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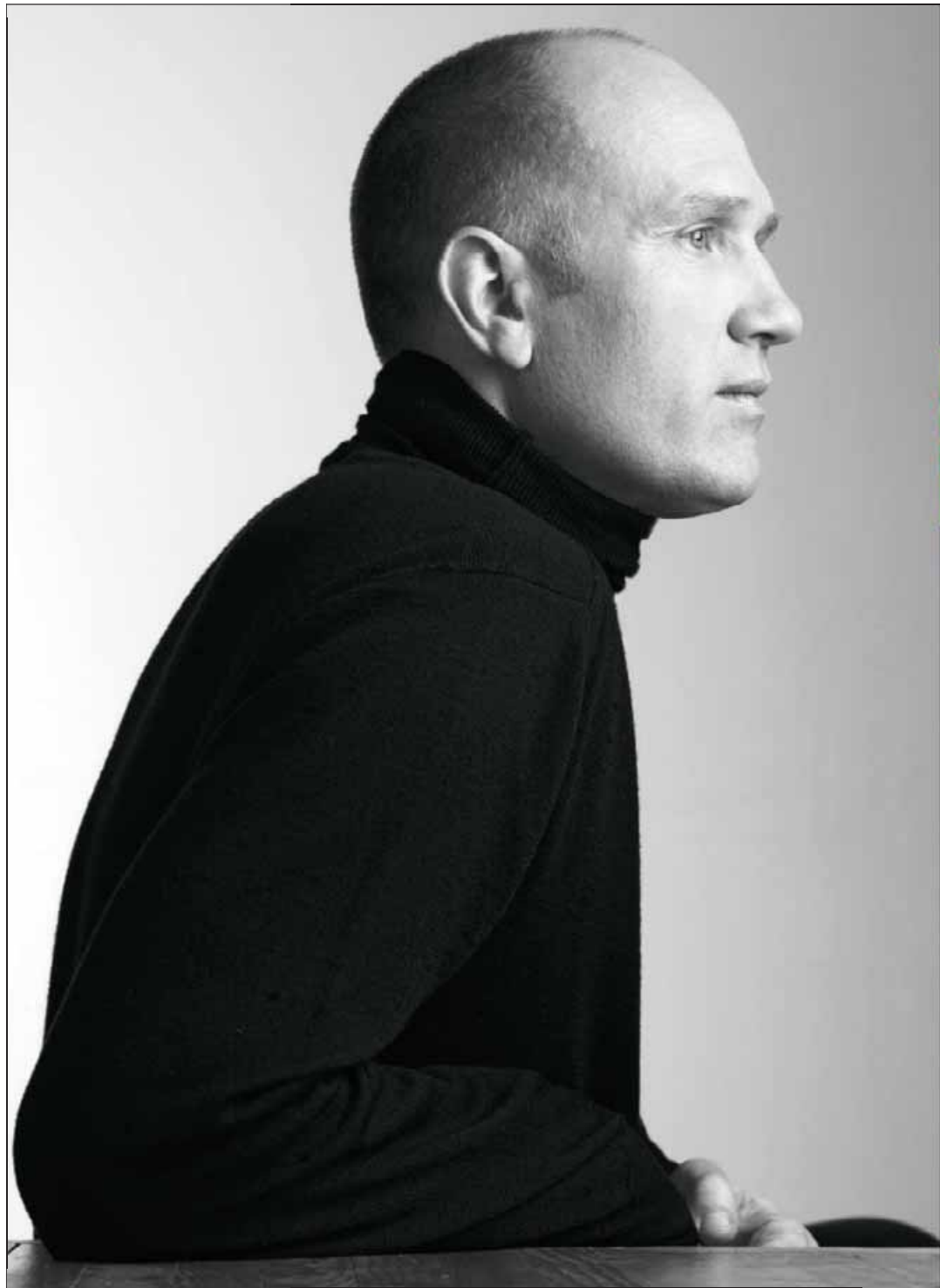
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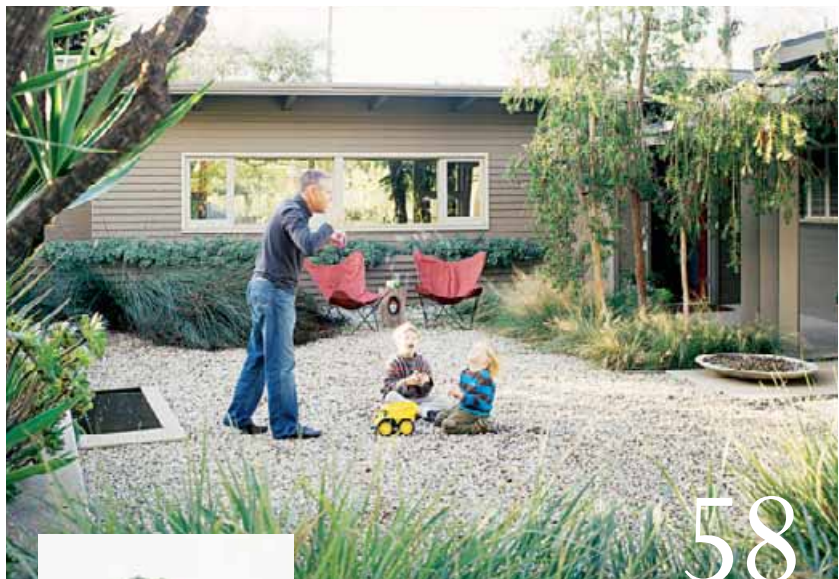


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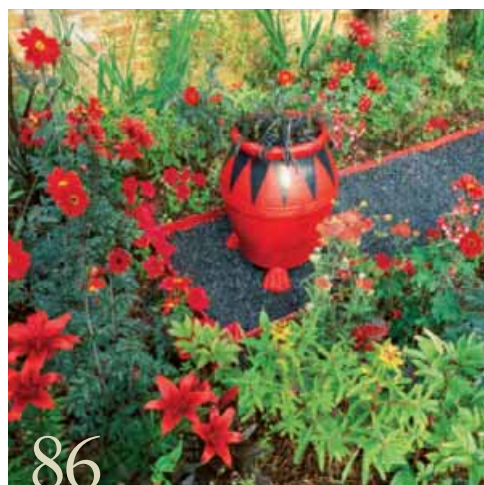
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A Small Thinker

SMALL GARDENS OR VAST LANDSCAPES—WE LIKE TO THINK THAT OUR REPORT called “Minor Miracles” (pages 57 to 77) will give you loads of ideas no matter what size space you own or dream of. Small gardens

can serve as models for big places, especially in their efficient use of space and the way they make every inch count.

Pay special attention to each article’s helpful tips, the strategies the designers have learned from dealing with the demands of tight spaces in crowded parts of the country such as Washington, D.C., and California.

Landscape architect Nord Eriksson says, “Emphasize plant forms. Replace water-wasting lawns.”

William Morrow says, “Make the walls go away.”

Rebecca Sams says, “Create a backdrop.”

And what do I say? I have my own learned-in-the-trenches advice after a year of relandscaping our backyard, a typical size for suburban California but monstrous by Manhattan standards and petite compared with Connecticut or Des Moines gardens. A few of my tips for tight spaces:

- Everything must do double duty. The retaining wall that keeps the neighbor’s lot from slipping into ours also serves as a handsome, tile-topped seating wall. And my terra-cotta Balinese “funny man” (that’s what the street vendor called it) sits there as folk art, as well as camouflages an electrical outlet.

- No second chances. Space is too precious. Our roses developed mildew. Too much shade or poor air circulation? No matter. Just replace the plants right away with something that will do better in that spot.

- Placement matters. Make every plant or accessory count. We grow lavender right near the back door, where you really can appreciate its color and fragrance close-up.

- Learn to get along with annoying plants that you need. You may have learned to work with an annoying office mate who wears Old Spice aftershave lotion but can help you get the job done. Likewise, I am getting along with a *Pittosporum tobira* that drops tons of shabby-looking seedpods but also screens off a utility pole. As soon as other plants grow enough to screen the pole, that pittosporum is a goner. (Don’t apply this part of the tip to your annoying office mate.)

- It doesn’t take much. The right special touch can evoke much more. Native sedum in a small pot takes me to its oceanside home every time I see it. I can almost smell the kelp.

- Make sure your dog is small and doesn’t dig or shed. After checking with the American Kennel Club, I realize there is no such dog.

Maybe we should see what Nord Eriksson and Rebecca Sams have to say about “minor-miracle” dog selection. A chia pet?—**BILL MARKEN**,

EDITOR-IN-CHIEF



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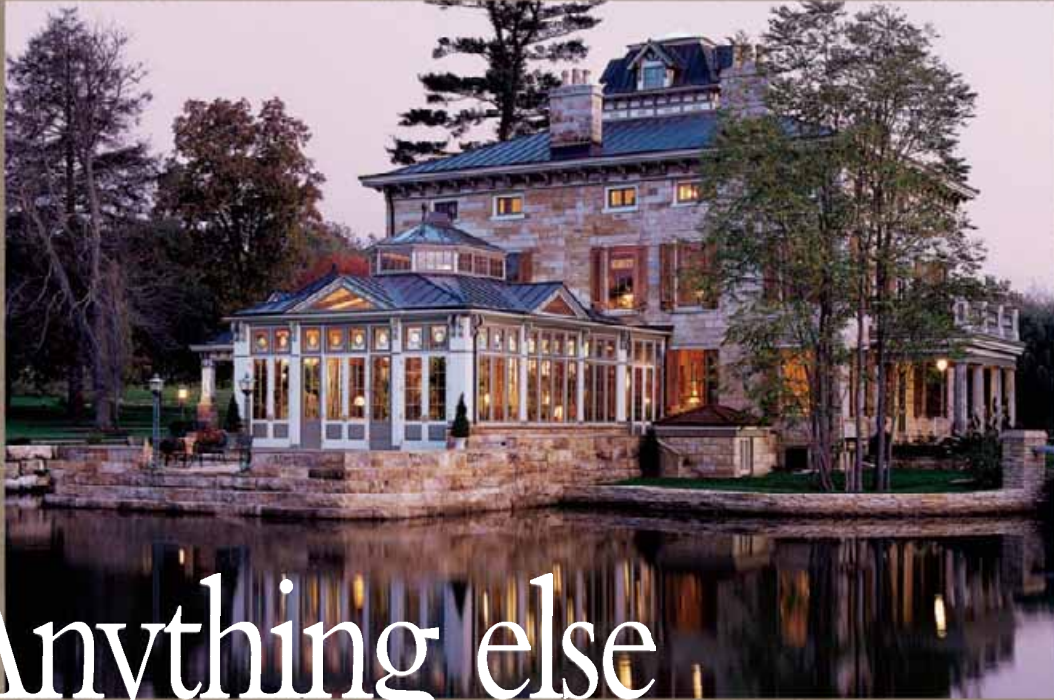
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Cool Cover

The cover photo of your Jan/Feb issue shows two matching plants on either side that have tall, blade-type leaves in the middle and a striated orange/red/pink hue on the outside. They make an awesome color combo. What are the plants, and in what zones will they grow?—**Kevin Mahon, Fort Lauderdale, FL**

The plants are Phormium 'Guardman', a cultivar of New Zealand flax, and can reach a height of 7 feet. They can tolerate somewhat dry conditions but prefer regular irrigation, and they are hardy down to about 20 degrees. Popular for many years on the West Coast, phormiums are becoming more widely grown on the East Coast and in the South. Perennial in warmer zones, it can also be used as an annual in cooler regions. However, it does not do well in many parts of Florida and Texas because of the high heat and humidity. See www.smgrowers.com/products/plants/plantdisplay.asp?plant_id=1253 for more information.

Design Recipe

I rather like the look of the moss-filled dough board on page 42 of the houseplants story in the Jan/Feb issue. Is there a little more to the construction than what appears in the photo?—**Marilyn, Los Altos, CA**

According to style editor Donna Dorian, who keeps the mossy dough board in her house year round, "I just line my dough board with a heavy plastic leaf bag, add some light soil mix and pile the moss along the top. The chore, however, is to keep it moist. I water mine daily."

Minimal Appreciation

I had to write and express my disappointment at some of the winners of this year's ASLA and Golden Trowel Awards [Jan/Feb issue]. I realize that sustainability and naturalization are important for today's gardens, but [some of the professional] designs...carry the minimalist trend to the extreme, in my opinion. I am also for "gardens to be lived in," but I want to enjoy color and excitement in my living environment.

The amateur winners were much better, several of these containing interest and color. I think it is much more inspirational to portray gardens that are colorful, creative and unique, but that also incorporate the concepts of using plants that fit the area and conditions, i.e., native plants, etc.

Gardens of Piet Oudolf, for example, would fit this criteria. Very few of the winning gardens were inspirational to me. Hopefully, the minimalist trend will be extinct by next year's awards.—**Sylvia Elwyn, Gardens in Asheville, NC, and Sarasota, FL**

Thank you so much for writing. Divergent opinions, after all, are what keep life spicy. We encourage you to enter your garden in next year's competition.

Correction

In the Way Hot 100 article in the March issue we mistakenly listed Hemerocallis 'Persian Carpet'. It should be 'Persian Market'. It is correct on the sources list on the Garden Design Web site (www.gardendesign.com). Our apologies to all daylily lovers.



Oh, the lovely fickleness of an April day!—WILLIAM HAMILTON GIBSON



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April Showers

The watering can is not so humble after industrial designers get their hands on it

IN THE PAST, FORM WAS AS DEPENDENT ON MATERIALS and production methods as on ultimate function. Most watering cans were made of galvanized steel, which was rolled into sheets, cut and welded. Thus the familiar watering can looks like, well, a can. And while many fine examples are still basically metal cylinders, fanciful and funky versions are also making the scene. As high art meets high tech, watering cans are really taking shape.

The use of materials like plastics, injection molding and computer-aided design has brought the dawning of a new era in what is known as industrial design, a melding of art, engineering and manufacturing techniques. It is now possible to create any form imaginable, even exploring transparency and translucency, without adding significantly to production costs. So while computer-driven

technology once made industrial products seem pedestrian, it now enables a more sophisticated, even fantastic exploration of design in every sort of object, from computers to coffee pots.

These advances in materials and production techniques are luring more and more modern designers, long-focused on one-of-a-kind pieces, into the industrial design field, where they are creating chic consumer products. The win-win result is that industrial

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This cute angular watering can looks more like an oil can or teapot. Brushed stainless steel. At 7 inches tall it's perfect for houseplants. From Ship the Web: \$24.95. Call 800-388-8493 or see www.shiptheweb.com.



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◀ **PS VÄLLÖ** This award-winning watering can, designed by Monika Mulder for IKEA, with its birdlike form is an example of what writer Bruce Sterling calls "Tech Nouveau." Its open spout and high sides make it easy to control water flow. Holds 41 ounces. Available in IKEA stores: \$1.99. Call 800-434-4532 or see www.ikea.com.

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▲ **PIPE DREAMS** Whimsical and bold, this watering can is the epitome of a "blobject" (an industrial design term for a curvilinear "blobby object"), from the Milan studio of German-born avant garde designer Jerszy Seymour. Available in green, yellow, orange and white. Holds 2 liters; 11.5 inches high. From Generate Design Inc.: \$75. Call 514-295-4678 or see www.gnr8.biz/home.html.

design not only opens a vast creative outlet for designers, but also brings well-crafted, interesting elements to the humdrum routines of daily life. For example, the 2005 winners of the Industrial Design Excellence Awards, given by the Industrial Designers Society of America, include an outdoor grill, mobile phone, hacksaw, fetch toy for dogs and self-watering flowerpot.

But industrial design isn't brand-new. It has roots in art nouveau, art deco, the Arts and Crafts movement, surrealism and pop art—Andy Warhol's '60s Campbell's soup can images were a watershed moment. Certainly there were high points in industrial design in the '30s, '40s and '50s, and many of those pieces are now pricey collectibles.

Largely unsung craftsmen throughout the 20th century and into the 21st created a myriad of familiar products, many of them sadly taken for granted. Yet some of our most recognizable, beloved, even iconographic objects are the offspring of industrial designers, including the Coca-Cola bottle, Volkswagen Beetle, Eames Lounge Chair and iPod, which are considered works of art as well as the result of engineering know-how.

Some designers are well-known, like Russel Wright and R. Buckminster Fuller, and though you may not recognize the name Henry Dreyfuss, his Princess phone and Westclox Big Ben alarm clock are classics. Dreyfuss was also one of the first to popularize the field of industrial design as it relates to consumer products, and his 1960 *The Measure of Man* became a reference on ergonomics. The best-known of the New Design group is perhaps Philippe Starck, who has created not only fashionable furniture, but also a toothbrush, computer mouse and lemon press.

Even the watering can has become more than functional—it's art.—**JENNY ANDREWS**

■ For Industrial Designers Society of America, call 703-707-6000 or see www.idsa.org.

read up:

- *I Want to Change the World* by Karim Rashid
- *Tomorrow Now: Envisioning the Next Fifty Years* by Bruce Sterling
- *Blobjects & Beyond: The New Fluidity in Design* by Steven Skov Holt and Mara Holt Skov
- *Designing for People* and *The Measure of Man* by Henry Dreyfuss



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Asian Eclectic

DOUGLAS DAWSON GALLERY, SPECIALIZING IN ancient and historic non-Western art and situated in a warehouse district west of Chicago's Loop, has a big surprise in store.

Or rather, out of store. What once was a parking lot is now a verdant landscape, a hidden garden where cinematic views of city skyline and passing commuter trains lie beyond brick walls and steel fencing.

