A photograph of a modern garden. In the foreground, a grey stone patio is visible. To the left, a wooden deck borders a garden bed. The garden bed contains several tall bamboo stalks, red flowers, and green foliage. In the background, a building with horizontal siding is visible. The overall scene is a well-maintained, contemporary outdoor space.

Lawns  
Decking  
Paths  
Steps  
Patios  
Walls  
Fences  
Screens  
Trees  
Beds & Borders  
Pools & Ponds  
Seating  
Urban  
Small  
Roof  
Courtyard  
Walled  
Vegetable  
Country  
Classic  
Landscaped  
Contemporary  
Oriental  
Water  
Architectural Plants  
Recycled

# THE GARDEN SOURCE

Inspirational Design Ideas  
for Gardens and Landscapes

Andrea Jones

Foreword by  
James van Sweden

eightbooks

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# FOREWORD

**The opportunity to delve into Andrea Jones' *The Garden Source* arrives for me at an opportune time – cold and dreary January. Looking at this very fine collection of photography is an armchair vacation of sorts, and while it may not cure the seasonal affective disorder to which humankind seems prone, I can guarantee that the hours spent with this lovely book will have a salubrious effect on every reader/viewer.**

Just as daffodils became a mental resource for Wordsworth, so books like Andrea's serve to comfort the gardener mired in "vacant or in pensive mood". True, we may never enjoy the temperate climate or the inspiring sites available to some of the gardeners featured here; nonetheless there is something to be gleaned from all of these images, elements that can be translated from one garden clime or garden style to another without losing anything in the process.

Consider, for example, the lovely and somewhat unexpected juxtaposition of casual and sprightly tulips with gleaming modern sculpture at the start of the book on pages 22–23. It reminds me, yes, of spring's imminent return but also encourages reflection on the value of sculpture in the garden. Sculpture can serve as a destination at the end of the path, provide a focal point, offer a necessary element of contrast, or insert a sudden jolt of pure emotion into a garden setting. And, it leads me to consider how the shifting light and seasonal change provided by a garden – as opposed to a gallery – vivify a sculpture, highlighting various aspects of a work, inviting people to project their own moods.

The very simple, even primal spheres by Grace Knowlton so beautifully captured here by Andrea in Oehme van Sweden's garden at Cornerstone, Sonoma, California (opposite and page 228), is perhaps the simplest illustration of these principles. Over the years, I've owned and enjoyed several of Knowlton's spheres; I used them to amazing effect in my small garden in Georgetown and now they occupy both interior and exterior spaces at my country home on Maryland's Eastern shore. I've also placed them in the gardens of many clients, including Knowlton's own garden. She, of course, moves and regroups them while a typical client might not feel so free to experiment (an unfortunate fact).

Sculpture has a galvanizing effect on a garden. As readers turn the pages of Andrea's book they will see this point writ large and small. Sculpture, broadly defined, may be a specific and official "work of art" or a compelling gate or gazebo that provides a focal point while adding to the interplay between the garden "proper" (i.e. the plants and their arrangement) and the architectural elements. Looking through this book, you will see that fact illustrated again and again.

But let's not forget the details! Landscape architects use this word to describe the specific elements of paths, patios, pergolas and much more. Those details and the potential richness they bring to a landscape are catalogued here as perhaps never before. In this sense, Andrea provides a fabulous resource and reference volume – one that will be drawn upon for inspiration by gardeners and landscape architects alike.

Consider this book not only as a source of ideas for your garden, but also as a means of learning from this gifted photographer. In so doing you will gain a different perspective on your landscape. With Andrea's help you will see your own garden with new eyes. I've spent many happy hours with this book and I know you will, too.

**James van Sweden**

RIGHT: "The Garden of Contrasts",  
Cornerstone Festival of Gardens,  
Sonoma, CA, USA. Design: James van  
Sweden and Sheila Brady



**There is nothing quite like visiting gardens to get ideas for designing your own.**

The range of styles in which gardens have been created is phenomenal and any opportunity to visit a new one should not be missed. As a garden photographer I have had more opportunities than most to visit not just gardens open to the public, but also some very private gardens. I have returned from so many trips with my mind buzzing full of ideas and my car brimming full of plants. Plants and ideas that have often enthusiastically been shared.

