herbaceous perennials with dissected green foliage; they come in blue, pink, purple, and white. This cultivar produces large, whitish summer flowers with pale lilac-pink veining. Divide vigorous plants in spring.

- H: to 18 in (45 cm)
- S: indefinite

**Geum ‘Lady Stratheden’**
Also sold as Goldball, this cultivar yields large, semidouble, rich yellow flowers over a long period throughout summer, brightening up any border. A clump-forming perennial, it has rounded and kidney-shaped leaves, both of which are hairy to the touch. The plant comes true from seed.

- H: 16–24 in (40–60 cm)
- S: 24 in (60 cm)

**Helleborus × hybridus ‘Pluto’**
A named cultivar among a group of highly variable hellebores, ‘Pluto’ is a clump-forming perennial noted for its striking flowers. They are purple on the outside but green-tinged purple within and appear during winter when little else is offering garden interest.

- H: 18 in (45 cm)
- S: 18 in (45 cm)

**Heuchera ‘Plum Pudding’**
Compact, evergreen perennials, heucheras are useful for year-round interest. This cultivar has purple ruffled leaves with deeper purple veins. Small white flowers are held aloft on thin wiry stems in late spring. Grow alongside silvery-leaved ‘Pewter Moon’ to show both off to good effect.

- H: 26 in (65 cm)
- S: 20 in (50 cm)

**Heuchera ‘Red Spangles’**
Throughout the summer, the stems of ‘Red Spangles’ rise from among green foliage, supporting small, tubular, rich scarlet-crimson flowers, adding a splash of vibrant color to the garden. Grow where it can spill over onto a path, or include it in a mixed or shrub border.

- H: 20 in (50 cm)
- S: 10 in (25 cm)

**Lamium maculatum ‘White Nancy’**
Spreading, low-growing plant, excellent for ground cover. The toothed leaves are silver with a green edge, while the summer flowers are pure white. Grow to cover bare soil and to suppress weeds. ‘Red Nancy’ has silver leaves with purplish-red flowers.

- H: to 6 in (15 cm)
- S: to 3 ft (1 m)

**Oenothera fruticosa ‘Fyrverkeri’**
From late spring to late summer, the large, bright yellow flowers of this evening primrose appear on upright stems above the purple-brown-flushed leaves below. The flowers bloom during the day and are short-lived but are borne over a long season. The plant will perform best in a sunny site.

- H: 12–36 in (30–90 cm)
- S: 12 in (30 cm)

**Pachysandra terminalis**
Good for ground cover, this tough evergreen perennial is grown for its foliage and will spread freely given enough moisture. It has coarsely toothed, glossy, dark green leaves and tiny white flowers, which are carried in spikes in early summer. A useful plant for shady sites.

- H: 8 in (20 cm)
- S: indefinite
**Perennials for Containers**

- **Agapanthus Headbourne Hybrids** p.326
- **Astelia chathamica** p.326
- **Bergenia ‘Morgenröte’** p.334
- **Geum ‘Lady Stratheden’** p.336
- **Gypsophila paniculata ‘Bristol Fairy’** p.336
- **Helleborus foetidus** p.329
- **Hemerocallis ‘Buzz Bomb’** p.329
- **Heuchera ‘Plum Pudding’** p.336
- **Heuchera ‘Red Spangles’** p.336
- **Hosta ‘Francee’** p.330
- **Melianthus major** p.324
- **Musa basjoo** p.324
- **Oreganum laevigatum ‘Herrenhausen’** p.331
- **Phlox paniculata ‘Norah Leigh’** p.332
- **Phormium cookianum subsp. hookeri ‘Tricolor’** p.333
- **Phormium tenax Purpureum Group** p.324
- **Rhodanthemum hosmariense** p.337
- **Sedum ‘Vera Jameson’** p.330
- **Sempervivum tectorum** p.337
- **Sempervivum tectorum** p.337

---

**Polypondium x mantoniae ‘Cornubiense’**
The finely dissected fronds of this ground cover fern easily cover the soil and break up the hard lines of path edges. New growth starts in spring with the fronds taking several weeks to unfurl. This is a handsome, resilient plant for a damp and shady spot in the yard.

- 12 in (30 cm) ** indefinitely
- 24 in (60 cm) **

**Pulmonaria ‘Diana Clare’**
An early spring-flowering perennial, ‘Diana Clare’ is easy to grow and needs very little attention once established. In late winter and spring, clusters of violet-blue flowers, striped red, open above green leaves marked with silver. It makes good ground cover where the soil is not too dry.

- 12 in (30 cm) **
- 18 in (45 cm) **

**Rhodanthemum hosmariense**
Plants that flower from spring until fall are much prized in the garden and this daisy-flowered, shrubby perennial amply fulfills this role. The leaves are silver and deeply lobed while the flowers are white-petaled with a yellow eye. A plant for a sunny border or rock garden with very free-draining soil.

- 4–12 in (10–30 cm) **
- 12 in (30 cm) **

**Salvia nemorosa**
Wrinkly green leaves form a neutral backdrop to the main attraction of purple, white, or pink flowers during the summer and fall months. The flower stems stand stiff and upright and, when seen from a low viewpoint, create a sea of color. Grow in sun or dappled shade in well-drained soil.

- 3 ft (1 m) **
- 24 in (60 cm) **

**Sedum ‘Vera Jameson’**
A striking stonecrop to grow for color impact. Purplish, fleshy leaves and stems sprawl sideways while rounded heads of rose-pink flowers are held aloft in late summer and early fall. Mix with silvers and grays to accentuate the bold coloring; grow in a rock garden or at a border edge.

- 8–12 in (20–30 cm) **
- 18 in (45 cm) **

**Veronica gentianoides**
This pretty veronica is grown for its spikes of pale blue, early-summer flowers held on erect stems above a mound of glossy, bright green foliage. In hot-hued borders it makes a contrast with reds and oranges, and is also effective when planted in drifts on its own. It performs best in moist soil.

- 18 in (45 cm) **
- 18 in (45 cm) **

**Veronica spicata subsp. incana**
Also known as the silver speedwell, this perennial marries silver hairy leaves with spikes of purple-blue flowers, making it a good choice for a border comprising cool colors. Summer flowering, it is mat-forming and will spread, so clip back if necessary after the blooms have faded.

- 12 in (30 cm) **
- 12 in (30 cm) **
**Bulbs, corms, and tubers**

**Allium caeruleum**
An early summer-flowering ornamental onion, this allium has alluring ice-blue rounded flowerheads. The mid-green leaves disappear before the flowers open, leaving solitary "lollipops" punctuating the border display on stiff stems. Well-drained soil helps to prevent bulbs rotting in winter.

**H** 24 in (60 cm)  **S** 6 in (15 cm)  **OORU**

**Allium cristophii**
Huge, rounded flowerheads made up of many star-like, pinkish-purple blooms ensure this plant’s place as a designers’ favorite. A scattering of these bulbs among low-growing plants adds unexpected interest in early summer. The dried seedheads are spectacular in indoor arrangements.

**H** 12–24 in (30–60 cm)  **S** 6 in (15 cm)  **OORU**

**Allium hollandicum ‘Purple Sensation’**
The deep purple, spherical flowerheads of ‘Purple Sensation’ look stunning when planted with silver-leaved, shorter plants. This is a summer-flowering bulb that will self-sow around the garden, although the resulting seedlings may not be so richly colored. The blooms make decorative dried flowers.

**H** 3 ft (1 m)  **S** 3 in (7 cm)  **OORU**

**Anemone blanda ‘White Splendor’**
Quick to establish and form a carpet, this white anemone brings a gleam of light to gardens in spring. For a different color, try ‘Radar’, which has magenta flowers with a white eye, or ‘Pink Star’, with bright pink blooms. All look delightful in large drifts below spring-flowering trees.

**H** 6 in (15 cm)  **S** 6 in (15 cm)  **OORU**

**Canna ‘Striata’**
A statement plant for a bed or border, ‘Striata’ has broad, rich green leaves striped with yellow, and showy, bright orange flowers, carried on dark red-purple stems, from midsummer to early fall. As with most cannas, in cold areas rhizomes should be lifted to overwinter in a frost-free place.

**H** 5 ft (1.5 m)  **S** 20 in (50 cm)  **OORU**

**Canna ‘Durban’**
Vividly colored foliage and bright, “hot” flowers, which appear from late summer to fall, make cannas an exotic addition to mixed borders. The deep purple, paddle-shaped leaves sometimes have contrasting midribs. Cannas look very attractive in containers, adding a tropical element to a patio.

**H** 4 ft (1.2 m)  **S** 24 in (60 cm)  **OORU**

**Crinum x powellii**
A very decorative plant, this lily produces flared trumpet blooms, up to ten at a time, at the top of rigid stems from late summer until midfall. It suits a position at the base of a sheltered, sunny wall. In cooler areas, provide a deep winter mulch. For a pure white form, choose the cultivar ‘Album’.

**H** 30–36 in (75–90 cm)  **S** 18 in (45 cm)  **OORU**

**Crocosmia x crocosmiiflora ‘Gerbe d’Or’**
In a sunny border, the lemon-yellow trumpets of this South African plant will shine brightly against a background of bronze-tinted, mid-green foliage. Split the clumps every few years for a good supply of flowers. Crocosmias make excellent cut flowers and can be grown solely for this purpose.

**H** 5 ft (1.5 m)  **S** 20 in (50 cm)  **OORU**

**Convallaria majalis**
Lily-of-the-valley is a creeping perennial loved for its sweetly fragrant, white, bell-shaped flowers. Dark green leaves are upward-pointing, with leafless flowerstems rising among them in late spring. The plant relishes moist, fertile soil in either full or partial shade. All parts are toxic.

**H** 9 in (23 cm)  **S** 12 in (32 cm)  **OORU**

**Crinum x powellii**
A very decorative plant, this lily produces flared trumpet blooms, up to ten at a time, at the top of rigid stems from late summer until midfall. It suits a position at the base of a sheltered, sunny wall. In cooler areas, provide a deep winter mulch. For a pure white form, choose the cultivar ‘Album’.

**H** 30–36 in (75–90 cm)  **S** 18 in (45 cm)  **OORU**
**BULBS, CORMS, AND TUBERS FOR SPRING COLOR**

A range of bulbous plants will provide spring color, including tulips, daffodils (Narcissus), crocuses, snowdrops (Galanthus), winter aconites (Eranthis), and hellebores.

- **Anemone blanda** vari. *rosea* ‘Radar’ p.338
- **Anemone blanda** vari. *rosea* ‘Pink Star’ p.338
- **Erythronium dens-canis** p.339
- **Fritillaria meleagris** p.340
- **Hyacinthoides non-scripta** p.340
- **Hyacinthus orientalis** ‘Blue Jacket’ p.340
- **Muscari armeniacum** ‘Blue Spike’ p.342
- **Muscari latifolium** p.342
- **Narcissus ‘Tête-à-tête’** p.340
- **Scilla siberica** p.343
- **Tulipa ‘Flaming Parrot’** p.343
- **Tulipa ‘Prinses Irene’** p.343
- **Tulipa ‘Queen of Night’** p.343

---

**Crocosmia × crocosmiiflora “Venus”**
The dense green, strappy foliage of this crocosmia is attractive even before the red blooms appear in summer. As each flower opens, a distinctive deep yellow throat is revealed. Overgrown clumps can be split and divided in spring and used to expand your border display.

- **28 in (70 cm)** ↔ **18 in (45 cm)** ☀ ☀ ☀ ☀

**Crocosmia masoniorum × C. × crocosmiiflora “Firebird”**
A strong-growing crocosmia, ‘Firebird’ has tapering, strap-like foliage, joined in summer by arching stems of bright orange-red flowers with speckled throats. It tolerates drier conditions than many crocosmias, and flowers freely.

- **32 in (80 cm)** ↔ **12–18 in (30–45 cm)** ☀ ☀ ☀ ☀

**Crocus tommasinianus**
Silvery-lilac to purple petals are the distinguishing features of this late winter- to early spring-flowering crocus. Grow in naturalized drifts in grassy areas or in small clumps in terracotta pots on a windowsill. For a white-flowered selection, try *Crocus tommasinianus* f. *albus*.

- **3–4 in (8–10 cm)** ↔ **1 in (2.5 cm)** ☀ ☀ ☀ ☀

**Cyclamen hederifolium**
These fluted pink flowers are carried above the soil surface in mid- to late fall before the appearance of any foliage. The triangular or heart-shaped leaves are dark green with intricate silver patterning. The plant self-seeds freely and suits a site under trees or shrubs in partial shade. Mulch annually.

- **4–5 in (10–13 cm)** ↔ **6 in (15 cm)** ☀ ☀ ☀ ☀

**Dahlia ‘Bishop of Llandaff’**
The vivid red, semidouble flowers of this dahlia look dramatic against the black-red foliage, making it a striking addition to a mixed border from summer to fall. ‘Bishop of Llandaff’ also suits containers. In frost-prone areas, tubers should be lifted after the first frost and stored in a cool, dry place.

- **3½ ft (1.1 m)** ↔ **18 in (45 cm)** ☀ ☀ ☀ ☀

---

**Dahlia ‘David Howard’**
The dark green-purple leaves and stems make an excellent foil for the large, double, burnt orange flowers of this dahlia. Stems can be used for indoor arrangements, and regular cutting will encourage further flowering. Site in a sunny border. See *D. masoniorum* for overwintering advice.

- **30 in (75 cm)** ↔ **24 in (60 cm)** ☀ ☀

**Dahlia ‘Gay Princess’**
Waterlily dahlias are so-called because of the flowerhead form, which is double and resembles a waterlily. This cultivar has lilac-pink blooms in summer and fall, above rich green foliage. At 5 ft (1.5 m) tall it can be planted behind shorter perennials in a border or grown for cut flowers.

- **5 ft (1.5 m)** ↔ **30 in (75 cm)** ☀ ☀

---

**Crocus goulimyi**
This is one of the fall-flowering crocuses, producing scented, long-tubed, lilac flowers at the same time as the leaves. It can be naturalized in a lawn in drifts, grown around the edges of mixed borders, or planted in containers on a patio (use a gritty potting mix to ensure free drainage).

- **4 in (10 cm)** ↔ **2 in (5 cm)** ☀ ☀ ☀ ☀
Bulbs, corms, and tubers

_Eranthis hyemalis_
Buttercup-yellow cup-shaped flowers, surrounded by a collar of deeply-cut green leaves, are a welcome sight in the depths of winter. Relatives of buttercups, winter aconites rapidly spread by way of their underground tubers. Plant where the soil does not dry out in summer.

<table>
<thead>
<tr>
<th>Bulb Size</th>
<th>Stem Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>2–3 in (5–8 cm)</td>
<td>3 in (8 cm)</td>
</tr>
</tbody>
</table>

_Erythronium dens-canis_
The European dog’s-tooth violet produces heavily marked green leaves and dainty nodding flowers from winter to early spring, in colors ranging from white through to pink. The plant likes well-drained soil in dappled shade, and looks attractive grown under deciduous trees or shrubs.

<table>
<thead>
<tr>
<th>Bulb Size</th>
<th>Stem Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>4–6 in (10–15 cm)</td>
<td>4 in (10 cm)</td>
</tr>
</tbody>
</table>

_Eucomis bicolor_
The pineapple lily from South Africa needs full sun and rich soil in order to flourish. Maroon-spotted stems appear among the leaves in late summer, bearing pale green flowers with purple markings. It will grow best in a sheltered bed against a warm wall. Mulch dormant bulbs in very hard winters.

<table>
<thead>
<tr>
<th>Bulb Size</th>
<th>Stem Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>12–24 in (30–60 cm)</td>
<td>8 in (20 cm)</td>
</tr>
</tbody>
</table>

_Fritillaria imperialis_
Tall, stately, and strong-growing, the crown imperial stands regally in the center of an island bed or within a mixed border or rock garden. Clusters of orange flowers, yellow if you choose the cultivar ‘Maxima Lutea’, radiate from the top of tall stems in early summer.

<table>
<thead>
<tr>
<th>Bulb Size</th>
<th>Stem Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>to 5 ft (1.5 m)</td>
<td>10–12 in (25–30 cm)</td>
</tr>
</tbody>
</table>

_Fritillaria meleagris_
A native of English grasslands, the snake’s head fritillary looks stunning when planted en masse in grassy areas, each petal featuring a distinctive checkered pattern. These spring-flowering bulbs in pinkish-purple or white can be mixed to create a patchwork effect.

<table>
<thead>
<tr>
<th>Bulb Size</th>
<th>Stem Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>to 12 in (30 cm)</td>
<td>2–3 in (5–8 cm)</td>
</tr>
</tbody>
</table>

_Galanthus ‘Atkinsii’_
The cold season would not be the same without snowdrops, and there are plenty of cultivars to choose from. They flower from late winter and can be planted in grass or in small pots on their own. Lift and divide clumps when the leaves die back. ‘Atkinsii’ is vigorous, with slender green-marked flowers.

<table>
<thead>
<tr>
<th>Bulb Size</th>
<th>Stem Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 in (20 cm)</td>
<td>3 in (8 cm)</td>
</tr>
</tbody>
</table>

_Galtonia viridiflora_
A hyacinth relative from South Africa, galtonias have funnel-shaped, pale green flowers which add glistening highlights to a border. The flowers appear in late summer, suspended from tall arching stems. In very cold areas, lift the bulbs over winter and store in a cool spot indoors.

<table>
<thead>
<tr>
<th>Bulb Size</th>
<th>Stem Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>to 3 ft (1 m)</td>
<td>4 in (10 cm)</td>
</tr>
</tbody>
</table>

_Hyacinthoides non-scripta_
This is the English bluebell rather than the more upright-growing Spanish species. Plant the bulbs in broad drifts under trees in dappled shade for maximum impact in spring. Flowers are traditionally blue, although pink or white forms can be found. It can become invasive if planted in the border.

<table>
<thead>
<tr>
<th>Bulb Size</th>
<th>Stem Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>8–16 in (20–40 cm)</td>
<td>3 in (8 cm)</td>
</tr>
</tbody>
</table>

_Hyacinthus orientalis ‘Blue Jacket’_
Famed for their exquisitely perfumed flowers, hyacinths are very easy to grow. They are available in a range of colors and the bulbs can be planted as spring bedding, singly in pots, or even rooted in water on a windowsill indoors. ‘Blue Jacket’ has navy-blue, waxy flowers with purple veins.

<table>
<thead>
<tr>
<th>Bulb Size</th>
<th>Stem Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>8–12 in (20–30 cm)</td>
<td>3 in (8 cm)</td>
</tr>
</tbody>
</table>
**BULBS, CORMS, AND TUBERS**

**FOR SUMMER COLOR**

- *Allium caeruleum* p.338
- *Allium cristophii* p.338
- *Allium hollandicum* ‘Purple Sensation’ p.338
- *Canna* ‘Durban’ p.338
- *Canna* ‘Striata’ p.338
- *Crocosmia x crocosmiiflora* ‘Gerbe d’Or’ p.338
- *Crocosmia x crocosmiiflora* ‘Venus’ p.339
- *Crocosmia masaneri x C. x crocosmiiflora* ‘Gerbe d’Or’ p.339
- *Dahlia* ‘Bishop of Llandaff’ p.339
- *Dahlia* ‘David Howard’ p.339
- *Dahlia* ‘Gay Princess’ p.339
- *Fritillaria imperialis* p.340
- *Iris* ‘Golden Alps’ p.341
- *Iris* ‘Golden Alps’ var. *album* p.341
- *Iris* ‘Superstition’ p.341
- *Iris pallida* ‘Variegata’ p.341
- *Iris* ‘Golden Alps’ p.341
- *Lilium* Citronella Group
- *Lilium martagon*
- *Lilium martagon* var. *album* p.341
- *Lilium* ‘African Queen’ p.341
- *Lilium* ‘African Queen’ p.341
- *Lilium* ‘Black Beauty’ p.341
- *Lilium* ‘Black Beauty’ Group p.341
- *Lilium* ‘Pink Perfection’ p.342
- *Lilium* ‘Star Gazer’ p.342

---

**Resistant to frost:**
- **fully hardy**
- **hardy in mild regions/sheltered sites**
- **protect from frost over winter**
- **no tolerance to frost**

**Grow requirements:**
- **full sun**
- **partial sun**
- **full shade**
- **well-drained soil**
- **moist soil**
- **wet soil**

---

**Iris ‘Golden Alps’**

This cream and yellow, tall bearded iris should be planted with its lower stem and rhizome just above soil level. Sword-shaped green leaves form a fan, while summer flowers are held high on sturdy stems. Bearded irises come in a range of colors, and all are ideal for a sunny, mixed border.

**Lilium ‘African Queen’**

Place some pots of these by your back door and you will be greeted by deliciously fragrant, bright orange trumpet flowers every time you step outside from mid- to late summer. This lily can also be grown in a border, if the flowers are in the sun while the roots are kept shaded.

**Iris ‘Superstition’**

Purple-brown and blue-black combine here with dramatic effect in this deeply colored, tall bearded iris. Plant with pale-colored selections such as ‘White Knight’ to create a contrasting combination. The dark flowers are also fragrant, and appear almost black in fading light.

---

**Leucojum aestivum** ‘Gravetye Giant’

Similar to a large snowdrop, the summer snowflake is an attractive plant for damp areas of the garden. Nodding white flowers with green petal tips emerge in spring; the narrow green leaves providing a subtle backdrop. ‘Gravetye Giant’ is robust and will grow quite tall next to water.

**Lilium ‘Black Beauty’**

Lilies with this flower form are known as turk’s caps because of the way the petals curve back on themselves, revealing pollen-laden anthers. ‘Black Beauty’ is a vigorous type and can be positioned among herbaceous plants in the border, or grown in containers for a movable midsummer display.

---

**Lilium Citronella Group**

An Asiatic lily, this group contains yellow-flowered plants with speckled, recurved petals. In midsummer, tall flower spikes are held erect and the buds unfold to reveal the showy blooms. It is vigorous, but needs feeding if it is to flourish. It also makes a superb cut flower.

**Lilium martagon**

Scatter bulbs of the common turk’s-cap lily around a mixed border and plant them where they land. The pretty flowers, which have recurved purple petals with dark markings, appear from early to midsummer. The flowers of *Lilium martagon* var. *album* are pure white.

---

**Notes:**

- *Fully hardy*:
- *Hardy in mild regions/sheltered sites*:
- *Protect from frost over winter*:
- *No tolerance to frost*:
- *Full sun*:
- *Partial sun*:
- *Full shade*:
- *Well-drained soil*:
- *Moist soil*:
- *Wet soil*:
Bulbs, corms, and tubers

**Lilium Pink Perfection Group**
First introduced in 1950, the large, pinkish-red trumpets of this lily hybrid soon caught the attention of keen gardeners. In midsummer, short flower stems are laden with lightly-scented blooms with protruding orange anthers. Choose a sunny site with some shade for the roots for best results.

- **Height:** 5–6 ft (1.5–2 m) ±
- **Spread:** 10 in (25 cm) ±

**Lilium regale**
The large, white, trumpet-shaped flowers of the regal lily are purple on the outside and held in clusters on tall stems, creating an eye-catching display in midsummer. The lilies are very fragrant and are ideal for use in mixed borders or as cut flowers. The stems may need staking.

- **Height:** 2–6 ft (0.6–2 m) ±
- **Spread:** 10 in (25 cm) ±

**Lilium ‘Star Gazer’**
Both the color and the perfume of ‘Star Gazer’ attract attention and make this Oriental lily one of the most popular cut flowers ever developed. The pink and white flowers with speckled petals are upward-facing and robust, and appear in midsummer. Plant in a border or in a stylish container.

- **Height:** 3–5 ft (1–1.5 m) ±
- **Spread:** 10 in (25 cm) ±

**Muscari armeniacum ‘Blue Spike’**
This is a double-flowered form of the common grape hyacinth. Fleshy green narrow leaves form a carpet as small, fat spikes of blue flowers push their way through in spring. The plant can become invasive, so restrict its spread by growing it in a container. Choose a site in full sun.

- **Height:** 8 in (20 cm) ±
- **Spread:** 2 in (5 cm) ±

**Muscari latifolium**
The flowers of this grape hyacinth seem to be wearing little hats. Blue flower spikes are topped by small, paler-colored flowers, while the leaves are mid-green and more flattened than those of *Muscari armeniacum* (left). Attractive in drifts at the front of a border, it is also good for a rock garden.

- **Height:** 8 in (20 cm) ±
- **Spread:** 2 in (5 cm) ±

**Narcissus ‘Bridal Crown’**
‘Bridal Crown’ has sweetly-scented double white blooms with pale orange centers. The flowers cluster together at the top of the stems and appear in early spring. Plant bulbs during fall in well-drained soil in a sunny border, or in a container. ‘Bridal Crown’ makes a pretty cut flower.

- **Height:** 16 in (40 cm) ±
- **Spread:** 6 in (15 cm) ±

**Narcissus poeticus var. recurvus**
Known as the old pheasant’s eye, this late spring-flowering daffodil differs from *Narcissus poeticus* in having backward-curving petals. Pure white petals surround a yellow eye, which has a dainty, orange-frilled edge. It can be naturalized in a lawn, and is also good for cut flowers for the house.

- **Height:** 14 in (35 cm) ±
- **Spread:** 2–3 in (5–8 cm) ±

**Narcissus ‘Tête-à-tête’**
Tiny flowers on short stems make this a favorite spring bulb for planting at the front of borders, in rock gardens, and in containers of all shapes and sizes. Plant en masse for the best effect, as small clumps can look insignificant. Container-grown plants can be grown on a windowsill indoors.

- **Height:** 6 in (15 cm) ±
- **Spread:** 2 in (5 cm) ±

**Narcissus ‘Thalia’**
This delicately beautiful daffodil carries two milky-white flowers per stem. Midspring sees these emerge from papery buds to lighten border plantings or provide early interest in a “white” border. Grow in a tall container and place against a painted wall to make a bold statement.