The garden was built to display the gallery's ancient megalithic sculptures (which are for sale). Modernistic garden rooms are differentiated by grade change, stone steps, pathways, water features, wooden fencing and trellis, moss and gravel sur-

faces, and plantings including grasses, evergreens, birch and sumac. Although the compartments are inspired by traditional Japanese design and employ natural elements to stimulate tranquil contemplation, the garden unites with the surrounding metropolis by framing city vistas and embracing certain urbanite materials. Glass walls in the gallery building, once a recycling plant, allow a seamless blend of interior and exterior spaces.

The garden was planned by gallery owner Douglas Dawson, designer Shirley Weese and architect Wallace Bowling, all of Chicago. Dawson himself maneuvered the earth-moving equipment. "I love the surreal juxtaposition between city and garden," Dawson says. "I like to think of it as an oasis in this raw industrial area."

The gallery at 400 N. Morgan Street ships its ethnographic art nationwide. For more info call 312-226-7975 or see www.douglasdawson.com. —**Laurie Grano**

Left: View into the gallery from the garden. Below: The garden's Asian style highlights the gallery's art and artifacts.



collectibles

HATFUL OF FLOWERS

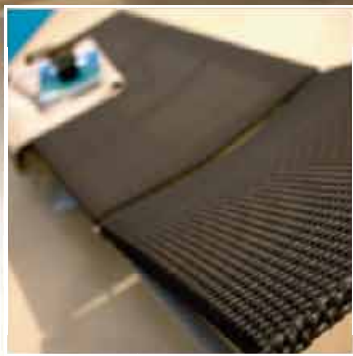
These Victorian top hat vases are from the glass collection available at the Upper East Side florist L. Becker Flowers. The whimsical shape originated with the genteel idea of presenting a gift of flowers in an upturned hat. The top hat vase was a familiar mantelpiece ornament from the late 18th century right up until the 1950s. Examples can be found in clear, amethyst, green, cobalt and ruby blown glass. Miniature pressed-glass versions that originally functioned as toothpick holders can also be found. The examples shown here

range in price from \$110 to \$360.—

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“Furniture design began as a way of keeping the full-time horticultural staff busy in the wintertime and on rainy days,” says Doug Randolph, who, as one of the horticulturists, pursues his craftsman work from mid-December to late February. Today, Randolph’s four-person mahogany and copper glider sits cozily inside his self-styled arbor, while his clever design for a drinking fountain—which displaces water to trickle down onto the plants below—is always a showstopper. Elsewhere, near the Ruin Garden, the stone sofa and chairs he designed are set on a carpet of green grass. To punctuate the garden, other staffers have made contributions just as unique, including a willow table and chairs by Lisa Roper, “uber” Adirondack chairs by Dan Benarcik, and handsome free-form wooden bridges by Przemyslaw Walczak.

Many of the horticulturists have honed their furniture-making skills at the nearby, nationally respected Williamson Free School of Mechanical Trade, which offers classes in the fusion of horticul-

ture and garden furniture design.

There are no plans at this time to mass-produce or market Chanticleer’s unique outdoor chairs and tables, benches, fountains and inviting garden gates. They stand as singular, functional works of art. The only way

to experience them is to visit the garden yourself. As director Bill Thomas says, “Even teens and people who don’t like gardens like it here.” —

LINDA OLLE



Three pieces by craftsman Doug Randolph. From top: mahogany and stone bench; stone couch made from rejected tombstone stock; black walnut rocker.

fyi For more details, call 610-687-6894 or see www.chanticleer-garden.org.



ROB CARDILLO (3); NEIL SODERSTROM

Then glut thy sorrow on a morning rose...or on the globed peonies—JOHN KEATS



i love this plant

PAEONIA OBOVATA

Seasons in the garden are measured by the month, so plants, I've decided, should pay their rent with more than a transient week or two of bloom. Not that I'm after eternal plastic flowers, mind you. Foliage and fruit have beauty, too. And *Paeonia obovata* var. *alba* does it for me, handsome from spring to fall.

Sturdy coral-red shoots emerge in spring, the young leaves clasping a rounded bud. As unfolding leaves turn green, the bud unfurls to a pure white chalice, a single row of petals around a golden crown of stamens in a show that continues from April to May. Autumn produces another peak display as seedpods open wide, revealing lustrous metallic-blue pea-size fertile seeds elegantly set off by Chinese-red, infertile ones. The show is so beautiful that I'm betwixt and between: Do I enjoy the show or gather seeds for sowing?

This herbaceous Japanese woodland peony, hardy to Zone 5, prefers light shade and a loamy soil high in organic matter that is moist but well-drained. If one is patient, propagation is quite easy from fresh seed. Sow promptly outdoors, and a wee shoot will emerge the second spring. Young plants will bloom approximately five years later. Offered occasionally by a few specialty nurseries, this easily grown, long-lived beauty is one that more than pays for its keep.—
JUDY GLATTSTEIN

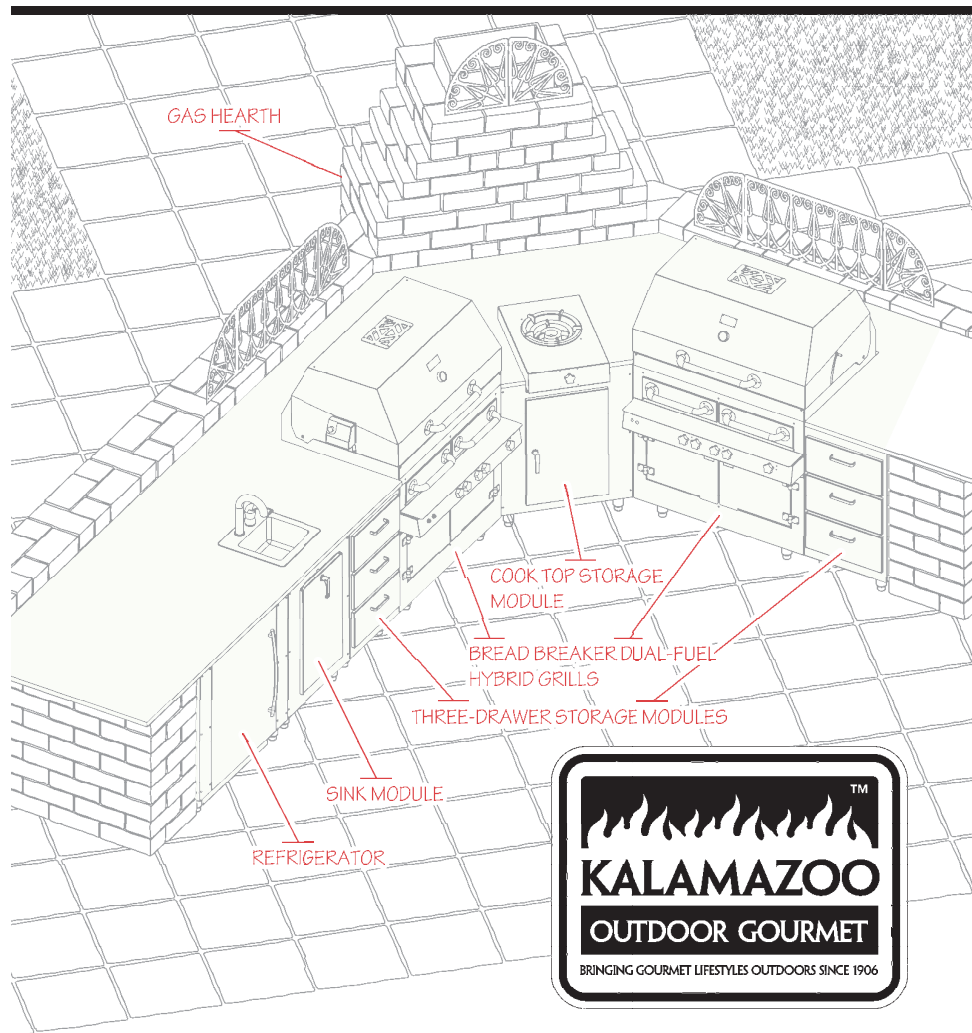
sources:

- Fraser's Thimble Farms: www.thimblefarms.com.
- Seneca Hill Perennials: 315-342-5915, www.senecahill.com.
- Asiatica offers the very similar *Paeonia japonica* and pink-flowered *P. obovata* (www.asiaticanursery.com).
- Avant Gardens offers *P. japonica* (www.avantgardensne.com).
- Plant Delights Nursery offers *P. japonica*, pink-flowered *P. obovata*, and white-flowered *P. obovata* var. *willmottiae* (www.plantdelights.com).



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the cutting edge

WILD AND DELICATE

ANOUCHKA LEVY, THE FLORAL DESIGNER AND owner of Polux Fleuriste, grew up in the French countryside, always close to her family's fruit orchard and potager. In contrast to the hip bustle of New York's NOLITA district where her small, windowed storefront is located, her shop captures the fresh feeling and spontaneity of that rural innocence, and her flowers always seem just picked from the garden. "Often what attracts me is just the simple flower—the generosity of ranunculus, the wild delicacy of clematis, the snake-skin-like

pattern of the fritillaria's bell-shaped flower," says Anouchka. "Sometimes things are beautiful in and of themselves, and if you add too much, or you think too much, you kill the beauty of it." Filled as it is with each season's freshness—pink sweet peas, anemones in soft pastels, delicate ranunculus—she sees her flowers and simple arrangements as just one element of an entire lifestyle.

As in the design above, flowers are displayed in apothecary bottles from the 1940s beside postcards and jewelry and white ce-

ramic pitchers. "I love the style of the 1940s, and I like to work with vintage pieces from that period," says Anouchka. "There is something very feminine and at the same time very masculine about the style. In my arrangements, I'm always trying to balance something rough with something delicate." In the arrangement above, ranunculus contrasts with eucalyptus, moss and astrantia. Vintage apothecary bottles are available starting at \$10. For more information, call Polux: 212-219-9646. —DONNA DORIAN

MICHAEL KRAUS

Hand-carved French Limestone Fountain



Handcrafted fountains in limestone made by artisans from the Provence region in the south of France using centuries-old traditions that have been passed down from generation to generation.





Clockwise: Gladiolus 'Starface', narcissus 'Lucifer', tulip 'Insulinde' and crocus 'Vanguard'. Below: 1920s Childs' nursery catalog.



plants

Bulb Rebirth

IF YOU'RE LOOKING FOR HEIRLOOM BULBS, TRY the old garage at 536 Third Street, Ann Arbor, Michigan. It's the home office (actually, the only office) of Old House Gardens—Heirloom Bulbs, which is, according to owner Scott Kunst, "the first mail-order house in the entire world committed to finding and preserving heirloom bulbs. And we're still the world's largest."

Once upon a time, Scott taught English and studied historic preservation, but in 1993 he heard that a tulip he grew and loved, 'Prince of Austria' (introduced in 1860), had disappeared from the trade. "It didn't have an unusually beautiful flower," he says, "but it was devastatingly fragrant. Think violets and orange blossoms." So he set out to save it. To make a long story short, the "Prince" was saved and Old House Gardens was born. 'Prince of Austria' continues to be one of Scott's fa-

vorite tulips. Another is 'Zomerschoon'. There is no official definition of what makes a bulb an heirloom, but "old," "well-loved" and "endangered" will do. Scott says, "Think antiques."

Heirloom bulbs are not only special, they are tough. "Many are tougher than their modern counterparts," says Scott, pointing to the common orange species daylily *Hemerocallis fulva* that flourishes, untended, beside country roads. To Scott, heirlooms are also often more graceful than modern hybrids. "The flowers of many of them bounce in the breeze like butterflies," he says. "There's something ethereal about them." But the best reason to grow them, Scott believes, is that they are old. "They remind us of our association with the community of gardeners."

Scott is obviously passionate about growing heirloom bulbs—but even more passionate about saving them. In the 1800s, when dahlias were as popular as roses, 10,000 named cultivars were introduced. Today, only six of these have survived, a big loss for gardeners since dahlias get better in late summer when other plants are fading. Scott's favorites include 'Bishop of Llandaff' and 'Kidd's Climax', the latter being one of the top 10 of the 20th century.

But heirlooms can be saved. "Just grow them," says Scott. —ELIOT TOZER



■ For more info, visit www.oldhousegardens.com.

design

HAVING A BALL

The gardens at Ball Horticultural Company in West Chicago have undergone an extreme makeover. With winding paths through plantings of annuals, perennials, shrubs and trees, and undulating topography, it's a far cry from the flat landscape and ordered rows typical of earlier trial gardens (below, left), which started in 1933. Begun as a wholesale cut-flower business in 1905 by George J. Ball, the company has become an international powerhouse in the research and development of ornamental plants—you have Ball to thank for Super Elfin® impatiens, 'Better Boy' tomato and WWave® petunia.

As part of its Centennial Celebration the 7.5-acre grounds, now called The Gardens at Ball, were designed by Douglas Hoerr Landscape Architects of Chicago, recognized for Chicago's Magnificent Mile. For the makeover, Hoerr created a



radical new type of trial garden, looking more like a botanical garden, with shady woodlands, container displays and paths leading to a 360-degree overlook. Even the row trials, called the Comparison Garden, have a twist, with beds extending fingerlike into a lawn.

In keeping with Ball's commitment to good stewardship, the redesign was sensitive to the environment, from arbors of ipe wood (above) to walkways of crushed local river rock to a pavilion roof recycling rainwater into nearby pools. Hundreds of plants were dug from the old garden and reinstalled, keeping the past alive as Ball forges into the future.

The Gardens at Ball are open by appointment, but sometimes there are specific open days for the public. Call 888-800-0027 for information. —JA

SCOTT KUNST (4); COURTESY BALL HORTICULTURAL COMPANY

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books

BOTANICAL MYSTERIES

If you love a good mystery like you love plants, these books will satisfy both passions.

Past winner of a *Garden Design* Golden Trowel Award (and rose aficionado), Anthony Eglin has combined the science and lore of the age-old quest for the genetically challenged



blue rose with an exciting tale of murder and greed in *The Blue Rose: An English Garden Mystery* (Minotaur/Thomas Dunne Books, 2004, \$23.95).

Alex and Kate Shepard's "perfect" house, an old parsonage in the sleepy English countryside, changes from an idyllic haven to the locus in a web of controversy, all because of one precious floral discovery tucked away in the garden. The story might not be so farfetched, given genetic engineering and recent news stories speculating on the possibility of a real blue rose.

Eglin's latest book, *The Lost Gardens: An English Garden Mystery* (Minotaur/Thomas Dunne Books, April 2006, \$23.95), marks the return of Lawrence Kingston, the garden guru from *The Blue Rose*, to solve the puzzle surrounding strange discoveries during the renovation of an old English estate.

In *Deadly Slipper: A Novel of Death in the Dordogne* (Doubleday, 2005, \$23.95) Michelle Wan blends intrigue, familial devotion and plant fanaticism, like a combination of *The Orchid Thief* and television's "Cold Case." Having discovered a camera with possible clues to her sister's disappearance 19 years ago on its last roll of film, Mara Dunn enlists the help of botanist Julian Wood. As they follow the sister's trail using a sequence of photos of native orchids taken in the Dordogne region of France, Mara and Julian encounter twists and turns and several colorful and dangerous locals. The believable descriptions of the region (the author and her husband visit the Dordogne yearly in search of wild orchids), the well-crafted plot and well-drawn characters make this a page-turner.—JA



Gardens, with its distinctive sunburst chimney designed by owner James David. Below: Heirloom tomato 'Green Grape'.

destination nursery

Texas Chic

TUCKED BETWEEN TWO COMMERCIAL BUILDINGS on Austin's 35th Street, Gardens might be easy to whiz right by—except for the triangular, metal-clad second story that overlooks a giant, hive-shaped holly topiary. The quirky architecture and high-style landscape direct avid gardeners and design-conscious shoppers to one of the country's most idiosyncratic nurseries and home stores.

When landscape architect James David and Gary Peese opened Gardens in 1981, there was only one person in town who they knew for sure would want what they were stocking, and that was James David. "I was designing gardens," he recalls, "and the products I needed such as native plants, terra-cotta pots and benches weren't available locally." To correct the situation, the pair set out to stock the 1,000-square-foot space with those necessities and certain necessary luxuries, such as heavenly Santa Maria Novella potpourri.

But don't expect to see the same offerings every time: "We never go to market looking for a certain thing," explains Peese. "If we see something great, we will buy it." Just now, Gardens is the only place in Texas where you can get the divine roasted hazelnut Torroni Baci brittle. David has also been buying hemp linens, French olive-wood salad bowls and huge close-up plant photographs by Matthew Fuller.

You can still find terra-cotta pots, as well as zinc and concrete ones. And because Peese is a virtuoso cook, Gardens also stocks edible flowers and over 30 varieties of tomatoes (tested in their home garden). And, yes, David continues to design landscapes, always appointed with objects from Gardens.—HELEN THOMPSON

■ For more information, call 512-451-5490 or visit www.gardens-austin.com.



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growing

Timeless Trillium

Beloved harbingers of spring, these American wildflowers are easy to grow

LOVABLE COMMON NAMES SUCH AS WAKE-ROBIN, WHIPPOORWILL FLOWER, TOADSHADE and sweet Betsy reflect the special place trilliums hold in the hearts of nature lovers. A member of the lily family, trilliums have plant parts in threes (hence, the genus name) and bloom scents like fruit or rotting meat to attract such pollinating insects as gnats. Native to eastern North America, the West Coast and Asia, there are over 40 species, divided into two groups: pedunculate (with flowers on a stalk or peduncle) and sessile (with flowers flush against the leaves). Trilliums take four to seven years to reach flowering age, which, with difficult propagation, has led to plants being dug from the wild, putting these wildflowers near the top of the list for conservation.—**JENNY ANDREWS**



TRILLIUM STAMINEUM

One of the most distinctive and beautiful species, twisted trillium has spiraled, dark maroon-purple petals and horizontal sepals surrounding a clutch of purple stamens. Blooms late March to mid-May. Its narrow range in the wild extends from central Tennessee to the upper Coastal Plain of Alabama and Mississippi, often on limestone outcroppings.