So this book is an opportunity to give back and share some experiences I have been lucky enough to enjoy by making available a selection of photographs I have taken in those gardens. I hope this will be useful and inspirational to future designers. And I hope through this book to share some of the ideas I have encountered on my journey as a photographer and give the reader inspiration for their own garden (or their clients').

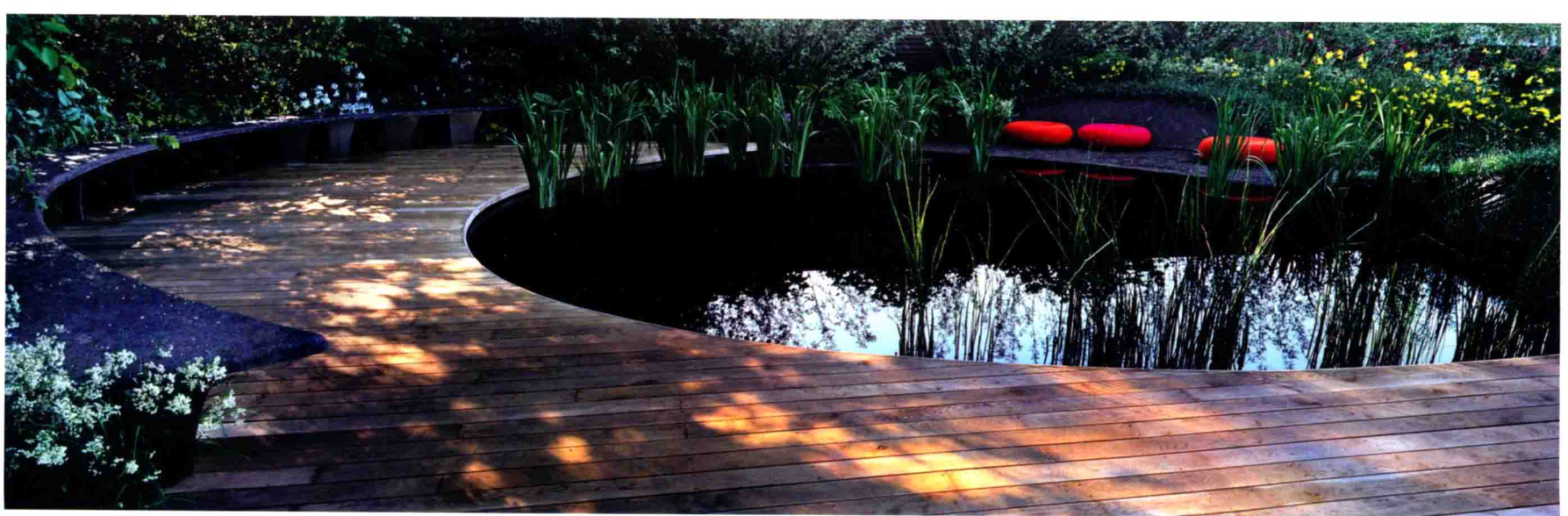
I first photographed gardens in the early 1990s when a recession was in full flow. This was not perhaps the best time to start on a new specialist direction to any photographic career, but as it happened the economic cutbacks made people think more about what they could do with their own backyards. Some simply wanted to justify staying at home so as to preclude any unnecessary spending, others wanted to make a more attractive space or grow their own vegetables. The rest, understandably, wanted to improve the saleability of their property.

The age of the makeover emerged and TV shows featured celebrity gardeners who painted trellises in greeny-blue and created water features from recycled washing machines – all manner of imaginative makeshift tricks. Popular TV shows may not have featured the most sophisticated of designs, but they certainly renewed public interest and appreciation of garden design.