- **Height:** 14 in (35 cm) ±
- **Spread:** 3 in (8 cm) ±
Plant groups with a range of scented cultivars include many daffodils (Narcissus), crocuses, lilies, some snowdrops (Galanthus), Leucojum (snowflake), hyacinths, cyclamen, and freesias.

- *Convallaria majalis* p.338
- *Crocus goulimyi* p.339
- *Hyacinthus orientalis ‘Blue Jacket’* p.340
- *Leucojum aestivum ‘Gravetye Giant’* p.341 (light scent)
- *Lilium ‘African Queen’* p.341
- *Lilium ‘Black Beauty’* p.341
- *Lilium Citronella Group*

Grow bulbs in pots by the house or in drifts for maximum appreciation.
Grasses, sedges, and bamboos

**Acorus calamus** *Argenteostriatus*
An undemanding evergreen, the sweet rush, or sweet flag, thrives in damp or boggy soils, making it the perfect plant for the shallows of a pond edge. Like all acorus, it is non-invasive, and its strong cream variegation will remain vivid, even in deep shade.

**Anemanthele lessoniana**
Fine-leaved pheasant’s-tail grass has a pleasing arching habit. In summer, it produces purplish flower spikes; in winter, the evergreen leaves turn an eye-catching orange-brown. Leave the seedheads—hungry birds will quickly collect them during winter. The plant may need protection in cold areas.

**Arundo donax** var. *versicolor*
The striking variegation of the evergreen giant reed (the white stripes turn a creamy yellow in summer) makes it a popular choice, although it is less vigorous than the green form and not as hardy. In cold areas, enjoy it outdoors in summer, then bring it under cover for the winter; grow it in a pot for flexibility.

**Briza maxima**
One of the most attractive of the annual grasses, quaking grass is easy to grow from seed (sow into individual modules for the best results). The nodding flowerheads rattle in the lightest breeze, making it clear how the common name arose. The stems dry well for flower arranging.

**Calamagrostis** × *acutiflora* ‘Overdam’
Use the striped feather reed to make a strong vertical accent in prairie-style planting. As the leaves emerge in spring, there is a pink tinge to the green and white variegation; cutting the foliage back in late summer will encourage a second flush of new growth. Unfussy, the plant tolerates most soils.

**Carex buchananii**
This striking evergreen sedge from New Zealand has slender, coppery-brown leaves with a hint of a curl. It is stiffly upright when young, becoming more arching with age, and it contrasts well with golden sedges and blue grasses. In early spring, comb out any dead leaves with a fork, or cut them back.

**Carex elata** ‘Aurea’
Deservedly one of the most widely grown sedges, Bowles’ golden sedge produces a broad spray of vibrant yellow leaves, edged in green. In summer there is the added bonus of feathery brown flower spikes. A compact, deciduous plant, it produces its best color in partial shade.

**Carex oshimensis** ‘Evergold’
The low-arching habit of this neat evergreen sedge makes it a useful plant for containers or as ground cover in shade, where its long golden yellow and thinly striped green leaves add a touch of light color. Like many sedges, it is happy in boggy soil and makes a decorative addition to poolside plantings.

**Carex testacea**
In full sun, the hair-thin, olive-yellow leaves of this sedge develop orange tints. In midsummer, small brown flower spikes appear. A New Zealand plant, it forms dense, evergreen mounds, but it is not as hardy as its relatives and it may need winter protection in cold areas.
**Grasses, Sedges, and Bamboos**

**Cortaderia selloana ‘Aureolineata’**
Ideal for small gardens, this dwarf pampas is half the size of the parent species, and has broad leaves with golden edges that become more richly colored as the season progresses. The colorful leaves and silky plume-like flowerheads add a dramatic highlight to late summer borders and gravel gardens.

- **Height:** 5 ft (1.5 m)
- **Spread:** 5 ft (1.5 m)
- **Hardiness:** Fully hardy
- **Light:** Full sun
- **Soil:** Well-drained soil

**Cortaderia selloana ‘Pumila’**
Hardier and more free-flowering than the taller species, this dwarf pampas grass mixes surprisingly well in a border. Long-lasting golden-brown plumes are produced in summer on stout stems. Combing through the leaves with a garden fork in winter will keep the clump looking neat.

- **Height:** 6 ft (2 m)
- **Spread:** 6 ft (2 m)
- **Hardiness:** Fully hardy
- **Light:** Full sun
- **Soil:** Well-drained soil

**Deschampsia flexuosa ‘Tatra Gold’**
Wavy hair grass forms slowly-spreading tufts of fine evergreen leaves. ‘Tatra Gold’ grows well in moist shade, where its acid-green leaves look almost luminous. In summer, it produces a shimmering haze of red-brown flowers. Plant it in large drifts among bright leaved sedges for a dramatic effect.

- **Height:** 6 in (15 cm)
- **Spread:** 6 in (15 cm)
- **Hardiness:** Fully hardy
- **Light:** Full sun
- **Soil:** Moist soil

**Elymus magellanicus**
Blue wheatgrass is so-named because of its wonderful blue color—it looks stunning against a gravel mulch—and the herringbone flowerheads that look like ears of wheat. It forms slow-spreading, rather sprawling clumps of evergreen leaves that need winter protection in cold areas.

- **Height:** 18 in (45 cm)
- **Spread:** 18 in (45 cm)
- **Hardiness:** Fully hardy
- **Light:** Full sun
- **Soil:** Well-drained soil

**Fargesia murielae**
A tough plant for tough situations, this evergreen bamboo copes well with dry soils and exposed sites, and makes an effective windbreak or screen. The closely spaced, arching canes are slow-spreading, and it won’t engulf its neighbors. Use it at the back of a border or in a container.

- **Height:** 12 ft (4 m)
- **Spread:** 12 ft (4 m)
- **Hardiness:** Fully hardy
- **Light:** Full sun
- **Soil:** Well-drained soil

**Festuca glauca ‘Elijah Blue’**
One of those useful plants that look good year-round, the silvery-blue, needle-like leaves of this fescue form neat, round mounds. In summer, the plant produces spikes of small blue flowers that age to brown. It is particularly effective grown as a container plant, contrasting well with terracotta and metal.

- **Height:** 12 in (30 cm)
- **Spread:** 24 in (60 cm)
- **Hardiness:** Fully hardy
- **Light:** Full sun
- **Soil:** Well-drained soil

**Hakonechloa macra ‘Aureola’**
A beautiful slow-growing, deciduous grass from Japan that deserves to be the centerpiece in a container or a dry gravel border. The low-arching, golden yellow leaves, which are thinly striped with lime green, develop a warm reddish tinge in fall. Cut back in early spring to encourage new growth.

- **Height:** 10 in (25 cm)
- **Spread:** 3 ft (1 m)
- **Hardiness:** Fully hardy
- **Light:** Full sun
- **Soil:** Well-drained soil

**Imperata cylindrica ‘Rubra’**
Japanese blood grass is undisputedly one of the finest foliage plants—fluffy white flower spikes are a bonus in summer. Position it carefully, so the crimson-tipped, upright leaves are backlit by the sun. In cold areas, grow it in a container and bring under cover during winter.

- **Height:** 18 in (45 cm)
- **Spread:** 6 ft (2 m)
- **Hardiness:** Fully hardy
- **Light:** Full sun
- **Soil:** Well-drained soil

**Imperata cylindrica ‘Rubra’**
Japanese blood grass is undisputedly one of the finest foliage plants—fluffy white flower spikes are a bonus in summer. Position it carefully, so the crimson-tipped, upright leaves are backlit by the sun. In cold areas, grow it in a container and bring under cover during winter.

- **Height:** 18 in (45 cm)
- **Spread:** 6 ft (2 m)
- **Hardiness:** Fully hardy
- **Light:** Full sun
- **Soil:** Well-drained soil

**Miscanthus sinensis cultivars**

**Ophiopogon planiscapus ‘Nigrescens’**

**Phyllostachys aureosulcata f. aureocaulis**

**Phyllostachys nigra**

**Phyllostachys vivax f. aureocaulis**

**Uncinia rubra**

**Cortaderia selloana ‘Aureolineata’**

**Cortaderia selloana ‘Pumila’**

**Deschampsia flexuosa ‘Tatra Gold’**

**Elymus magellanicus**

**Fargesia murielae**

**Festuca glauca ‘Elijah Blue’**

**Hakonechloa macra ‘Aureola’**

**Imperata cylindrica ‘Rubra’**

**Miscanthus sinensis cultivars**

**Ophiopogon planiscapus ‘Nigrescens’**

**Phyllostachys aureosulcata f. aureocaulis**

**Phyllostachys nigra**

**Phyllostachys vivax f. aureocaulis**

**Uncinia rubra**

---

**Fully hardy**

**Hardy in mild regions/sheltered sites**

**Protect from frost over winter**

**No tolerance to frost**

- **Full sun**
- **Partial sun**
- **Full shade**
- **Well-drained soil**
- **Moist soil**
- **Wet soil**
Grasses, sedges, and bamboos

**Lagurus ovatus**
A popular garden plant because of its fluffy flowerheads, the hare’s-tail grass is a tufted annual that can be grown easily from seed sown in situ in spring. The soft, hairy spikelets, pale green at first, maturing to pale cream, form in summer and can be cut for indoor displays.

**Miscanthus sinensis ‘Gracillimus’**
A dainty-looking subject for a grass garden or mixed border, maiden grass produces a shock of narrow green leaves with white midribs. After the late summer flush, the curved leaves take on a bronzy hue as temperatures cool. Leave in place as a structural element through the winter.

**Miscanthus sinensis ‘Kleine Silberspinne’**
An attractive ornamental grass with colorful, curving plumes, this miscanthus does not grow as tall as the species. In late summer and early fall, silky white and red flower spikes appear, turning to silver as they age and lasting all winter. Cut down to ground level in spring before new growth emerges.

**Miscanthus sinensis ‘Malepartus’**
One of the easiest of the miscanthus to establish, ‘Malepartus’ looks good spilling onto a lawn or path edge where it can be seen at close quarters. Feathery reddish-brown flowerheads, maturing to cream, appear from late summer to fall among the cascading green foliage.

**Miscanthus sinensis ‘Silberfeder’**
This cultivar is grown mainly for its fall show of red-tinged, creamy flowers that last well and are held above narrow, green foliage. ‘Silberfeder’ needs space to be seen at its best and a site that doesn’t get waterlogged. Plant in front of a dark-leaved hedge for a perfect backdrop.

**Miscanthus sinensis ‘Zebrinus’**
Easily confused with the more upright-growing *M. sinensis ‘Strictus’*, ‘Zebrinus’ has a more lax habit and spreads more readily. The unusual horizontal bands of pale cream variegation make it an interesting subject for a grass garden or large zinc planter. The brown deciduous foliage offers winter interest.

**Molinia caerulea subsp. caerulea ‘Variegata’**
This is a densely tufted perennial with boldly variegated green and cream leaves. From spring through to fall, purple-tinted flowers are borne on yellow flower stems. The whole plant matures to a pale bronzy-brown in fall, an effect that looks striking in a gravel garden.

**Ophiopogon planiscapus ‘Nigrescens’**
Few plants are as deeply colored as this clump-forming, tufted perennial. Although not strictly a grass, its appearance and habit make it a useful plant in garden plans where grasses predominate. It also looks dramatic in pale-colored containers. Small, pale purplish-white flowers appear in summer.

**Panicum virgatum ‘Heavy Metal’**
A deciduous perennial grass with stiff, upright, steely gray-green leaves. In favorable conditions, the foliage will turn yellow in fall, gradually fading to pale brown in winter. Wispy flowerheads bearing purple-green flowers emerge during summer. Plant in clumps of threes or fives for impact.
Pennisetum alopecuroides
Also known appropriately as the fountain grass, this evergreen perennial has narrow, mid-green leaves that tumble from the center of the plant, joined in summer and fall by flowing, bristy, decorative flowerheads. It needs a warm, sheltered site since it is not fully hardy.

**H**: 2–5 ft (0.6–1.5 m)  **S**: 2–4 ft (0.6–1.2 m)

Phalaris arundinacea var. picta
Gardeners’ garters is a vigorous, spreading plant, useful for lightening a shady corner or in a cottage garden. Trim unkempt leaves in late summer to maintain a neat look. New plantlets will spread if the clump is not kept in check, so grow in a container sunk into the ground if this is a concern.

**H**: to 3 ft (1 m)  **S**: indefinite

Phyllostachys aureosulcata f. aureocaulis
A delightful mix of green-streaked yellow stems and green, tapering leaves make this evergreen bamboo a popular garden choice. The yellow-groove bamboo, as it is known, is a vigorous plant and is recommended for larger gardens, where it can be used as a screen. It can also be grown in containers.

**H**: 10–20 ft (3–6 m)  **S**: indefinite

Stipa gigantea
Giant feather grass is a fabulous plant for the garden, commanding a prime position in a raised bed or mixed border in full sun. Tall, fluttering plumes of flowers emerge above the evergreen foliage in summer; the stems create a transparent screen, allowing shorter plants to be seen behind them.

**H**: to 8 ft (2.5 m)  **S**: 4 ft (1.2 m)

Stipa tenuissima
In summer, this neat, compact, deciduous perennial produces soft feathery stems with green flowerheads that fade to buff. The fine leaves gently wave in the slightest breeze, and contrast well with dark green foliage plants. The fall seedheads are very attractive to birds.

**H**: 24 in (60 cm)  **S**: 12 in (30 cm)

Uncinia rubra
The tough ochre-red leaves of this evergreen perennial are three-angled and upright, joined in mid- and late summer by dark brown flowers. It makes an unusual specimen for a gravel or scree garden where the soil is free-draining but not too dry. Protect from the elements in very cold winters.

**H**: 12 in (30 cm)  **S**: 14 in (35 cm)

---

**EVERGREEN GRASSES, SEDGES, AND BAMBOOS**

- *Acorus calamus*  
  ‘Argenteostriatus’  
  p.344

- *Carex buchananii*  
  p.344

- *Carex oshimensis*  
  p.344

- *Deschampsia flexuosa*  
  p.344

- *Fargesia murielae*  
  p.345

- *Festuca glauca*  
  ‘Elijah Blue’  
  p.345

- *Ophiopogon planiscapus*  
  ‘Nigrescens’  
  p.346

- *Pennisetum alopecuroides*  
  p.347
**Plant and materials guide**

**PLANT GUIDE**

**Water and bog plants**

**Actaea simplex Atropurpurea Group ‘Brunette’**
A herbaceous perennial for a damp, shady area in the garden, ‘Brunette’ has bronze, deeply-cut foliage and slender spires of fluffy, fragrant white flowers in late summer, which show up well against a dark background. Plant in moisture-retentive soil in a woodland or shady bog garden.

- **H**: 4 ft (1.2 m)
- **S**: 24 in (60 cm)

**Aruncus dioicus ‘Kneiffii’**
Fern-like foliage and tumbling flowerheads resembling small white caterpillars combine to create this striking plant. The flowers appear in summer and make a bright focal point in a bog garden or at a pond edge. It looks delicate, but is in fact robust and will tolerate full sun or part shade.

- **H**: 30 in (75 cm)
- **S**: 18 in (45 cm)

**Astilbe ‘Fanal’**
Producing feathery plumes of long-lasting, crimson flowers in early summer, ‘Fanal’ adds fiery interest to a garden with boggy soil. Finely cut, dark green leaves provide a suitable backdrop for the intense flower color. Plant in groups of threes or fives to make a bold statement.

- **H**: 2–3 ft (60–100 cm)
- **S**: 24 in (60 cm)

**Astilbe ‘Professor van der Wielen’**
A plant that needs space to show off its full potential, this astilbe produces large, arching sprays of delicate creamy-white flowers in midsummer above fern-like foliage. Place at the back of a wet border or pond-edge garden plan, and divide clumps every three to four years.

- **H**: 4 ft (1.2 m)
- **S**: to 3 ft (1 m)

**Astilbe ‘Willie Buchanan’**
This astilbe cultivar produces a haze of pink when its tiny white flowers with red stamens, borne on fine, branching flower stems, open from mid- to late summer. Ideal for a pond or path edge, plant *en masse* for a wonderful floral display. The flowers attract beneficial insects.

- **H**: 9–12 in (23–30 cm)
- **S**: 8 in (20 cm)

**Butomus umbellatus**
The flowering rush is a deservedly popular plant for pond margins, where it can immerse its feet in wet soil. The leaves are narrow and angled, bronze-purple when young, turning to mid-green. In late summer, delicate, pale pink, fragrant flowers are borne on slender stems.

- **H**: 3 ft (1 m)
- **S**: unlimited

**Caltha palustris**
Marsh marigolds bring color to pond margins as their intense yellow, cup-shaped blooms appear in late spring. Grow in planting baskets to control their spread. Try *C. palustris* var. alba for white flowers.

- **H**: 24 in (60 cm)
- **S**: 18 in (45 cm)

**Darmera peltata**
The umbrella plant is a slow-spreading perennial that looks good alongside streams and pond margins. Heads of white to pink flowers appear in late spring on long stems before the large, rounded green leaves appear. The foliage gradually turns red in the fall before dying down.

- **H**: 4 ft (1.2 m)
- **S**: unlimited

**Eupatorium maculatum ‘Atropurpureum Group’**
A great plant for late summer and early fall color, this stately perennial bears clusters of small pink flowers on tall, purple stems. Toothed, purple-green leaves circle the stems right up to the flowerheads. It attracts bees and butterflies, and makes a superb addition to a wildlife bog garden.

- **H**: 6 ft (2 m)
- **S**: 3 ft (1 m)
**AQUATIC**

- *Nymphaea ‘Darwin’* p.350
- *Nymphaea ‘Froebelii’* p.350
- *Nymphaea ‘Gonnère’* p.350
- *Nymphaea ‘Marliacea Chromatella’* p.350

**MARGINAL**

- *Butomus umbellatus* p.350
- *Caltha palustris* p.350
- *Iris laevigata* p.350
- *Iris pseudacorus ‘Variegata’* p.350
- *Iris versicolor ‘Kermesina’* p.349
- *Myosotis scorpioides* p.349
- *Orontium species* p.98
- *Pontederia cordata* p.350
- *Sagittaria species* p.98
- *Saururus species* p.98
- *Typha minima* p.351
- *Zantedeschia aethiopica* p.351

**PLANTS FOR YOUR POND**

- *Filipendula rubra ‘Venusta’*
- *Gunnera manicata*
- *Iris versicolor ‘Kermesina’*
- *Iris sibirica ‘Perry’s Blue’*
- *Kirengeshoma palmata*

---

*Iris sibirica ‘Perry’s Blue’*

This iris flourishes reliably in the wet soil in the shallows of ponds and streams. Blue-purple flowers crown green stems in early and midsummer, and sit among broad, sword-shaped, mid-green leaves. Clumps will spread steadily.

**H** 30 in (75 cm) **S** 24 in (60 cm) **OORS**

*Iris laevigata*

This iris thrives reliably in the wet soil in the shallows of ponds and streams. Blue-purple flowers crown green stems in early and midsummer, and sit among broad, sword-shaped, mid-green leaves. Clumps will spread steadily.

**H** 30 in (75 cm) **S** 24 in (60 cm) **OORS**

*Iris pseudacorus ‘Variegata’*

This is the variegated-leaved version of the well-known yellow flag iris. Pale yellow stripes decorate the green, upright leaves when young; the yellow blooms appear in summer. A spreading iris, it needs restricting if it is not to become invasive. Plant in a basket at the margins of a pond.

**H** 3 ft (1 m) **S** unlimited **OORS**

*Iris pseudacorus ‘Variegata’*

This is the variegated-leaved version of the well-known yellow flag iris. Pale yellow stripes decorate the green, upright leaves when young; the yellow blooms appear in summer. A spreading iris, it needs restricting if it is not to become invasive. Plant in a basket at the margins of a pond.

**H** 30 in (75 cm) **S** 24 in (60 cm) **OORS**

*Iris versicolor ‘Kermesina’*

From eastern North America, the blue flag is a small iris for small ponds. In summer, the species has lavender-blue flowers with white markings, while ‘Kermesina’ bears red-purple blooms. The long, strap-like leaves add architectural interest to a pond margin from spring until fall when they die down.

**H** 30 in (75 cm) **S** 24 in (60 cm) **OORS**

*Iris ‘Butter and Sugar’*

Bred from the Siberian iris, ‘Butter and Sugar’ bears shapely flowers with white upper petals and butter-yellow lower petals from mid- to late spring. Each stem is surrounded by green strap-like foliage and can hold up to five blooms. Divide the tight clumps in spring or once flowers have faded.

**H** 20 in (50 cm) **S** 10 in (25 cm) **OORS**

*Filipendula rubra ‘Venusta’*

The queen of the prairies needs space to spread, so choose a planting position for this perennial carefully. Green jagged leaves sit below wiry stems bearing a frothy display of deep rose-pink flowers in early and midsummer. Use its height to form a screen at the back of a bog garden display.

**H** 6 ft (2 m) **S** unlimited **OORS**

*Gunnera manicata*

A real giant of the bog garden with huge, rhubarb-like leaves, gunnera demands plenty of room, even for just one plant. A herbaceous perennial, it makes a dramatic statement at the waterside. Plant in permanently moist soil and cover the crowns with a dry mulch in hard winters.

**H** 15 ft (4.5 m) **S** 10 ft (3 m) **OORS**

*Filipendula rubra ‘Venusta’*

The queen of the prairies needs space to spread, so choose a planting position for this perennial carefully. Green jagged leaves sit below wiry stems bearing a frothy display of deep rose-pink flowers in early and midsummer. Use its height to form a screen at the back of a bog garden display.

**H** 6 ft (2 m) **S** unlimited **OORS**

*Kirengeshoma palmata*

An unusual plant for the bog garden, this clump-forming perennial has jagged green leaves with reddish-purple stems. Pale yellow, bell-shaped flowers hang from the slim stems above the foliage in late summer and early fall. Plant in moist acid soil in a part-shaded sheltered site.

**H** 4 ft (1.2 m) **S** 2 in (5 cm) **OORS**

*Butomus umbellatus* p.348

*Coltia palustris* p.348

*Iris laevigata* p.349

*Iris pseudacorus ‘Variegata’* p.349

*Orontium species* p.98

*Pontederia cordata* p.350

*Sagittaria species* p.98

*Saururus species* p.98

*Typha minima* p.351

*Zantedeschia aethiopica* p.351

*Ranunculus aquatilis* p.98
Water and bog plants

**Pontederia cordata**
Pretty from a distance, this plant is exquisite close-up. The pickerel weed is a marginal plant with bright green, lance-shaped leaves with spikes of starry blue flowers in late summer. There is also a white-flowered cultivar, ‘Alba’.

<table>
<thead>
<tr>
<th>H</th>
<th>3–4½ ft (0.9–1.3 m)</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>24–30 in (60–75 cm)</td>
</tr>
</tbody>
</table>

**Ligularia stenocephala ‘The Rocket’**
A plant of contrasts with jet black flower stems and bright yellow flowers, this bog lover is a must for larger gardens. The leaves form a carpet through which the flower spikes emerge from early to late summer. Choose a bright site but one that is shaded from the midday sun.

<table>
<thead>
<tr>
<th>H</th>
<th>6 ft (2 m)</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>3½ ft (1.1 m)</td>
</tr>
</tbody>
</table>

**Matteuccia struthiopteris**
The common names of shuttlecock fern and ostrich fern can be easily understood when the enormous finely dissected fronds emerge from the ground in spring. During late summer, fertile, narrow brown fronds cluster at the center of the plant and last through winter. Grow in moist shade.

<table>
<thead>
<tr>
<th>H</th>
<th>5½ ft (1.7 m)</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>to 3 ft (1 m)</td>
</tr>
</tbody>
</table>

**Myosotis scorpioides**
Plant the water forget-me-not close to a pond edge, where its flowers can be seen clearly. The tiny blue blooms have white, pink, or yellow eyes and appear in early summer. The cultivar ‘Mermaid’ has a more compact habit.

<table>
<thead>
<tr>
<th>H</th>
<th>18 in (45 cm)</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>unlimited</td>
</tr>
</tbody>
</table>

**Nymphaea ‘Froebelii’**
Tiny burgundy-red flowers with golden stamens open between the dark green leaves (bronze when young) of ‘Froebelii’ to make a perfect miniature water lily. Ideal for small ponds, tubs, or half-barrels, it will put on a beautiful flower display from midsummer to fall.

<table>
<thead>
<tr>
<th>H</th>
<th>30 in (75 cm)</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>30–45 cm</td>
</tr>
</tbody>
</table>

**Nymphaea ‘Darwin’**
The almost peony-like, fragrant flowers of this waterlily are pale pink in the center while the outermost petals are white with a tinge of pink. With its large, flat, dark green leaves and vigorous growth, ‘Darwin’ (also sold as Hollandia) is best suited to medium-sized to large ponds.

<table>
<thead>
<tr>
<th>H</th>
<th>5 ft (1.5 m)</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>2–3 ft (60–100 cm)</td>
</tr>
</tbody>
</table>

**Nymphaea ‘Marliacea Chromatella’**
This is a very old cultivar that has stood the test of time. Lemon-yellow flowers, with broad incurved petals and deep yellow centers, are produced from mid- to late summer and appear between floating olive-green leaves with bronze markings. Plant in a medium-sized pond or pool in full sun.

<table>
<thead>
<tr>
<th>H</th>
<th>5 ft (1.5 m)</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>2–3 ft (60–100 cm)</td>
</tr>
</tbody>
</table>

**Osmunda regalis**
The royal fern makes an arresting sight at the edge of a pond with its toes just in the water. It is deciduous, producing a crop of fresh, mid-green sterile fronds that gracefully unfurl each spring. In summer, upright, fertile, tassel-like fronds form in the center of the plant. This fern needs space to spread.