Appeal: With elegance and quaint charm, trilliums can be subtle stand-outs, particularly with their sleek lines set amid frothy spring flowers. Many trilliums have showy maroon-red, yellow or white blooms and attractive mottled foliage.

Zones: Trilliums are native to zones as high as 9 and as low as 3. They can often be grown out of their natural ranges between north

and south, but the translation between East and West coasts is less successful. West Coast species prefer a mild maritime climate.

Exposure: As woodland wildflowers, trilliums prefer high shade, though some species can take a little sun. Protect from bright noonday sun, and avoid western exposures. Deeper shade is fine in summer, though the extreme darkness of evergreens can

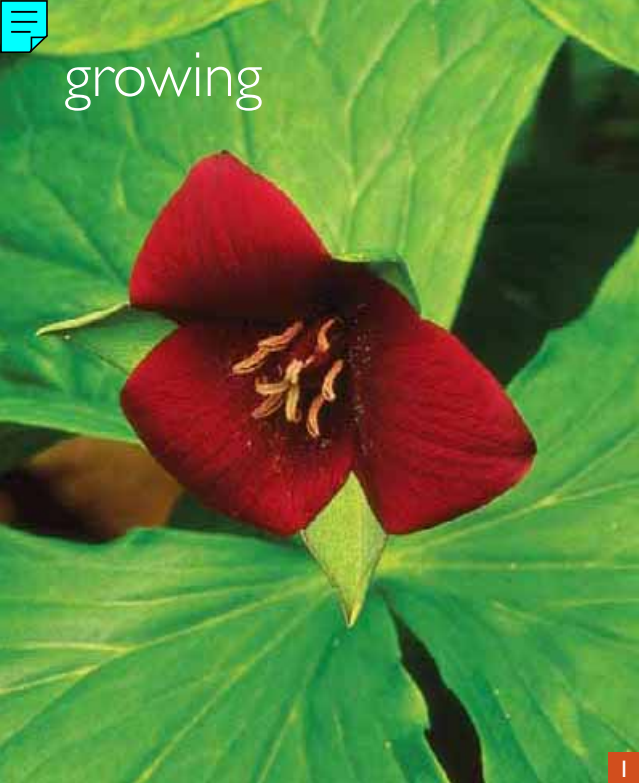


PHOTOGRAPHS BY J. PAUL MOORE

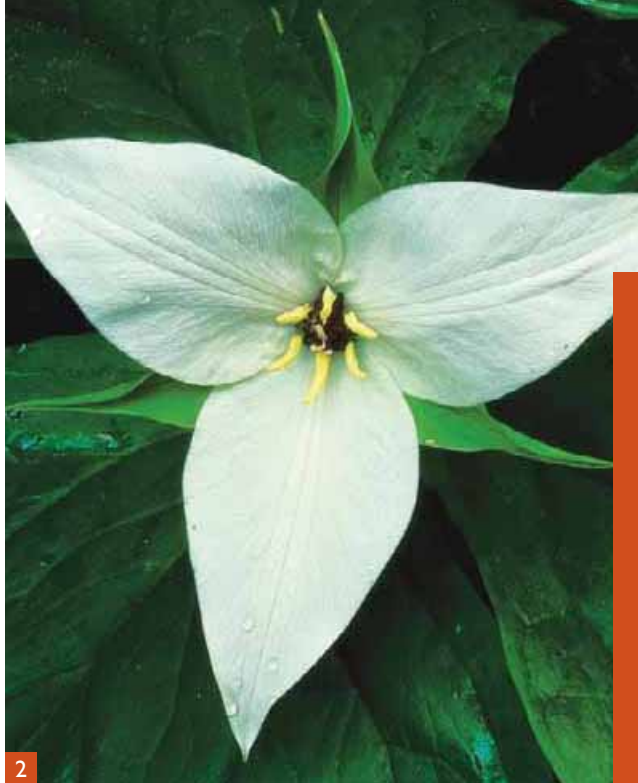


TRILLIUM LUTEUM

Yellow trillium, with its lance-shaped, greenish to light yellow petals and large mottled leaves, is one of the most familiar species. Though many trilliums have yellow forms, which can lead to some confusion, *T. luteum* has a distinctive lemon scent. It produces one to two stems per plant, becoming quite impressive over time. Occurs naturally from North Carolina and North Georgia to East Tennessee and Kentucky on limestone soils. Blooms April to May.



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keep trilliums from thriving.

Soil: For best growth, plant in rich, loamy or humusy soils with good drainage and neutral pH. Some species prefer limestone-based soils; some, acidic soils. They can take ample water when flowering, but prefer a dry dormancy period (late summer through winter).

Care: At planting time, add leaf

mold or organic fertilizer. Trilliums don't require regular fertilizing, but can benefit from an application in late winter. Alkaline-soil lovers appreciate a yearly dusting of lime. Despite the depth of wild rhizomes, most trilliums prefer shallower planting in the garden, 3 or 4 inches down. Remove thick leaf litter so seedlings can take hold.

When purchasing trilliums, look for "nursery-propagated" ones.

■ **Managing editor Jenny Andrews** served for 12 years as curator of the Howe Wildflower Garden at Cheekwood Botanical Garden & Museum of Art in Nashville, Tennessee, where these photos were taken.

[1] **TRILLIUM SULCATUM** Named for the sulcate (boat-shaped) tips of the petals and sepals, the southern red trillium or rainbow wake-robin occurs from West Virginia to Alabama. Typically dark red-maroon flowers can also be pink, white or yellow, with white or black eyes. Leaves are 8 inches across. Blooms April and May.

[2] **TRILLIUM SIMILE** A creamy-white flower with a purple-black pistil makes sweet white trillium one of the showiest. Added bonuses are a green-apple scent and broad, solid green leaves. Adaptable, though its distribution is small, around the Great Smoky Mountains. Blooms April and May.

[3] **TRILLIUM FLEXIPES**

Bent trillium ranges from the Great Lakes to Tennessee and Pennsylvania, typically in limestone soils. Thick-petaled white flowers perch at a right angle on 5-inch stalks, with an old-rose fragrance. Peduncles can be straight, inclined or declined beneath the leaves. Blooms April to early June, depending on locale.

[4] **TRILLIUM GRANDIFLORUM** Great white trillium is one of the showiest and best-known species. White petals fade to pink or nearly red as flowers age, though some forms open pink. Its range extends from the Northeast to the Midwest and as far south as Georgia.

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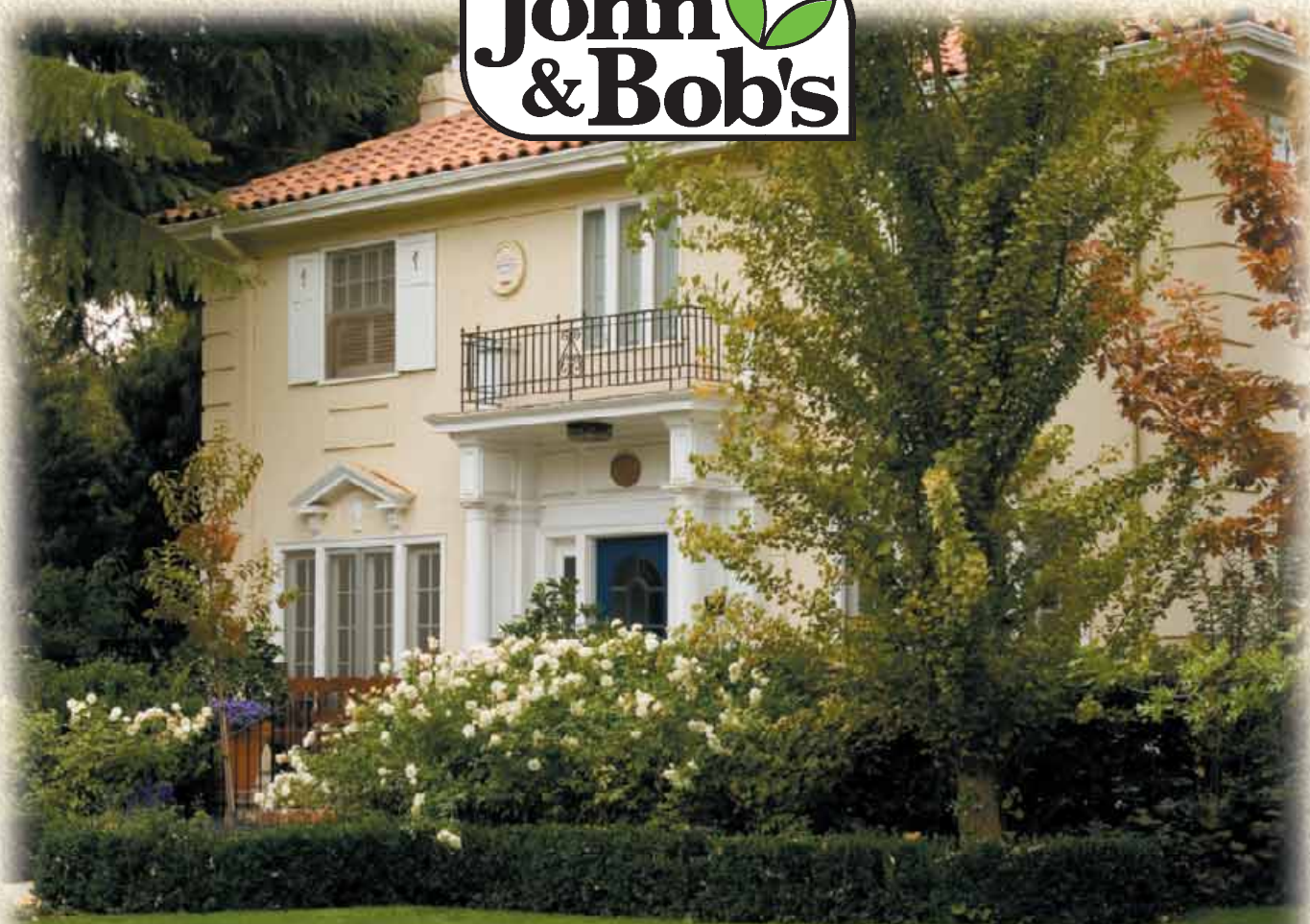


growing



TRILLIUM CUNEATUM

A wide distribution has led to many quaint common names—purple toadshade, whippoorwill flower, sweet Betsy and bloody butcher. It can be seen carpeting the forest floor in woods from Kentucky and Tennessee to the Carolinas and Mississippi. The wide variety of leaf mottling (silvery green to dark purple green), size (6 to 20 inches) and flower color (bronze, red, yellow, green or bicolored) can make this a confusing species to identify. Prefers limestone soils but is adaptable and even somewhat sun-tolerant. Blooms from early March to mid-April.



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designing with trilliums ■ Combine with ferns and other spring-blooming wildflowers, such as blue phlox (*Phlox divaricata*), celandine poppy, bloodroot, Jacob's ladder and foamflower. ■ Plant a trillium where it can stay put so it can grow more spectacular from year to year, or create colonies. ■ A place near a weathered limestone rock is ideal for species that prefer limey soils. The rock will make the soil more alkaline over time, provide a backdrop and protect against spring breezes and late cold snaps. ■ To allow seedlings to develop, don't let other plants crowd trilliums or leaf litter to become thick. ■ Mark the location of rhizomes so you don't dig up or damage them when they're dormant. ■ Clump-forming species can be focal points. Colony formers can create spring ground covers.

[1] **TRILLIUM LANCIFOLIUM** Lance-leaved trillium has narrow leaves and linear, often twisted petals. Flowers can be maroon, purple, greenish-tan or bicolored. Not abundant anywhere in its natural range; pockets occur from Tennessee to Florida. Most often found in alluvial soils. Though easy to grow, it's rarely available. Mottled leaves have a silver blaze down the center. Blooms February to March or April to May, depending on region.

[2] **TRILLIUM RECURVATUM** The prairie trillium has strongly reflexed sepals tucked between the leaf petioles. Has a wide range, concentrated where the Mississippi and Ohio rivers meet. Leaves heavily mottled. Flowers can be maroon, yellow or bicolored, blooming in mid-March to mid-May.

[3] **TRILLIUM LUDOVICIANUM** Louisiana trillium is almost completely limited to that state (Ludoviciana means Louisiana). Petals can be all purple but most often are grayish-silver-green at the tips. Richly marbled leaves are often showier than the flowers. Blooms March to April.

[4] **TRILLIUM DISCOLOR** The natural range of pale yellow trillium is the upper drainage of the Savannah River. Creamy-yellow flowers can have a spicy scent like sweetshrub (*calycanthus*). Blooms mid-April to early May.



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A San Francisco sanctuary garden explores the nature of blue, the color of law enforcement. Its origin dates back to the use of woad, an English weed, which when boiled turns into a blue dye.



True Blue

Landscape architect Topher Delaney creates a sanctuary garden for the force

EARLY LAST YEAR, LANDSCAPE ARCHITECT Topher Delaney received a phone call from Capt. Rick Bruce of San Francisco's Bayview police station. He had seen the healing garden Delaney had designed for San Francisco General Hospital, and now he wanted to know if she would design a garden for his precinct—and raise all the funds. One of their men, 29-year-old Isaac Espinoza, had been gunned down while on duty in April 2004, and the force wanted to build a garden to honor him on the annual date of his passing.

When Delaney went to the precinct, she set her sights on a corner in the parking lot that was filled with weeds and surrounded by a chain-link fence. Espinoza's friends and squad team offered to do the cathartic demolition work. Then Michael Heavey, a local concrete contractor, donated the concrete and built all the walls. Regan Nursery, of Fremont, donated rose bushes. Various foundations, businesses and private individuals helped out with the rest. "It was great to see this idea come together," says Delaney. "This is the only garden I know of that was actually developed and used as a sanctuary for the force." —DONNA DORIAN

SAXON HOLT (2)



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Delaney (below) surrounded the sanctuary with a vine-covered chain-link fence and syncopated slabs of blue concrete. The garden offers the police a place of retreat and a way to honor fallen officer Isaac Espinoza.



FUNCTION: A place to honor the life of fallen police officer Isaac Espinoza. An intimate garden with room for two tables, it gives the officers a place to retreat, reflect, take care of paperwork, eat lunch and have barbecues.

FORM: Located in a particularly rough district, the station receives sudden emergency calls, so Delaney surrounded the garden with a broken, syncopated fence so officers can race out at any moment. Walls and containers were painted police-force blue, and a

duplicate of Espinoza's badge, number 64, was designed for the front gate.

STYLE: Urban Garden. Delaney kept the chain-link fence to double as a trellis for Cherokee roses (*Rosa laevigata*) and the evergreen vine *Pandorea jasminoides* 'Lady Di'.

FURNISHING: Inexpensive and attractive, the Pier One furnishings were functional, too: The holes on either side of the armchairs left room for the guns and walkie-talkies police wear on either side of their belts. After painting the containers blue, Delaney sandblasted them with the words "Love and Gratitude." She says, "I wanted to suggest all that the community feels for the force."

PLANTS: Citrus trees, strawberries and tomatoes were planted in pots so officers could eat in the garden. Mythic lore has it that rosemary is the plant of love and remembrance, so it was planted in and around the beds in honor of Espinoza.

BONUS: "To take an art form that I am good at and donate it to a community," says Delaney, "is like donating a painting to a museum. The community is better for it. It is a gentle space in an aggressive world."

■ For more info: Tophier Delaney, 415-621-9899, www.tdelaney.com. Regan Nursery, 800-249-4680, www.regannursery.org. Michael Heavey Construction, 415-822-4300, www.heaveyconstruction.com.

SAXON HOLT (2)



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[1] ROBERT ALLEN AL FRESCO COLLECTION: Using the new fabric technology Bella-Dura, this collection brings durability to a startling color palette. Top to bottom: Leafy Accent, Splash; Summer Magic, Splash; Megastar, Azalea; Center Field, Watermelon; Leaf Cluster, Spring; Fun Time, Melon; On the Lake, Melon. From Robert Allen: \$56 to \$66 per yard. Available to the trade. Call 800-333-3777 or see www.robertallendesign.com.

[2] MARRAKESH: With chair backs reminiscent of Arabian architecture, this collection conjures up a mystical Morocco, where colors inspire the soul. Available in six colors. By Dedon through JANUS et Cie: \$1,360 each (frame only); \$1,500 (with cushion). Call 800-24-JANUS or see www.janusetcie.com.

[3] VALERIA PLANTER: Express yourself with color with these tall hand-glazed ceramic planters in six "lipstick" colors and two sizes. Store in frost-free covered areas in winter. From Campania: 10 inches wide by 18 inches high, \$58; 14 inches wide by 24 inches high, \$108. Call 215-538-1106 or see www.campaniainternational.com.

Rainbow Coalition

Vibrant color is no flash in the pan for outdoor décor

FASHION IS FICKLE, AND COLOR PREFERENCES can change as quickly as the wind. But these days, what's blowing in is not well-behaved neutrals—love them as we do—but a rainbow of bold colors that have made their way outdoors to the garden and the patio.