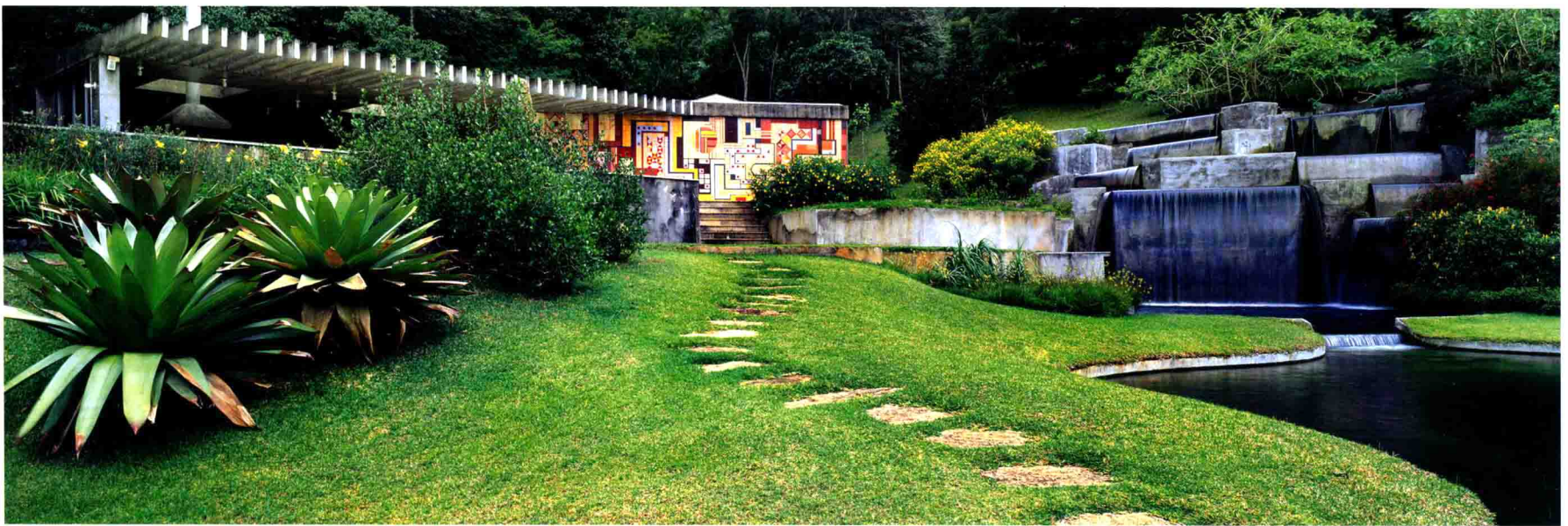
During this period I was commissioned to take the photographs for a book accompanying the first television series of “Garden Doctors” for Channel 4 in England with the young designers Dan Pearson and Steve Bradley. This gave me my initial insight into how a designer can transform a space from start to finish. The gardens were nearly all domestic, ranging from the balconies of a block of flats in South London to a shady garden bordering a woodland in Buckinghamshire, England.

RIGHT: Hermannshof, Germany

BELOW: “Merrill Lynch Garden”, RHS  
Chelsea Flower Show 2004, London,  
UK. Design: Dan Pearson







ABOVE: Fazenda Marambaia, formerly the Odette Monteiro Residence, Petropolis, Brazil. Design: Burle Marx and Haruyoshi Ono

I looked on as the designers maximized vertical space by making concrete planters around supports at the base of the apartment block, twirled creeping plants up and around iron railings, and planted window boxes. Where there was little light in the shady garden they used what they had to the best advantage: light-coloured gravel to reflect any stray trickles of sunlight and shade-tolerant plants to fill the borders. Grids were laid on the lawn to hoodwink the eyes using tricks of perspective and to give advantageous sightlines from the kitchen window of the house. Clever ways were invented to get the garden visitor from A to B by means of rustic steps, canopied walkways, and curved mosaic paths.

Today, design questions continue to be asked of garden owners, designers, and landscape architects. How do you give shared owners a degree of privacy in a community garden? How do you screen off the kids' football pitch from the dining room window? How do you connect a swimming pool with the landscape so that it appears to float into the hills? How do you shade a south-facing garden so you can enjoy sitting in it at any time of day? How do you join levels of terraced garden seamlessly and stylishly? The questions are endless.

Through my work as a garden photographer I have been fortunate enough to travel all over the world visiting wonderful gardens by leading designers, many of which are reproduced on these pages. I first began my work in Britain. The British are known for their love of gardens and have been at the forefront of garden design and landscape architecture for centuries – diverse characters such as Lancelot “Capability” Brown, Humphry Repton, Edwin Lutyens, Margery Fish, and more recently, the flamboyant figure of Christopher Lloyd, helped develop a reputation of great British style in gardening. This was achieved, in some cases, by reorganizing the landscape of vast estates, giving a sense of proportion by adding structural bones to plots of land, and by planting them with unexpected combinations of plants (occasionally with controversial clashes of colour).