<table>
<thead>
<tr>
<th>H</th>
<th>6 ft (2 m)</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>12 ft (4 m)</td>
</tr>
</tbody>
</table>

**Nymphaea ‘Gonnère’**
A stunning water lily for medium-sized ponds, ‘Gonnère’ sends up pure white fragrant flowers with yellow stamens from mid- to late summer. The circular lily pads are bronze when young but soon turn a light pea-green. Grow in full sun for the best results.

<table>
<thead>
<tr>
<th>H</th>
<th>5 ft (1.5 m)</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>24–30 in (60–75 cm)</td>
</tr>
</tbody>
</table>
**Actaea simplex**  
Atropurpurea Group  
‘Brunette’ p.348

**Aruncus dioicus**  
‘Kneiffii’ p.348

**Astilbe**  
‘Professor van der Wielen’ p.348

**Astilbe**  
‘Willie Buchanan’ p.348

**Eupatorium maculatum**  
‘Atropurpureum Group’ p.348

**Filipendula rubra**  
‘Venusta’ p.349

**Gunnera manicata**  
*  p.349

**Iris**  
‘Butter and Sugar’ p.349

**Iris sibirica**  
‘Perry’s Blue’ p.349

**Kirengeshoma palmata**  
*  p.349

**Ligularia stenocephala**  
‘The Rocket’ p.350

**Matteuccia struthiopteris**  
*  p.350

**Osmunda regalis**  
*  p.350

**Primula alpicola**  
*  p.351

**Primula beesiana**  
*  p.351

**Rheum palmatum**  
‘Atrosanguineum’ p.351

**Rodgersia pinnata**  
‘Superba’ p.351

**Sanguisorba canadensis**  
*  p.351

---

**Primula alpicola**  
Originally from Tibet, this moisture-loving primula flowers in midsummer with fragrant white, yellow, or violet tubular blooms on whitish stems. The deciduous leaves are mid-green and have toothed or scalloped margins. Plant in a bog garden or in soil that stays reliably damp.  
20 in (50 cm) ↔ 12 in (30 cm) ★ ★ ★ ★ ★ —

**Primula beesiana**  
A semievergreen candelabra primula, *P. beesiana* has vivid magenta flowers in summer. The spherical flowerheads appear at intervals up greening-white stems, giving rise to the plant’s common name. Plant in a boggy border, or at a pond edge, in large groups with ferns to create a colorful, textured display.  
24 in (60 cm) ↔ 24 in (60 cm) ★ ★ ★ ★ ★ —

**Primula ‘Inverewe’**  
In summer, up to 15 bright red flowers appear on each white stem on this semievergreen candelabra primula. The mid-green leaves are oval with toothed margins. The plant is a vigorous grower that prefers partial shade, but will tolerate full sun as long as the roots are kept moist.  
30 in (75 cm) ↔ 24 in (60 cm) ★ ★ ★ ★ ★ —

**Rheum palmatum**  
‘Atrosanguineum’  
This ornamental rhubarb needs a large garden to accommodate its 3-foot-long, toothed leaves and huge plumes of cerise-pink summer flowers. The young leaves are purple, but fade to green as they age. The soil has to be deep, moist, and very fertile to sustain healthy growth.  
8 ft (2.5 m) ↔ 6 ft (1.8 m) ★ ★ ★ ★ ★ —

**Rodgersia pinnata**  
‘Superba’  
Grown for its foliage, the young, purplish-bronze leaves of this plant mature to dark green with distinctive veins, giving a puckered appearance. From mid- to late summer, clusters of tiny bright pink flowers reach above the leaves, followed by brown seedheads. Protect from cold winds.  
4 ft (1.2 m) ↔ 30 in (75 cm) ★ ★ ★ ★ ★ —

**Sanguisorba canadensis**  
This is a tall plant that needs to be placed at the back of a bog garden or moist border. It produces lush green foliage on branching stems, and long, bottlebrush-like spikes of small white flowers, which open from the bottom upward, in late summer and early fall. Divide clumps in spring or fail.  
6 ft (2 m) ↔ 3 ft (1 m) ★ ★ ★ ★ ★ —

**Typha minima**  
An ideal plant for small ponds or tubs, this perennial has clusters of narrow vertical leaves, which are joined in late summer by cylindrical flower spikes. The flower stalks can be cut and used in indoor arrangements.  
30 in (75 cm) ↔ 12–18 in (30–45 cm) ★ ★ ★ ★ ★ —  
12 in (30 cm)

**Zantedeschia aethiopica**  
One of the most exotic-looking marginal plants, the arum lily brings grace and style to ponds and bog gardens. Large pure white flowers, which gleam against the bright green foliage, open from late spring through to midsummer. Grow in shallow water, dividing the rootstock if necessary in spring.  
36 in (90 cm) ↔ 36 in (90 cm) ★ ★ ★ ★ ★ —  
6 in (15 cm)

---

**PLANTS FOR BOGGY SOIL**

- **Actaea simplex**  
Atropurpurea Group  
‘Brunette’ p.348

- **Aruncus dioicus**  
‘Kneiffii’ p.348

- **Astilbe**  
‘Professor van der Wielen’ p.348

- **Astilbe ‘Willie Buchanan’**  
*  p.348

- **Eupatorium maculatum**  
‘Atropurpureum Group’ p.348

- **Filipendula rubra**  
‘Venusta’ p.349

- **Gunnera manicata**  
*  p.349

- **Iris sibirica**  
‘Perry’s Blue’ p.349

- **Kirengeshoma palmata**  
*  p.349

- **Ligularia stenocephala**  
‘The Rocket’ p.350

- **Matteuccia struthiopteris**  
*  p.350

- **Osmunda regalis**  
*  p.350

- **Primula alpicola**  
*  p.351

- **Primula ‘Inverewe’**  
*  p.351

- **Rheum palmatum**  
‘Atrosanguineum’ p.351

- **Rodgersia pinnata**  
‘Superba’ p.351

- **Sanguisorba canadensis**  
*  p.351
Hard landscaping materials provide the essential structures that every garden needs to create a usable space. As well as their practical functions, walls, paving, fences, and structures also help to shape the overall design, forming a permanent framework for the more ephemeral planting. Factors to consider when choosing materials include their cost, color range, ease of installation, durability, and environmental impact—look online for options and check readers’ reviews of those you select. This at-a-glance directory shows you what materials are available and their essential properties.

**Surfaces**

**Bricks**
Clay bricks are timeless and can be laid in a variety of patterns. The color range is determined by the clay and the firing; also the higher the temperature (and the cost), the more durable the brick. For paths and patios, bricks must be frostproof and hardwearing; house bricks are not suitable.

$–$$
- reds, buffs, browns, blue/grays

**Concrete blocks**
In place of bricks you can use less costly concrete blocks, which come in a wide range of sizes, shapes, colors, and textures. You can also buy blocks set on a fabric backing (“carpet stones”) or molded into a slab for easy laying. Concrete blocks can easily take the weight of a car and are ideal for driveways.

$$
- concrete can be dyed almost any color

**Granite blocks**
Granite blocks have great charm and are increasingly available from reclamation yards for use in the garden—where they make a hardwearing surface for paths and driveways. Individual blocks vary in size and depth, which can make leveling and fitting them together a challenge.

$$
- blue/grays, pink, black

**Terra-cotta tiles**
These offer the warmth and color of the Mediterranean, but most are not frostproof. Their porosity creates a safe, non-slip surface, but makes them vulnerable to staining, so apply a sealant. Available in a huge range of sizes and shapes, the colors are determined by the kiln firing of natural clays.

$–$$$
- orange, red, mellow yellow

**Stone and tiles**
You can have some fun with mixed colored materials—here, granite blocks, terra-cotta, and glazed tiles. If you have a handful of expensive tiles, this is a great way to eke them out. Laying the blocks and tiles on a dry mortar mix will help you to adjust the different levels and avoid an uneven surface.

$–$$$
- various

**Crazy paving**
A 1970s favorite, crazy paving is brought up-to-date by using just one type of stone—here, reclaimed Yorkstone. It makes a hardwearing surface for patios and driveways, although laying a random pattern isn’t as easy as it appears. You may need professional help to achieve a decorative mosaic effect.

$$
- large range
Wood and stone that's been transported halfway around the world has a large carbon footprint, so first check what's available from local quarries. If you do decide to use imported stone, check that it isn't produced by child laborers.

Soft- and hardwoods should be from a sustainably managed source. Look for accreditation from a recognized authority, such as the Forest Stewardship Council (FSC), or try to use recycled wood. The Greenpeace Good Wood Guide will also help you make an informed decision.

Low-solvent or water-based paints and wood preservatives are a responsible choice.

Granite
A popular stainproof surface for kitchens, polished granite is diamond-hard and tough enough for use in the garden. It comes in a huge range of colors; some also include speckled and streaked detailing. Affordable composite and terrazzo (granite chips bonded with cement and polished) are available.

$$\text{–}$$â‚¬\$\text{–}$$
black and greens to pinks, reds, cream

Limestone
A sedimentary rock, limestone often has shells and fossils embedded in it. Riven stone (shown here) is popular in gardens because it is split in a way that leaves a roughened, non-slip surface. Limestone darkens when its wet and it can stain, so consider sealing it. Available as composite.

$$\text{–}$$â‚¬\$\text{–}$$
gray, white, pale red, yellow, black

Marble
More familiar in sunnier climes, marble is increasing in popularity as a sophisticated landscaping material. When polished, it has a lustrous quality that will smarten up any patio. The characteristic veining is caused by mineral impurities. Consider sealing. Available as composite.

$$\text{–}$$â‚¬\$\text{–}$$
white, black, gray, green, pink, red

Sandstone
Made up of small mineral grains, sandstone is easy to cut and lay. The import market has made available a wide range of colors and patterns, including streaking and stripes. The color darkens when wet. Reclaimed sandstone paving is a less expensive option. Sealing is advisable. Available as composite.

$$\text{–}$$â‚¬\$\text{–}$$
gold, jade, rose, gray, white, black

Slate
Stylish and modern, slate is a hardwearing fine-grained stone. Unless polished, it's non-slip, even when wet, making it ideal for pathways. Note the color darkens when wet. Various surface textures are available, including rough cut (visible saw marks), sandblasted, and polished (called honed). Consider sealing.

$$\text{–}$$â‚¬\$\text{–}$$
black, blue-gray, green, purple

Travertine
Popular as a building material since Roman times, travertine is a dense form of calcium carbonate. Pure travertine is white, but impurities add color. The characteristic pitting is caused by gases trapped in the molten rock. The best quality travertine has smaller holes that are infilled and polished.

$$\text{–}$$â‚¬\$\text{–}$$
white, pink, yellow, brown

Yorkstone
Most of Britain's cities are paved with this hardwearing fine-grained sandstone. The color, which darkens when wet, depends on where it was quarried in Yorkshire. Reclaimed and composite paving slabs with a non-slip, riven surface (as shown) are available. Consider sealing.

$$\text{–}$$â‚¬\$\text{–}$$
gray, black, brown, green or red tinged

“Green” cement
The chance to employ greener, cleaner landscaping materials is an exciting prospect. This type of cement decomposes air pollutants by means of a photocatalytic reaction, and is used to make composite stone. When mixed with recycled granite, it produces a hardwearing surface that helps improve air quality.

$$\text{–}$$â‚¬$$
various

Our purchasing power as consumers can have a huge impact on the environment, especially when choosing materials for the garden.

• Wood and stone that’s been transported halfway around the world has a large carbon footprint, so first check what’s available from local quarries. If you do decide to use imported stone, check that it isn’t produced by child laborers.

• Soft- and hardwoods should be from a sustainably managed source. Look for accreditation from a recognized authority, such as the Forest Stewardship Council (FSC), or try to use recycled wood. The Greenpeace Good Wood Guide will also help you make an informed decision.

• Low-solvent or water-based paints and wood preservatives are a responsible choice.
Surfaces

Patio kit
Used as a centerpiece for a patio or path, this stylized sun comes in kit form ready to fit together like a jigsaw. Other popular designs include fish, butterflies, and geometrical patterns. Usually made from hardwearing molded composite stone, it can add a decorative note to a patio.

$\$\$\$ various stone colors

Flooring kit
Composite stone flooring kits allow you to experiment with different textures, while maintaining uniformity of color and material. What looks like a complex pattern of blocks, cobblestones, and slivers of stone is, in fact, a much simpler collection of molded slabs, which are quick and easy to lay.

$\$\$\$ various stone colors

Metal grille
Parallel steel tracks (one shown here) follow the route of car tires on a driveway, creating a modern, strong, safe surface for parking; when the car isn’t there, the ground cover beneath is revealed. Commission a specialist blacksmith or metalworker to make a similar stainless steel grille to suit your needs.

$\$$\$$ shiny metallic

Wooden decking tiles
Choose decking tiles with battens attached on the underside and lay them straight on to a level concrete or asphalt surface. Made from softwood, they are lightweight and ideal for roof terraces, balconies, and patios. When they start to wear, just lift the damaged squares and replace like carpet tiles.

$ \oil or stain tiles

Wooden decking
Hardwoods, such as balau (shown) and oak, are a popular choice for decks. They are warp- and weather-resistant and more durable than softwoods. Most decks, however, are made from pressure-treated softwoods, which are less costly and also available as kits. If well maintained, they should last 20 years.

$\$\$\$ oil or stain

Plastic decking
Made from recycled waste, plastic decking is weatherproof, UV stable, rot-proof, and low maintenance. Construction is the same as when using wood, the difference is in the aftercare. It needs no oiling or re-treating, just an occasional hose down. There is a good range of color and texture.

$\$\$\$ “natural” wood, green, black, blue

Wooden railway ties
Old railway ties are no longer available; saturated in creosote and bitumen, they are now considered a health risk. You can buy untreated timber lookalikes (often oak) that are just as heavy to lift and as hard to cut—you will need a chain saw. Good for stepping stones, but slippery when wet.

$\$$\$$ natural wood, could be stained

Concrete ties
Made from cast concrete, these composite ties are amazingly realistic and very hardwearing. They come in varying lengths (minimizing cutting) but, like paving slabs, the depth is consistent, making them easy to lay on a bed of mortar. The wood-grain pattern provides a sure grip in wet conditions.

$\$\$ “natural” wood

Bark
Bark provides a springy surface for paths and play areas. Fine shredded is kinder on children’s knees, but will break down and need replacing more frequently than coarse chipped bark. You can lay it directly on soil (it acts as a soil improver), but for best results, spread it over a weed-suppressing membrane.

$ \ usually brown; dyed chips are also available
Shredded rubber
As a decorative mulch, shredded rubber can look quite chic. Its spongy quality also makes it ideal for play surfaces, but it does have quite a distinctive odor (that deters cats) and is therefore unsuitable for areas close to seating and dining tables. It does not rot, so won’t need replacing.

Glass pebbles
These glass pebbles form a colorful, light-reflective surface, but, be warned, they are easy to slip on when wet and should only be used as a decorative detail on paths or patios. Lay them on a bed of mortar, brushing a dry mortar mix into the joints. Hose them down occasionally to retain their lustre.

Paddlestones
Usually large pieces of slate, paddlestones are tumbled to round off the edges. In Japanese-style gardens they are used as decorative paths designed to resemble a winding river bed. Smooth and flat, they are fairly easy to walk on, but they are best reserved for areas of light traffic.

Self-binding gravel
Soil and small stone particles are usually washed off gravel, but in this form they are retained and help bind the gravel together to form a more solid surface. Tamp down a thick layer over a solid bed of graded base to form a hardwearing surface that is easy to walk on.

Gravel
Gravel comes in a wide range of colors and sizes and is a tough, quick-to-lay surface for paths and drives. Spread in a thick layer over a weed-suppressing membrane, or, to stop it spilling everywhere, use a honeycomb gravel containment mat. Guests—welcome or not—are announced by loud crunching.

Cobblestones
Laying a cobblestone path—whether patterned or plain—is a painstaking exercise, but, if you have the patience, the result is worth the effort. Set the cobblestones on a bed of mortar, then brush a dry mortar mix into the joints for a hardwearing surface. Use only smooth rounded stones; others are hard to walk on.

Slate chips
If you use slate chips on a well-trodden path, they will crack and slowly break down. Renewing them every few years, however, is a small price to pay for the beautiful color, that provides a foil for edging plants. Lay over a weed-suppressing membrane. Sharp pieces of slate are not child- or pet-friendly.

Decorative shell
Shells are much too fragile to walk on, and should only be used as decorative surfaces. They are a waste product from the shellfish industry, and have a lovely light-reflective quality. Lay them over a weed-suppressing membrane and use them in Mediterranean-style or seaside gardens as a foil for plants.

Colored aggregates
Usually made from glass fragments that have been tumbled to remove the razor-sharp edges, aggregates can be used between plants, or for secondary paths—they are not suitable for play areas. Lay the aggregate over a weed-suppressing membrane and hose down occasionally to refresh the colors.
Walls and railings

**Brick**
Acting like a storage heater, brick walls absorb the sun’s heat during the day and release it at night to create a mild microclimate. While walls make a garden feel protected, permeable screens are actually better at filtering winds (see p.57). Brick is cheaper than stone and just as durable.

$–$$ / yellow, red, blue-gray, mottled

**Weathered stone**
Structures made from aged and weathered natural stone look particularly effective in the gardens of period homes, especially when they match the house walls. Stone that has to be worked or shaped for a wall will add to the cost. Reconstituted (or composite) stone made from concrete is a more affordable option.

$–$$ / various natural stone colors

**Mortared stone**
Rough-hewn stone forms a structure that is as much a work of art as it is a wall. “Gluing” it together with mortar makes it easier to build than a dry stone wall, where each stone has to fit neatly within a specific space. Top with coping stones and point between the joints to prevent water and frost damage.

$$–$$$ / various natural stone colors

**Dry stone wall**
The materials (a ton of stone per cubic foot), skill, and time required to build a dry stone wall make it an expensive, though beautiful, option. Two parallel walls, built on foundation stones, are bound together with an infill of rubble; the meticulous placement of the stones negates the need for mortar.

$–$$–$$$ / various stone colors

**Screen wall**
Concrete blocks offer the strength of brick without cutting out the light. Prices are similar, too, but walls made from blocks are quicker to build. Use them for low patio walls, or to top an existing wall, adding extra height and privacy. Their open structure makes them effective windbreaks.

$ / cement gray unless you paint them

**Mortared stone**

**Gabion**
Rocks, cobblestones, bricks, or tiles crammed into metal gabions, which are then wired together, create an instant, fairly inexpensive “dry stone” wall. The weight and strength of the filled cages makes them ideal for retaining, as well as decorative, walls. Gabions come in various sizes.

$ / gray metal; depends on the filling

**Knapped flint**
Popular as a building material, flint is a tough silica that forms as “nodules” in chalk beds. Here, the flints have been “knapped,” or split in half, and set in lime putty (which retains a degree of flexibility and is resistant to cracking) to form a decorative facing on a brick or block wall.

$–$$ / black and white

**Mosaic wall**
A mixture of terra-cotta and glazed tiles, cobblestones, blocks, and bricks, this wall is both colorful and tactile. In practical terms, the materials are set into a layer of rendering (a mix of cement and sand) covering a brick or block wall. For a neat finish, smooth out the pointing in between each piece.

$–$$ / as colorful as you wish to make it

**Shell mosaic**
Mosaics are a weatherproof decoration for the garden. Here, a low retaining wall has been brightened up with a collection of shells, fossils, and stones. The pieces are set into a thin skim of still-damp render (cement and sand). Once dried, a coat of water-based varnish helps protect the mosaic.

$ / various, depending on the materials used
**Corrugated iron**
A maintenance-free fencing option, corrugated iron has one drawback—sharp edges. To cover these, use protective metal edging strips, and fix panels to sturdy posts to hold them steady in gusting winds. Galvanized metal (shown here) has a matte finish, while metal paints can add a splash of color.

$–$$ ✴️ ✴️ ✴️ metallic gray or, if painted, various

**Iron railings**
Cast-iron railings make an attractive divider in a garden. After a few years, however, they will need repainting. While “no-paint,” plastic-coated metal seems a good idea, the coating eventually becomes brittle and chips off allowing rust to get a hold.

$–$$ ✴️ ✴️ ✴️ usually black or dark green

**Shuttered concrete**
For a textured finish, concrete is poured into molds made from timber shuttering. Walls taller than knee height need foundations and steel reinforcement rods for strength. Red sand in the concrete mix gives a buff color; yellow sand the usual gray; for stronger colors, use concrete dyes or paint.

$ ✴️ ✴️ ✴️ buff or gray; various if using dyes or paint

**Rendered walls**
Applying a skim of render (a mix of cement and sand) is a relatively quick—and inexpensive—way to fix up rough block walls or crumbling brick. Once dry, you have a smooth blank canvas for applying exterior masonry paints. These come in a range of colors, from subtle to shocking—like this pink.

$ ✴️ ✴️ ✴️ various

**Glass panels**
Surrounding a patio, balcony, or raised deck with glass panels provides a degree of shelter without blocking the view. For safety and strength use toughened glass fixed to sturdy posts. Treat the glass with a silicon-based rain-repellent coating to make it easier to clean and to prevent smears.

$–$$ ✴️ clear

**Aluminum panels**
Hide an ugly fence or view and provide an unfussy backdrop for planting with powder-coated aluminum panels. The coating is fade- and flake-resistant. At night, treat them like a projectionist’s screen, creating shadow play with spotlights. For a cheaper option, paint sheets of marine ply.

$–$$–$$–$$–$$ ✴️ ✴️ ✴️ ✴️ various

**Wooden block wall**
Building a wall using random materials is a skillful job; like a 3-D jigsaw puzzle, each piece must fit neatly with its neighbor. Here, cedarwood offcuts and squares of rusted steel have been glued and screwed together and mounted on a sheet of marine ply, which, in turn, is attached to a solid wall.

$–$$–$$–$$–$$–$$ ✴️ ✴️ ✴️ ✴️ ✴️ various

**Wooden pallets**
Use pallets to make a “wildlife wall,” wiring them together and packing the gaps with moss, wool, and grass (nesting material for birds), and crocks, rotting wood, and hollow canes (homes for insects and amphibians). Usually made from pine, better quality pallets are available from specialist suppliers.

$ ✴️ natural wood shades

**Custom ironwork**
Many blacksmiths specialize in decorative metal work—this whimsical fence made from steel horseshoes is a custom commission. The shoes, which are mounted on horizontal metal bars, are painted to protect against rust and make an eye-catching feature, as well as a functional boundary.

$–$$–$$–$$–$$–$$–$$ ✴️ ✴️ ✴️ ✴️ ✴️ ✴️ ✴️ usually black, especially if wrought iron

**High cost**

**Medium cost**

**Low cost**

**High durability**

**Low durability**

**Color options**
Screens and gates

**Shiplap**
This is one of the cheapest and most popular ready-made fencing options, though not the most durable. Even though the panels are pre-treated, it is best to apply a preservative every few years. The larch strips often warp, leaving small gaps. Available in standard fence panel sizes.

$\cdot\cdot$ often pre-stained orange, but will tone down

**Featheredge**
Ready-made panels come in various sizes, but the design (vertical softwood timbers nailed on to horizontal rails at the top and bottom) makes it easy to construct. If fixed to strong post supports, the sturdy panels are good for boundaries. Best given a coat of preservative every few years, even if pre-treated.

$\cdot\cdot\cdot$ often pre-stained orange, but will tone down

**Hit and miss**
While offering privacy, the alternating panels of hit and miss fencing are wind permeable, making it ideal for exposed sites. Attached to sturdy posts, the fence is unlikely to blow down, and the wood strips (fixed vertically or horizontally) are easy to replace. Buy ready-made or construct panels yourself.

$\cdot\cdot\cdot$ often pre-stained orange, but will tone down

**Chevron panel**
Decorative panels are not usually strong enough for use as a boundary fence, but this chevron design, a variation on the sturdy hit and miss (see above right), is suitable. It is also ideal for dividing up a garden into rooms, or screening an ugly view, perhaps where the compost cans are stored.

$$\cdot\cdot\cdot$ usually stained a subtle tan

**Trellis panel**
Another hit and miss variant, but this time with an inset of trellis down the center. It would make a good windbreak, but the lack of privacy could be a problem for a boundary. One way to mask the gaps would be to train a climber through the trellis, thereby creating a colorful display of flowers.

$$\cdot\cdot\cdot$ usually stained a subtle tan

**Slatted wood**
This fence creates a contemporary, durable screen that allows both light and wind to pass through. Use it to divide up the garden or to mask garbage cans or a shed; it also doubles as a plant support for climbers. Paint or wood stain will help protect the timber, and introduce color into your design.

$\cdot\cdot$ natural wood or painted

**Picket fence**
This simple wood fence has rustic charm, yet it also works well with a modern property. Leave it natural, or paint it to match your house or planting design. Its open structure and low profile makes it more of a visual boundary than a barrier to keep out unwanted visitors. Available ready-made.

$$\cdot\cdot$ natural wood or painted

**Oak panel**
This made-to-order fence is perfect for a country-style front yard, where you want the world to admire your planting design. The hardwood has a beautiful appearance and is best left untreated, but a clear oil will preserve its color; over time, if left untreated, oak develops lovely silver hues.

$\cdot\cdot\cdot\cdot$ natural wood

**Chestnut paling**
Often seen on farms, this fencing is naturally rot-resistant and perfect for a subtle, rustic barrier between a country garden and the natural landscape beyond. The wood pieces come on a roll and are linked, at the top and bottom, by a double row of twisted wires. This fence is fixed to wood rails for extra strength.

$\cdot\cdot$ natural wood
Choosing a gate that closely matches the fence panels gives a visually unbroken line for a crisp, clean design. If you can, position the gate in a gap between two whole fence panels—reducing the size of some panels, such as featheredge, involves complicated carpentry.