Make no mistake: This is no arbitrary change in the weather—no here-today-gone-tomorrow fad. Not since the Greeks painted the Acropolis has man introduced color outdoors with such fanfare and pizzazz. Until now, two short rules have governed color on outdoor furnishings and statuary: Either love that patina (on marble, limestone and the like) or know thy paint will peel (on cast iron, wood, etc.). It has been a drab, drab world. But now that the door has been opened to an array of new weatherfast materials—from powder-coated paints to plastics and synthetic wicker—it's possible to



impart long-lasting color to outdoor furnishings. It's also fair to say that there is no better way to celebrate the fanciful energy of contemporary outdoor design—from mushroom-shaped stools to glowing light cubes—than with the exuberance of color. I guess, after all, somethin's in the air.

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an almost infinite range of vibrant colors. From Branch: from \$360. Call 248-874-1314 or see www.thebranchstudio.com.

[6] **LIGHT CUBE:** Made of acrylic glass and stainless steel, this outdoor light sculpture couldn't be more cool. Choose Mono for energy-saving wattage in either white, red, blue, green or yellow. Select the LED-run Cube Mood for a light show of remotely controlled colors. Try Mood Akku for a light sculpture run on a lithium-ion battery. From Viteo: Mono, \$495; Cube Mood, \$949; Mood Akku, \$1,390. Call +011 43 3453 20662 or see www.viteo.com.

[7] **BIGEASY CHAIR AND LOVESEAT:** Bring color to your garden even on the winriest day with these sensuous, low-lying new designs from Freelineer, the edgy new Dutch outdoor furniture firm. Select from a mix or match of blue and green frames and quick-dry foam cushions. Available through Jane Hamley Wells: chair, \$1,600; loveseat, \$2,700 (cushions included). Call 773-227-4988 or see www.janehamleywells.com.

[4] **FRAME:** It could be a small armchair, but with additions it becomes a sofa suitable for indoors or out. This suave new design, made from a curved aluminum band, stainless-steel feet and weather-resistant synthetic “rope” fibers, is sure to get the neighbors talking. Choose from 11 colors. From Paola Lenti: small to large armchair, \$2,500 to \$4,810. Call Karkula at 212-645-2216 or see www.paololenti.it.

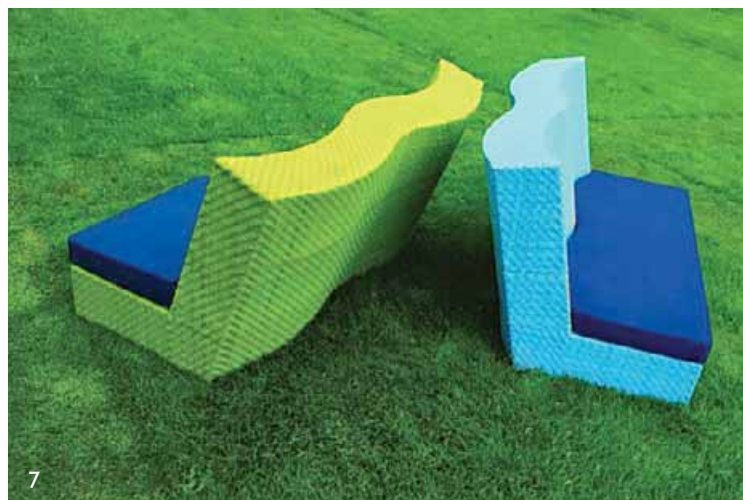
[5] **BURLAP-TEXTURED POTS:** Are these not terrific? Made from reinforced concrete and welded together with an integral steel frame, the glam here resides in the pressed burlap relief that gives a visible texture to each pot. Tested for all-weather wear, they are available in a variety of sizes and



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7

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8

“These days, a whole coalition of bold colors has made its way into outdoor furnishings”



9



10



11

[8] PORCINO: Check out this multipurpose stool. Designed to act as seat, table or stand, its charming wit reveals its Italian descent. Available in orange, white, black, apple green and red. From Serralunga. E-mail info@serralunga.com or see www.serralunga.com.

[9] ÁGUA: Inspired by water drops, square by square, this new collection from the swank Brazilian outdoor furniture firm Tidelli was designed by Brazilian architect Manoel Bandeira. Remember *água* means “water” in Portuguese. Powder-coated aluminum frame woven with synthetic fiber in five colors. Available through Design Kollection: chair, \$835; ottoman, \$525. Call 856-751-5800 or see www.tidelli.com.

[10] ROUND-BACK CHAIR: Made from Central and South American mahogany, this chair was inspired by summers in Ontario, but it will find a home almost anywhere—from poolside to big-city rooftops. The only challenge is to decide what color to paint it. Available custom painted or in 28 kicky colors. From Archie’s Island: \$450 each. Call 800-486-1183 or see www.archiesisland.com.

[11] PRIMARY POUF: A stool, a side table—let it be what you want it to be and in any of its nine colors. Made from an all-weather, fade-resistant foam, it is comfortable enough for sitting and firm enough for tableware. Have fun. From Design within Reach: \$298. Call 800-944-2233 or see www.dwr.com.

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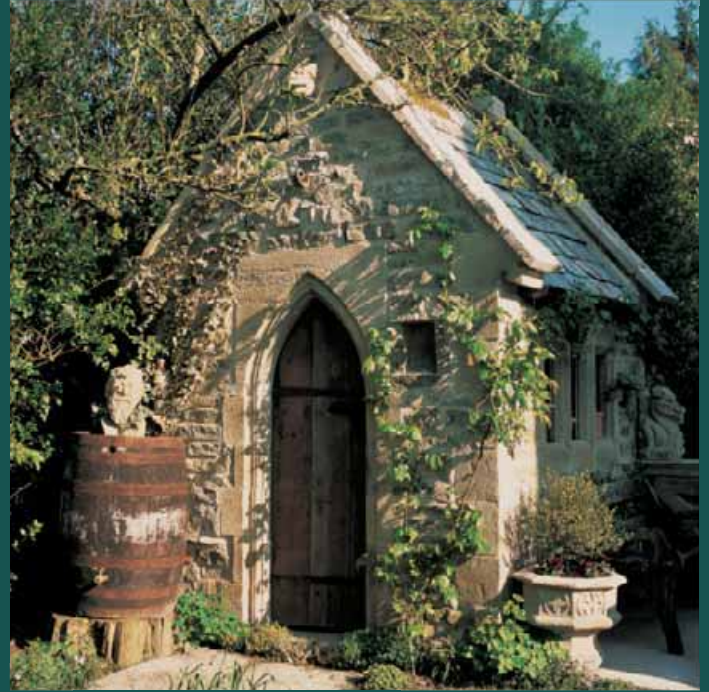
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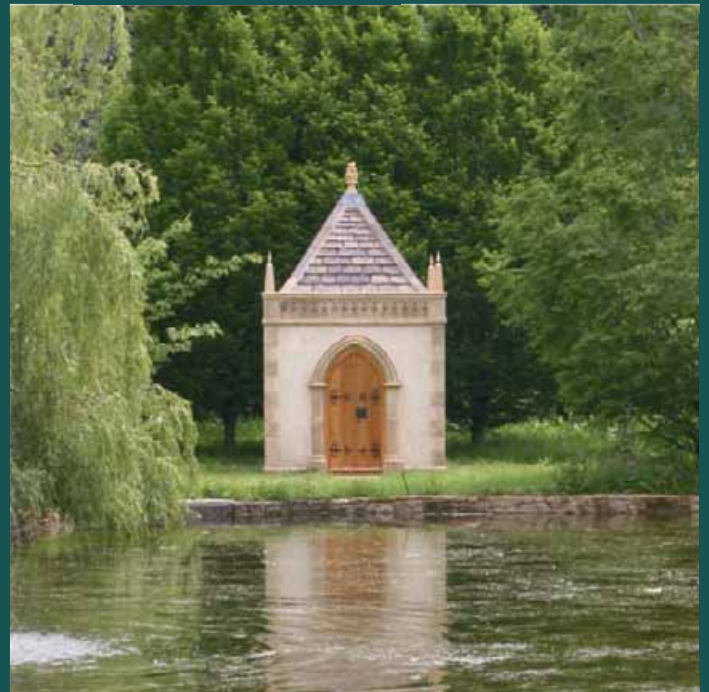
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Top: Hostellerie Shamrock garden designed by Jacques Wirtz. Above: The Floral Carpet display at the Grand Place in Brussels.

Belgian Bounty

Full of surprises, little Belgium has much to offer in art, music, architecture, history, food—and gardens

JUSTIFIABLY KNOWN WORLDWIDE FOR ITS chocolate (the lucky Belgians annually consume several pounds per person), lace (dating back at least to the 1400s) and beer (close to 400 types, more luck), Belgium actually amounts to much, much more. We have the Belgians to thank for the saxophone, Bakelite, roller skates, artists René Magritte and Peter Paul Rubens, Jean-Claude Van Damme (the “Muscles from Brussels”), Nobel Prize winner Maurice Maeterlinck, athletes Kim Clijsters and Eddy Merckx, and the Smurfs.

One thing Belgium *should* be more recognized for is its gardens, both public and private, which I realized on a garden-hopping tour last spring. For such a small country (the size of Maryland), Belgium offers a

remarkable diversity of landscapes and cultures, thanks in part to the two main historically distinctive regions—southern French-speaking Wallonia and Dutch-speaking Flanders to the north—and a small area of German-speaking Belgians in the east.

As in most parts of the world, public gardens in Belgium offer a great way to experience the nation’s gardening heritage, plants and history. Three gardens that should be on anyone’s must-see list are the Royal Greenhouses in Laeken, the National Botanic Garden of Belgium in Meise and the Gardens of Annevoie.

The Royal Greenhouses are a stunning 6-acre city of glass built for King Leopold II, beginning in 1874. Many of the plants,

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including the palms in the magnificent high-domed Winter Garden, date back to the time of Leopold, a man after my own heart, who had a passion for plants and amassed rare and unusual specimens. Designed by Alphonse Balat, the Winter Garden is also used for royal receptions, and I thought how amazing it would be to have such a place to invite your friends for a garden party. The camellias (296 strong) comprise the oldest and probably most important greenhouse collection in the world. The property, which is about the size of Monaco, is still the royal residence. Each spring (April 19 through May 7 this year) the greenhouses and grounds, originally designed by the legendary English designer Capability Brown, are open to the public. See www.visitbelgium.com and www.monarchie.be.

The National Botanic Garden of Belgium in Meise, north of Brussels, is one of the largest botanical gardens in the world, containing about 18,000 species. (Having worked at a botanical garden for many years, I was definitely in my element; words like "plant systematics," "taxa" and "collections" made me feel right at home.) It is also the site of one of the world's largest greenhouse complexes, the Plant Palace, covering 2.5 acres with rain forests, a desert house, water plants, spring bloomers and an Evolutionary House that traces the 500 million-year evolution of plants. The gardens have a special focus on plants native to Africa and Europe, the outdoor collections representing about 7,000 species from every temperate region on the globe. Themed garden areas also include medicinal and Mediterranean





Above: Italianate garden with tulips and boxwood hedges at Les Jardins d'Annevoie. Below: A winning garden at the Florales.

plants and, interestingly, a North American forest. Though the 227-acre estate has long served as a beautiful park surrounding a castle, this is also a serious research institution, with laboratories, a

150,000-volume library and a mind-boggling herbarium collection of over 2,000,000 specimens. See www.botanicgarden.be.

Designed by owner and ironmaster Charles-Alexis de Montpellier and installed in the 18th century, Les Jardins d'Annevoie showcases three distinct garden styles—French, English and Italian. The waterworks

considered a Key Heritage Site. There is also an excellent restaurant. See www.jardins.dannevoie.be.

One of the best private gardens in the country belongs to Lies Vandenberghe in Snellegem near Bruges. Though the handsome Tudor house looks like it is centuries old, it was built between 1978 and 1985 of materials salvaged from older homes (an admirable recycling practice common in Belgium). Lies began gardening over 15 years ago and does much of the work herself, though she hires help for pruning the many hedges, parterres and espaliers. A patch-

work of 38 garden rooms covers the property's 5 acres, and though there are countless shrubs and perennials, Lies considers the roses the stars—at least 1,000 of them, arranged in themes (royal, music, romantic). Around each corner is a charming view, including sheep peacefully grazing (though it was a bit distracting to learn that when a

The Florales gives growers and designers a chance to show off their wares, like a floral fashion runway

are a marvel of engineering. Natural water pressure from a canal at the top of the property and a gravity-powered hydraulic system ingeniously feeds about 20 lakes and ponds and powers 50 water jets, fountains and cascades—a process that has continued nonstop for over 230 years. It was intriguing to think of this wealthy gentleman going to such lengths to create the water features, combining technical and artistic acumen—obviously strong on both left and right sides of his brain. The castle and gardens remained in the Montpellier family for 16 generations, and the property is now

sheep dies, rather than grieving or replacing it, Lies considers it an opportunity to expand the garden). Called Loverlij, the garden peaks in summer and is open to the public during Open Days on the second, third and fourth weekends in June. For more information, call 011-32-5039-0149.

Belgium is also home to internationally recognized landscape designers. Up-and-comers like Kristof Swinnen are appearing on the horizon, but the best-known designer in the country is Jacques Wirtz, whose distinctive and elegant style has crossed the Belgian border, even into the United States



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abroad

(see *Garden Design*, November/December 2005). One of his designs can be enjoyed at the Hostellerie Shamrock in Maarkedal, tucked away in the pastoral Flemish Ardennes. This bucolic country estate, built in 1928 as a hunting lodge for a baron of Ghent, is now an inn and restaurant owned by chef Claude De Beyter and his wife, Livine, who fed us well and made us feel like members of the gentry. Wirtz designed the gardens on the 5-acre grounds in 1985, most prominently at the front of the hostellerie adjoining an outdoor dining area. Elegant garden rooms of clipped hedges (a classic and distinctive aspect of Belgian gardens) enclose plantings of herbs—that the chef uses in his dishes—perennials, trees and shrubs. A magnificent two-story *Magnolia soulangiana* was in full bloom during our April visit, a breathtaking sight from both outside and through the windows. See www.hostellerieshamrock.be or email shamrock@edpnet.be.

If you time your visit right, you can witness one of Belgium's astounding floral events. The Floral Carpet of Brussels at the ancient heart of the city, the Grand Place, is an annual spectacle, this year August

Below: Garden of Lies Vandenberghe, with euphorbia and clipped hedges of hornbeam. Above: Royal Greenhouses in Laeken at night.





12-15. Nearly 700,000 flowers (mostly begonias) are packed together by 100 workers in under four hours to create an eye-popping tapestry covering half an acre, something I would like to return to Belgium to witness firsthand. See www.flowercarpet.be.

And every five years is the mother of all flower shows—the Florales in Ghent. The next show will be in 2010. Begun in 1809 with less than 50 plants, this massive international flower show most recently included over 500,000 plants and covered nearly 10 acres, giving growers and designers (from 18 countries in 2005) a chance to show off their latest wares, like a floral fashion runway. Exhibits include plant displays (an over-the-top explosion of azaleas and rhododendrons greeted visitors in 2005), gardens by landscape designers, bonsai, huge topiaries called mosaicultures, and beautiful and sophisticated floral designs. The show was mind-boggling, and it seemed like we walked for miles; as we came upon each new exhibit, we couldn't help but exclaim "Wow." See www.floralien.be.

Belgium is certainly worthy of its own trip, but even if you find yourself in France, Germany or the Netherlands, it's a short train ride to any major Belgian city. And driving through the countryside is a very pleasant experience—you never know what treasures you might happen upon. —

JENNY ANDREWS

■ For information on planning a trip to Belgium, visit www.visitbelgium.com.

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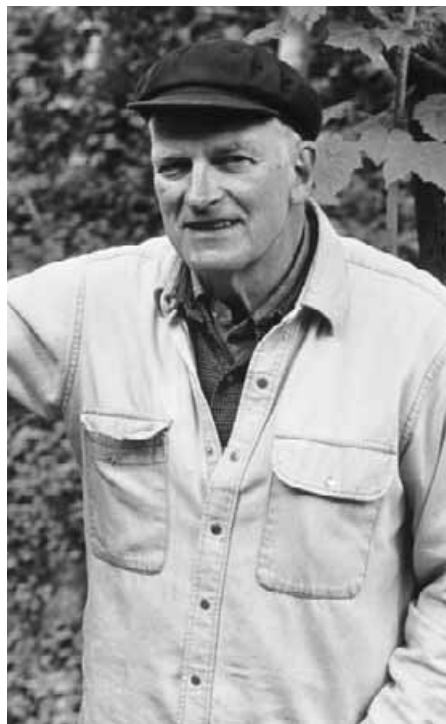
Frank Cabot: The prince of preservation and garden making



WHAT HAPPENS WHEN A GARDEN THAT REPRESENTS the passion of a lifetime becomes disposable real estate? Or maintenance is stopped and nature's indiscriminate dynamic gets the upper hand over art? This was the question Frank Cabot asked himself in 1989 when he visited Ruth Bancroft's astonishing garden of cacti, aloes and other succulents in Walnut Creek, California. "Well, why don't you do something about it?" prodded his wife, Anne.

He did. That same year Cabot founded the Garden Conservancy, an organization to save outstanding American gardens. Eschewing the idea of owning or managing properties, it instead assumes an advisory role that provides legal, financial and horticultural assistance to convert private gardens into not-for-profit institutions open to the public. Today, due largely to the efforts of the Garden Conservancy, the Ruth Bancroft Garden is a public garden welcoming more than 5,000 visitors a year and offering a full calendar of education-based programming. Further, the conservancy can boast of fostering more than a dozen similar projects throughout the United States.