Partnerships such as that of Gertrude Jekyll and Edwin Lutyens blossomed and even Vita Sackville-West was known to credit her husband Harold Nicolson with laying out the formality of the design at Sissinghurst. The Canadian designers, Sandra and Nori Pope, made a huge impact on Britain's garden styles working with colour in the garden of Hadspen. Beth Chatto began working on her gardens in 1960 when the site was an overgrown wasteland. Beth and her late husband, Andrew Chatto, used their dry and damp soils in both sun and shade, putting into practice the underlying principles of what is now referred to as “ecological gardening”. A small team at Sheffield University have since taken this a step further by using ecological techniques in the urban landscape.



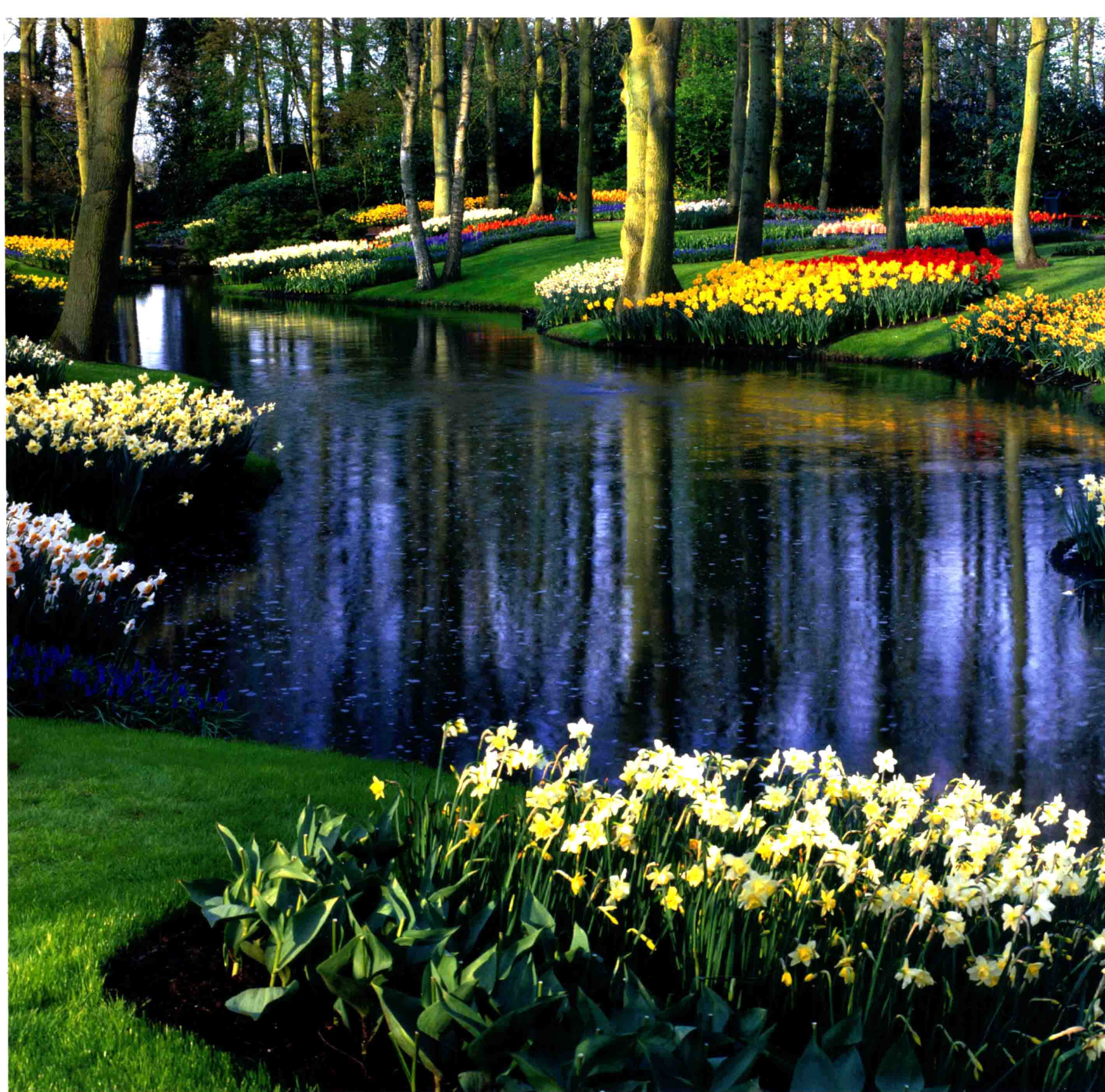
ABOVE: Hither Lane, The Hamptons, NY, USA. Design: Reed Hilderbrand

In Italy I have photographed masterpieces of garden design at Villa Lante in Bagnaia and Villa D'Este in Tivoli, both of which use water playfully on a grand scale. Although tricky to photograph, they are both breathtakingly magnificent. At Villandry in France (page 207) I have a magical memory of formal gardens – vegetables and ornamental plants given equal precedence in a razor-sharp formality.