$•••$ natural wood or painted

**Gate in a fence**

**Custom gate**

This spiral metal gate was made to order, but there are plenty of lovely designs available ready-made. Set between two sturdy steel posts, it makes a beautiful focal point in a county-style hedge. Regularly trim the foliage away from the hinges and the catch.

$••$ wrought iron, rusting steel, painted metal

$•••$ natural wood or painted

While slow growers, such as yew and beech, may take a few years to thicken up, quick-fix conifers require endless cutting. It’s tempting to buy established plants for instant results; but young “whips” are cheaper and quickly catch up. Plant thorny Berberis, Pyracantha, and Rosa rugosa to keep out intruders.

$•••$ various

**Formal hedge**

**Fedge**

The backbone of this lovely hedge is a chain-link fence with climbing plants grown through it. Results are not instant, but the low price makes this a good choice for a long boundary in an informal or wildlife garden. Plant a mixture of prickly plants for security, and flowering climbers for color.

$•••$ various

**Willow hurdle**

Surprisingly robust, willow hurdles make effective windbreaks. They can be woven to order, or are available in standard panel sizes. Willow makes a beautiful backdrop for naturalistic or cottage-style plantings, or fix it to the top of a wall to increase privacy. Protect with linseed oil.

$•$ golden brown

**Willow screen**

If you love the look of willow but want a more contemporary look, choose a framed willow screen—it provides a neat yet natural backdrop for planting. Good for privacy around the patio, the screen is clamped into a timber frame for extra strength, but the size range is limited. Treat with linseed oil.

$•$ golden brown

**Bamboo/reed screen**

Ideal for when you want an instant screen to block out an ugly view. You could also use it to make a roof for a pergola. For extra strength, attach it to an existing fence—it works especially well on chain-link. It’s not suitable for exposed sites, and it will start to deteriorate after a few seasons.

$••$ soft browns

**Living willow**

Is it an art installation or is it a screen? Both really, and that is the fun of woven willow structures. Plant the young willow “whips” in winter or early spring in a sunny spot, then come summer, you can start weaving. To stop your screen maturing into a forest, prune back to the framework in late winter.

$• golden stems and lush green foliage

**Willow screen**

If you love the look of willow but want a more contemporary look, choose a framed willow screen—it provides a neat yet natural backdrop for planting. Good for privacy around the patio, the screen is clamped into a timber frame for extra strength, but the size range is limited. Treat with linseed oil.

$•••$ various

**Willow hurdle**

Surprisingly robust, willow hurdles make effective windbreaks. They can be woven to order, or are available in standard panel sizes. Willow makes a beautiful backdrop for naturalistic or cottage-style plantings, or fix it to the top of a wall to increase privacy. Protect with linseed oil.

$•••$ golden brown

**Bamboo/reed screen**

Ideal for when you want an instant screen to block out an ugly view. You could also use it to make a roof for a pergola. For extra strength, attach it to an existing fence—it works especially well on chain-link. It’s not suitable for exposed sites, and it will start to deteriorate after a few seasons.

$•••$ soft browns

**Living willow**

Is it an art installation or is it a screen? Both really, and that is the fun of woven willow structures. Plant the young willow “whips” in winter or early spring in a sunny spot, then come summer, you can start weaving. To stop your screen maturing into a forest, prune back to the framework in late winter.

$•• golden stems and lush green foliage
Structures and storage

Contemporary garden room
These garden rooms range from compact, relatively inexpensive structures to luxury state-of-the-art buildings that include the latest technology and equipment. Most are constructed from timber and glass, with heating and cooling systems, and an electricity supply connected to the house mains.

$–$$$

natural wood, steel, glass

Garden office/studio
Usually made from wood, you can work in peace away from the hubbub of family life in these buildings. Ideal as an art studio, workshop, or home office. For comfort and to protect books, and so on, opt for insulation and a heater equipped with a thermostat. Install blinds, and a lock for security.

$$–$$$$$

natural wood, painted or stained

Traditional garden room
Built straight on to the house but surrounded by greenery, garden rooms allow you to enjoy the outdoors whatever the weather. A timber and brick construction with an insulated sheet metal roof makes the room more usable year-round than the average glass conservatory, though not so light and airy.

$$ $$

brick, stone, rendered walls; stained wood

Colonial-style gazebo
Relatively small, this type of gazebo, made from wood, can be slotted in almost anywhere, for example, next to a pool or surrounded by pots of subropical plants on a deck. Offers shaded seating for drinks or afternoon snack. Usually wooden; some designs are more weatherproof with removable slatted sides.

$–$$$

wood shades and muted period colors

Garden shed
DIY kit or pre-assembled, a shed is a must for anyone needing extra storage or space for a hobby. Can be painted or stained a wide range of colors. Sheds made from ship lap (overlapping wood) panels may warp; tongue-and-groove models are more expensive but superior in quality.

$–$ $$

natural wood, painted or stained

Green roof
A shed roof may need shoring up with extra timbers for it to take the weight of a planted roof. Before laying the sedum matting and moisture-retentive growing medium you will need to protect the roof with polythene sheeting. Green roofs provide good insulation and increase biodiversity.

$$ $$

sedums and other succulents provide color

Lean-to greenhouse
Space-saving design. Best for south- or west-facing walls, which act like storage heaters releasing warmth at night. Standard and custom-made models available in wood or aluminum, with glass or polycarbonate (the latter offers good insulation and safety). Cheap tubular steel frame models with plastic covers available.

$–$$$

white/dark green, cedar or painted

Obelisk
A sturdy wooden obelisk (this traditional design is topped with a finial) is a feature in its own right, adding extra height to a border as well as providing support for climbers. DIY or pre-assembled models; they are made from wood or metal (the latter available in more decorative designs).

$–$$$

natural wood, painted or stained

Willow arch
Easy to construct and adaptable for the smallest garden, use long "rods" of living willow (plant in winter) or buy dried and pre-soak to make them flexible and workable. Push into the ground, weave together, then tie the tops to form an arch. If the willow starts to sprout, prune it back in late winter.

$ $$

natural willow
Storage/tool box
A spacious mini shed for tools and lawn mowers, garden furniture, or bicycles, can be made from panels of larch lap fencing bolted together, or bought ready-made (usually with a felted roof). It only needs to be as high as your tallest tool. Tuck away in a corner and paint green to blend in.

$–$$ ✪ ✪ ✪ natural wood, painted or stained

Modern arbor with brazier
This designer piece with a Moorish flavor incorporates bench seating and a metal brazier—perfect for entertaining on summer evenings, the structure is a sculptural focus for a modern or period garden. A canvas awning would provide extra weatherproofing.

$$ ✪ ✪ ✪ natural wood, painted or stained

Folly
A focal point, especially for period gardens. May be any design, but often hinting at a specific point in history. Examples include mock Gothic ruins, “ancient” stone circles, classical temples, rustic buildings, and grottoes. DIY construction possible, for example, with reclaimed masonry.

$–$$ ✪ ✪ ✪ depends on construction materials

Playhouse
From the simplest wooden box to a two-story chalet with windowboxes, owning a playhouse is every child’s dream. Custom; mid-price, self-assembly; and cheaper click-together plastic are available. Ensure the base is stable. Paints and fixings must be child safe.

$–$$ ✪ ✪ ✪ natural wood; child-safe paints

Recycling storage
A great way to disguise unsightly garbage cans and plastic recycling boxes in a front yard. Wide-opening doors give good access. Make yourself or buy ready-made in wood, plastic, trellis screening, or even woven willow. This one has a green roof, further increasing its eco credentials.

$–$$ ✪ ✪ ✪ paint/stain to blend in or match house

Children’s play area
The best play structures are made to order and erected on site. When buying—especially self-assembly—look for structures with appropriate safety certifications. Needs safe flooring material, in other words, at least 6 in (15 cm) depth of play bark or a bonded-rubber surface.

$–$$ ✪ ✪ ✪ natural wood; child-safe paints/stains

Garden furniture storage
This bench seat opens to reveal a weatherproof box for storing loose cushions, throws, and covers from garden furniture. Wood and plastic ready-made models available. Place next to the patio for convenience. Also useful as a toy box or compact tool storage for courtyard gardens.

$–$$ ✪ ✪ ✪ natural wood, painted or stained

Arbor seat
Self-assembly kits range in price and quality. Custom-built and corner models are available. In a sunny spot, the roof provides shade. Trellis sides and/or roof are ideal for scented climbers. Usually constructed in wood, but also available in wrought iron or a wood/metal mix.

$–$$–$$ ✪ ✪ ✪ ✪ ✪ natural wood, painted or stained

Traditional pergola
Easy to construct for a competent woodworker. Substantial uprights and horizontal supports can carry heavy climbers, such as grapevines, roses, and wisteria. Creates dappled shade for a pathway or seating area. Flat-pack timber kits, wrought iron, and custom models also available.

$–$$–$$ ✪ ✪ ✪ natural wood, painted or stained

Fool
A focal point, especially for period gardens. May be any design, but often hinting at a specific point in history. Examples include mock Gothic ruins, “ancient” stone circles, classical temples, rustic buildings, and grottoes. DIY construction possible, for example, with reclaimed masonry.

$–$$ ✪ ✪ ✪ depends on construction materials

Arbor seat
Self-assembly kits range in price and quality. Custom-built and corner models are available. In a sunny spot, the roof provides shade. Trellis sides and/or roof are ideal for scented climbers. Usually constructed in wood, but also available in wrought iron or a wood/metal mix.

$–$$–$$ ✪ ✪ ✪ ✪ ✪ natural wood, painted or stained

Modern arbor with brazier
This designer piece with a Moorish flavor incorporates bench seating and a metal brazier—perfect for entertaining on summer evenings, the structure is a sculptural focus for a modern or period garden. A canvas awning would provide extra weatherproofing.

$$ ✪ ✪ ✪ natural wood, painted or stained

Folly
A focal point, especially for period gardens. May be any design, but often hinting at a specific point in history. Examples include mock Gothic ruins, “ancient” stone circles, classical temples, rustic buildings, and grottoes. DIY construction possible, for example, with reclaimed masonry.

$–$$ ✪ ✪ ✪ depends on construction materials

Playhouse
From the simplest wooden box to a two-story chalet with windowboxes, owning a playhouse is every child’s dream. Custom; mid-price, self-assembly; and cheaper click-together plastic are available. Ensure the base is stable. Paints and fixings must be child safe.

$–$$ ✪ ✪ ✪ natural wood; child-safe paints

Recycling storage
A great way to disguise unsightly garbage cans and plastic recycling boxes in a front yard. Wide-opening doors give good access. Make yourself or buy ready-made in wood, plastic, trellis screening, or even woven willow. This one has a green roof, further increasing its eco credentials.

$–$$ ✪ ✪ ✪ paint/stain to blend in or match house

Children’s play area
The best play structures are made to order and erected on site. When buying—especially self-assembly—look for structures with appropriate safety certifications. Needs safe flooring material, in other words, at least 6 in (15 cm) depth of play bark or a bonded-rubber surface.

$–$$ ✪ ✪ ✪ natural wood; child-safe paints/stains

Garden furniture storage
This bench seat opens to reveal a weatherproof box for storing loose cushions, throws, and covers from garden furniture. Wood and plastic ready-made models available. Place next to the patio for convenience. Also useful as a toy box or compact tool storage for courtyard gardens.

$–$$ ✪ ✪ ✪ natural wood, painted or stained
Containers

**Terra-cotta clay pots**
Today’s clay pots are mostly machine-molded rather than hand-thrown, but you can still buy handmade pots from specialist potteries or antique shops. The higher the temperature of the firing, the greater the frost resistance—and cost. Clay is porous, and pots dry out quickly in hot sun.

$–$$ ✦ soft orange and sandy yellow clay

**Terra-cotta-style trough**
Versatile clay can be molded to almost any shape; but take a good look, could this be plastic? These days it is hard to tell the two apart. While replicating the look of clay, plastic is lighter, frostproof, and usually cheaper. It’s also better at keeping compost and plant roots moist during hot dry spells.

$–$$ ✦ clay colors or, if plastic, a huge color range

**Glazed ceramic**
Glazing a clay pot transforms it. During the kiln firing, the glaze melts to coat the pot in a thin layer of glassy material. As a result, the pot becomes stronger, frost- and waterproof, if it is glazed inside and out, and, depending on the glaze, more colorful. Match your pots with planting for a unified display.

$–$$ ✦ huge color range

**Water feature**
For water features, such as, bubble fountains and patio ponds, choose pots that are glazed (or at least glazed inside) to minimize water loss. This urn is set on a cobble-covered metal grille over a reservoir; water is pumped up through the drainage hole in the base to overflow back into the tank.

$–$$ ✦ huge color range if glazed

**Strawberry pot**
Hand-thrown or molded (the cheaper option) clay strawberry pots, with their “balcony” planting shelves, are also ideal for herbs. With this type of pot, big is best as the increased volume of compost prevents the plants drying out too quickly. May not be frostproof. Also available in plastic.

$–$$ ✦ usually terra-cotta

**Stone urn**
Whether empty or planted up, stone urns have a classic, timeless quality. You can find originals in reclamation yards at a price; but composite stone (in other words, cast concrete) is a more affordable and widely available option. Stand an urn on a plinth and it instantly becomes a focal point.

$$–$$$ ✦ natural stone colors

**Cast concrete**
Strong and cheap, concrete is a versatile material for making planters, like this rough-cast bowl. Containers made from concrete are available in both contemporary and classic designs, and, because they are very heavy, they make a good choice for top-heavy plants, such as trees and shrubs.

$$ ✦ concrete can be dyed almost any color

**Terrazzo**
Hardwearing, easy to clean, and very tactile, terrazzo is the ideal material for contemporary containers. Granite or marble chips are bonded with cement, then polished to create a smooth surface—a technique that has been around since Roman times. Lightweight polyester terrazzo planters are available.

$$–$$ $$$ ✦ marble and granite grays, white and black

**Weathering steel**
Never has rust looked so good. Weathering steel, of which Cor-Ten is the best known brand, is a high-strength steel alloy. It is designed to develop a layer of rust that, ironically, helps to protect the metal underneath. Strong and durable, it is perfect for long-term plantings, and, as here, water features.

$$$$$ ✦ rusty orange
Powder-coated metal
A much tougher, non-flaking finish than paint, powder coating (a mix of pigments and resin) is baked on to the surface of metal. Available in a huge range of colors and finishes, the coating inhibits rust. To protect the surface, clean with soapy water and a soft dry cloth, and avoid abrasive solvents.

$–$$ ✡️ huge color range

Galvanized metal
The mottled patina of galvanized metal is created by “hot dipping”—a chemical process that coats steel and iron with rust-resistant zinc. Planters come in a range of styles and sizes, most are lightweight and single skinned. In winter, protect plant roots by wrapping the container with plastic bubblewrap.

$ ✡️ mottled matte gray

Lead planter
Lead is a soft, malleable metal that is easy to work. This planter is made from a sheet of lead hammered into shape; the raised pattern is formed by pressing it into a mold. Lead is toxic and shouldn’t come into contact with food plants. Glass fiber lead-style planters are a “food-safe” option.

$–$$–$$ ✡️ gray

Wooden barrel
Traditionally made from oak, the wooden pieces (called staves) are shaped to fit tightly together and held in place with metal hoops. You may be lucky enough to find half wine or whisky barrels; cheaper replicas are also available. Best lined with plastic or butyl, especially if using as a patio pond.

$–$$ ✡️ wood with black metal bands

Wooden trough
Lightweight and insulating in winter, this rustic planter is made from woven hazel twigs set in a timber frame. For longevity, choose pressure-treated timber, and check that the planter is lined with plastic (with drainage holes at the bottom) to prevent compost and water leaking through the sides.

$ ✡️ natural wood

Versailles planter
Relatively light for the volume of compost they contain, these planters were originally designed for the orange trees at Versailles so they could be brought indoors over winter. Lining them with plastic extends the life of both hard- and softwood planters. Good quality plastic imitations are also available.

$–$$ ✡️ natural wood or, if painted or plastic, various

Old boots
The more holes in the soles, the better the drainage! Fill the boots with compost, packing it firmly into the toe, and plant up. Be warned that even if you have enormous feet, boots still hold relatively little compost and plants are at risk of dehydrating in hot sun, so consider using water-retaining gel.

$ ✡️ various fashion colors

Recycled kitchenware
Old colanders, chipped teapots, saucepans that have lost their handles—almost any old household vessel has planting potential for a sustainable garden design. Kitchen cupboards are an especially rich hunting ground. You may need to drill holes for drainage or go easy on the watering.

$ ✡️ depends on your crockery and cookware

Car and truck tires
Get extra mileage out of old tires by giving them a splash of paint and a new lease on life as a raised bed. Place the tires straight on to the soil and fill with compost (line them first with plastic if you’re growing food). The rubber absorbs the sun’s heat and warms up the compost for early plantings.

$ ✡️ black (brightened up with a splash of color)
Understanding hardiness ratings

All plants in the Plant Guide (pp. 292–351) have been assigned RHS hardiness ratings, using one of nine categories – H1a to H7 – determined by the lowest temperature range the plant is likely to withstand, along with various other factors, such as the relative exposure of the planting location. These ratings serve as a general guide to growing conditions and should be interpreted according to the table below. Bear in mind, however, that they are guidelines only, and many other factors will affect a plant’s overall hardiness.

<table>
<thead>
<tr>
<th>RATING</th>
<th>TEMPERATURE RANGE</th>
<th>CATEGORY</th>
<th>DEFINITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>H1a</td>
<td>warmer than 15°C (59°F)</td>
<td>Heated greenhouse – tropical</td>
<td>Grow as a house plant or under glass all year round.</td>
</tr>
<tr>
<td>H1b</td>
<td>10–15°C (50–59°F)</td>
<td>Heated greenhouse – subtropical</td>
<td>Can be grown outside in summer in hotter, sunny, and sheltered locations, but generally performs better as a house plant or under glass all year round.</td>
</tr>
<tr>
<td>H1c</td>
<td>5–10°C (41–50°F)</td>
<td>Heated greenhouse – warm temperate</td>
<td>Can be grown outside in summer throughout most of the UK while daytime temperatures are high enough to promote growth.</td>
</tr>
<tr>
<td>H2</td>
<td>1–5°C (34–41°F)</td>
<td>Cool or frost-free greenhouse</td>
<td>Tolerant of low temperatures, but will not survive being frozen. Except in frost-free, inner-city areas or coastal extremities, requires greenhouse conditions in winter. Can be grown outside once risk of frost is over.</td>
</tr>
<tr>
<td>H3</td>
<td>-5–1°C (23–34°F)</td>
<td>Unheated greenhouse/ mild winter</td>
<td>Hardy in coastal and relatively mild parts of the UK, except in hard winters and at risk from sudden, early frosts. May be hardy elsewhere with wall shelter or a good microclimate. Can often survive with some artificial protection in winter.</td>
</tr>
<tr>
<td>H4</td>
<td>-10–-5°C (14–23°F)</td>
<td>Average winter</td>
<td>Hardy throughout most of the UK apart from inland valleys, at altitude, and central/northerly locations. May suffer foliage damage and stem dieback in harsh winters in cold gardens. Plants in pots are more vulnerable.</td>
</tr>
<tr>
<td>H5</td>
<td>-15–-10°C (5–14°F)</td>
<td>Cold winter</td>
<td>Hardy in most places throughout the UK, even in severe winters. May not withstand open or exposed sites or central/northerly locations. Many evergreens will suffer foliage damage and plants in pots will be at increased risk.</td>
</tr>
<tr>
<td>H6</td>
<td>-20–-15°C (-4–5°F)</td>
<td>Very cold winter</td>
<td>Hardy in all of the UK and northern Europe. Many plants grown in containers will be damaged unless given some artificial protection in winter.</td>
</tr>
<tr>
<td>H7</td>
<td>colder than -20°C (-4°F)</td>
<td>Very hardy</td>
<td>Hardy in the severest European continental climates, including exposed upland locations in the UK.</td>
</tr>
</tbody>
</table>
Suppliers and useful contacts

When ordering decoration or a structure for your garden, it is important to research suppliers and styles carefully, and ensure that you choose someone whose work fits in with your design. Take accurate measurements of your space and plan placement carefully before commissioning a bespoke piece. Request quotes from several suppliers – the list below will provide a starting point for your enquiries – and, before you place your order, check that your chosen designer will deliver directly to you.

BUILDINGS

Breeze House
01538 398488
breezehouse.co.uk

The Caulfield Company
0113 387 3118
caulfieldcompany.co.uk

Contemporary Garden Rooms
contemporarygardenrooms.co.uk
01952 825 630

Crown Pavilions
01491 817 849
crownpavilions.com

Dunster House
01234 272 445
dunsterhouse.co.uk

Garden Affairs
01225 774 566
gardenaffairs.co.uk

The Garden Escape
0800 917 7726
thegardenescape.co.uk

The Garden Office
01296 328 555
thegardenoffice.co.uk

Garden Lodges
0800 043 4821
gardenlodges.co.uk

Green Retreats
01296 325 777
greenretreats.co.uk

FURNITURE DESIGNERS AND SUPPLIERS

Alexander Rose
01444 258 931
alexander-rose.co.uk

Barbed Limited
020 8878 1994
barbed.co.uk

Barlow Tyrie
01376 557600
tead.com

Bramblecrest
bramblecrest.com

Charlie Davidson Studio
00 46 705 494 721
charlie-davidson.com

Cox & Cox
0330 333 2123
coxandcox.co.uk

Design and Landscape
designandlandscape.co.uk

The Garden Furniture Centre Ltd
01564 793 652
gardenfurniturecentre.co.uk

Garpa
01273 486 400
garpa.co.uk

Gloster
00 49 413 128 7530
gloster.com

Go Modern
020 7731 9540
gomodern.co.uk

Green Meadow Furniture Ltd
01386 584918
greenmeadows-s.co.uk

Green Oak Furniture
01635 281786
greenoakfurniture.co.uk

In garden
01732 463 409
ingarden.co.uk

Mosaic & Stone
01342 892792
mosaicandstone.co.uk

Myburgh Designs
01428 741 768
myburghdesigns.com

New Dawn Furniture
01243 375535
newdawnfurniture.co.uk

Outer Eden
07961 443 407
outer-eden.co.uk

Panik
01908 307 020
panik-design.com

PJH Designs
01440 788 949
pjhgardendesign.co.uk

Riverco Trading
01538 361 393
riverco.co.uk

FENCING AND WALLS

Bamboo Supplies Limited
01825 890 041
ukbamboosupplies.com

Elegant Gardens
020 7228 2443
elegantgardens.net

Forest
0333 003 0026
forestgarden.co.uk

Grange
01952 588 088
grange-fencing.com

Jacksons
0800 408 2234
jacksonsfencing.co.uk

Green Studios
01923 205 090
green-studios.com

The Qube
01604 785 786
theqube.co.uk

Room in the Garden
01730 816 881
roominthegarden.co.uk

Riverside Shepherd Huts
01527 821 848
riversideshepherdhuts.co.uk

Scotts of Thrapston
01832 732 366
scottsofthrapston.co.uk

Go Modern
020 7731 9540
gomodern.co.uk

Green Meadow Furniture Ltd
01386 584918
greenmeadows-s.co.uk

Green Oak Furniture
01635 281786
greenoakfurniture.co.uk

In garden
01732 463 409
ingarden.co.uk

Mosaic & Stone
01342 892792
mosaicandstone.co.uk

Myburgh Designs
01428 741 768
myburghdesigns.com

New Dawn Furniture
01243 375535
newdawnfurniture.co.uk

Outer Eden
07961 443 407
outer-eden.co.uk

Panik
01908 307 020
panik-design.com

PJH Designs
01440 788 949
pjhgardendesign.co.uk

Riverco Trading
01538 361 393
riverco.co.uk

Bamboo Supplies Limited
01825 890 041
ukbamboosupplies.com

Elegant Gardens
020 7228 2443
elegantgardens.net

Forest
0333 003 0026
forestgarden.co.uk

Grange
01952 588 088
grange-fencing.com

Jacksons
0800 408 2234
jacksonsfencing.co.uk
Sitting Spiritually  
01297 443 084  
sittingspiritually.co.uk