Besides ensuring the perpetuation of certain important gardens beyond the lifetimes of their creators, the organization enables the public to view gardens that remain in private hands. Inspired by England's Open Garden Scheme, the Garden Conservancy's Open Days program was launched in 1995 with the help of garden designers Pepe Maynard and Page Dickey. Each year, as gardens in different parts of the country are at their peak, some 400 owners in 60 or so communities open their gates. At the entrance



Above, clockwise: Terraced pools and the Chinese moon bridge at Les Quatre Vents, Frank Cabot's garden in La Malbaie, Quebec. Frank Cabot, the founder of the Garden Conservancy.

ANDREW LAWSON (3)



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to the gardens, visitors pay a small fee that is donated to the conservancy. Members receive an annual handbook listing the locations and dates of the open days. The Garden Conservancy, which Antonia Adezio has directed from its inception, maintains its home office in Cold Spring, New York. In 2003, in response to a surge of interest in garden preservation on the West Coast, it opened a second office in San Francisco.

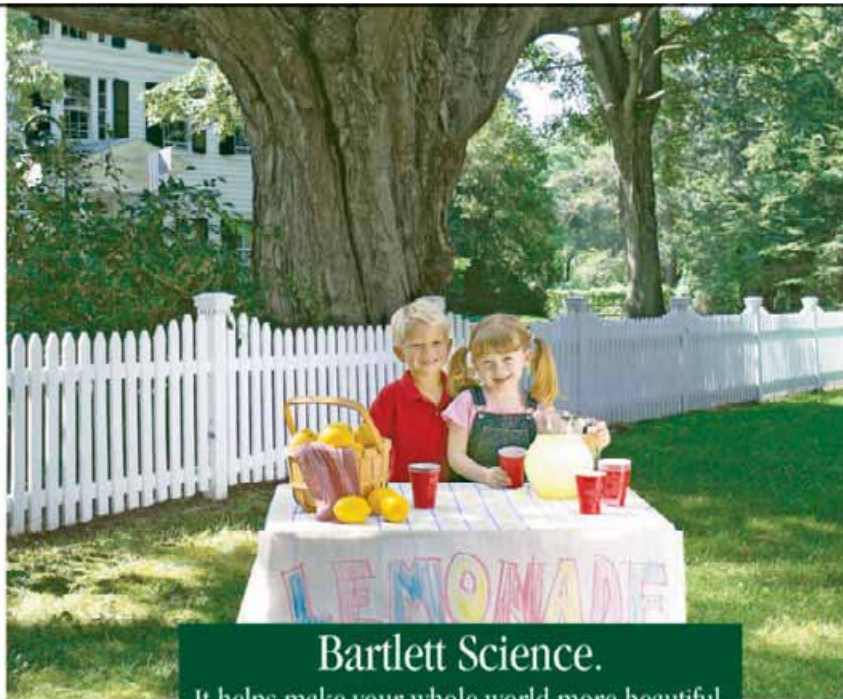
In addition to being the founder of the Garden Conservancy, Cabot is also an extraordinary gardener and plantsman. But he doesn't consider himself an innovator and originator—a groundbreaker according to the dictionary. Courtly and courteous, he gives credit for his love of and his accomplishments in garden making to the people whose horticultural and design talents have influenced him through the years and to the places he has traveled.

But drawing inspiration from other people, other gardens and other periods is not the same thing as imitation. Les Quatre Vents, the 20-acre garden Cabot created in La Malbaie, Quebec, demonstrates how inspiration from many sources—France, Italy, England, Japan, China and the Himalayas—can be sensitively incorporated into a garden that is unmistakably North American. Although the ever-observant world traveler has incorporated a wide range of exotic features in his garden—allées, a Chinese moon bridge, a Japanese teahouse, a rope bridge vertiginously slung over a ravine—these all exist within, and play off, the natural landscape. In 2001, Hortus Press brought out the handsomely illustrated *The Greater Perfection: The Story of the Gardens at Les Quatre Vents*, whose pages open the garden to the general public who must otherwise seek an appointment to visit.

If Les Quatre Vents is a North American garden with exotic features linked by trails carved out of the native boreal forest, then



Right: The daffodil display in spring on the Bulb Lawn at Frank Cabot's Stonecrop garden in Cold Spring, New York.



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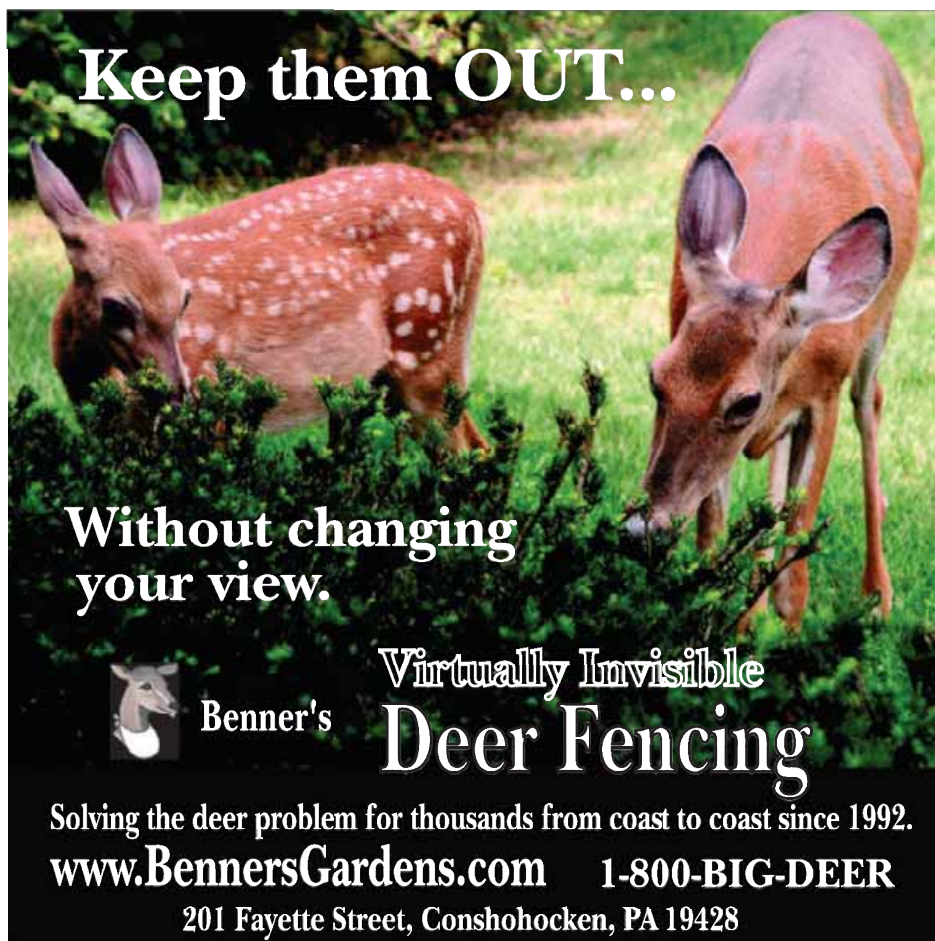
Stonecrop, the garden Cabot began in 1959 on a 12-acre portion of an old farm in Cold Spring, New York, is something quite different. It is set atop the geologic formation of glacier-scoured granite at a windswept elevation of 1,100 feet in the Hudson Highlands, where scattered bedrock outcrops and boulders punctuate the thin soil. The result—now under the direction of Kew-trained Caroline Burgess—is a horticultural showcase containing an Alpine garden, a conservatory, an enclosed English-style flower garden, water gardens and a Mediterranean garden. Burgess runs a highly selective internship program, which emphasizes the practical side of horticulture: to know, grow and use plants.

Cabot now focuses most of his energies and imagination on landscaping a hilly house site, on a sheep station he owns in New Zealand. Boldly original and entirely modest about his considerable accomplishments as both a gardener and the creator of a major American garden organization, Frank Cabot is literally and metaphorically a world-class ground-breaker. —**ELIZABETH BARLOW ROGERS**

fyi For more info on The Garden Conservancy, call 888-842-2442 or see www.gardenconservancy.org. For Stonecrop Gardens, call 845-265-2000 or see www.stonecrop.org; Les Quatre Vents, call 845-265-2011 or e-mail hortus@highlands.com.


■ Elizabeth Barlow Rogers is the president of the Foundation for Landscape Studies. Previously, she served as Central Park administrator and was founding president of the Central Park Conservancy.

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58



62



66



70

minor miracles

Small is the new big—and if you have a yard the size of a stamp, you are one of the lucky ones. Over 20 pages we have the inside story on four small spaces packed with stylish plants, creative features and big, wow-factor ideas that will transform tiny to terrific

just one look...

...is all it took to see how garden designer Elizabeth Everdell cleverly reorganized this tiny San Francisco backyard (56 by 34 feet). Looking towards the summer house, here's her four-point M.O. for designing a small space:

1

KNOW WHAT YOU WANT

The clients wanted a pretty, usable garden to look down on from their first floor. The wife, hailing from the Midwest, dreamed of perennial borders.

2

TAKE ONE SIMPLE IDEA

A symmetrical layout, using low drystack walls and antique bluestone flags, pulls the whole space together at a glance.

■ Call 415-221-1129 or see www.everdellgardendesign.com.



3

RIGHT PLANT, RIGHT...

On the sunny side (left), roses, veronicas, azaleas, geraniums, foxgloves and nepeta. On the shady side, campanulas, fuchsias, heucheras and hellebores.

4

ADD INDIVIDUALITY

Quirky charm is supplied by low-growing blue star creeper (*Laurentia fluviatilis*) in the paving. A simple but personal touch that makes it yours.



From left: A rill runs through an olive hedge and a block wall that echoes the horizontal postwar architecture; red kangaroo paw and blue-green senecio soften concrete and stone; Cynthia and Nord Eriksson see Ian and Noah off to school; a drought-tolerant agave.



street smart

Far from being an unused “green coaster” for the house, this modernist front yard offers attractive views for passers-by and the family

BY EMILY YOUNG

PHOTOGRAPHS BY JACK COYIER

FRENCH PARTERRE OR TROPICAL OASIS, SUBURBAN LOT OR PALATIAL ESTATE, regardless of a garden’s style, size or budget, landscape architect Nord Eriksson concentrates on complementing a home’s architecture, balancing personal and public spaces, and using plants, water and hardscape in harmony with one another and the environment. Get those details right, he insists, and a garden can’t help but look great and function well.

Eriksson’s own front yard, at approximately 1,360 square feet, is the embodiment of this one-philosophy-fits-all approach. Situated in Altadena, northeast of Los Angeles, the modernist space is actually two gardens in one. While a wide-open walkway welcomes visitors, an enclosed courtyard provides an intimate gathering spot—a seamless blend of neighborhood- and family-friendly design if ever there was one.

When Eriksson, his wife and family moved in a few years ago, however, the landscape was a remodel waiting to happen. A semicircular drive-



way dominated the yard, and sparse vegetation left the 50-year-old concrete-block house naked to passers-by. “Instead of wall-to-wall asphalt, we needed privacy and security,” recalls Eriksson, a partner at EPT Design, the Pasadena- and Irvine-based firm his father co-founded in 1962. “We wanted a beautiful way of getting to the front door and a usable outdoor room, but we also wanted to give something back to the street.”

The solution was a wall that divided the space into two smaller yards. One became the curbside arrival area; the other, a peaceful courtyard safe from traffic. The wall between them features concrete blocks and joints identical to those of the original architecture. Its long, rectilinear shape mimics the low-slung roofline and horizontal windows. “Everything I did had to do with the geometry of the house,” says Eriksson.

For the arrival area, he laid out a graphic mosaic of rectangular concrete pads and loose stone. The concrete was poured in place, then sur-





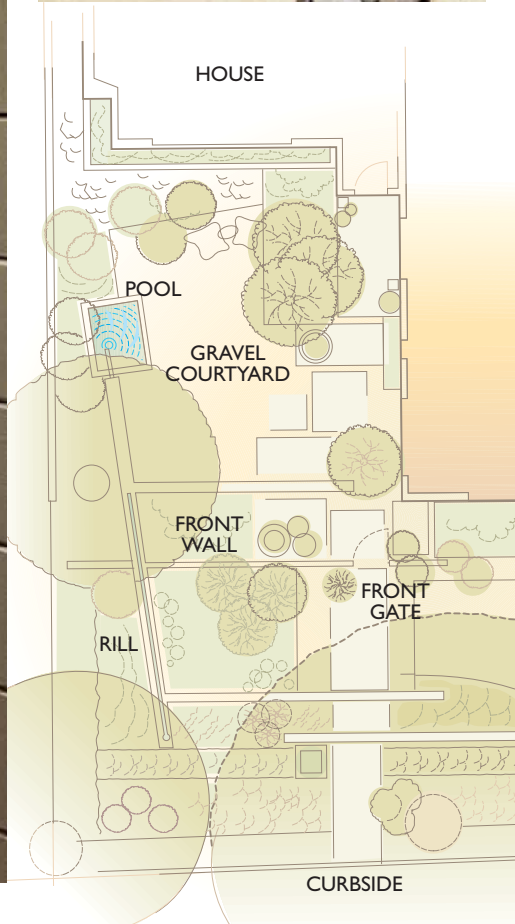
This page, above: A long succulent-filled planter emphasizes the low-slung geometry of the house; the rill empties into a small basin in the courtyard. Opposite: A concrete pad inset with slate, surrounded by loose river pebbles; Eriksson and sons at play on the water-saving gravel.



rounded with white Arroyo rocks, gray Mexican beach pebbles and multihued Del Rio gravel. “Long steps and the way my dad cantilevered them in the 50s are a tradition with the firm,” he says. “My steps also ‘float,’ but I put rocks between them as a metaphor for water.”

The blue-gray-green foliage of two old olive trees sets the tone for a palette of drought-tolerant plants in similar colors: lyme grass bordering the house and senecio and agaves flanking the path. “I wanted to plant only a few species and use them in masses,” says Eriksson. “That minimal palette contributed to the calmness.”

An iron gate leads to the courtyard, where a salvaged yucca inspired more spiky forms, including pink muhlenbergia by the front door, chondropetalum in the gravel and flax against a wall. Eriksson’s custom gate suggests grasses swaying in the breeze—like the black bamboo a few steps beyond. This layering of hardscape and plants lent the air of mys-



fresh ideas for the front yard

- **FRAME THE HOUSE** with trees and shrubs. A home nestled in the landscape will look and feel much cozier than a bare lawn.
- **ALLOW FOR PRIVACY** A low wall or a layered hedge screens personal space while also presenting an attractive view from the street.
- **CONSIDER A COURTYARD** Unlike a backyard, where the garden is internalized, an outdoor room in the front yard can be shared with neighbors.
- **CUT THE GRASS** Replace water-wasting lawn with gravel or decomposed granite for an Asian, Spanish or Italian look, or plant a carpet of succulents for a green but less-thirsty garden. Another option: Shrink the lawn by increasing planting beds and hardscape.
- **EMPHASIZE PLANT FORMS** and textures rather than color. Flowers are short-lived and often require extra maintenance, such as deadheading and cutting back.
- **INSTALL LIGHTING** to enjoy the garden at night. Highlight sculptural elements, such as trees, with uplights; mount downlights in trees to avoid runwaylike paths.
- **INCLUDE A WATER FEATURE** for its refreshing sight and sound. Instead of grand waterfalls, a simple fountain or rill will do.

tery he was after. “Instead of a straight shot in, you have to move around the walls and plants to get to the door. It’s a journey,” he says.

As a final grace note, Eriksson wove water into the scene. A concrete rill starts in the arrival area, disappears through a slot in the wall, then re-emerges in the courtyard. “The water works in the same way as the pedestrian views along the walk to the door,” he says. “When you can’t see it all at once, the garden feels bigger.”

Noticeably absent is the traditional front lawn, and for good reason. “The kids love to play in the gravel,” he says. “Plus I didn’t want to spend a lot of time cutting grass. I love to garden and putter. It’s the difference between having to and getting to.”

■ For further information, contact Nord Eriksson, EPT Design, Pasadena, California. Call 626-795-2008 or see www.eptdesign.com.



William Morrow with Ralph and Sasha in his Georgetown garden. Left to right: A formal layout of gravel and sandstone provides structure for the everchanging planting. White rose 'Rambling Rector' covers a wall; 'Crimson Pygmy' barberry makes a low hedge. The pool is a focus for pots.



washington's finest

This hidden back garden in Georgetown has an Old-World style with some up-to-date twists adapted for a busy designer-owner

GEORGETOWN, ONE OF THE OLDEST PARTS OF WASHINGTON, D.C., WHERE the town houses stand shoulder to shoulder on narrow streets, conceals many a green oasis. When garden designer William Morrow began making his enclosed backyard five years ago, he was instinctively drawn to the Old-World vocabulary of stone and gravel; lush, romantic planting; antique statuary; and weathered artifacts. But the space he had to deal with, at 1,686 square feet, was less than aristocratic. He adapted his vision accordingly.

"I knew the space needed strong lines to contain the chaos of my perennial beds. I trial a lot of plants before using them in a client's garden, so I'm constantly replanting. I also needed a space that was flexible and that would look good because I like to entertain a lot," he says. Construction was "challenging," but as Morrow explains, his approach breaks down into simple steps:

■ **Start with the house:** One of Morrow's goals was an area for outdoor entertaining next to the house—but he did not want the existing architecture to dictate the design. His 1890s Victorian house, although pretty from the street, is just a "brick box" at the back. Morrow's response was to cover it with wisteria, and, like a theatrical backdrop, the leafy curtain strikes the right note against the wrought-iron furniture and weathered stone on the patio.

■ **Design for flexibility:** Morrow's constantly changing lineup of perennials could prove distracting. To counteract this he designed a layout with a strongly defined hardscape in stone and gravel and a backbone of permanent plants that provides all-year interest.