Prolific garden writer Dr. Noel Kingsbury, chiefly known for promoting naturalistic and sustainable planting design, introduced me to another world of horticultural culture. We have regularly worked together over the last ten years, including in Germany and the Netherlands. At Hermannshof (page 9) I found one of my all-time favourite public gardens, a very painterly mass of perennials, their colours and textures blending gently. In Holland, renowned plantsman Piet Oudolf permitted me to photograph the plants and gardens at his home in Hummelo (page 107) while he was still experimenting with new planting ideas.

Noel also introduced me to the work of Roberto Burle Marx, known as the “true inventor of the Modern Garden”. In the late 1920s Burle Marx studied painting in Berlin, Germany, where he often visited the greenhouses of the Dahlem Botanic Garden. It was here that he first appreciated the beauty of the tropical plants and the flora of his native Brazil. Soon after returning home he embarked on his first landscape architecture projects developing a style using indigenous plants in broad brushstrokes across gardens around Rio and beyond (opposite and page 286). His work in turn has inspired such leading figures in American garden design as James van Sweden and his German partner Wolfgang Oehme who together revolutionized landscape architecture and created the “New American Garden” style in the 1980s (page 228). Like Burle Marx they brought a musical rhythm to planting using native American herbaceous perennials and ornamental grasses as measured repetitive notes in their garden orchestrations.

The intricate and innovative landscape designs produced by the creative team at Reed Hilderbrand in the United States have been a huge source of inspiration for me. Their analytical, yet sensitive, approach with meticulous delivery to every project has made photographing their work a dream, from the curvaceous steel fencing of the Hither Lane project on Long Island (page 11) to the winding boardwalk through swamp in Massachusetts (page 57). It was at the gently sloping landscaped stone terraces of the Arnold Arboretum (page 244) that I learned to accentuate in my photographs the subtle nuances of gradients designed to be unnoticed; a new challenge for me and from which I gained a better understanding of landscape architecture.





LEFT: Keukenhof, Holland

My knowledge of Japanese gardens was mostly based on Western interpretations until I visited Japan for myself and I learned to appreciate the art of landscape architect Fumiaki Takano and his team. Japanese garden design is a vast subject, but the common western perception is of a raked gravel Zen garden where one must not tread. Mr. Takano and his team unexpectedly embrace interaction between man and nature and have created play parks for children and adults with an exceptional sense of fun and exploration. Climbing nets, marshmallow trampolines, and dragon heads all formed part of the fantasy world I encountered at Showa Kinen Park near Tokyo (page 200).

I have also travelled in Asia with the esteemed plant hunters Sue and Bleddyn Wynn-Jones of Crûg Farm. They introduced me to the excitement of discovering new plants in the field and bringing them into cultivation – seeds brought back from the remotest areas later to be grown and reproduced. Some of these new plants are now displayed in show gardens, such as those at the Chelsea Flower Show in London and in cutting-edge private gardens in mainland Europe.

Over time many influential and successful individual garden designers and cultures from different continents have evolved their own styles and philosophies which, as travel and communication have become easier, have cross-fertilized around the world. Ideas borrowed from one continent have often translated into another making the possibilities in garden design more and more exciting.

Gardens have not only changed through history, but also they have helped make history. Tranquillity has been found in them, battles have been fought in them, treaties have been signed, romances have blossomed. Over the centuries children have played in them, scientific discoveries have been made in them, much food consumed and plenty of wine drunk in them. Each and every garden has evolved completely differently depending on the landscape in which it was created in and the differing elements – the climate, the taste, the wealth, and sometimes the politics of the owner, the availability of materials, plants, and crucially, the water supply. Surely there can never be a single right answer to any design question.

Throughout history there have been different problems to solve whilst designing outdoor spaces. This book is but a small snapshot of some of the best garden solutions from around the world. The chapters are broken down into four sections – Connect, Divide, Space, and Style – which I believe will make it simple to use. Ultimately, I hope that this book will inspire new garden designs which will enrich people's lives.