Tristan Cockerill  
07917 320 572  
tristancockerill.com

Twentytwentyone  
020 7837 1900  
twentytwentyone.com

**LANDSCAPE MATERIALS**

**Stoneage**  
020 8362 1666  
stoneagearchitectural.com

**Bikoo**  
01332 351 585  
bikoo.co.uk

**Ashfield Group**  
01502 528 877  
ashfieldgroup.com

**Brett**  
01227 829 000  
brett.co.uk

**CED Limited**  
01708 867 237  
ced.ltd.uk

**Jewson**  
02476 608 235  
jewson.co.uk

**Marshalls**  
0370 120 7474  
marshalls.co.uk

**Natural Stone**  
01904 488 605  
naturalstone.co.uk

**Organicstone**  
01452 411 991  
organicstone.com

**Ormiston Wire**  
020 8569 7287  
ormiston-wire.co.uk

**Silverland Stone**  
01932 569 277  
silverlandstone.co.uk

**Sitting Spiritually**  
01297 443 084  
sittingspiritually.co.uk

**Tristan Cockerill**  
07917 320 572  
tristancockerill.com

**Twentytwentyone**  
020 7837 1900  
twentytwentyone.com

**LIGHTING DESIGNERS AND SUPPLIERS**

**Garden Lighting By Design**  
0845 601 5763  
gardenlightingbydesign.co.uk

**Lighting for Gardens**  
01462 486 777  
lightingforgardens.com

**Lighting Styles**  
01780 767 617  
lightingstyles.co.uk

**Moonlight Design**  
020 8925 8639  
moonlightdesign.co.uk

**PLANT SUPPLIERS**

**Architectural Plants**  
(specialists in large hardy and exotic plants)  
01798 879 213  
architecturalplants.com

**Barcham**  
(container tree specialist)  
01353 720 950  
barcham.co.uk

**Big Plant Nursery**  
01903 891 466  
bigplantnursery.co.uk

**Bloms Bulbs**  
01234 709 099  
bloomsbulbs.com

**Burncoose Nurseries**  
01209 860 316  
burncoose.co.uk

**Claire Austin Hardy Plants**  
(herbaceous perennials specialist)  
01686 670 342  
claireaustin-hardyplants.co.uk

**Coblands**  
01452 742 445  
coblands.co.uk

**Crocus**  
01344 578 000  
crocus.co.uk

**David Austin Roses**  
01902 376 300  
davidaustinroses.com

**Fibrex Nurseries**  
01789 720 788  
fibrex.co.uk

**Hardy’s Cottage Garden Plants**  
01256 896 533  
hardys-plants.co.uk

**Hilliers Garden Centres**  
01794 368 944  
hillier.co.uk

**Hopleys Plants**  
01279 842 509  
hopleys.co.uk

**Kelways**  
01458 250 521  
kelways.co.uk

**Knoll Gardens**  
(specialists in grasses and perennials)  
01202 873 931  
knoillgardens.co.uk

**Majestic Trees**  
01582 843 881  
majestictrees.co.uk

**Mickfield Hostas**  
01449 711 576  
mickfieldhostas.co.uk

**Notcutts**  
0344 879 4166  
otcutts.co.uk

**Peter Beales Roses**  
01953 454 707  
classicroses.co.uk

**Plantagogo**  
01270 820 335  
plantagogo.com

**Raymond Evison Clematis**  
01481 245 942  
raymondevisonclematis.com

**Taylors Clematis**  
01302 700 716  
taylorsclematis.co.uk

**Tendercare**  
01895 835 544  
tendercare.co.uk

**Whitewater Nursery and Plant Centre**  
0118 932 6487  
whitewaterplantcentre.co.uk

**Wisley Plant Centre**  
01483 211 113  
rhs.org.uk/wisleyplantcentre

**POTS AND CONTAINERS**

**Cadix UK**  
01440 713 704  
cadix.co.uk

**Iota**  
01934 522 617  
iotagarden.com
Italian Terrace
01284 789 666
italianterrace.co.uk

Original Stone Troughs
0113 284 184
stonetroughs.co.uk

Urbis Design
01759 373 839
urbisdesign.co.uk

Whichford Pottery
01608 684 416
whichfordpottery.com

The Worm That Turned
0345 605 2505
worm.co.uk

SCULPTORS AND SCULPTURE, AND ORNAMENT SUPPLIERS

After the Antique
01366 327210
aftertheantique.com

Contemporary Chandelier Company
01939 232 652

Chilstone
01892 740 866
chilstone.com

Martin Cook Studio
01494 880 724
martincookstudio.co.uk

Rachel Dein
07986 821 559
racheldein.com

Ian Gill Sculpture
01279 851 113
iangillsculpture.com

David Harber
01235 859 300
davidharber.co.uk

The Garden Gallery
01794 301 144
gardengallery.uk.com

Haddonstone
01604 770 711
haddonstone.co.uk

Matt Maddocks
07717 623 429
maddocks.uk.com

Suzie Marsh
01840 213 468
suziemarshsculpture.co.uk

John O’Connor
07979 522 495
johnoconnorsculptor.co.uk

Hannah Peschar
01306 627269
hannahpescharsculpture.com

Les Botta
00 33 562 085 497
lesbotta.com

Paul Margetts
01562 730 003
forging-ahead.co.uk

Patio & Terrace
07970 906 224
patioandterrace.co.uk

Red Dust Ceramics
01434 344 923
reddustceramics.co.uk

Mark Reed
01760 441 555
markreedsculpture.com

Lily Sawtell
01934 713 380
lilysawtell.com

Michael Speller
07930 480 347
michaelspeller.com

Surrey Sculpture Society
surreysculpture.org.uk

Neil Wilkin
01570 493 061
neilwilkin.com

Johnny Woodford
07770 758 393
johnnywoodford.co.uk

TRELLIS AND WOODEN STRUCTURES

Handsprint Design
0114 221 7785
handspringdesign.co.uk

Stuart Garden Architecture
01984 667 458
stuartgarden.com

WATER GARDENING

Dorset Water Lily Company
01935 891 668
dorsetwaterlily.co.uk

Paul Dyer
0800 919 833
waterfeatures.co.uk

Fairwater
01903 892 228
fairwater.co.uk

Lilies Water Gardens
01306 631 064
lilieswatergardens.co.uk

Penlan Perennials
01239 842 260
penlanperennials.co.uk

USEFUL CONTACTS

Association of Professional Landscapers (APL)
0118 930 3132
www.landscaper.org.uk

British Association of Landscape Industries (BALI)
0247 669 0333
www.bali.org.uk

Institution of Lighting Engineers
01788 576492
www.ile.org.uk

The Landscape Institute (LI)
020 7299 4500
www.landscapeinstitute.org

Royal Institute of Chartered Surveyors (RICS)
0870 3331600
www.rics.org

Society of Garden Designers (SGD)
01989 566695
www.sgd.org.uk

Wasserpflanzenkulturen
Eberhard Schuster
00 49 386 322 2705
seerosenforum.de

World of Water
01580 243333
worldofwater.com

Penlan Perennials
01239 842 260
penlanperennials.co.uk
Designers' details

The publishers would like to thank the following garden designers for their contributions:

**Acres Wild (UK)**
01403 891 084
design@acreswild.co.uk

**Marcus Barnett (UK)**
020 7736 9761
marcusbarnett.com

**Jinny Blom (UK)**
020 7253 2100
jinnyblom.com

**Declan Buckley (UK)**
020 7359 9076
buckleydesignassociates.com

**Maurice Butcher (UK)**
01428 712 362
burlingtongardendesign.com

**George Carter (UK)**
01362 668 130
gcjardens.co.uk

**Tommaso del Buono and Paul Gazerwitz (UK)**
020 7613 1122
delbuono-gazerwitz.co.uk

**Nicholas Dexter (UK)**
07947 600 4394
ndg.de.com

**Vladimir Djurovic (Lebanon)**
00 96 1486 2444
vladimirdjurovic.com

**Prof. Nigel Dunnett (UK)**
n.dunnett@sheffield.ac.uk
nigeldunnett.com

**Andrew Fisher Tomlin and Dan Bowyer (UK)**
020 8542 0683
andrewfishertomlin.com

**Adam Frost (UK)**
01780 740 531
adamfrost.co.uk

**Annie Guilfoyle (UK)**
01730 812 943
annieguilfoyle.com

**Bunny Guinness (UK)**
01780 782 518
bunnyguinness.com

**Stephen Hall (Giles Landscapes (UK)**
01354 610 453
gileslandscapes.co.uk

**Paul Hervey-Brookes (UK)**
0121 629 7797
paulherveybrookes.com

**Tony Heywood and Alison Condie (UK)**
020 7723 0543
heywoodandcondie.com

**Kazuyuki Ishihara (Japan)**
00 81 036 690 8787
kazahana.jp

**Sam Joyce (The Galium Garden (UK)**
01291 621 767
thealiumgarden.co.uk

**Maggie Judycki (Green Themes, Inc.) (U.S.)**
00 1 703 323 1046
greenthemes.com

**Raymond Jungles (U.S.)**
00 1 305 858 6777
raymondjungles.com

**Arabella Lennox-Boyd (UK)**
020 7931 9995
arabellalennoxboyd.com

**Catherine MacDonald (Landform Consultants) (UK)**
01276 856 145
landformconsultants.co.uk

**Paul Martin (ROI)**
00 1620 957 6150
paulmartindesigns.com

**Steve Martino (U.S.)**
00 1 602 957 6150
stevenmartino.net

**Claire Mee (UK)**
020 7385 8614
clairemee.co.uk

**Ian Kitson (UK)**
07742 301 799
iankitson.com

**Philip Nixon (UK)**
01451 828 282
philipnixonanddesign.com

**Piet Oudolf (NL)**
00 31 314 381 120
oudolf.com

**Gabriella Pape and Isabelle van Groeningen (Germany)**
00 49 30 832 0900
koenigliche-gartenakademie.de

**Christine Parsons (Hallam Garden Design) (UK)**
0114 230 2540
hallamgardendesign.co.uk

**Pip Probert (Outer Spaces Landscape and Garden Design) (UK)**
0151 346 2224
outerspaces.org.uk

**Sara Jane Rothwell (London Garden Designer) (UK)**
07976 155 282
london-garden-designer.com

**Charlotte Rowe (UK)**
020 7602 0660
charlotterowe.com

**Martin Royer (UK)**
023 8025 1595
martinroyer.co.uk

**Studio Lasso/Haruko Seki (UK)**
studiolasso.co.uk

**Andy Sturgeon (UK)**
01273 672 575
andysturgeon.com

**Jo Thompson (UK)**
020 7127 8438
jothompson-garden-design.co.uk

**Renata Tilli (Brazil)**
00 55 115 095 3300

**Bernard Trainor (U.S.)**
00 1 831 655 1414
bernardtrainor.com

**Cleve West (UK)**
020 8977 3522
clevewest.com

**Nick Williams-Ellis (UK)**
00 1385 799 883
nickwilliamsellis.co.uk

**Ruth Wilmott (UK)**
020 8742 0849
ruthwillmott.com

**Andrew Wilson (UK)**
020 3002 6601
wmstudio.co.uk
Acknowledgments

The publisher would like to thank the following for their kind permission to reproduce their photographs:

(Key: a-above; b-below/bottom; c-center; f-far; l-left; r-right; t-top)

2 DK Images: Peter Anderson/Design: Cleve West, RHS Chelsea Flower Show 2011.

4 The RHS Images Collection: RHS/Neil Hepworth, design Pip Probert.

5–8 DK Images: Brian North/Design: Catherine MacDonald (t); The RHS Images Collection: RHS/Sarah Cuttle, design John Warland (c); DK Images: Peter Anderson/Design: Heather Culpan and Nicola Reed (b).


8 The Garden Collection: Jonathan Buckley/Design: Judy Pearce (bl); The RHS Images Collection: RHS/Neil Hepworth (br).

9 The Garden Collection: Derek Harris (bl); Torie Chugg/RHS Chelsea 2008 (br); Harpur Garden Library: Jerry Harpur/Design: Amir Schlezinger (cb).

10–11 GAP Photos: Andrea Jones/Design: Joe Swift and The Plant Room (b); Tim Gainey (t).

12 The Garden Collection: Andrew Lawson/Design: Jinny Blom (t); MMGI: Marianne Majerus/Design: Sara Jane Rothwell (tr); Photolibrary: David Cavagnaro (bl).

13 Harpur Garden Library: Jerry Harpur/Design: Shunmyo Masuno (t); MMGI: Marianne Majerus/Palazzo Cappello, Venice (bl); Photolibrary: Michael Howes (br); Richard Felber: Design: Raymond Jungles Landscape Architect (tr).

14 Charles Hawes: “Artificial Paradise”. Design: Catherine Baas & Jean-Francis Delhay (France), Chaumont International Gardens Festival 2003 (tl); MMGI: Marianne Majerus/Claire Mee Designs (br); Marianne Majerus/Design: Andy Sturgeon, RHS Chelsea 2006 (tr); Marianne Majerus/Design: Charlotte Rowe (bl).

15 The Garden Collection: Liz Eddison (tr); DK Images: Peter Anderson/RHS Chelsea Flower Show 2009 (tl); Photolibrary: Michael Howes/Design: Dean Herald, Flemings Nurseries, RHS Chelsea 2006 (br).

16 The Interior Archive: Simon Upton (tr); MMGI: Bennet Smith/Design: Mary Nuttall (tl); Marianne Majerus/Heinehead Exotic Garden/Andrew Brogan, Jason Payne (tc); Photolibrary: John Ferro Sims (br); Richard Felber: Design: Raymond Jungles Landscape Architect (bc).


18 MMGI: Marianne Majerus/Design: Will Giles, The Exotic Garden, Norwich (tr); Photolibrary: Linda Burgess (tl).

19 MMGI: Bennet Smith/Design: Denise Preston, Leedes City Council, RHS Chelsea 2008 (tl); Undine Prohl: Dry Design (tr).


21 GAP Photos: Jerry Harpur/Design: Scenic Blue, RHS Chelsea 2007 (t).

22 The Garden Collection: Nicola Stokken Tomkins (l).

23 The Garden Collection: Liz Eddison/Design: Kay Yamada, RHS Chelsea 2003 (br); Harpur Garden Library: Marcus Harpur/Design: Justin Greer (fbr); MMGI: Marianne Majerus/Design: Jessica Duncan (cr); Marianne Majerus/Design: Wendy Booth, Leslie Howell (fbr).

24 Alamy Images: CW Images (tl); DK Images: Alex Robinson (tr); GAP Photos: John Glover (cl); DK Images: Peter Anderson/Design: Kati Crome and Maggie Hughes, RHS Chelsea Flower Show 2013 (cfr); DK Images: Jon Spauli (bl); MMGI: Marianne Majerus/Design: Bunny Guinness (b).


27 Design: Amanda Yorwerth.

28 The Garden Collection: Derek St Romaine/Design: Phil Nash (r); MMGI: Marianne Majerus/Design: Laura Copley-Smith (c); Marianne Majerus/Palazzo Cappello, Malipiero, Barnabo, Venice (l).

29 DK Images: Design: Sarah Eberle, RHS Chelsea 2007 (tl); MMGI: Marianne Majerus/Design: Lynne Marcus (cl).


32–33 Case-study: Design: Fran Coutler, Owners: Jo & Paul Kelly.

34 The Garden Collection: Liz Eddison/Design: Kay Yamada, RHS Chelsea 2003 (br); Harpur Garden Library: Marcus Harpur/Design: Justin Greer (fbr); MMGI: Marianne Majerus/Design: Jessica Duncan (cr); Marianne Majerus/Design: Wendy Booth, Leslie Howell (fbr).


36 Nicola Browne: Design: Jinny Blom (br); DK Images: Design: Graduates of the Pickard School of Garden Design (cl).


37 DK Images: Dwsesin: Paul Williams (bl); The Garden Collection: Gary Rogers/Chatsworth House (br); Charles Hawes: Designed & created by Tony Ridler, The Ridler Garden, Swansea, Ammonite sculpture by Darren Yeaden (ca).

38 MMGI: Bennet Smith/Design: Ian Dexter, RHS Chelsea 2008 (c); Marianne Majerus/Design: Anthony Tuite (b).

38–39 The Garden Collection: Nicola Stokken Tomkins.

39 DK Images: Design: Paul Hensey, RHS Tatton Park 2008 (b); MMGI: Marianne Majerus/Design: Paul Southern (c).

40 Garden Exposures Photo
Acknowledgments

Resources

Collection: Derek Harris (c);
MMGI: Marianne Majerus / Leonards Lee Gardens, West Sussex (b).

48 GAP Photos: Richard Bloom (cr);
MMGI: Marianne Majerus / Design: Ali Ward (bc);
Photolibrary: David Dixon (bl).

49 Peter Anderson: (t);
GAP Photos: Clive Nichols/ Chenies Manor, Bucks (c);
MMGI: Andrew Lawson / Sticky Wicket, Dorset (bc);
Marianne Majerus (bl) (br).

50–51 DK Images: Brian North / Design: Catherine MacDonald, RHS Hampton Court Flower Show 2012

52 Helen Ficking: International Flora, Montreal (tr);
Harpar Garden Library: Jerry Harpur / Design: Jim Blake, Hunting Brook Gardens (ct);
MMGI: Marianne Majerus / Design: Julie Toll (bl).

53 GAP Photos: J S Sira / Chenies Manor, Bucks (bc);
MMGI: Andrew Lawson / Design: Philip Nash, RHS Chelsea 2008 (fbr);
Benett Smith / Paul Hensley with Knoll Garden, RHS Chelsea 2008 (t);
Marianne Majerus / Design: Piet Oudolf (ca);
Marianne Majerus / Les Metiers du Paysage dans toute leur Excellence, Jardins, Jardins aux Tuiilles 2008, Christian Fournet (bl);
Clive Nichols: Design: Wendy Smith & Fern Alder, RHS Hampton Court 2004 (cr);
Photolibrary: Mark Bolton (tc).

54 (left to right): DK Images;
Clive Nichols: Design: Fiona Lawson;
The Garden Collection: Jonathan Buckley;
Forest Garden Ltd: tel: 0844 248 9801 www.forestdesign.co.uk;
The Garden Collection: Jonathan Buckley;
Photolibrary. 

55 GAP Photos: Rob Whitworth / Design: Mandy Buckland (Greencube Garden and Landscape Design), RHS Hampton Court Palace Flower Show 2010.

56 DK Images: Peter Anderson / Design: Joe Swift, RHS Chelsea Flower Show 2012.

57 DK Images: Design: Heidi Harvey & Fern Adler, RHS Hampton Court 2007 (t);
GAP Photos: J S Sira / Kent Design (b).

58 Alamy Images: Mark Summerfield (bl);
DK Images: Design: Philippa Probert, RHS Tatton Park 2008 (br);
Harpar Garden Library: Jerry Harpur / Design: University College Falmouth Students, RHS Chelsea 2007 (t);
Jerry Harpur / East Ruston Old Vicarage, Norfolk (br).

59 Harpar Garden Library: Jerry Harpur / Design: Julian & Isabel Bannerman (cl);
Marcus Harpur / Design: Kate Gould, RHS Chelsea 2007 (cr);
MMGI: Marianne Majerus (bl);
Marianne Majerus / Design: Lynne Marcus & John Hall (bc);
Marianne Majerus / Design: Michele Osborne (ca);
Photolibrary: John Glover (tc);
Stephen Wooster (cb).

60 Marion Brenner: Design: Shirley Watts, Alameda CA www.sawattdesign.com (br);
GAP Photos: Michael King / Ashwood Nurseries (bl);
MMGI: Marianne Majerus / Design: Jonathan Baillie (bc);
Clive Nichols: Wingwell Nursery, Rutland (tr);
Undine Prohl: Design: Ron Wigginton (cr);
DK Images: Design: Adam Frost, RHS Chelsea 2007 (c).

61 The Garden Collection: Jonathan Buckley / Design: Diarmuid Gavin (bc);
MMGI: Marianne Majerus / Gardens of Gothenburg, Sweden 2008 (tr);
Photolibrary: Botanica (br);
Howard Rice (bl).


64 DK Images: Design: Bob Latham, RHS Chelsea 2008 (bl);
Design: Del Buono Gazerwitz, RHS Chelsea 2008 (br);
Peter Anderson / Design: Harry and David Rich, RHS Chelsea Flower Show 2013 (tl);
Harpar Garden Library: Jerry Harpur / Design: Sam Martin, London (ca).

65 GAP Photos: Rob Whitworth / Design: Angela Potter & Ann Robinson (bc);
Harpar Garden Library: Jerry Harpur / Design: Philip Nixon (tl);
Marcus Harpur / Design: Growing Ambitions, RHS Chelsea 2008 (tr);
MMGI: Marianne Majerus / Design: Jilayne Rickards (bl);
Marianne Majerus / The Lyde Garden, The Manor House, Bledlow, Bucks (br).

66 DK Images: Design: Paul Dyer, RHS Tatton Park 2008 (br);
MMGI: Marianne Majerus / Design: Peter Chan & Brenda Sacoor (c).

68 DK Images: Design: Helen Derrin, RHS Hampton Court 2008 (t);
www.indian-ocean.co.uk (c);
www.outer-eden.co.uk (b).


69 Nicola Browne: Design: Craig Bergman (tc);
GAP Photos: Elke Borkowski (cr);
MMGI: Marianne Majerus / Design: Diana Yakeley (br);
www.wmstudio.co.uk (cl).

70 DK Images: Design: Francesca Cleary & Ian Lawrence, RHS Hampton Court 2007 (tr);
Design: Noel Duffy, RHS Hampton Court 2008 (bl);
James Merrell (tl);

71 DK Images: Brian North / Design: The Naturally
Fashionable Garden designer NDG+, RHS Chelsea Flower Show 2010 (bl); Design: Philip Nash, RHS Chelsea 2008 (tc); The Garden Collection: Torrie Chugg/Design: Sue Tymon, RHS Hampton Court 2005 (c); The Interior Archive: Fritz von der Schulenburg (tr); Red Cover: Karyn Millet (tl); www.dylon.co.uk (br).

72 Nicola Browne: Design: Piet Oudolf (tr); DK Images: Design: Sadie May Stowell, RHS Hampton Court 2008 (tl); Design: Sim Flemons & John Warland, RHS Hampton Court 2008 (br); The Garden Collection: Nicola Stocken Tomkins/Design: M Hall, Blowzone. RHS Hampton Court 2003 (bl).

73 The RHS Images Collection: RHS/Neil Hepworth, design Chris Beardshaw, RHS Chelsea Flower Show 2016 (t); Helen Fickling: Design: Play & Watts, Loire Valley Wines, RHS Hampton Court 2003 (c); MMGI: Marianne Majerus/Design: Lynne Marcus (bl).

74–75 The RHS Images Collection: RHS/Sarah Cuttle, design Ruth Willmott, RHS Chelsea Flower Show 2015.

76 The Garden Collection: Marie O’Hara (br); Nicola Stocken Tomkins (bc); Steven Wooster/Design: Anthony Paul (tl); MMGI: Marianne Majerus/Design: Charlotte Rowe (bl); Marianne Majerus/Design: Lucy Sommers (tr); Clive Nichols: Design: Mark Laurence (tc).

77 Nicola Browne: Design: Kristof Swinnen (tl); The Garden Collection: Liz Edisson/Design: David MacQueen, Orangebleu, RHS Chelsea 2005 (bc); Harpur Garden Library: Marcus Harpur/Design: Charlotte Rowe (br); Clive Nichols: Spidergarden.com/RHS Chelsea 2000 (c); Red Cover: Kim Sayer (bl); Mike Daines (cra).


79 (left to right): Clive Nichols: Design: Charlotte Rowe; Helen Fickling: Claire Mee Designs; Clive Nichols: Garden & Security Lighting; GAP Photos: Graham Strong. Photolibrary: Botanica (bl); Red Cover: Ken Hayden (bc); Shutterstock (br).

80 DK Images: Peter Anderson/Design: Adele Ford and Susan Willmott, RHS Hampton Court Palace Flower Show 2013.

81 GAP Photos: John Glover (b).

82 GAP Photos: Jerry Harpur (tl); MMGI: Marianne Majerus (tc).

83 Brian North: (br); Photolibrary: Howard Rice/Cambridge Botanic Garden (cr).

84 GAP Photos: Elke Borkowski (bc); Jerry Harpur/Design: Julian & Isabel Bannerman (tr); The Garden Collection: Derek Harris (tc); MMGI: Marianne Majerus/Design: Bunny Guinness (cl).


86 The Garden Collection: Andrew Lawson (tc); Nicola Stocken Tomkins (tr); MMGI: Marianne Majerus/Design: Susan Collier (bl); Marianne Majerus/RHS Wisley/Piet Oudolf (br).

87 The Garden Collection: Andrew Lawson (b); Derek St Romaine/Glen Chantry, Essex (cl); MMGI: Marianne Majerus/Woodpeckers, Warks (tr).


89 DK Images: Steven Wooster. “Flow Glow” Garden for RHS Chelsea 2002 by Rebecca Phillips, Maria Ornberg & Rebecca Heard (r); GAP Photos: Elke Borkowski (l).


92 GAP Photos: Elke Borkowski (bl); John Glover (r).

93 DK Images: Design: Tom Stuart-Smith, RHS Chelsea 2008 (tr); GAP Photos: Elke Borkowski (br) (tl); J S Sira (cl); S & O (bc).

94 GAP Photos: Geoff du Feu (bl); Jerry Harpur/Design: Isabelle Van Groeningen & Gabriella Pape. RHS Chelsea 2007 (tc); Clive Nichols: RHS Wisley (tr).

94–95 GAP Photos: Mark Bolton.

95 GAP Photos: Elke Borkowski (tc) (cr); Harpur Garden Library: Jerry Harpur/Design: Beth Chatto (tr); Marcus Harpur/Writtle College (br).

96 GAP Photos: Jonathan Buckley/Design: John Massey, Ashwood Nurseries (c); MMGI: Marianne Majerus/Mere House, Kent (tr); Marianne Majerus/Ashlie, Suffolk (bl).

97 GAP Photos: Clive Nichols (c); Elke Borkowski (tl); Jonathan Buckley/Design: Wel & Sue Staines (panel right); The Garden Collection: Jonathan Buckley (bc).

99 MMGI: Marianne Majerus/Design: Declan Buckley (tl); Marianne Majerus/Design: Philip Nash, RHS Chelsea 2008 (tc); Marianne Majerus/Tanglefoot (bl); Photolibrary: Howard Rice (tr).

100 Charles Mann.

101 MMGI: Marianne Majerus/Design: Sally Hul (b).

104 MMGI: Marianne Majerus/Design: Julie Toll (bl).

105 DK Images: Design: Kate Frey, RHS Chelsea 2007 (t); MMGI: Marianne Majerus/Design: Wendy Booth & Leslie Howell (b).


108 MMGI: Marianne Majerus/Design: James Lee (l); Marianne Majerus/P & M Hargreaves, Grafton Cottage, Staffs (c).

109 DK Images: Design: Jason Lock & Chris Deakin, RHS Chelsea 2008 (fbl); GAP Photos: Jerry Harpur/Design: Roberto Silva (cla); The Garden Collection: Derek St Romaine/Glen Chantry, Essex (fbr); Nicola Stocken Tomkins (br); MMGI: Marianne Majerus (cb); Marianne Majerus/Design: Charlotte Rowe (cb); Photolibrary: Ron Evans (crb).