BY JOANNA FORTNAM

PHOTOGRAPHS BY ROGER FOLEY





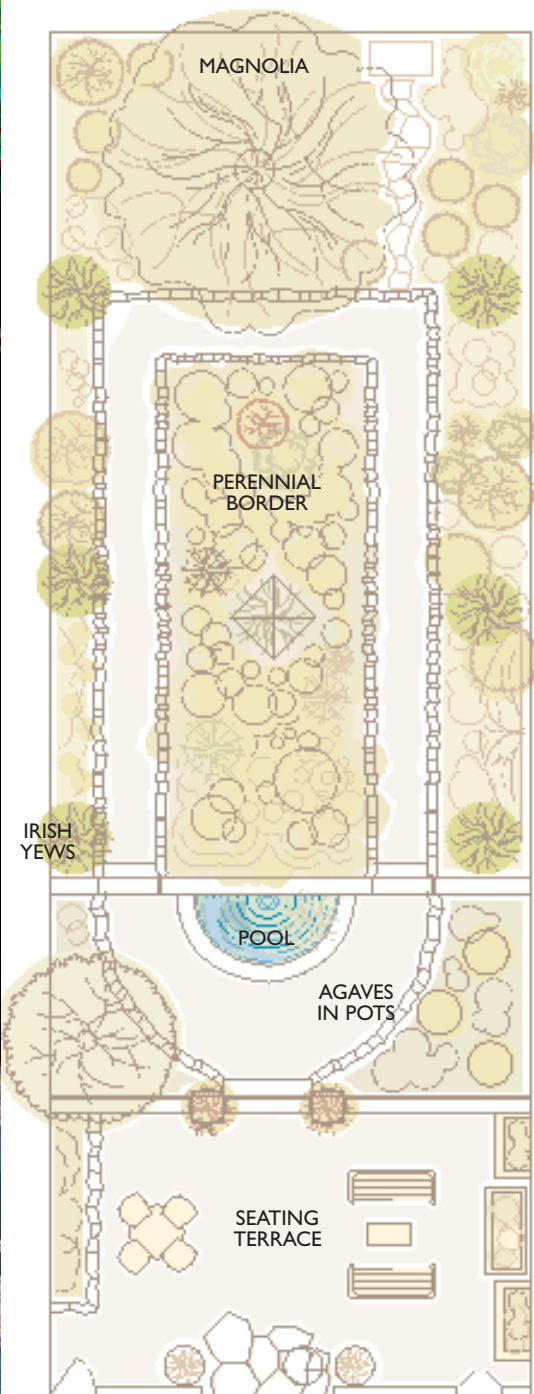
Above: Fourth of July™ roses and creeping fig create a backdrop to an inviting seating area. Below: *Allium schubertii* explodes through a carpet of *Artemisia* 'Powis Castle' and iris. Top right: A vertical garden of assorted begonias and air plants.



■ **Make the walls go away:** A favorite trick Morrow came across for disguising a limited space was the “disappearing boundary.” Wooden board fences 7 feet high enclose the garden on three sides; to make them recede from view he painted them high-gloss black. Clients always refuse to believe this is a good idea until they visit the garden, then they grasp how effective it is. *Not seeing is believing.*

■ **Be ruthless:** The lawn was briskly shown the door. “I don’t find lawns practical in a small urban garden,” says Morrow. “The amount of time, energy, chemicals and machinery it takes to keep a lawn looking nice would reap far more eye candy invested in a luscious perennial bed or even in an Edward Scissorhands topiary garden.”

■ **Wrong tree, wrong place:** “I had to remove three large *Magnolia grandiflora*. It nearly killed me,” confesses Morrow. “They should have never been planted there to begin with. Southern magnolias are won-



select plants for small spaces

TREES

- *Ginkgo biloba* Princeton Sentry® —“This is worthy of a courtyard in an ancient temple.”
- *Prunus serrulata* ‘Amanogawa’ —“Washington, D.C., and cherry blossoms go together.”
- *Hamamelis x intermedia*—“Any and all cultivars of witch hazel. I never met one I didn’t like.”

SHRUBS

- *Camellia japonica*—“Who can resist? And why would you try?”
- *Daphne x transatlantica*—“Fragrance is most noticeable in a small garden.”
- *Fothergilla gardenii* —“Spring flowers, fall color and reliable performance.”
- *Sarcococca hookeriana* var. *humilis* —“No one ever figures out where the fragrance is coming from.”

PERENNIALS

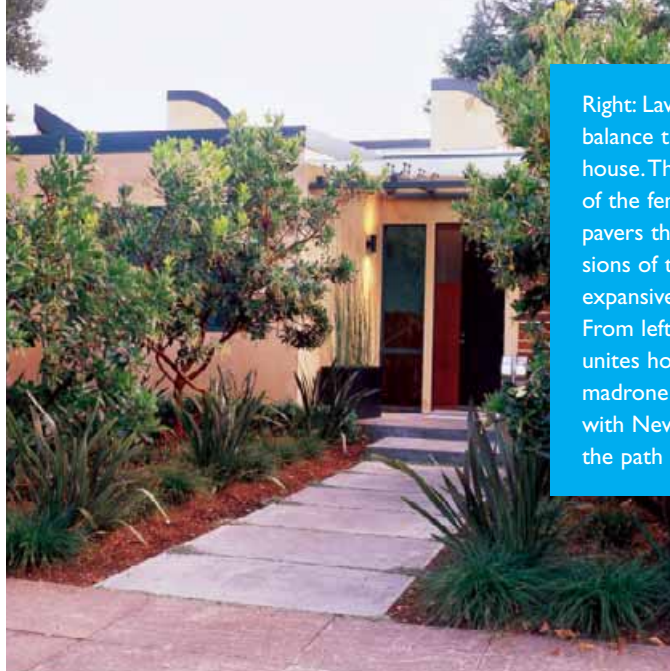
- *Polygonatum odoratum* ‘Variegatum’ —“A three-season perennial.”
- *Arisaema* spp.—“A wonderful surprise. I always sneak in a few of these.”
- *Dicentra spectabilis* ‘Gold Heart’—“This is definitely not your grandmother’s bleeding heart. An electric beacon for a shady spot.”

derful trees from a distance, but you don’t want to live under one. I left a fourth that was far enough from the house to work into the design.”

■ **Be decorative:** Having survived the painful but necessary surgery to achieve a workable layout, Morrow turned to furnishings. “The settees I chose are from Mike Reid Weeks. Iron furniture is a good choice for small gardens because visually it is light and airy,” he explains.

■ **Inject variety:** Seasonal pots play an important role in this garden. Morrow uses single specimen plants in smaller pots (less than 18 inches in diameter) and exuberant mixtures of annuals and summer exotics (bananas, palms, agaves and coleus) in larger ones. In the winter, evergreen shrubs take over the containers.

■ For further information on the work of William Morrow, call 202-270-4137 or see www.morrowgardendesign.com.



Right: Lawn and courtyard balance the volume of the house. The horizontal lines of the fence and rectangular pavers that match the dimensions of the doors create an expansive and cohesive look. From left: At night, lighting unites house and garden; madrone trees underplanted with New Zealand flax line the path to the front door.



real simple

From a quiet, unassuming entrance, the clean lines of this minimalist garden gradually reveal that less is more

LORRIE CASTELLANO AND ROGER FISHER OF PALO ALTO, CALIFORNIA, HAD their heart set on a garden with simple, clean lines to go with their new architect-designed home on a small city lot just 50 by 112 feet. They had done their research and really knew what they wanted.

Before the house was completed in 2004, Lorrie and Roger spent two years living in the small 1920s cottage originally center stage on the property. Quite literally, they came to know their lot inside and out. They plotted the sun's position through the year, spray-painted house footprints on the ground, and built temporary structures to work out how much space and volume their home would fill. From the outset, garden space took priority over house size—they chose to shave inches off the building for outdoor gain.

Bernard Trainor stood out from the small group of landscape designers they considered working with. "Bernard 'got' the need for consistency between house architecture and the garden," says Lorrie. And Trainor liked their style, too. "It's fun to work with clients who really see making their garden as an exercise in space planning rather than a room to fill with a list of features," he says.

Certain items were nonnegotiable: Seeing plenty of the California sun combined with true indoor/outdoor living were priorities, espe-

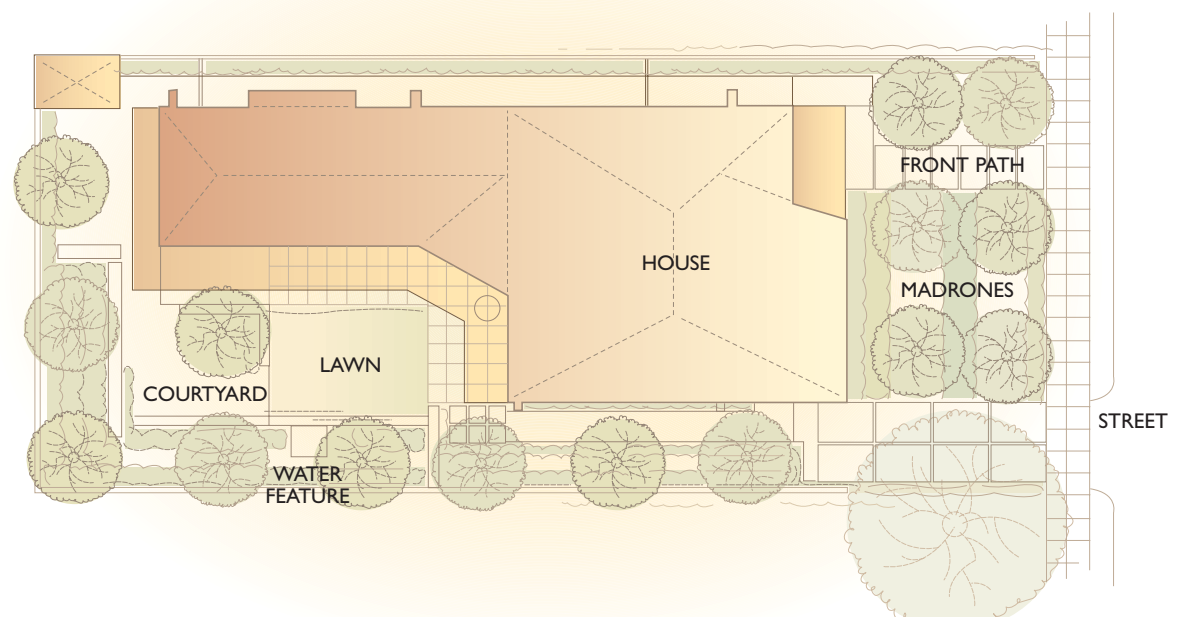
BY RUTH CHIVERS

PHOTOGRAPHS BY MARION BRENNER





From left: A fiberglass bowl surrounded by chunks of industrial glass catches water from a simple spout (by Mark Rogero, concreteworks.com.) Wall seats allow plenty of space for sitting in the sun and enjoying aromatic plants like lavender and rosemary.





cially for Roger, a native of rainy Manchester, England. A vegetable garden, a water feature, and a lawn for a young granddaughter and the dog to play on were also on the “wants” list. Lorrie admits to discarding a personal vision of white roses in favor of a “sustainable, no-fuss” planting brief that was more consistent with the garden as a whole.

Trainor’s design turned a small garden into an expansive-looking living area by highlighting the importance of negative space, making the lawn and courtyard balance the bulk of the building.

The courtyard was paved with decomposed granite with a dusting of finings, a soft, permeable surface that aids water runoff, making it a sustainable option. The owners wanted a living fence or hedge as a boundary but eventually agreed with Trainor that it would take too much space. His solution: a fence of cedar horizontal planks. This adds to the expansiveness of the garden, guiding the eye along its length and reinforcing the horizontal planes of the walls.

The heart of the garden is a water feature on a direct axis with the master bedroom. An amber-colored fiberglass bowl overflows into clear and amber pieces of industrial glass, all contained within a stainless-steel mesh cube. At night, lighting adds a jewel-box quality to the piece.

Lorrie resisted Trainor’s suggestion that she grow vegetables in containers, so he found the right spot for a small yet productive edible garden. The rest of the planting meets the “no-fuss-or-fluff” brief—arid-loving plants suited to the northern California climate are planted in grids and rows, creating colorful, textural effects from all perspectives.

The garden looks good from indoors as well, and all doors slide open to ensure great indoor/outdoor flow. Cohesion is achieved by repeating materials used inside in the garden. Poured concrete pavers at each entrance echo concrete flooring inside the house. Low concrete sitting walls outside define a sanctuary-like courtyard. It’s a calming, well-integrated garden, a real lesson in restraint.

■ For further information on Bernard Trainor + Associates, call 831-655-1414 or see www.bernardtrainor.com. Construction by Modern Landscaping; call 650-324-3033 or see www.modernlandscapinginc.com.

ILLUSTRATION BY BRENDA WEAVER

no-fuss-or-fluff arid plants

UPPER STORY IMPACT

- *Arbutus* ‘Marina’—a hybrid form of madrone, the California native.
- *Ficus carica* ‘Black Mission’—fig.
- ‘Majestic Beauty’ and ‘Mission’ olives—the blue-gray foliage is typical of the Mediterranean look.

BLOCKS OF FOLIAGE

- *Bambusa multiplex* ‘Alphonso Karr’—a yellow-stemmed bamboo.
- *Carex tumulicola*—Berkeley sedge gives a lush meadow look.
- *Lavandula x heterophylla*—lavender.
- *Rhodocoma arida*—from South Africa, clumps of blue-gray foliage.
- ‘Little Ollie’, a dwarf olive, used as a driveway hedge.
- ‘Tuscan Blue’ rosemary—tough, aromatic foliage and blue flowers.

SPIKY INCIDENTS

- *Anigozanthos* ‘Harmony’—kangaroo paw for quirky, velvety flowers.
- *Astelia nervosa*—silver spear.
- *Phormium* ‘Dusky Chief’ and ‘Sea Jade’—these bronze New Zealand flax make strong focal points.
- *Thamnochortus insignis*—vertical architectural clumps of reed-like leaves up to 4 feet high.



Left: The gravel path focuses on a large Vietnamese glazed urn. Right: Rebecca Sams and Buell Steelman on their ipe hardwood deck overlooking the garden.



jewel box

A young garden designer tells how she and her designer-partner transformed a charm-free Oregon yard into a garden full of treasures

WHEN BUELL STEELMAN AND I BOUGHT A SEMINEGLECTED RANCH-STYLE house at the top of a tiny, narrow, sloping, treeless lot in Eugene, Oregon, its only outdoor “features” were two ramshackle sheds, several haphazardly placed fences and 1,200 square feet of concrete. Affordability clearly trumped charm, but the unusual dimensions of the outdoor space and the large living-room window that overlooked the future garden and hills to the west sparked our imaginations. We like to think we created a space that is uniquely ours—a showcase of our work and a reflection of our passions.

Buell and I met while working at Gardens, a groundbreaking landscape architecture design/build company in Austin, Texas. Neither of us had a background in landscaping, and we stumbled on positions at Gardens by chance. The company’s use of strong lines, bold plantings, and contemporary and traditional materials immediately appealed to our tastes and talents. We loved our work, but we craved a smaller city in a milder climate. In 2002, we moved to Eugene to create our own garden design/build business, Mosaic. We borrowed our objectives from James David, Gardens’ founder: Design power-

BY REBECCA SAMS PHOTOGRAPHS BY MARION BRENNER



From below left: Horticulturally rich borders feature tones of blue gray and yellow; bronze leaves of eucomis in the foreground; hot colors dominate the steeply sloping front garden.



ful spaces, build them to the highest standard of quality, constantly push the boundaries of your work and start with your own garden.

In our new space, we sought to incorporate the classical-contemporary style of our work in Austin with the plants, materials and atmosphere of the Pacific Northwest. We needed to experiment and showcase our work, but we most desired a space that reflected our love of food, entertaining and of course gardening. From our first look at the property, we understood that its limited size would challenge us to focus and define our goals.

The structure and utility of the garden were our first concerns. We adore plants, and our temperate climate offers limitless horticultural possibilities, but we delayed all planting decisions until we had addressed our priorities and installed a powerful hardscape. Mindful of our love of food, we allotted one-third of our space to a small fruit orchard and an orderly vegetable garden bordered with river rock. In the main garden, we built ample pathways, terraces and a deck to provide guests space to travel, gather and enjoy the view. Plants soften the strong lines of our space, but the structure is the garden’s inviting essence.

The relationship between house and garden is paramount in small spaces. Buell and I echoed the simple lines of our house with straight paths, and we organized features and terraces outside of primary windows and doors. We centered our most dramatic focal point on our favorite west-facing window. The 7-foot-diameter galvanized stock tank is an impressive feature, filled in summer with lotus, thalia and water lilies. Its surrounding gravel terrace heightens the impact of the feature from the window, drawing attention into the garden and joining it with the view of the Coast Range and western sky beyond.

Relating indoors and out required creative rethinking of the house, as well as the garden. To integrate the elevated, windowless back of our house with the garden, we installed a sliding glass door leading to a new deck, or transitional “room,” outside. The deck





Left: A potted group of spiky plants such as agaves and aloes provides interesting detail at floor level. Right: A galvanized stock tank filled with water plants is the heart of the garden.



“Simplicity and cohesiveness are the cornerstones of our pocket-size garden. The geometric arcs and lines of our hardscape are the foundation”

made of ipe (tropical hardwood) now serves as our primary spot for entertaining. The furnishings reflect the minimalist interior of our house, while a living bamboo screen growing in galvanized stock tanks provides privacy and select views of the garden below.

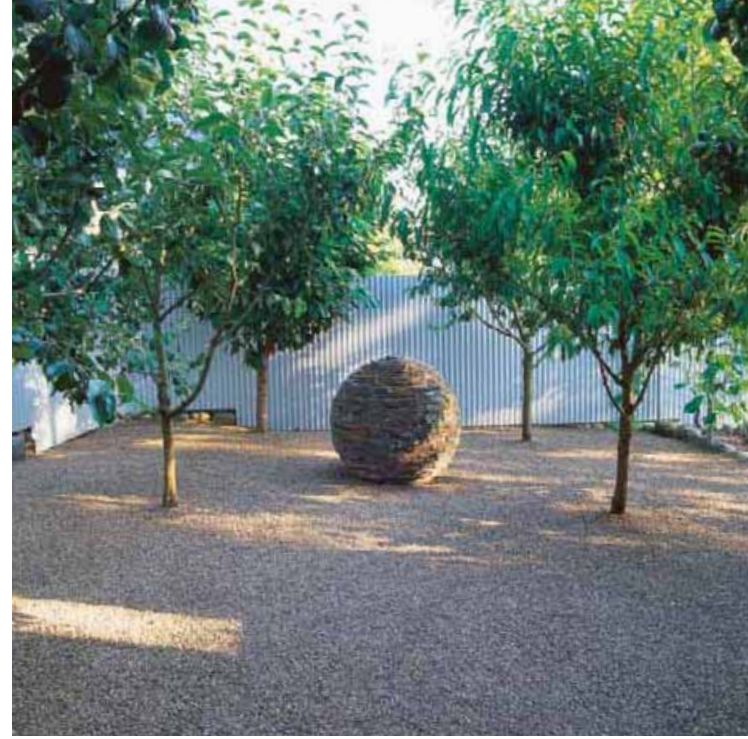
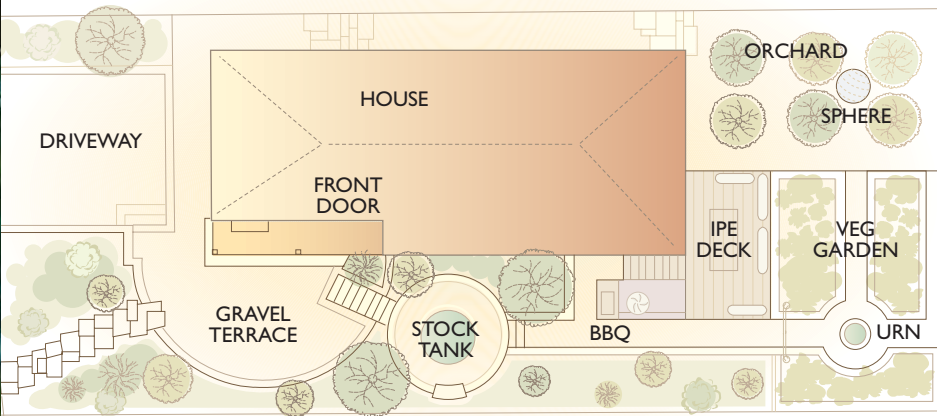
Simplicity and cohesiveness are the cornerstones of our pocket-size garden. The geometric arcs and lines of our hardscape are the garden’s foundation. Each pathway, terrace and feature relates clearly to nearby elements, as well as the house. Our plantings are exceptionally diverse, but we restricted each garden room’s color palette to create distinct environments. The front bed’s vibrant, hot colors contrast with the cooler palette of the more elegant lower spaces. We also carefully refined the choices of our hard elements: Flowing pea gravel and lines of pale basalt unite the garden, and a galvanized corrugated-metal fence provides a consistent, bright backdrop for the plants.

At the drawing board, the size and narrowness of our space ruled out some great ideas. However, the constraints of the property’s dimensions turned out to be an unexpected advantage. In both design and construction, we dedicated an attention to detail that would have been unthinkable on a larger scale. Buell and I deliberated at length over every plant choice, made drastic grade changes and installed every wall, border and feature by hand. By concentrating our efforts, we created a garden that is rich, intricate and a wonderful place to be.

■ For Mosaic Gardens see www.mosaic-gardens.com. Open to visitors July 9 for the Garden Conservancy. See www.gardenconservancy.org.



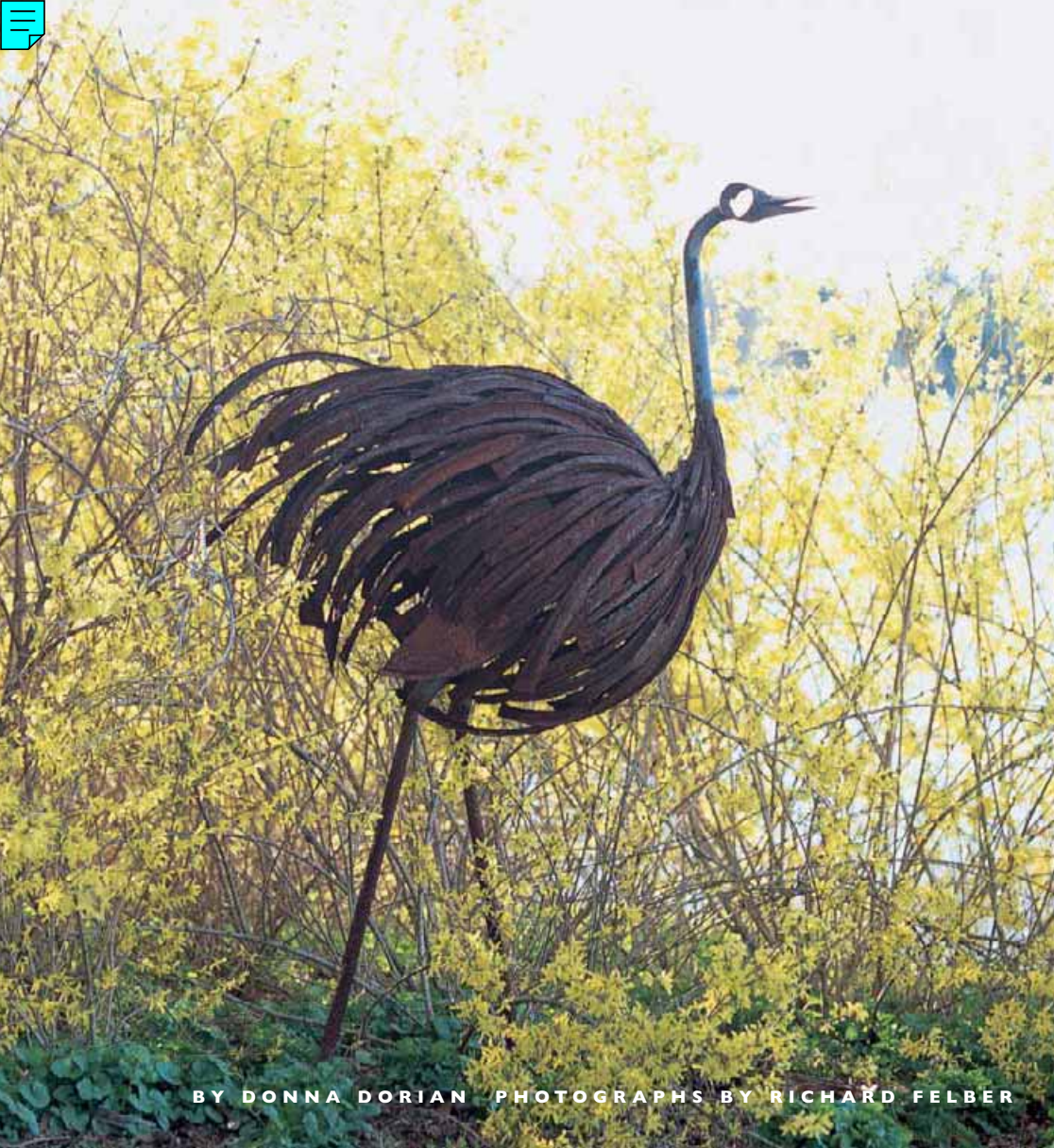




From left: View of vegetable borders edged with river rocks. Rebecca sets the table on the ipe deck; a bamboo screen provides some privacy. A hand-built stone sphere in the orchard ends the garden on a serene note.

big ideas for a small world

- **Keep it simple:** Consistency of materials is key to uniting a small space. From the myriad of options at our local stone yards, we chose a **British Columbia basalt** for the main garden. We couldn't resist the river rocks, but we confined them to the vegetable garden.
- **Think big:** Ample pathways and gathering spaces are inviting, and large features are engaging in any size garden. Our 7-foot-wide stock-tank water feature (direct from the farm supply store) is a universal hit.
- **Don't hold back:** Big changes can take less time, effort and money and have greater impact in a small space.
- **Create a backdrop:** With attention to color, fences and walls provide ideal backdrops for plantings. Our silvery fence, made from corrugated roofing panels, brightens our garden and highlights dark foliage plants. A bold, dark blue exterior color (**Benjamin Moore Stonecutter**) sets off bright colors against the house.
- **Use the house:** The house is the largest feature of any small property—consider it part of the garden. Guests linger by the front door, which makes it an ideal location for a terrace or patio. Doors and windows create ideal axes on which to place features.



BY DONNA DORIAN PHOTOGRAPHS BY RICHARD FELBER

FEATHERED OSTRICH

This long and lanky ostrich exemplifies the direction 20th-century found art has taken. Discovered and probably made in Bucks County, Pennsylvania, it was constructed from old tire rims and farm implements that were cut into pieces and then welded together. From Jeffrey Beal Henkel: 609-306-4996.

BENEVOLENT LEOPARD

Dating back to 1920-30, this lovable leopard was found in the south of France, where folksy animal art was popular as garden ornaments during the period. Made from aggregate cast stone and then painted with leopardlike spots, this feline with its charming, Cheshire-cat-like expression comes straight from the heart of the peaceable kingdom. From The Finnegan Gallery: 773-244-1761, www.finnegangallery.com.



ANIMAL KINGDOM

THE ENCHANTMENT OF 20TH-CENTURY ANIMAL STATUARY COMES TO THE GARDEN







N

OTYET ANTIQUES AND CLEARLY A RADICAL DEPARTURE from their ancestors, animal statues designed for the garden in the 20th century have come into their own as a collectable art form—and just the sort of thing we want in our gardens today.

As you can see in the photographs on these pages—taken last April at the Chicago Botanic Garden during the annual garden fair—20th-century animal statuary is a far cry from the statues of Greek and Roman gods and goddesses that have populated gardens since the Italian Renaissance. More abstract in their design than their realistic predecessors, they have also been absolved of their symbolic nature, once key to unlocking the secrets of gardens in the West. And they have grown new skins: No longer confined to lead, cast iron or zinc, these creatures have been re-born in all manner of found and unusual materials.

It could be said that the evolution of animal statues has just been a matter of survival: Stripped of their symbolism and often tiresome solemnity, they have merely found it necessary to speak the modern vernacular—using humor, whimsy and naiveté. But they are still up to their same old tricks, taking jabs at the age-old negotiation between man and his place in the garden. And let's not be coy: These guys are just a lot more fun to have around.

■ *To see more of 20th-century animal statuary, get to the Chicago Botanic Garden's Seventh Annual Antiques & Garden Fair, April 21-23. Call 847-835-8326 or see www.ohwow.org.*

STEEL DONKEY

Contemporary American sculptor John Kearney is well-known for his animal and figurative pieces. This expressive donkey was welded from bits and pieces of automobile bumpers, which despite their massive heft are subtle enough to suggest the fluidity of this gentle animal's muscle tone. From Jeffrey Beal Henkel: 609-306-4996.

MYTHIC DRAGON

The Chinese think of themselves as descendents of the dragon, and the mythic symbol has been closely associated with their emperors. Combining elements both terrible and beneficial, the dragon represents good fortune and a creative, intense power driving the forces of nature. This small carved poured-stone piece was made in 1928, the Year of the Dragon. From Ani Ancient Stone: 212-722-5342, www.aniantientstone.com.





CAROUSEL HORSE

Resembling a horse on a merry-go-round, this freestanding, life-sized, cast-zinc statue is mounted on a zinc base, suggesting that it was made for a covered area in a park rather than a carousel. Originally painted, its surface has oxidized over time, giving it a fine weathered patina. From Village Braider: 508-746-9625, www.villagebraider.com.

PATRICIAN GREYHOUND

Frequently purchased in pairs and used to flank doorways and stairs, cast-iron animals were a favorite in the mid- to late-19th century. Later, as cast iron fell out of use, dog statuary, often made to replicate an owner's pet, was made from other materials, including lead and zinc. This patrician-looking, lead-amalgam greyhound, one of a pair that dates to the early 20th century, was found at an estate in Greenwich, Connecticut. From More & More: 212-580-8404.

EVER SINCE HORSES WERE PAINTED IN THE LASCAUX CAVE IN PREHISTORIC FRANCE, ARTISTS HAVE IMBUED ANIMALS WITH HUMAN AND SUPERNATURAL QUALITIES





ARKHAM E LLES

17

16





TWENTIETH-CENTURY ANIMAL STATUARY IS TREASURED FOR THE HANDCRAFTED MEANS OF PRODUCTION AND ITS RELIANCE ON UNUSUAL MATERIALS

FLORAL CART

According to family oral history, a family member who sold flowers in the Boston Public Garden made this one-of-a-kind, still-functional floral stand. Its design is reminiscent of the swan pedal boats that float in the garden's lagoon. Dating back to the 1930s, the piece is made from a combination of iron and steel, retains its original orange-red paint and still maintains its mobility. From Nancy Wells: 207-939-7281.

CHINESE DOG/CAT

Traditionally used as a guardian of buildings, the Chinese Foo Dog is a blend of lion and dog, usually made in a pair. The male generally holds a ball under a paw, while the female holds a cub at her feet. Made around the early 19th century, this cast-iron example is an unusual vernacular hybrid—part dog, part cat. Because the Chinese have no tradition of cast-iron garden statuary, the material further distinguishes this piece. From Pagoda Red: 773-235-1188, www.pagodared.com.





color your world

Planting for color is a complex subject that can be intimidating. The key thing to remember is that color is a gift to revel in, not a problem to be solved—in fact, creative accidents can be the best way forward. Here are some starting points to inspire. By Joanna Fortnam



ANDREA JONES; CLIVE NICHOLS

TANGLED UP IN BLUE

■ **They say:** "...the segregation of blue flowers is a mistake. They, more than any others, need the flash of scarlet, the cloud of white, the drift of apricot or buff to kindle them into life." Louise Beebe Wilder, *Colour in My Garden* ■ **Debrief:** The range of blue is enormous, from uplifting summer skies to melancholy mists. Think of the number of mascot flowers that are blue—Texas bluebonnets, California ceanothus, Swiss gentians, English bluebells—this color carries emotional heft. Gertrude Jekyll used blue to create the illusion of greater depth in the same way that landscape painters use misty-blue mountains, so blues were always at the most distant end of her flower borders. ■ **A color moment:** The combination (above) of the blue spikes of *Veronica spicata* mingled with yellow *Achillea* 'Coronation Gold' is an example of the way a yellow "throw" creates a sparkle that blue by itself could not. Try pink, cream and silver for the same effect. ■ **Perfect plants:** The Himalayan poppy (*Meconopsis betonicifolia*, left) and English delphiniums are classic examples of true blue flowers, but both are tricky to grow. Look to amsonias, lupines, ceanothus, salvias, phlox and other American natives for easy blues.



WHITE SAYS STYLE

■ **They say:** “Provided that one does not run the idea to death, and provided one has enough room, it is interesting to make a one-color garden.” Vita Sackville West, creator of Sissinghurst garden, England ■ **Debrief:** Little did VSW realize that with this suggestion she would launch the cult of the white garden, a simple idea endlessly reinvented by designers keen to show off their paces. A white garden, just like the little black dress on the catwalk, spells style. Emotionally, white may evoke associations with peace and purity, but visually it is a prickly customer that commands attention. Small white flowers woven among colors can give a lift, but a block of white creates too strong a contrast that stops the eye. The key to working with all white is to isolate it (the Sissinghurst garden is entirely enclosed). ■ **A color moment:** If you can’t get to Sissinghurst, the silver garden at Longwood Gardens, Pennsylvania, by Isabelle Greene, which uses a palette of arid and succulent plants, is outstanding (www.longwoodgardens.org). ■ **Perfect plants:** At the Juntunen garden, Washington (above), *Rosa mulliganii* and regal lilies are classic choices. See <http://groups.msn.com/GardenParty> for open days.



RED IS STRONG STUFF

■ **They say:** “Everyone knows that red reads in-your-face—and that is a very good place for it.” Nori Pope, *Color By Design* ■ **Debrief:** Energy, passion, power—associations with red are strong stuff. Some gardeners feel timid about using it, but red is not necessarily aggressive if you mix it with fresh green foliage. Red sits opposite green on the color wheel, and thus is its complementary color. In the garden, where a green canvas is a given, the effect is of popping energy and pizzazz. Red attracts attention, but works best at mid- to close range because on the whole it absorbs light and will be lost in a shady border or at a distance. ■ **A color moment:** The borders of Hidcote Manor, England, designed by anglophile American Laurence Johnson, set the standard. Every year the public garden of Chanticleer in Philadelphia creates hot borders using different annuals and tropicals (see www.chanticleergarden.org). ■ **Perfect plants:** In her garden above, Clare Matthews uses a red-painted pot filled with black mondo grass as the centerpiece of a border of red ‘Bishop of Llandaff’ dahlias and red lilies with black gravel and dark foliage for contrast. *Crococsmia masoniorum* (left) is a stalwart of the red border.