110 The Garden Collection: Derek Harris/Design: Lindsey Knight (cl); Nicola Stocken Tomkins (br); Ian Smith: Design: Acres Wild (bl).

111 Nicola Browne: Design: Jinny Blom (c); Jason Liske: www.redwooddesign.com/Design: Bernard Trainor (bc); Photolibrary: Jerry Pavia (t).


113 The Garden Collection: Nicola Stocken Tomkins (t).

118 MMGI: Marianne Majerus/Design: Charlotte Rowe (l) (c) (r).

121 www.sketchup.com: (br) (bc).

122 DK Images: Design: Heidi Harvey & Fern Adler, RHS Hampton Court 2007 (bc); MMGI: Marianne Majerus/Leonardslee Gardens, West Sussex (br).

123 GAP Photos: Elke Borkowski (c); MMGI: Marianne Majerus/Coworth Garden Design (br).

124–125 DK Images: Peter Anderson/Design: Robert
ACKNOWLEDGMENTS

Myers, RHS Chelsea Flower Show 2011.

126 DK Images: Design: Robert Myers, RHS Chelsea 2008 (br); The Garden Collection: Nicola Stocken Tomkins (bl); Charles Mann: Sally Shoemaker, Phoenix AZ (cr); MMGI: Marianne Majerus/Scampston Hall,Yorks/Design: Piet Oudolf (tc); Marianne Majerus/Rectory Farm House, Orwell/Peter Reynolds (c).

127 DK Images: Design: Cleve West, RHS Chelsea 2008 (tl).

128 DK Images: Design: Fran Coulter, Owners: Bob & Pat Ring (br); GAP Photos: Dave Zembraski (7); Sarah Cuttle (2); Clive Nichols: (4).

129 DK Images: Design: Paul Williams (t); Design: Adam Frost (b); GAP Photos: Adrian Bloom (1/4); Richard Bloom (5/5) (5/b).


132 Alamy Images: Holmes Garden Photos (bl); The Garden Collection: Derek St Romaine/Design: Woodford West, RHS Chelsea 2001 (br); MMGI: Marianne Majerus/Gainsborough Road, Alastair Howe Architects (bc).

133 Roger Foley: (br); Harpur Garden Library: Jerry Harpur/Design: Philip Nixon, RHS Chelsea 2008 (bl); MMGI: Marianne Majerus/Design: Jonathan Baille (bc).

134 MMGI: Bennet Smith/Design: Mary Nuttall (bl); Marianne Majerus/Design: Charlotte Rowe (br).

135 GAP Photos: Lynne Keddie (bl); Steve Gunther: Design: Steve Martino (bc); MMGI: Marianne Majerus/Gunnebo House, Gardens of Gothenburg Festival, Sweden 2008, Joakim Seiler (br).


137 GAP Photos: Brian North (r).


139 The Garden Collection: Design: Tom Stuart-Smith, RHS Chelsea 2005 (4); Harpur Garden Library: Jerry Harpur (tl); Clive Nichols: Design: Dominique Lafourcade, Provence (1); www.stonemarket.co.uk (5).

140 GAP Photos: Jerry Harpur/Design: L Giubbilei (cl); Jo Whitworth (cl); MMGI: Marianne Majerus/Design: Del Buono Gazewritz (tr); Photolibrary: Marijke Heuff (br).

141 Andrew Lawson: Design: Christopher Bradley-Hole (b); Charles Mann: Sally Shoemaker, Phoenix AZ (tl); B & P Perdereau: Design: Yves Gosses de Gorre (c).

142–143 The RHS Images Collection: RHS/Neil Hepworth, design Jo Thompson, RHS Chelsea Flower Show 2015.

144 MMGI: Marianne Majerus/Design: Charlotte Rowe (br) (l).

145 The Garden Collection: Andrew Lawson (2/c); MMGI: Marianne Majerus (1/4), (2/4), (4/4); Marianne Majerus/Design: George Carter (cb); Marianne Majerus/Port Lymnpe, Kent (t).

146 MMGI: Marianne Majerus/Mannington Hall, Norfolk.

147 GAP Photos: FHF Greenmedia (r).


149 The Garden Collection: Nicola Stocken Tomkins (3);

150 GAP Photos: John Glover/Five Oaks, Sussex (c); John Glover/Design: Rosemary Verey (bd); Photolibrary: Juliette Wade (t).

151–152 The RHS Images Collection: RHS/Neil Hepworth, design Jo Thompson, RHS Chelsea Flower Show 2015.

153 The Garden Collection: Liz Edisson/Design: Isabelle Van Groeningen, RHS Chelsea 2007 (br); Clive Nichols: (4); Photolibrary: Kit Young (l); Tracey Rich (6).

154 Marianne Majerus/Design: Del Buono Gazewritz (bl).


156 Marion Brenner: Design: Roger Warner, Calistoga, California.

157 Alamy Images: LOOK Die Bildagentur der Fotografen GmbH (b); Marion Brenner: Design: Bernard Trainer, Monterey, California (t).


159 DK Images: Design: Robert Myers, RHS Chelsea 2008 (3); GAP Photos: Jerry Harpur/Design: Roja Dove (1); B & P Perdereau: Design: Michel Semini (tl); Photolibrary: Robert Harding (6).

160 Alamy Images: Roger Cracknell (bl); Marion Brenner: Design: Isabelle Greene & Associates, Santa Barbara California (br); The Garden Collection: Steven Wooster/Design: Anthony Paul (c); B & P Perdereau: Design: Jean Mus (t).


164 GAP Photos: Janet Johnson (6); Jerry Harpur/Design: Karla Newell (br) (7); Neil Holmes (2); Photolibrary: Mark Bolton (5).

165 Ian Smith: Design: Acres Wild (cb); B & P Perdereau: Design: Michel Semini (t) (5).


168–169 James Silverman: www.jamessilverman.co.uk/Architect: Marcio Kogan, Brazil.

169 Alamy Images: Andrea Jones/Design: Buro Landrast, Floriade (4); Matthew Noble Horticultural/Design: Lizzie Taylor & Dawn Isaac, RHS Chelsea 2005 (2); DK Images: Design: Marcus Barnett & Philip Nixon, RHS Chelsea 2007 (l); Design: Denise Preston, RHS Chelsea 2008 (3); Design: Philip Nixon, RHS Chelsea 2008 (5); Peter Anderson: (tl).

170 Henk Dijkman: www.puurgroen.nl (tl); MMGI: Marianne Majerus/Design: Sara Jane Rothwell (bl).

170–171 Marion Brenner: Design: Joseph Bellomo Architects, Palo Alto CA.

171 Henk Dijkman: www.puurgroen.nl (bc); Harpur Garden Library: Jerry Harpur/
ACKNOWLEDGMENTS

Collection: Jane Sebire/Sheffield Botanic Gardens (b).


224 GAP Photos: Jo Whitworth (6); The Garden Collection: Jane Sebire/Design: Nigel Dunnett (br) (4).

225 The Garden Collection: Gary Rogers/Design: Rendel & Dr James Bartons (t) (6); MMGI: Marianne Majerus (l).


227 GAP Photos: Brian North/Design: Jo Penn, RHS Chelsea 2006 (b); MMGI: Marianne Majerus/Design: Ali Ward (t).


230 Henk Dijkman: www.puurgroen.nl (tr); DK Images: Design: Mark Gregory, RHS Chelsea 2008 (t); Loupe Images: Ryland, Peters & Small Ltd (bl).


231 Harpur Garden Library: Jerry Harpur/Design: Christoph Swinnen, Sint Niklaas, Belgium (b); MMGI: Marianne Majerus/Design: Sara Jane Rothwell (t).


234 GAP Photos: Clive Nichols (t); Harpur Garden Library: Jerry Harpur/Design: Andy Surgeon, London (br) (2) (4); Photolibrary: John Glover (3).

235 DK Images: Design: Sam Joyce, Owner: Jacquie Hobson.

236 Andrew Lawson: Design: Arabella Lennox-Boyd.

237 MMGI: Marianne Majerus/Design: Anthony Paul Landscape Design (b).

238 GAP Photos: Jerry Harpur (t).


239 DK Photos: Steven Wooster (2) (4); GAP Photos: Jerry Harpur/Pashley Manor (3); S & O (6).

240 GAP Photos: John Glover/Design: Penelope Hobhouse (tr); Jerry Harpur/Design: Britte Schoenaic (br); Harpur Garden Library: Jerry Harpur/Design: Christopher Lloyd, Great Dixter (bl); B & P Perdereau: Design: Piet Blankaert (tl).


241 The Garden Collection: Andrew Lawson/Design: Oehme van Sweden (tr); Harpur Garden Library: Jerry Harpur/Design: Piet Oudolf (r).


244 GAP Photos: Clive Nichols (2); Fiona McLeod (7); Leigh Clapp (6); Richard Bloom (3); MMGI: Marianne Majerus/Design: Piet Oudolf (br).

245 Photolibrary: John Glover (t).

246 The RHS Images Collection: RHS/Sarah Cuttle, design John Warland, RHS Chelsea Flower Show 2016.

247 GAP Photos: Richard Bloom (t); MMGI: Andrew Lawson/Design: Philip Nash, RHS Chelsea 2008 (b).

248 Michael Schultz Landscape Design: (br).


250 Helen Fickling: Design: Marie-Andrée Fortier, Art & Gardens, International Flora, Montreal, Canada (b); Harpur Garden Library: Jerry Harpur/Design: Vladimir Sitta (c).

250–251 Helen Fickling: Architect: Claude Cormier, International Flora, Montreal, Canada (t).


254 MMGI: Marianne Majerus/Design: Paul Cooper (br) (2) (6).


256–257 GAP Photos: Tim Gainey (t).

258 DK Images: Design: Sam Joyce (bc); The Garden Collection: Gary Rogers (br).

260 DK Images: Design: Helen Williams, RHS Hampton Court 2008.

261 GAP Photos: Jerry Harpur (b); Photolibrary: Michele Lamontagne (t).

265 MMGI: Marianne Majerus/Design: Ian Kitson & Julie Toll (br); www.stonemarket.co.uk (bl).


271 DK Images: Mark Winwood/Courtesy of Capel Manor, Design: Irma Ansell (bl); GAP Photos: Fiona Lea (br).


281 MMGI: Marianne Majerus (br).


285 GAP Photos: Neil Holmes (tr).

287 DK Images: Design: Xa Tollemache.

288 Photoshot: Photos Horticultural (br).

290–291 GAP Photos: Tim Gainey (t).

292 GAP Photos: Rob Whitworth (bl).

293 DK Images: Peter Anderson/Design: Cleve West, RHS Chelsea Flower Show 2012 (br).

295 Garden World Images: Paul Lane (tl).

296 Garden World Images: Carolyn Jenkins (cl).

297 The Garden Collection: Torie Chugg (c).

299 MMGI: Marianne Majerus/Design: Tom Stuart-Smith (bl).

300 Garden World Images: Nicholas Appleby (bo).
Thanks to the following people for allowing us to photograph and feature their gardens:

Zelda and Peter Blackadder, Jacqui Hobson, Jo and Paul Kelly, Bob and Pat Ring, Amanda Yorwerth.

Thanks to the following companies for their help on this project:

Blue Wave 00 45 7322 1414 bluewave.dk

Brandon Hire 0870 514 3391 brandonhire.co.uk

Garpa 01273 486 400 garpa.co.uk

Marshall 0370 120 7474 marshall.co.uk

Organicstone 01452 411 991 organicstone.com

Ormiston Wire 020 8569 7287 ormiston-wire.co.uk

Stonemarket 0345 302 0603 stonemarket.co.uk

Thanks to Marie Lorimer for indexing.

Thanks to the following DK staff for their work on the original edition of the book:

Senior Editor Zia Allaway
Senior Art Editor Joanne Doran
Airedale Publishing Ruth Prentice, David Murphy, Murdo Culver
Photographers Peter Anderson, Brian North
Illustrators Peter Bull, Associates, Richard Lee, Peter Thomas
Plan Visualizers Joanne Doran, Vicky Read
Managing Editor Anna Kruger
Managing Art Editor Alison Donovan
Publisher Jonathan Metcalf
Associate Publisher Liz Wheeler
Art Director Bryn Walls
Abelia 128
A. ‘Edward Goucher’ 185
A. x grandiflora 304
Acacia dealbata 292
Acanthus 88
A. spinosus 245, 322
Acer 86, 95, 97, 178, 179, 180
A. campestre 292
A. c. ‘Schwerinii’ 292
A. grisæum 296
A. japonicum ‘Vitifolium’ 296
A. negundo ‘Variegatum’ 294
A. palmatum 174, 182, 279
A. p. ‘Bloodgood’ 296
A. p. var. dissectum 94, 164, 304
A. p. Dissectum
Atropurpureum Group 304
A. p. ‘Fireglow’ 154
A. p. ‘Osakazuki’ 296
A. p. ‘Sango-kaku’ 214, 296
A. platanoides ‘Crimson King’ 292
A. rubrum 184
A. r. ‘October Glory’ 292
Achillea 162
A. ‘Lachsschönheit’, syn. A. ‘Salmon Beauty’ 326
A. ‘Moonshine’ 154
A. ‘Summerwine’ 244
A. ‘Taygetea’ 326
acid soils 82, 102
Aconitum 97
A. ‘Spark’s Variety’ 322
Acorus 97
A. calamus 224
A. c. ‘Argenteostrriatus’ 344
Acres Wild 164, 165
Actaea 97
A. simplex Atropurpurea
Group ‘Brunette’ 348
Actinidia kolomikta 318
Adiantum venustum 334
Aegopodium podagraria ‘Variegatum’ 93
Agapanthus Headbourne Hybrids 326
Agastache
A. foeniculum 322
A. f. ‘Alabaster’ 322
Agave 159, 190, 220
aggregates 67, 271, 355
Ajuga
A. reptans 93, 334
A. r. ‘Catlin’s Giant’ 334
Akebia quinata 155, 318
Albune, Charlie 138
Alchemilla mollis 91, 334
alder see Alnus
Alhambra (Granada, Spain) 140, 141, 157, 161
alkaline soils 82, 102
Allium 9, 82, 88, 96, 123, 128, 230–I
A. caeruleum 338
A. cepa 205
A. cristophii 338
A. hollandom ‘Purple Sensation’ 215, 338
A. schoenoprasum (chives) 165
A. sphaerocephalon 155
Alnus glutinosa ‘Laciniata’ 292
Alnwick Garden,
Northumberland 211
alpine meadows 83
alpines 102, 122, 283
aluminum 65, 67, 357
Amelanchier 96
A. lamarckii 296
amenities, identifying position of 104
Ampelopsis brevipedunculata 318
Anaphalis triplinervis 326
Anchusa azurea
Arum
A. italicum ‘Pictum’ 164
A. i. subsp. italicum ‘Marmoratum’ 334
arum lily see Zantedeschia
athiopica
Aruncus dioicus ‘Kneiffii’ 88, 348
Arundo donax var. versicolor 344
Asarum 93
ash see Fraxinus
aspect 27, 49, 102–3, 122
Asperula odorata 93
Asphodeline lutea 322
Asplenium scolopendrium
Crispum Group 326
assessing your garden 101–29
Aster 97
A. amellus ‘Veilchenkönigin’ 334
Astilbe 93, 99, 122
A. chinensis var. taquetii ‘Purpurlanze’ 224
A. ‘Fanal’ 348
A. ‘Professor van der Wielen’ 348
A. ‘Willie Buchanan’ 348
Astrantia 93
A. major ‘Hadspen Blood’ 326
A. m. ‘Roma’ 129
A. m. ‘Sunningdale Variegated’ 327
asymmetry 167, 169, 173, 175, 177, 178, 249
Athyrium
A. filix-femina 327
A. niponicum var. pictum 334
Atalea chunea 195
Aubretia 147
Aucuba japonica ‘Crotonifolia’ 304
avenues 138, 237
azaleas 82, 95, 178
see also Rhododendron
Azara microphylla 300
B
Ballota ‘All Hallows Green’ 310
Baloskion tetrophyllum 192
bamboo (as a material) 177, 189, 223
fences 179, 184
screens 33, 45, 53, 170, 359
bamboos 45, 178, 185, 344–7
foliage gardens 187, 188, 189, 191
see also Fargesia; Phyllostachys
banana see Musa
caruces 205, 208
barberry see Berberis
Barcelona Botanic Garden (Spain) 161
bare-root plants, planting 279, 280
bark 187
as mulch 280, 283, 285
paths 39, 271, 354
play areas 25, 207, 215, 354
Barnett, Marcus 173
Barragán, Luis (1902–88) 144, 195
Bayard, John (1854–1932) 185
Bayro, César 187
Bayón de Ojós (Spain) 161
Beaucarnea recurvata 187
beech
bedding 89, 145
beds 109, 126, 150
beech
hedges 86, 225, 359
see also Fagus
beehive composter 205
Begonia semperflorens 145
benches 154, 175, 231, 234, 235
Berberis 82, 97, 359
B. darwinii 304
B. julianae 304
B. x stenophylla 310
B. x s. ‘Corallina Compacta’ 310
B. thunbergii ‘Aurea’ 310
B. t. f. atropurpurea ‘Atropurpurea Nana’ 310
B. t. f. atropurpurea ‘Helmound Pillar’ 310
Bergenia 88, 93, 159
B. ‘Morgenröte’ 334
Beta vulgaris subsp. vulgaris (red chard) 205
Beth Chattot Gardens (Essex, UK) 221
Betula (birch) 53, 95, 97, 175, 212, 224, 240
B. nigra 152, 155, 292
B. pendula 175
B. utilis var. jacquemontii 184, 222, 293
B. u. var. ‘Silver Shadow’ 293
biennials 81, 82
birds 12, 219, 220, 222, 284, 287
blackthorn see Prunus spinosa
bleeding heart see Lamprocapnos spectabilis
block planting 126, 168, 169, 170, 171
blocks 262, 352
cutting 263
see also pavers
Blom, Jinny 154, 155
bluebell see Hyacinthoides
bog gardens 101, 104, 134
bog plants 98, 348–51
boggy soil, plants for 351
Borde Hill (West Sussex, UK) 241
borders 18, 19, 129, 138
cottage gardens 149, 150
country gardens 239, 241, 242
cravel borders 25, 158, 270–1
Boston ivy see Parthenocissus tricuspidata
Botanical Gardens, University of Göttingen (Germany) 221
Bougainvillea 160
boundaries 27, 44, 60–1, 86, 101, 110–11, 153, 238
construction 259
legal issues 101, 110, 111
see also fencing; gates; hedges; walls
Bowyer, Dan 193
box
edging 37, 45, 144, 151
hedges 53, 83, 138, 139, 200, 205, 225, 230
parterres 81, 126, 135, 139, 140, 204, 205, 239
topiary 37, 94, 139, 142–3, 235, 255
see also Buxus
Bradley-Hole, Christopher 171
branches, removing 289
braziers 361
Breedon gravel 154, 271
brick 67, 147, 171, 237, 245
designs in 137, 261
edgings 144, 244
mowing strips 271, 275
paths 58, 149, 190, 199, 202, 205, 213, 262
paving 352
walls 48, 60, 64, 356
Brixia maxima 344
Brodale (Kent, UK) 201
bromeliads 187
bronze 243, 253
Brookes, John 208, 229
broom see Cytisus; Genista
Brunnera
B. macrophylla ‘Dawson’s White’ 335
B. m. ‘Jack Frost’ 214
bubble diagrams/plans 21, 22, 25, 120, 126
bubbling fountains/pools 32, 99, 161, 362
bubble jets 145
bubble-tubes 213
Buckley, Declan 194
Buddhism 179
Buddleja (butterfly bush)
B. alternifolia ‘Argentea’ 300
B. crispo 304
B. davidii ‘Dartmoor’ 304
B. globosa 300
budgeting 108, 127, 258
bug hotels 222
building projects 256–77
budgets 258
materials 352–63
pre-construction checklist 259
preparations 258–9
bulbs 81, 82, 92, 96, 123, 155, 388–43
Buono, Tommaso del 142–3
Burle Marx, Roberto (1909–94) 187, 188, 190, 195
Bury Court (Surrey, UK) 171
Buss, Nick 213
Butcher, Maurice 204
Butia yatay 193
Butomus umbellatus 99, 348
butterfly bush see Buddleja
butyl liners 66, 276–7
Buxus (boxwood)
B. sempervirens 128, 194, 235
B. s. ‘Elegantissima’ 310
B. s. ‘Latifolia Maculata’ 215
B. s. ‘Suffruticosa’ 83, 310
see also box
C
cacti 188, 248
CAD (computer-aided design) 113, 121
Calamagrostis
C. x acutiflora ‘Karl Foerster’ 214
C. x a. ‘Overdam’ 344
Calamintha grandiflora ‘Variegata’ 335
Calluna (heather)
C. vulgaris 310
C. v. ‘Gold Haze’ 310
C. v. ‘Spring Cream’ 311
Caltha palustris 99, 224, 34
Camden Children’s Garden (London, UK) 211
Camellia 82, 103, 177, 178
C. japonica ‘Bob’s Tinsie’ 304
C. ‘Leonard Messel’ 300
Camley Street Natural Park (London, UK) 211
Campanula
C. ‘Burghiltii’ 327
C. glomerata ‘Superba’ 327
C. poscharskyana 245
Campsis x tagliabuana ‘Mme Galen’ 318
Canna 86, 97, 190, 191
C. ‘Darban’ 188, 338
C. indica 193
C. ‘Striata’ 338
canopies 34, 43, 110, 231, 234
cardoon see Cynara cardunculus
Carex (sedge) 82, 93, 99
C. buchananii 344
C. elata ‘Aurea’ 344
C. oshimensis ‘Evergold’ 344
C. testacea 344
carpet stones 262–3, 352
Carpinus (hornbeam) 123, 138, 140, 224, 228, 229
C. betulus 94, 175, 225
C. b. ‘Fastigiata’ 294
carrots 205
Carter, George 144, 145
Caryopteris x clandonensis
‘Worcester Gold’ 311
Casa Mirindiba (Brazil) 168–9
ascades 207, 228, 249
Catalpa bignonioides ‘Aurea’ 293, 294
catmint see Nepeta
Ceanothus
C. ‘Concha’ 304
C. x delileanus ‘Gloire de Versailles’ 311
C. thyrsiflorus var. repens 311
Cedrus (cedar)
C. atlantica GlaucA Group 293
cements, ‘green’ 353
Centauraea dealbata ‘Steenbergii’ 327
Centranthus 162
C. ruber 245
C. r. ‘Albus’ 125
Cephalaria gigantea 322
ceramics 54, 67, 249
see also mosaics
Ceratostigma willmottianum 311
Cercidiphyllum japonicum 293
Cercis
C. canadensis ‘Forest Pansy’ 185, 296
C. silicurn 95, 296
Chaenomeles speciosa
‘Moerloosei’ syn. C. ‘Apple Blossom’ 305
Chamaecyparis
C. pisifera ‘Fiffiera’ 294
C. p. ‘Fiffiera Aurea’ 294
Chamaedaphne ‘Cassandra’ 204
Chamaemelum nobile
(chamomile) 204
chard, red 205
Château de Villandry (France) 201, 209
Chatto, Beth 159, 221
Chaumont-sur-Loire (France) 247, 251
cherry see Prunus
cherry blossom 177
chilli peppers 198
chimeneas 78, 79
Chimimanthus praecox
‘Grandiflorus’ 300
chipped bark see bark
chives see Allium schoenoprasum
Choisya x dewittiana ‘Aztec Pearl’ 305
Church, Thomas (1902–78) 169, 171, 208, 238
Chusan palm see *Trachycarpus fortunei*
*Cmicifuga* see *Actaea*
circular shapes 26–7, 34, 38, 245
*Cirsium rivulare* ‘Atropurpureum’ 322
Gistus
  C. x *dansereau* ‘Decumbens’ 311
  C. x purpureus 311
citrus fruits 143, 157
city gardens see urban gardens
Clarke, Patrick 175
classical architecture 36, 137, 138, 145
clay soils 82, 102, 104, 245, 286, 289
*Clematis* 83, 284, 285
  C. alpina 285
  C. armandii 318
  C. ‘Bill MacKenzie’ 318
  C. ‘Étoile Violette’ 318
  C. *florida* var. *siefoldiana* 318
  C. ‘Huldine’ 318
  C. *integropila* 327
  C. *macropetala* 285
  C. ‘Markham’s Pink’ 319
  C. montana var. rubens 319
  C. ‘Pink Fantasy’ 128
  C. ‘The President’ 319
  C. *tubiflora* ‘Wyevalie’ 327
*Clerodendrum* trichotomy var. fargesi 300
climbers 19, 81, 83, 201, 318–21, 361
  planting 284–5
for screening 33, 44, 110, 123
for spring and summer flowers 319
  supporting 82, 273, 284–5
training 284
climbing roses 284, 285, 320–1, 361
cold pruning 72
cobbles 54, 137, 262, 277, 355
cold frames 198
color 46–7, 81, 89, 126, 171, 208, 230, 240
  applying 52–3
combining 47
  cutting-edge gardens 250
effects of 14, 15, 21, 48–9
fall color 84, 97, 297
focal plants 95
hard landscaping 39, 160, 161, 171, 227
Mediterranean gardens 160, 161, 164
summer color 96, 313, 319, 341
winter color 87
color wheel 46–7, 48, 51
  color-themed gardens 129, 154, 155
communal gardens 111
compost (garden compost) 101, 102, 218, 219, 282, 283, 284
  compost bins 219
computer-aided design (CAD) 113, 121
concept gardens 135, 247
  see also cutting-edge gardens
concrete 44, 54, 67, 177, 199
  colored 175
  containers 362
  cubes 251
in cutting-edge gardens 250, 251
  paving 58, 167, 169, 352
  polished 168, 185
  rendered 64, 235
  screen blocks 356
  seating 250
  sleepers 354
  walls 54, 64, 357
for water features 66
coneflower see *Echinacea*; *Rudbeckia*
confers 44
conservation 221
conservatories 103
container-grown plants, planting 279, 280–1, 282
containers 83, 101, 109, 157, 248, 362–3
climbers in 285
for exotics 189
feeding 289
as focal points 32, 33, 157, 161
grasses, sedges and bamboos for 345
perennials for 337
plants for 337, 345
urban gardens 227, 228, 229, 231
urns 129, 139, 362
vegetables crops 198, 199, 203
watering 18, 288
contemplation 15, 150, 177, 178, 179
contemporary gardens 17, 34–5, 36, 72, 76, 133
contractors 258, 259
*Canna* majalis 338
*Canna* x *crenatum* 88, 311
cooper, Paul 254
Cornerstone steel 65, 362
*Cordyline* 86, 171, 187, 188
  C. australis ‘Red Star’ 300
Coreopsis verticillata ‘Moonbeam’ 335
Cormier, Claude 251
corms 338–43
Cornerstone (Sonoma, CA) 251
cornflowers 173
Comus (dogwood) 95, 97
  C. alba ‘Aurea’ 305
  C. a. ‘Sibirica’ 305
  C. alternifolia 94
  C. canadensis 93
  C. controversa ‘Variegata’ 297
  C. kousa var. chinensis ‘China Girl’ 297
  C. mas 300
  C. sericea ‘Flaviramea’ 305
Corokia x virgata 253
Corinvalia valentina subsp. glauca 312
corrugated iron 357
Corsican mint see *Mentha requienii*
Cortaderia (pampas grass) 94
  C. *selloana* ‘Aureolineata’ 345
  C. s. ‘Pumila’ 345
Corylus (hazel) 97
  C. avellana ‘Contorta’ 97, 297
  C. maxima ‘Purpurea’ 301
Cosmos 150
Cotinus (smoke bush) 97
  C. coggyria Rubrifolius Group 301
  C. ‘Grace’ 301
Cotoneaster 97
  C. dammeri 312
  C. frigidus 94
  C. f. Cornubia’ 301
  C. horizontalis 312
  C. lacteus 301
  C. salicifolius ‘Gnom’ 184, 312
cottage gardens 64, 84, 133, 134, 146–55
  case study 252–3
  sculpture in 72, 73
Coulter, Fran 32–3, 128
country gardens 38, 53, 134, 146–55
  case study 202–3
  sculpture in 72, 73
  as focal points 32, 33, 157, 161
  paths 29, 29, 38, 39
  cutting-edge gardens 246–55
  case study 252–3
Cycas revoluta 99
Cyclamen
  C. coum subsp. coum
  f. albissimum 145
  C. hederifolium 339
Gynura
  C. cardunculus 81, 322
  C. c. Scoumynus Group 88
Cyperus 99
  C. alternifolius 99
  cypress see *Cupressus*
Gytisus battandieri 301
D
Daffodils see *Narcissus*
Dahlia 81, 97, 150, 188, 198, 201, 207
  D. ‘Bishop of Llandaff’ 189, 339
  D. ‘David Howard’ 339
  D. ‘Gay Princess’ 339
daisy see *Bellis*
damp conditions, perennials for 333
Daphne
  D. bholua ‘Jacqueline Postill’ 305
Cranesbill see *Geranium*
Crataegus 97, 281
  C. monogyna 214
  C. orientalis 297
  C. persimilis ‘Prunifolia’ 297
crazy paving 352
Grinum
  C. x powelli 338
  C. x p. ‘Album’ 338
Crocosmia
  C. x crocosmiiflora ‘Coleon’
  Fishacre’ 338
  C. x c. ‘Venus’ 339
  C. masaniorum ‘Firebird’ 339
Crocus
  C. goliumyi 339
  C. tommasianus 339
  C. t. f. albus 339
crops 199
  see also productive gardens
  crown imperial see *Fritillaria imperialis*
Cupressus (cypress) 160
  C. arizonica var. arizonica 145
  C. macrocarpa ‘Goldcrest’ 297
curves 26, 28, 38–9, 121, 169
cutting-edge gardens 246–55
  case study 252–3
Cyclus revoluta 194
Cyclamen
  C. coum subsp. coum
  f. albissimum 145
  C. hederifolium 339
Gynura
  C. cardunculus 81, 322
  C. c. Scoumynus Group 88
Cyperus 99
  C. alternifolius 99
  cypress see *Cupressus*
Gytisus battandieri 301
urban gardens 227, 234
Dipelta floribunda 301
disabilities, gardeners with 199
diseases 198, 203, 217, 218, 285
divided gardens 128
Djurovic, Vladimir 174
dog’s-tooth violet see
Erythronium dens-canis
dogwood see Cornus
doronicum 173
D. ‘Little Leo’ 335
drainage 218, 259
improving 101, 102, 286
in retaining walls 64
low-impact development (LiD) 105
on slopes 41, 104–5
storm-water chain 223
of surfaces 59, 104–5
driffs of plants 86, 96, 126, 239,
240, 241, 244
natural gardens 218, 220, 221
see also prairie-style planting
driftwood 72
drives 355
drought-tolerant plants 82, 122,
125, 160, 162, 220
dry sites, plants for 82, 92, 303
dry stone walls 54, 64, 214, 222,
356
dry stream beds 157, 159, 197
Dryopteris 93
D. affinis ‘Cristata’ 129
derythrosora 328
d. wallichiana 233
Dumbarton Oaks (Washington
D.C.) 141
Dunnett, Nigel 223, 224
Duranta erecta ‘Geisha Girl’ 193
Edmond, Jeremy 145
Edwardian gardens 149, 151
eggplant 205
El Novillero (Sonoma, CA) 169,
171
Elaeagnus
E. x ebbingei ‘Gilt Edge’ 301
E. ‘Quicksilver’ 302
elder see Sambucus
electrical safety 57, 66, 76, 78, 79
electricians 57, 66, 76, 78, 79,
259
elephant’s ears see Bergenia
Elmum macellanicus 345
Ensete 189
E. ventricosum 323
entertaining 12, 76, 174, 210–11,
227, 234, 235, 361
environmental issues 57, 69, 78,
133, 353
Epimedium 93, 96, 233
E. x perralchicum 335
Equisetum (horsetail) 99, 182
E. hyemale 99
E. scirpoidea 99
Erantis hyemalis 340
Eremurus stenophyllus 328
Erica arborea var. alpina 305
ericaceous plants 82, 102
Eriobotrya japonica (loquat) 187,
195
Eryngium
E. agovfolium 323
E. bourgattii ‘Oxford Blue’ 335
Erysimum 89
Erythronium dens-canis 340
Escallonia ‘Apple Blossom’ 305
espaliers 200
Euclalia 188, 189
E. gunoi 293
Eucomis bicolor 340
Euonymus
E. alatus ‘Compactus’ 224
E. fortunei ‘Emerald Gaiety’ 312
E. japonicus 194
E. j. ‘Latifolius Albomarginatus’ 164
Eupatorium maculatum
Altropurpureum Group 348
Euphorbia
E. characias subsp. wulfenii
‘John Tomlinson’ 312
E. griffithii ‘Dixter’ 328
E. x martini 328
E. melifera 195
E. palustris 224
E. polychroma 173, 336
E. schillingii 328
evening primroses see Oenothera
evergreen interest, trees for 293
evergreens 15, 81, 82, 84, 87, 97,
171, 178, 208
gasses, sedges and bamboos 347
hedges 86, 110
shrubs 88, 111, 317
Exochorda x macrantha
‘The Bride’ 306
The Exotic Garden (Norwich,
UK) 188–9
The Exotic Garden of Eze
(Monaco) 190
exotic plantings 133
see also jungle style
F
Fagus (beech)
F. sylvatica 225
F. s. ‘Riversii’ 293
fall color 84, 97
trees for 299
fall-flowing shrubs 315
falsa acacia see Robinia
pseudobaica
families, needs of 12–13
garden families 13, 32–3, 109,
134, 206–15
case study 212–13
Fargesia
F. murielae 345
F. rufo 234
Farrand, Beatrix (1872–1959)
238
Fatsia 187
F. japonica 194, 306
fedges 359
defines 41, 44, 147, 269, 284
bamboo 179, 184
fence posts, putting up 268–9
height 111
materials 357, 358–9
picket fences 33, 61, 147, 358
staining 269
fennel see Foeniculum
ferns 91, 93, 99, 222
see also Adiantum; Asplenium;
Athryn; Dryopteris; Matteuccia;
Osmunda; Polypodium
fertilizer 282, 285, 286, 287,
289
Festuca
F. glauca 145
F. g. ‘Elijah Blue’ 345
Ficus (fig)
F. carica ‘Brown Turkey’ 297
Filipendula rubra 'Venusta' 349
firepits 78, 209, 253
fireplaces 78, 230–1
firethorn see Pyracantha
fish 184
Fish, Margery (1888–1969) 151
flameaux 234
flint 54, 245, 356
flooding 105, 223
flooring kits 354
flower color 89, 123
flowering period 122
focal plants 81, 85, 94–5
focal points 21, 28, 33, 37, 148, 238
containers 32, 33, 34
formal gardens 137, 138–9
Japanese gardens 179
mosaics 164
plants 81, 85, 94–5
sculpture 34, 43, 73, 228, 242
seats 68, 148, 237
shrubs for 301
structures 121, 179, 211, 361
trees for 295
Foerster, Karl (1874–1970) 154
trees for 295
structures 121, 179, 211, 361
trees for 295
Forest Stewardship Council see FSC
Fothergilla 95, 97
foundations 259
patios 264–5
fountains 99, 137, 139, 140, 141, 249
bubble fountains 32, 99, 161, 362

foxglove see Digitalis
frangipani see Plumeria
framing views 32–3
Fraxinus excelsior 'Pendula' 294
Fritillaria (fritillary) 96
F. imperialis 340
F. i. 'Maxima Lutea' 340
F. meleagris 220, 340
front gardens 53, 144, 151, 361
Frost, Adam 31, 129
frost pockets 102
fruit 15, 148, 198, 275
fruit trees 198, 199, 200
FSC (Forest Stewardship Council) 53, 57, 65, 69, 353
Fuchsia
F. magellanica 97, 164, 306
Fukuhama, Masao 178
functional planting 84
functional requirements of gardens 12–13, 134
funky gardens 17
furniture 25, 57, 68–71, 228,
248, 261
care of 69
contemporary 68, 71, 169, 233
designing with 68–9
foldaway 68
hardwoods 69, 175
modernist 70
rain and UV damage 69
rustic 53, 68, 69, 70, 149, 150, 219
sculptural 68, 71, 229
as storage 69, 361
see also seats
fusin style 135

Gabions 356
Galanthus (snowdrop) 97
G. 'Atkinsii' 340
Gallium odoratum 204
Galia ton viridflora 340
galvanized metal 363
garage cans 33, 361
Garden of Australian Dreams (Canberra, Australia) 251
garden compost 101, 102, 218,
219, 282, 283, 284
garden design 7–9, 21
garden festivals 247, 251
garden offices/studios 65, 223,
360
garden onions 205
garden “rooms” (compartments) 62–3, 148, 165
garden rooms (structures) 360
garden styles 16–17, 132–5
Gardens of Appeltern (The Netherlands) 231
Garrya 97
gates 61, 111, 359
Gazanias 129
gazebos 160, 248, 360
Gazerwitz, Paul 142–3
Generalife (Spain) 141, 157
Genista 92, 159
global layouts 26–7, 34–5,
36, 37, 138, 205, 228
formal gardens 135, 137
Traditional gardens 167, 168,
170–1, 173
productive gardens 200, 205, 208
geotextile membrane 266–7,
270, 271, 277
Geranium (cranesbill) 16, 91, 93
G. 'Brookside' 329
G. clarkei 'Kashmir White' 336
G. endressi 93
G. 'Jolly Bee' 214
G. macrorrhizum 93, 329
G. 'Nimbus' 329
G. palnatum 194
G. 'Patricia' 155
G. phaeum 329
G. sanguineum 144
G. sylvaticum 224
Geum 91
G. 'Lady Stratheden', syn. G. 'Goldball' 336
G. 'Princes Juliana' 223
Gibbs, James (1682–1754) 145
Giles, Will 188
Gladiolus 96, 123
G. byzantinus 143
glass 45, 65, 67, 184, 229
ground-glass 271
mosaics 164
panels 43, 63, 185, 357
pebbles 355
Gleditsia triacanthos 'Sunburst'
294
globe thistle see Echinops
bannaticus
Golden Gate Park (San Francisco, CA) 181
Goloworthu, Andy 247
Goodman, Will 248
Google Earth 119
gourds 201
grads, measuring 115
granite 59, 225
polished 54, 353
grape hyacinth see Muscari
grass paths 237, 239
grasses 36, 81, 82, 88, 141, 155,
171, 185, 221, 344–7
country gardens 238–9, 240,
241
cutting-edge gardens 249
for fall color 97
urban gardens 228, 229, 230–1
for winter interest 53
see also Miscanthus; Molinia;
New Perennial Movement;
Pennisetum; prairie-style
planting; Stipa
gravel 137, 168, 185, 355
Breedon 154, 271
colored 139, 271
gravel containment mats 355
Japanese gardens 177, 178–9,
180, 185
laying 259
as mulch 107, 158, 270, 283
paths 39, 53, 58, 138, 147, 149,
199, 237, 238, 244, 261, 263
self-binding 154, 271, 355
self-seeding 155
in Zen gardens 177, 179
gavel borders 25
laying 270–1
gavel gardens 122
Mediterranean 157, 158–9,
160, 165
Gravetye Manor (West Sussex,
UK) 238
Great Dixter (East Sussex, UK)
240, 241
“green” cement 353
green roofs 183, 218, 219, 224,
360
greenhouses 109, 198, 199, 205,
360
grey-leaved plants 82, 92
Groeningen, Isabelle Van 154
groundcover 81, 85, 92–3, 224
shrubs for 309
grouping plants 126
growing conditions 101
growth habits 83
Guevrekian, Gabriel 171
Guilfoyle, Annie 195
Guinness, Bunny 204, 205
Gunnera 86
G. manicata 349
Gustafson, Kathryn 247
Gypsophila 88
G. paniculata 'Bristol Fairy' 329
habitats 108, 237, 238, 283
cottage gardens 153
Japanese gardens 183
natural gardens 217, 218, 220, 222, 225
water features 99, 105, 134
Hakonechloa macra 'Aureola' 89,
154, 190, 345
Hall, Stephen 219
Hamamelis 95, 97, 123
H. x intermedia 'Jelena' 302
H. x i. 'Palida' 302
handkerchief tree see Davidia
involucrata
Hardenbergia violacea 319
hardwoods 65, 67, 69, 175, 274,
353, 354, 358
hardy geraniums see Geranium
hawthorn see Crataegus
hazel see Corylus
health 15
heat islands 188
heather see Calluna
heating 57, 78–9, 174, 230–1,
361
Hebe 88, 123, 128
H. 'Great Orme' 312
H. macrantha 313
H. 'Midsummer Beauty' 306
H. ochracea 'James Stirling'
313
H. 'Pewter Dome' 145
H. pinguifolia 88, 92
H. p. 'Pagei' 313
H. 'Red Edge' 313
Hedera (ivy) 93, 285
H. colchica 'Dentata Variegata'
319
H. c. 'Sulphur Heart', syn H. c.
'Paddy's Pride' 319
H. helix 93
H. h. 'Kolibri' 254
H. h. 'Oro di Bogliasco',
syn. H. h. 'Goldheart' 319
H. h. 'Parsley Crested' 319
hedges 19, 44, 45, 147, 168, 224
beech 86, 225, 359
box 53, 83, 139, 200, 205, 225,
230, 239
country gardens 237, 238, 239,
240, 241, 244
deciduous 86
evergreen 86, 139
formal 137, 138, 139, 244
low 33, 34
mixed 239, 280
planting 280–1
and right to light 111
for structure 86, 139, 200, 237,
238, 239, 240, 241, 244
tall 101, 111
yew 73, 75, 139, 145, 155, 239,
241, 293
height 42–3, 122
levels 42
Helenium 'Moerheim Beauty' 329
Helianthemum 88, 92
H. 'Wisley Primrose' 313
Helianthus (sunflower) 188
H. 'Lemon Queen' 324
H. 'Monarch' 324
Helichrysum italicum subsp.
serotinum 313
Heliconia rostrata 195
Helleborus (hellebore) 96
H. argutifolius 329
H. foetidus 329
H. x hybridus 'Pluto' 336
H. orientalis 93
Hemerocallis (daylily)
H. 'Buzz Bomb' 329
H. 'Marion Vaughn' 330
hen'n'chicks see Semprevivum
tectorum
herb gardens 37, 52, 165, 204,
205
herbaceous perennials see
perennials
herbs 15, 81, 135, 149, 152, 158,
198, 200, 201, 203, 205
Mediterranean 102, 165
raised beds 275
Hervey-Brookes, Paul 233
Hestercombe (Somerset, UK)
241
Heuchera
H. 'Chocolate Ruffles' 129
H. 'Pewter Moon' 336
H. 'Plum Pudding' 89, 235, 336
H. 'Red Spangles' 336
Heywood, Tony 255
Hibiscus syriacus 'Diana' 306
Hidcote Manor
(Gloucestershire, UK) 148,
151
Hidden Gardens 208
high-maintenance gardens
18–19, 84
hillsides, natural 41
Hippophae rhamnoides 302
holly see ilex
holly oak/holm oak see Quercus
ilex
honesty see Lunaria
honeysuckle see Lonicera
hop see Humulus
hornbeam see Carpinus
horsetail see Equisetum
Hosta 32, 33, 53, 88, 89, 91, 93,
97, 99, 192
H. 'Francee' 184, 330
H. 'Krossa Regal' 129
H. 'Royal Standard' 154, 330
H. sieboldiana var. elegans 164,
330
H. 'Sum and Substance' 154
hot, dry sites, shrubs for 303
hot tubs 191
hues 46, 49
Humulus lupulus 'Aureus' 320
hurdles 54, 191, 201, 359
Hurst Garden 248
hyacinth see Hyacinthus
Hyacinthoides non-scripta 340
Hyacinthus (hyacinth) 96
H. orientalis 'Blue Jacket' 340
Hydrangea 95
H. anomala subsp. petiolaris
285, 320
H. arborescens 'Annabelle'
306
H. aspera Villosa Group 306
H. macrophylla 144
H. m. 'Mariesii Lilacina' 306
H. paniculata 'Unique' 302
H. quercifolia 'Snow Queen',
syn. H. 'Flemygea' 306
Iberis sempervirescens 88
ideas see inspiration
ilex (holly) 111
I. aquifolium 'Silver Queen' 302
I. crenata 94
Imperata cylindrica 'Rubra' 345
Indigofera heterantha 307
infinity pools 167, 175
informal gardens 21, 157, 160,
164
informal ponds 261, 276–7
insects 12, 99, 200, 219, 221,
283, 285
bug hotels 222
inspiration 16–17, 21, 24–5, 122,
133
interlocking circles 38
Inula magnifica 324
Ipomoea (morning glory) 285
Iris 91, 92, 98, 122, 171, 177
I. 'Golden Alps' 341
I. laevigata 349
I. pallida 'Variegata' 341
I. pseudacorus 99
I. p. 'Variegata' 349
I. reticulata 92
I. sibirica 225
I. s. 'Butter and Sugar' 349
I. s. 'Perry's Blue' 349
I. 'Superstitio' 341
I. versicolor 'Kermesina' 349
I. 'White Knight' 341
ironwork 145, 254, 357
irregularly-shaped plots 116–17,
119
Islamic influence 36, 37, 141
Isolepis cernua 99
Itea ilicifolia 302
ivy see Hedera
ivy-leaved geranium see
Pelargonium
Jacobsen, Arne 171
Japanese anemone see Anemone
x hybridra
Japanese gardens 176–85, 249
case study 182–3
Japanese maple see Acer
Japanese-style gardens 133,
184–5, 355
Jardin Majorelle (Marrakesh,
Morocco) 161, 164
Jasione montana 125
Jasminum (jasmine) 212, 284, 285
J. nudiflorum 307
J. officinale
'Argenteovariegatum' 320
Jekyll, Gertrude (1843–1932)
147, 149, 151, 159, 238, 241
Jellicoe, Sir Geoffrey (1900–96)
154, 185
Jensen, Jens (1860–1951) 218
jets 207, 228
Jim Thompson House (Bangkok,
Thailand) 190
Joyce, Sam 234, 235
Judas tree see Cercis siliquastrum
Judyci, Maggie 184
Juncus 99
J. effusus f. spiralis 99
J. patens 'Carman's Gray' 99
jungle style 9, 27, 191, 193
see also foliage gardens
Jungles, Raymond 195
Juniperus (juniper)
J. communis 'Hibernica' 302
J. x pfitzeriana 313
J. x p. 'Pfitzeriana Aurea' 313
K

Katsura Imperial Villa (Japan) 181
Kazayuki, Ishihara 183
Kensington Roof Gardens (London, UK) 231
Kent, William (1685-1748) 241
Kiftsgate Court (Gloucestershire, UK) 241
Kiley, Dan 144, 171, 238
Kirby, Rick 75
Kirengeshoma palmata 349
kitchen gardens 64, 204, 205 see also vegetable gardens
Kitson, Ian 214
Knautia macedonica 330
Kniphofia (red hot poker) 237
K. ‘Bees’ Sunset’ 330
K. ‘Percy’s Pride’ 330
knot gardens 137
Kogon, Marcio 168–9
Kolkwitzia amabilis ‘Pink Cloud’ 307

L

Laburnum 95
L. × wateri ‘Vossii’ 298
lady’s mantle see Alchemilla mollis
Lagurus ovatus 346
lakes 237, 238
Lamium
L. maculatum ‘Red Nancy’ 336
L. m. ‘White Nancy’ 336
Lamprocapnos spectabilis ‘Alba’ 328
land art 247
landscape fabric 159, 283
landscape, links to 27, 33, 238, 239, 245
Landscape Movement 237
lanterns, stone 176, 179, 181
larch see Larix
large shrubs 300–3
large trees 292–3
Larix (larch)
L. kaempferi ‘Pendula’ 298
late-flowering perennials 329
late-flowering shrubs 315
Lathyrus odoratus (sweet pea) 164, 201, 284, 285
Latz, Peter 250
Laurus nobilis (bay) 45, 203, 298
Lavandula (lavender) 16, 45, 73, 82, 92, 150, 198
L. angustifolia 214
L. a. ‘Munstead’ 314
L. pedunculata subsp. luisitana 254
L. stoechas 165, 314
Mediterranean gardens 157, 158, 159, 165
Lavatera 83
L. × clementii ‘Barnsley’ 307
L. × c. ‘Bredon Springs’ 307
lavender see Lavandula
lawns 34, 148, 168, 187, 230, 288
country gardens 238, 239, 243, 245
family gardens 207, 214
formal gardens 137, 138, 139, 140, 142
laying turf 279, 286
mowing 287
seeding 279, 287
work involved 18, 19
Lawrenson, Fiona 244, 245
layering shapes 34–5
Le Nôtre, André (1613–1700) 139, 141
lead planters 363
leaflmold 283
legal issues, boundaries 101, 110, 111
lemon trees 143
Leucanthemella serotina 324
Leucanthemum × superbum ‘Wrrral Supreme’ 324
Leucojum aestivum ‘Gravetye Giant’ 341
levels 23, 34–5
Liatris spicata ‘Kobold’ 330
lichens 177
lifestyle changes 133
light 21, 48, 140, 167, 248
right to 111
lighting 34–5, 76–9, 111, 140, 85, 235, 254
cutting-edge gardens 248, 249, 254
family gardens 207, 214
installations 57, 76, 78, 258, 259
LEDs 53, 76, 77, 78, 79, 249
Modernist gardens 168, 169, 174, 175
for mood 15, 77
solar 57, 79
urban gardens 227, 228, 229, 230
Ligularia 88
L. ‘The Rocket’ 350
Ligustrum
L. delavayianum 94, 175
L. jonandrum 144
L. ovalifolium ‘Aureum’ 302
Lilium (lily) 96
L. ‘African Queen’ 341
L. ‘Black Beauty’ 341
L. Citronella Group 341
L. martagon 341
L. Pink Perfection Group 342
L. regale 342
L. ‘Star Gazer’ 342
lily see Crinum; Lilium
lily-of-the-valley see Convallaria majalis
lime see Tilia
limestone 140, 155, 159, 160, 167, 171, 250, 353
liquid feeds 289
living willow 359, 360
Lloyd, Christopher (1921–2006) 240
loams 102, 104
Lobelia 188
local materials 189, 217, 218, 219
log storage 221
‘lollipop’ trees 45
London Garden Designer (garden design) 22–3
London Wetland Centre 221
Long, Richard 247
Lonicera (honesuckle) 97, 284, 285
L. nitida 94
L. n. ‘Baggesen’s Gold’ 128, 314
L. pericyclmenum ‘Serotina’ 224, 320
L. pilata 93, 314
loquats see Eriobotrya japonica
Lost Gardens of Heligan (Cornwall, UK) 201
Lotus hirsutus 88
Loudon, John Claudius (1783–1843) 229
low-maintenance gardens 19, 84, 195, 234, 235
see also prairie-style planting
Luis Cezar Fernandes Garden (Brazil) 188
Lunaria (honesty) 53
Lupinus ‘Chandelier’ 331
Lutyens, Edwin (1869–1944) 149, 241
Lychinis
L. coronaria 331
L. c. ‘Alba’ 331
L. flos-cuculi 225
Lysimachia 93, 98
L. ephemerum 331
Lythrum 98
L. salicina ‘Feuerkerze’ 331
L. virgatum ‘The Rocket’ 150

M

MacDonald, Catherine 51
Macleaya microcarpa ‘Kelway’s Coral Plume’ 324
Magnolia 96, 179
M. liliiflora ‘Nigra’ 307
M. stellata 307
Mahonia 81, 97
M. japonica 307
M. × media ‘Buckland’ 254
M. × m. ‘Charity’ 302
maintenance 18–19, 288–9
mallow see Lavatera
Malus
M. ‘Evereste’ 298
M. ‘Royalty’ 298
man-made materials 229, 248–9, 255
Manchester Allotment Society 205
manure 102, 218, 282, 284, 289
maple see Acer
marble 142, 353
marginal plants 98, 122, 219, 221, 241, 277, 349
marjoram see Origanum
Martino, Steve 220, 248
Mason, Olive 148–9
materials 205, 228, 352–63
checklist 67
choosing 9, 56–7, 259
local 189, 217, 218, 219
man-made 229, 248, 249, 255
modern 53, 133, 249, 250–1, 254
Modernist gardens 167, 169
natural 64, 229, 239, 248
for paths 28, 29, 57
for screens and boundaries 60–1
for slopes 64, 65
for structures 64, 65
for surfaces 58–9
sustainable 133, 217, 218, 219
for walls and railings 356–7
for water features 66
matrix planting 154
Matteuccia struthiopteris 350
mature gardens, rejuvenating 108, 109
mature trees 109
meadow plantings 147, 217, 218, 241
INDEX 384/385
Resources
meadows 19, 220, 237, 238, 239
measuring a plot 114, 115, 116–17, 261
Meconopsis betonicifolia 251
meditation 177, 179
Mediterranean gardens 52, 72, 124–5, 156–65
case study 162–3
Mediterranean herbs 102
Mediterranean plantings 92, 125, 106–7, 143, 248, 250, 283
medium-sized perennials 326–33
medium-sized shrubs 304–9
medium-sized trees 294–5
Mee, Claire 214, 215
Melianthus major 324
Mentha (mint)
M. requienii 83
M. suaveolens 204
metal 54, 64, 65, 67, 354
steps 65
see also aluminum; steel
metal grilles 354
microclimates 110, 133, 164, 165
midrange plants 81, 85, 86, 88–9
Mies van der Rohe, Ludwig (1886–1969) 174
Millennium Park (Chicago, IL) 211
miniature landscapes 177, 180
minimalism 17, 133
mint see Mentha
Miscanthus 86
M. sinensis 97, 235
M. s. ‘Gracillimus’ 346
M. s. ‘Kleine Silberspinne’ 346
M. s. ‘Malepartus’ 346
M. s. ‘Silberfeder’ 346
M. s. ‘Zebrinus’ 346
mixed borders 18
mixed hedges 239, 280
mock orange see Philadelphus
modern materials 53, 133, 249, 254
Modernist gardens 126, 132, 166–75, 248
case study 172–3
Modernist influences 155
moisture-loving plants 101, 104, 333
Molinia
M. caerulea subsp. arundinacea
‘Windspiel’ 88
M. c. subsp. caerulea
‘Variegata’ 346
Monarda
M. ‘Scorpion’ 244
M. ‘Squaw’ 331
Mondrian, Piet 173
monochrome colors 53
monoculture plantings 240
‘mood boards’ 24
moods 14–15, 21, 27
Moorish influence 157, 158, 161, 164, 361
morning glory see Ipomoea
Morus nigra (mulberry) 294
mosaics 53, 59, 137, 356
Mediterranean gardens 157, 158, 164
moss gardens 180
mosses 99, 177, 179, 183
movement 34, 145, 184, 185, 249
mowing lawns 287
mowing strips 271, 275
mulberry see Morus
mulches 283, 288
chipped bark 280, 283, 285
garden compost 102, 283
gravel 107, 158, 270, 283
leafmold 283
manure 102
organic matter 282
multilevel layouts 40–1
multistemmed trees 172
Munstead Wood (Surrey, UK) 149, 151
Musa (banana) 188, 189
M. basjoo 195, 235, 324
Muscar (grape hyacinth) 96
M. armeniacum ‘Blue Spike’ 342
M. latifolium 342
Myers, Robert 125
Myosotis (forget-me-not) 53
M. scorpioides 99, 350
Myrtus (myrtle)
M. communis ‘Flore Pleno’ 307
natural materials 64, 229, 239, 248
natural stone see stone
naturalistic plantings 14, 86, 122, 126, 237
navigation 28–9, 32
Nectandra cordicum subsp. bulgaricum 343
neighbors 110, 111, 259
see also privacy
Nepeta 92
N. grandiflora ‘Dawn to Dusk’ 331
N. nervosa 128
N. ‘Six Hills Giant’ 331
Nerine 123
N. bowdenii 343
Nerium oleander 165
neutral colors 53
New Perennial Movement 217, 218, 221, 244
new styles 135
Newell, Karla 164
NGS (National Garden Scheme)
Yellow Book 301
Nixon, Philip 228–9
Nymphéa (waterlily) 98, 99, 277
N. alba 225
N. Darwinii 350
N. ‘Froebeii’ 350
N. ‘Gonnère’ 350
N. ‘Marilaeacia Chromatella’ 350
N. tetragona 99
Nyssa sinensis 294
Oak see Quercus
obelisks 201, 285, 360
Ocimum basilicum (basil) 205
O’Connor, John 73
Odette Monteiro Garden see Luis Cezar Fernandes Garden
Oehme van Sweden 151
Oenothera fruticosa ‘Fyrverkeri’ 336
offsets (in surveying) 116
Oleif, Clare 213
Olea europaea (olive) 43, 200, 215, 298
Mediterranean gardens 16, 157, 158, 165
Olearia macrodonta 303
olive see Olea
onions (garden) 205
Ophiopogon
Ol. planiscapus ‘Nigrescens’ 346
options, assessing 108–9
orchards 237
organic approach 217
organic layouts 21, 34, 38–9, 121
organic matter 92, 93, 280, 282, 286, 289
orientation 49
see also aspect
Onganum
O. ‘Kent Beauty’ 314
O. laevigatum ‘Herrenhausen’ 331
O. vulgar ‘Aureum’ 165, 215
ornamental cherry see Prunus
Orontium 98
O. aquaticum 99
Osmanthus 172
O. x burkwoodii 308
Osmunda regalis 350
Oudolf, Piet 240, 241, 244
outdoor living 109, 133, 168, 174, 231
outdoor rooms 12, 62–3, 76, 109, 134, 164, 168, 208, 223, 228, 229
overlaid photographs 22, 117, 126
oxygenators 98
Pachysandra terminalis 93, 336
paddlestones 355
Paeonia (peony) 84, 97, 177
P. delavayi 308
P. lactiflora ‘Duchesse de Nemours’ 154
P. l. ‘Sarah Bernhardt’ 332
pagoda tree see Sophora japonica
paint 46, 353, 357, 360, 361
Paley Park (New York, NY) 231
pallets 357
palms 160, 164, 188, 189, 190, 193, 249, 250
see also Trachycarpus
pampas grass see Cortaderia
Panicum 221
P. virgatum ‘Heavy Metal’ 155, 346
P. v. ‘Rehbraun’ 244
pansy see Viola
Papaver (poppy) 151
P. orientale ‘Black and White’ 332
Pape, Gabriella 154
papyrus see Cyperus papyrus
parsley see Petroselinum
parterres 37, 81, 126, 204, 205, 239
formal gardens 135, 137, 138, 139, 140
Mediterranean 157
Parthenocissus
P. henryana 320
P. tricuspidata ‘Veitchii’ 320
Passiflora (passion flower) 84, 84
P. caerulea 320
paths 28–9, 45, 177, 225, 238, 243
bark 39, 271, 354
brick 58, 149, 190, 199, 202, 205, 213, 262
cottage gardens 147, 149, 150
curves 28, 29, 38, 39
edgings 262
grass 237, 239
gravel 39, 53, 58, 138, 147, 149, 199, 205, 213, 237, 238, 244, 261, 263
laying 262–3
lighting 76
materials for 28, 29, 57, 352–5
permeable 271
in productive gardens 198, 199, 202, 205
routes of 21, 28–9, 35, 39
stone 58, 154, 199, 225, 352–3
timber 31
width 261
patio kits 354
patio ponds 362
patios 59, 103, 109, 110, 111, 354
care 265
construction 261, 264–5, 354
planting pockets 265
site for fragrant plants 123
Paulownia tomentosa 295
pavers 58, 137, 248, 264–5
paving 34, 58, 137, 140, 228, 230, 248
brick 237, 352
concrete 167, 169
cottage gardens 148
crazy 352
cutting curves into 265
materials for 352–3
plants in 29, 59, 147, 160
stone 137, 139, 145, 160, 163, 174, 232, 237, 352–3
terra-cotta 165
pear see Pyrus
pebbles 53, 55, 59, 122, 254, 271
glass 355
Pelargonium
ivy-leaved 16
P. ‘Vancouver Centennial’ 164
Pennisetum alopecuroides 83, 347
Penstemon
P. ‘Alice Hindley’ 332
P. ‘Andenken an Friedrich Hahn’ 332
peony see Paeonia
perennial weeds 278, 286, 289
perennials 81, 82, 84, 85, 86, 109, 152, 240
for architectural interest 323
for attracting wildlife 325
for containers 337
for damp conditions 333
early-flowering 327
for fall color 97
for foliage interest 331
late-flowering 329
medium-sized 326–33
planting 282–3
shade-tolerant 335
small 334–7
for summer color 123
tall 322–5
for winter interest 53
see also drifts, planting: New Perennial Movement
Perfume see scent
pergola kits 261, 272–3, 361
pergolas 32, 34, 151, 215, 237, 361
building 261, 272–3
materials for 64, 65, 235, 261, 272–3, 361
for privacy 110, 128, 228
for shade 158, 159, 361
periwinkle see Vinca
permeable hard surfaces 218, 220
Persicaria ‘Blue Spire’ 314
Persicaria
P. amplexicaulis ‘Firetail’ 332
P. bistorta ‘Superba’ 129, 332
perspective 42, 43, 94, 116–17
false perspective 243
Perspex 53, 67, 247, 250
pesticides 217
pests 149, 198, 201, 203, 217, 218, 282
Petroselinum crispum (parsley) 204
pH of soils, testing 102
Phalaris arundinacea var. picta 347
Phaseolus cocineus (runner beans) 205
Philadelphus ‘Belle Etoile’ 308
Philodendron 240
P. fruticosa 314
P. russeliana 244, 332
Phlox
P. paniculata ‘Balmoral’ 332
P. p. ‘Norah Leigh’ 332
Phormium 81, 94, 123, 187, 189
P. coxkianum subsp. hookeri ‘Tricolor’ 195, 333
P. ‘Sundowner’ 191
P. tenax 190
P. t. Purpureum Group 324
Photinia x fraseri ‘Red Robin’ 303
photographs, designing with 22, 117, 122, 126
Phygelius x rectus ‘African Queen’ 314
Phylostachys
P. aurea 185
P. aureosulcata var. aureocaulis 347
P. nigra 194, 347
P. n. f. henonis 254
P. sulphurea f. viridis 45
P. vivax f. aureocaulis 347
Physocarpus opulifolius ‘Diabolo’ 308
Picea (spruce)
P. abies ‘Reflexa’ 315
P. breweriiana 295
P. pungens ‘Koster’ 295
picket fences 33, 61, 147, 358
Pines 82, 182
P. japonica 308
P. ‘Blush’ 308
pine see Pinus
pink see Dianthus
Pinus (pine) 125, 175, 180
P. mucro ‘Mops’ 315
P. sylvestris ‘Aurea’ 295
P. wallachiana 293
Pittosporum tenuifolium 303
planning controls 110, 111
planning permission 111, 259
plans 8, 21, 22–3
bubble diagrams 21, 22, 25, 120, 126
creating 112–29
cross-sections 23
overhead plans 23
symbols 22
see also planting plans; scale plans; site plans
planters 54, 170, 201, 235, 362, 363
planting 259
bare-root plants 279, 280
climbers 284–5
container-grown plants 279, 280–1, 282
hedges 280–1
shrubs 282–3
trees 280–1
water features 98–9
planting density 126, 127
planting palette 84, 89, 122
planting plans 23, 113, 122–9
cottage gardens 154–5
country gardens 244–5
cutting-edge gardens 254–5
family gardens 214–15
foliage gardens 194–5
formal gardens 144–5
Japanese-style gardens 184–5
Mediterranean gardens 164–5
Modernist gardens 174–5
natural gardens 224–5
productive gardens 204–5
scale for 118
sustainable gardens 224–5
urban gardens 234–5
planting techniques 278–89
plantings in blocks 126, 168, 169, 170, 171
changed seasonally 37
cottage gardens 147, 148–9
formal near the house 126, 237
informal 36
Japanese gardens 177, 178–9
Mediterranean 157, 160, 161, 164–5, 248, 250
Modernist gardens 167
naturalistic 14, 86, 122, 126, 224–5, 237
in paving 29, 59, 147, 160
structural 45
see also drifts of plants; prairie-style planting plants
designing with 80–99
selecting 84–5, 122–3
understanding 82–3
platforms 40, 105
play areas 12, 25, 33, 109, 132, 361
family gardens 38, 207, 208–9, 211, 213, 215
pleached trees 137, 138, 140, 142–3, 228–9, 230
polished concrete 168, 185
polished granite 54, 353
pollarded trees 295
polyanthus see Primula
Polyanthus Group
Polypodium interjectum
‘Cornubiense’ 337
Polystichum setiferum 195
ponds 210, 241, 261
making 276–7
margins 220–1
materials for 66
patio ponds 362
plants for 349
safety 109, 207, 210
siting 98
for wildlife 66, 99, 105, 134,
208, 211, 219
see also pools
Pontederia 98, 237
P. cordata 350
pools 14, 54, 55, 87, 101, 152, 189,
234
cottage gardens 162
country gardens 237, 239
formal 99, 138, 141, 237
infinity pools 167, 175
Japanese gardens 177, 184, 185
materials for 66
Mediterranean gardens 159,
160, 161, 164
Modernist gardens 170, 171
raised pools 66
safety 109, 207, 210
swimming pools 169, 191, 210
see also ponds; reflections
poppy see Papaver
Port Lympne (Kent, UK) 144, 145
potagers 150, 198–9, 200, 205
Potentilla 92
P. atrorsiginea 333
P. fruticosa 'Abbotswood' 315
P. n. 'Dart’s Goldigger' 92
P. n. 'Goldfinger' 315
pots 54, 164, 191, 248, 362
terra-cotta 143, 158, 159,
161, 362
see also containers
powder-coated metal 363
powdery mildew 285
prairie-style planting 126, 132,
238
natural gardens 217, 218, 220,
221
pressure-treated timber 65, 261,
274
Primula 96, 98
P. alpicola 351
P. beesiana 351
P. 'Inverewe' 351
P. Polyanthus Group 145
P. vialii 99
Pritchardia pacifica 195
privacy 33, 111, 191, 193, 194,
215, 234
hedges for 101
pergolas for 110, 128, 228
screens for 43, 84, 111, 194,
233
privet see Ligustrum ovalifolium
Probert, Pip 63
productive gardens 135,
196–205
professional case study 202–3
professionals 258, 261
see also contractors
pruning 9, 172, 94, 178, 289
ramps 40, 41
ramps 40, 41
random planting 126
random planting 126
Ranunculus
R. aquatilis 98
R. flammula 99
reclaimed wood 53, 65, 68, 69,
225, 274
rectangular plots
measuring 114
site plans 115
rectilinear structure 120, 137,
167, 168, 230
rectangular plots
water 105, 288
recycled wood 53, 65, 69, 225,
274
recycling 217, 218, 219, 220, 361
water 105, 288
recycling cupboards 361
red chard 205
red hot poker see Kniphofia
reflections, in water 55, 77, 139,
161, 167, 168, 197, 185,
189, 234, 240–1
reflective surfaces 254
rejuvenating a mature garden
108, 109
relaxation 13, 76, 134, 153, 174,
204, 207, 214, 227, 235
religious influences 133, 179
Renaissance gardens 142
rendered concrete 64, 235
rendered walls 42, 54, 60, 73, 161,
169, 357
Pyracantha 'Diana Clare' 337
pumps 66, 276, 277
PVC liner 276–7
Pyracantha 111, 359
P. 'Saphyr Jaune' 308
Pyrus 198
P. salicifolia var. orientalis
'Pendula' 299
Q
Quercus ilex (holm/holly oak)
157, 229, 252, 293
quince, ornamental see
Chaenomeles
R
railings 41, 254, 357
rainwater collection 105, 218,
219, 288
raised beds 39, 53, 64, 230–1,
250, 261
making 261, 274–5
donkey grass 199, 200,
201, 203
raised planters 201
rambler roses 150, 284, 320
RHS Garden Wisley (Surrey,
UK) 201
RHS Hampton Court Palace
Flower Show (Surrey, UK)
193, 213, 247, 251
rhubarb see Rheum
Rhus 97
Ribes sanguineum 'Pulborough
Scarlet' 308
rills 54, 138, 141, 158, 159, 162,
243, 276–7
Roberts, Debbie 165
Rabinia pseudoacacia 'Frisia' 295
Robinson, William (1838–1935)
218, 238
rock gardens 83
rock rose see Cistus;
Helianthemum
rocks 178, 189, 189, 250
Rodgersia 82, 88, 93
R. pinnata 'Superba' 351
role of the garden 12–13, 134
Romneya coulteri 'White Cloud'
325
roof gardens 158, 226, 234
roofs, green 183, 218, 219, 224,
360
Rosa (rose)
R. 'Anna Ford' 316
R. 'Chianti' 242
R. 'Compassion' 320
R. 'Felicité Perpétue' 320
R. 'Geranium' 308
R. 'Golden Showers' 321
R. 'Golden Wings' 316
R. 'New Dawn' 128
R. 'Pearl Drift', syn. R. 'Leggab' 316
R. 'Rambling Rector' 245
R. rugosa 359
R. 'Souvenir du Docteur
Jamaï' 129
R. 'The Fairy' 316
R. 'Wildewe',
syn. R. 'Ausbomny' 316
see also roses
rosemary see Rosmarinus
officinalis
rosettes 19, 82, 149, 320
climbing 284, 285, 320–1, 361
ramblers 150, 284, 320
standard 200
see also Rosa (rose)
Rosmarinus officinalis (rosemary)
157, 159, 316
Rothwell, Sara Jane 22
S-shaped designs 38

Sackville-West, Vita (1892–1962) 241, 154, 238

safety 41, 258

electrical 57, 66, 76, 78, 79

play areas 25, 361

water features 98, 109, 207, 210

sage see Salvia

Sagittaria 98

sails 43, 110, 231, 234

St Catherine’s College (Oxford, UK) 171

salad crops 198, 200, 201

Salix (willow) 95, 213

S. alba var. sericea 295

S. elaeagnos subsp. angustifolia 129

S. x sepulcralis ‘Chrysocoma’ 295

Salvia 92, 125, 151, 242

S. microphylla 316

S. nemorosa 337

S. n. ‘East Friesland’ 245

S. officinalis 92

S. o. ‘Purpurascens’ 316

S. o. ‘Tricolor’ 204, 317

S. x sylvestris ‘Mainacht’ 244

S. uliginosa 325

Sambucus

S. nigra ‘Eva’ 309

S. racemosa ‘Plumosa Aurea’ 245, 309

sand pits 25, 208, 210

sandstone 54, 250, 353

sandy soils 82, 102, 104, 282, 289
U

umbrellas 110
Uncinia rubra 347
understanding plants 82–3
United States (U.S.) 168, 218
University of Sheffield 218, 224
urban gardens 53, 129, 134, 215, 226–35
case study 232–3
formal 140, 144, 145
jungle style 9, 187, 188, 193
kitchen gardens 201
microclimates 102, 133, 194
urns 129, 139, 144, 362
uses of the garden 12–13

V

Valeriana phu ‘Aurea’ 325
Vaux le Vicomte (France) 139, 141
vegetable beds 64, 148, 149, 275
vegetable gardens 37, 134, 198, 204, 205
ornamental plants 198
see also potagers; productive gardens
vegetables 64, 135, 149, 202, 275
planting in rows 199
Verbascum 83, 125
V. ‘Cotswold Queen’ 325
Verbena
V. bonariensis 155, 191, 325
V. venosa 145
Veronica 128
V. gentianoides 337
V. ‘Shirley Blue’ 154
V. spicata subsp. incana 337
Veronicastrum
V. virginicum 325
V. v. ‘Album’ 325
Versailles (France) 138, 139, 141
Versailles planters 363
vertical planting 227, 230
Viburnum 96, 97
V. x bodnantense 309
V. x b. ‘Deben’ 309
V. x burkwoodii ‘Anne Russell’ 317
V. carlesii ‘Aurora’ 309
V. davidii 317
V. opulus 185, 303
V. plicatum f. tomentosum ‘Mariesii’ 94, 95, 309
V. tinus 165
views 32–3, 38, 123
borrowed views 33, 97, 180
country gardens 237, 238, 239

W

Wade, Charles (1883–1956) 154
wall planting 230
wall shrubs 103, 284
wall flowers see Erysimum
walls 41, 42, 44, 284, 356–7
brick 48, 60, 64, 356
cement 54, 64, 357
coping 60
dry stone 54, 64, 214, 222, 356
living walls 44
materials 356–7
Mediterranean gardens 157, 158–9
painted 160, 161, 164
planting in 60
rendered see rendered walls
retaining walls 40, 64
stone 54, 60, 64, 147, 168–9, 171, 356
timber 64
Washingtonia robusta 250
water 14, 54, 167
Japanese gardens 183
Mediterranean gardens 158, 159, 160, 161
recycling 105, 288
reflections 55, 77, 139, 161, 167, 168, 169, 177, 185, 189, 234, 240–1
for sound 142, 158, 159, 189, 213, 231, 249
water butts 105, 218, 219, 288
water features 17, 54, 57, 66, 178, 249, 258
containers for 161, 362
cutting-edge gardens 251
formal gardens 142, 143
lighting 76, 77
materials for 66–7
Mediterranean gardens 160, 161, 162, 164
planting 98–9
positioning 98
safety 98, 109, 207, 210
see also cascades; fountains; ponds; pools; ri; waterfalls
water plants 348–51
waterfalls 15, 66, 99, 187, 189, 237
Japanese gardens 180, 181
watering 279, 285, 288
automatic irrigation 288
when and how to 288
waterlily see Nymphaea
weathering steel 65, 362
weed suppressants 283
weeding 18, 19, 287, 289
hand weeding 289
spot weeding 287
weedkillers 287, 289
weeds, perennial 279, 286, 289
weekend gardeners 18
Weigela
W. florida ‘Folius Purpureis’ 317
W. ‘Naomi Campbell’, syn. W. ‘Bokrashine’ 128
Wichenerstephan University Garden (Freising, Germany) 221
Weisse, Rosemary 218, 221
Weller, Richard 251
Wendy houses 361
West, Cleve 127, 163
West Dean (West Sussex, UK) 201
Westpark (Munich, Germany) 221
Wigandia (Victoria, Australia) 190
wildflower gardens 72, 125, 222, 223
wildlife 12, 133, 208, 237, 280
cottage gardens 152
Japanese gardens 183
natural gardens 217, 218–19, 220, 225
water features for 98, 99, 101, 134, 207
see also birds; habitats; insects
wildlife gardens, perennials for 325
wildlife ponds 66, 105, 134, 208, 211, 219
wildlife walls 357
Williams, Paul 129
Williams-Ellis, Nick 193
willow

Z

Zantedeschia 99
Z. aethiopica 351
Z. a. ‘Crowborough’ 175
Zen gardens 177, 178, 179
About the contributors

Editor-in-Chief

**Chris Young** is Head of Editorial for the Royal Horticultural Society and Editor of its members’ magazine, *The Garden*. He studied landscape architecture at the University of Gloucestershire, England, and was Editor of *Garden Design Journal* (UK), the magazine for members of the Society of Garden Designers, for five years. He has won two Garden Media Guild awards for his writing, and is also author of *Take Chelsea Home* (Mitchell Beazley). Chris enjoys all aspects of gardening and garden making, and is currently working on his new garden on the Northamptonshire/Rutland borders in England.

Authors

**Andi Clevely** has worked in gardening for over 50 years and is the best-selling author of *The Allotment Book*, as well as over 20 other titles. He also writes for magazines and has twice been awarded Practical Journalist of the Year by the Garden Media Guild. He lives in mid-Wales, where he tends a wild garden and allotment on a rocky hillside.

**Jenny Hendy** has a degree in botany and is an author, garden designer, teacher, and presenter. She has written books on a wide range of subjects, including design, planting techniques, and topiary, and writes for the gardening press. She is a regular contributor to BBC local radio and runs gardening workshops for adults and children near her home in North Wales.

**Richard Sneesby** is a landscape architect, garden designer, and lecturer, based in Cornwall, England, with over 25 years’ experience in the design of private and public landscapes and gardens. He has presented a number of television series, writes regularly for the garden press, and runs workshops for garden and landscape designers.

**Paul Williams** has spent a lifetime in horticulture, working and designing with plants. Trained at Pershore College of Horticulture, he has used his passion for plants and gardens to build a thriving horticultural consultancy and design practice. He has written several books on plants and gardening, and lectures in the UK and Japan on gardening.

**Andrew Wilson** is a multi-award-winning garden designer, Director of Garden Design Studies at the London College of Garden Design, co-director of design practice Wilson McWilliam Studio, and a lecturer and respected author. Together with his design partner, Gavin McWilliam, he has won a string of awards for his show gardens, both in the UK and internationally. He is also a Fellow and former Chairman of the Society of Garden Designers.