BROWN MAKES A PRETTY CORPSE

■ **They say:** “Dying in an interesting way is just as important as living.” Piet Oudolf

■ **Debrief:** Brown may not feature on the color wheel, but once frost sets in, shades of brown, along with silver and gray, are the flattering neutrals that the well-dressed grass or perennial will be wearing. The popularity of ornamental grasses especially has raised consciousness of the glowing, mellowing effects of brown, especially when backlit by low winter sun. For the wistfully inclined gardener (think of Keats’ “mists of mellow fruitfulness,” etc.), fall is the best time of year in the garden, and shades of brown, from russet to hay, butterscotch to toast, cappuccino to chestnut, are what put the nuance into the season. ■ **A color moment:**

Visit the Chicago parks for the burnished grasses of Oehme, van Sweden at the Botanic Garden, Piet Oudolf’s work at the Lurie Garden in Millennium Park. ■ **Perfect plants:** The bronze spiky forms of New Zealand flax punctuate this winter border of tall pampas grasses, miscanthus and pennisetum. The latest trendy deep bronze and “chocolate” plants evoke the luxury and sumptuous qualities of brown—try *Helianthus annuus* ‘Velvet Queen’ (right).

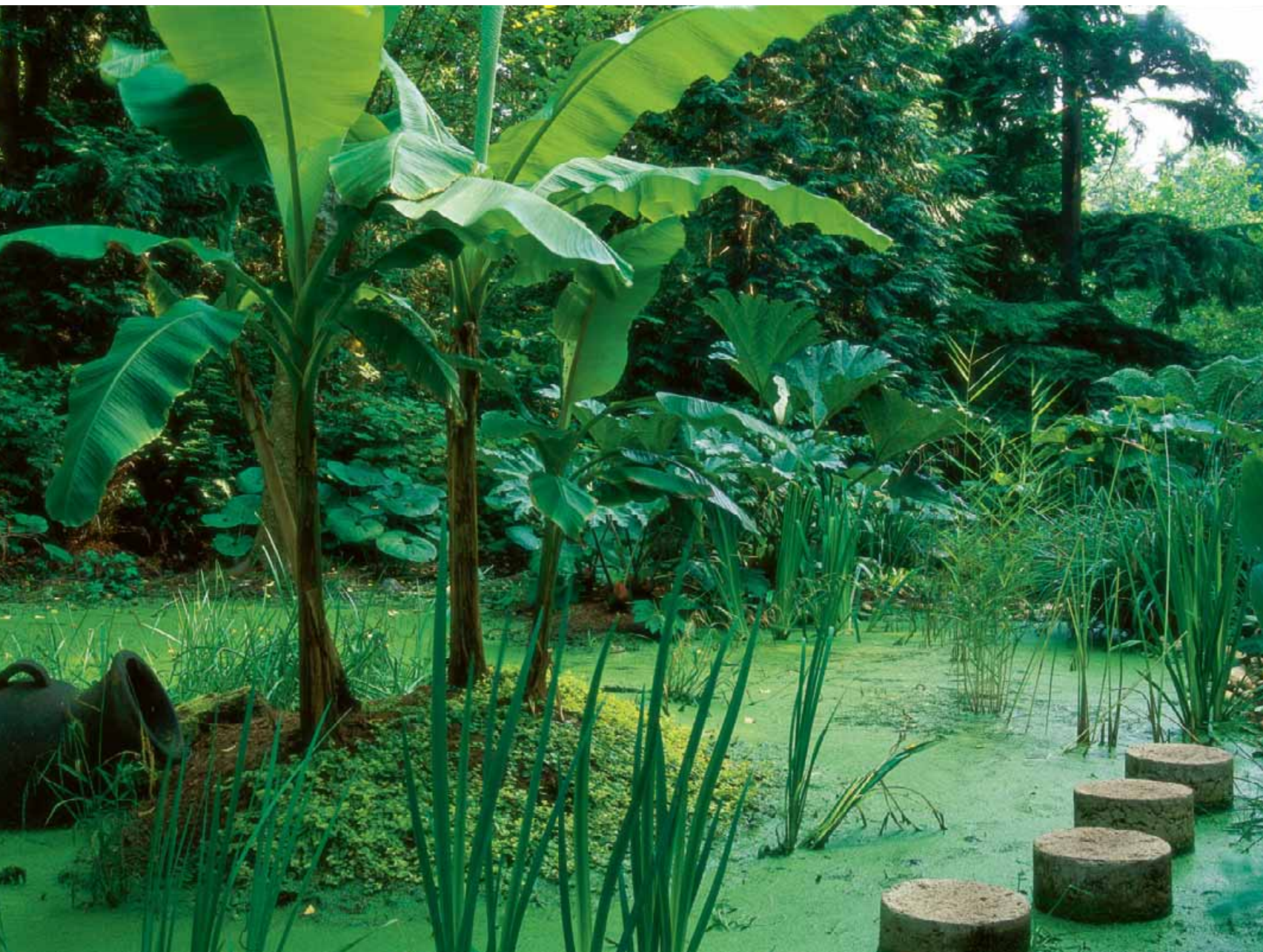


CLIVE NICHOLS; ANDREW LAWSON; ALAN AND LINDA DIETRICK; SUSAN A. ROTH (HERONSWOOD NURSERY)



GREEN MERITS YOUR ATTENTION

They say: “The true worth of green lies in its refreshing quality and in the shades, tones and textures that change it so much.” Jill Billington, *Color Your Garden* ■ **Debrief:** There are so many green gardens, so diverse in concept and geography—Japanese moss gardens, French parterres of box and grass, tropical jungles, informal conifer gardens. Green restores the senses in a way we take for granted, but designers should pay attention: In shade, lime green or chartreuse will sparkle and light the darkest places. In both formal and informal gardens, green provides the architecture: hedges, trees, grass—the shapes and volumes can be soft and naturalistic or crisp and linear. Late in the season when everything else has collapsed, clipped ever-green shapes hold a garden together. ■ **A color moment:** Mount Cuba Center in Delaware, dedicated to the native wildflowers of the Piedmont region (see www.mountcubacenter.org), offers impressionistic variations on the shady woodland garden using palest tones of yellow, pink and blue. ■ **Perfect plants:** Dan Hinkley’s rain forest near Seattle (below) goes tropical with hardy bananas. *Asarum europaeum* (left) has deep green leaves that shine in the shade.







YELLOW CRIES OUT

■ **They say:** “Yellow is highly visible, which makes many people nervous...” Christopher Lloyd, *Colour for Adventurous Gardeners* ■ **Debrief:** Yellow has attracted more than its fair share of controversy. In the fifties it was unpopular with modernists, who regarded it as jarring. And as Christopher Lloyd points out, there are snobbish overtones to yellow prejudice, at least in England: “Yellow in gardens is the people’s colour.” For that reason alone, there are gardeners who ban yellow from the border. It is also associated with sickness, i.e., the chlorophyll deficiency that causes yellowing of the leaves.

■ **A color moment:** Rosemary Verey’s gorgeous golden chain tree tunnel at Barnsley House launched a thousand imitators (see www.barnsleyhouse.com). Crathes Castle, Scotland, has a little-known Golden Garden which is a virtuoso performance in the key of yellow (see www.nts.org.uk).

■ **Perfect plants:** The borders of Hadspen House, England, gardened by Canadians Nori and Sandra Pope, show how color harmonies work—this tapestry of lupines, roses, senecio, verbascum and grasses creates an uplifting sunshine. Dahlias are always good for a shot of solid color. Above: ‘Claire de Lune’.

JOHN GLOVER (2)

color your world



ANDREA JONES; CLIVE NICHOLS



BLACK IS NOT NECESSARILY MORTICIA

■ **They say:** “People often expect me to look like Morticia.” Karen Platt, *Black Magic and Purple Passion* ■ **Debrief:** A color much debated (does black exist in nature?), the appeal of dark burgundy, deep maroon and glossiest black/purple foliage and flowers is a recent craze set to become a classic. Much credit should go to English plantswoman Karen Platt, whose off-beat obsession is now a plant collection (“Black Magic and Purple Passion,” from Proven Winners) and a book. Black works both as a harmonious element and as a dizzying contrast: Use black plants to extend the darkest tones of red or purple, and provide velvety depths to a fiery foreground. For high contrast, pair it with gold or chartreuse foliage and pale pink or baby-blue flowers to inject drama into what would otherwise be a routine exercise. “The big no-no is to underplant with white gravel or stone chippings,” warns Platt. ■ **A color moment:** This medal-winning garden at Chelsea 2004 paired a dark Japanese maple with a foreground of mondo grass, threaded with red, red roses and sparkling alumroot (heuchera). ■ **Perfect plants:** Take a Gothic approach to spring with black parrot tulips (left).



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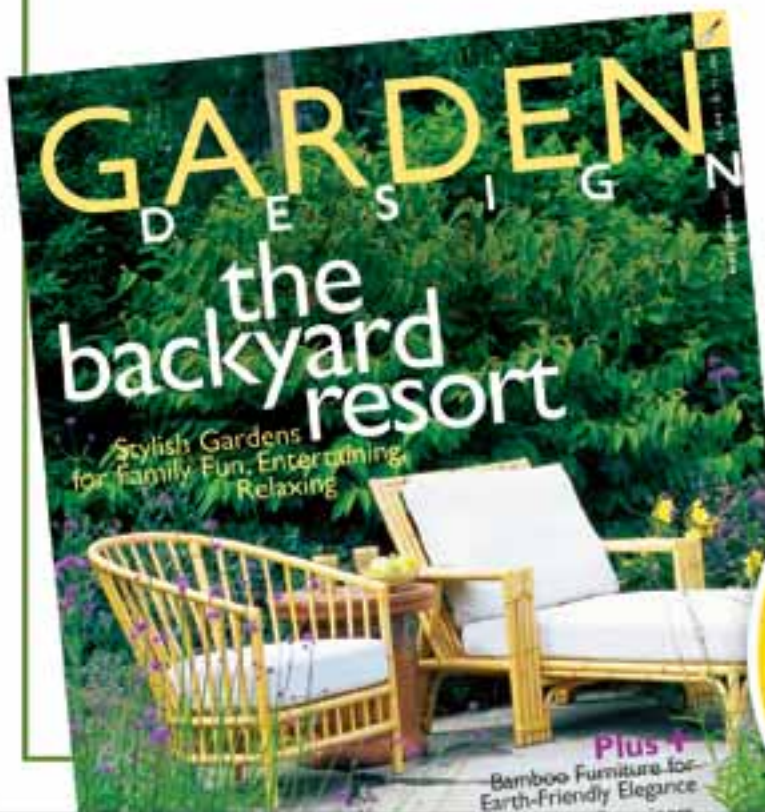
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HORT Q & A WITH JACK RUTTLE

Windswept Roses

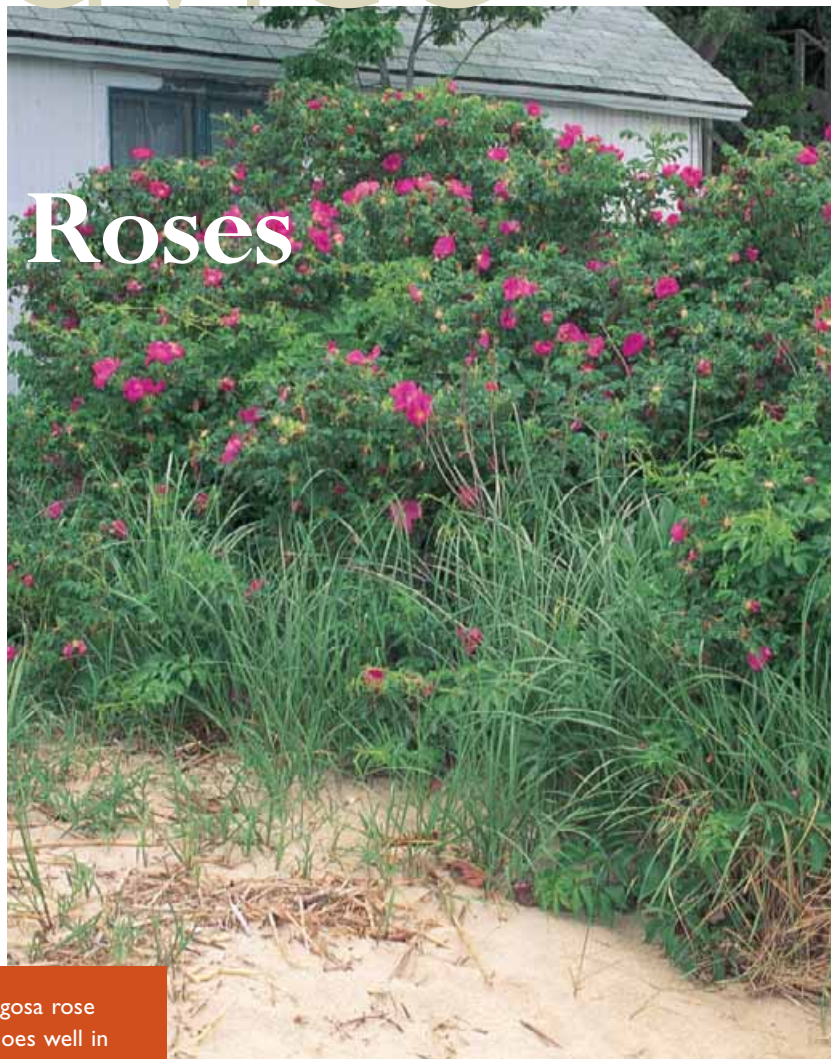
Q I read a book that said roses are not wind-tolerant. Can you suggest any for the windy, west side of our house? —ELLEN LAU, CHAMPAGNE, IL

A Rugosa roses are very good in an exposed, windy site. I've seen them looking great growing among boulders at the water's edge in coastal Maine, whipped by salty winds and intense cold. They are excellent for compact, upright hedging. The leaves are large, disease-free and glossy, turning yellow in autumn. The flowers are not the best for cutting since they grow in clusters with short stems and each blossom lasts only a few days, but they are often quite fragrant. If you cut off spent flowers, the plants will rebloom. Left in place, the flowers produce very large hips that are brick-red in autumn.

Not all rugosas are strongly fragrant, and some make big bushes, over 6 feet tall, but why not hold out for all the best features? A time-tested favorite is 'Blanc Double de Coubert', with frilly blooms in pristine white. For a true rosy pink, 'Frau Dagmar Hartopp' ('Fru Dagmar Hastrup') is unbeatable and widely loved. White 'Marie Bugnet' makes up for its lack of rose hips with fragrance rated way above average. And a new series from Germany has the unfortunate name "pavement roses" because they were developed to take tough roadside conditions—heat, drought, ice, wind and salt. These would thrive in your location, and the varieties 'Purple Pavement' and 'Pristine Pavement' (white) are both deliciously perfumed. All these varieties will stay under 4 feet.

Q An old patch of red raspberries came with our new home. We love the berries that ripen in early summer and again in fall. What's the best way to prune the plants for healthy crops?—ROBERTA SMITH, ONEONTA, NY

Tough rugosa rose 'Rubra' does well in windy, exposed situations and makes an attractive hedge.



bearing" though they really fruit only twice a year. But first you need to understand a little about how they grow.

All raspberries have perennial roots, along with stalks called canes that live for about a year and a half. New canes start growing from ground level in late spring, and more keep coming well into summer, as long as there is plenty of light at ground level to encourage them. With everbearing varieties, the most mature of those new canes will bear fruit in late summer into fall, then fruit again the following summer. But many raspberry varieties fruit only once, during the second summer.

Here's the traditional way to care for any

A There are two ways to prune raspberries like yours, known as "ever-

kind of raspberry. In spring, apply a fresh mulch of shredded leaves or leaf compost to fertilize the soil and smother weeds. Then as new canes emerge through the mulch, encourage the strongest by cutting out the weakest when they get about 6 inches tall. Your goal is to have one new cane growing every 6 inches or so in a band about a foot wide. Ignore the old canes until after they fruit in early summer, when they'll start to die. Cut them out immediately to get more light to your new crop of canes. Through the summer, check for late-emerging new canes every couple of weeks, and remove them all.

The second pruning method, which works only with everbearers, sacrifices all the summer harvest for the sake of a larger fall crop and simplicity of pruning. In late winter you cut out all canes. Then mulch with shredded

SUSAN A. ROTH

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leaves, thinning the new canes to 6 inches apart, as described above. Some people remove most of the old canes crudely with pruners, then run over the patch with a lawn mower. If you still want a summer crop, you could maintain one row that you prune in the traditional way and another that you mow.

Raspberries can easily get 5 or 6 feet tall, and when heavy with fruit plus morning dew or rain, they will bend far over. This can make picking difficult and, worse, cause canes to break. Resist any urge to correct this by shortening the canes. The top third of the plant has the most productive buds. Better to set some sturdy posts down the center of the row, with strands of heavy wire at 2 feet and 5 feet above the ground. Fasten the canes to these wires with twist-ties. Let the new canes grow freely. You'll have much larger crops and a much easier time harvesting.

Q What do you recommend for slug control on perennials? I've planted a lot of hostas, and each year the slugs seem to get worse on them.—REYNOLD WARNOCH, EUGENE, OR

A Use one of the new iron-phosphate-based slug and snail baits like Sluggo or Escar-Go. These are safe in areas frequented by dogs and cats (and small dogs love nothing better than the shade of a big hosta). The old-school metaldehyde baits are palatable to pets and toxic to them, so definitely avoid those.

Scatter the granules on the ground among your hostas every two weeks during the growing season. You can also kill slugs with shallow containers of beer—they are attracted to any fermenting organic matter. Once in the trap they become quickly intoxicated and drown. Beer traps should be emptied and refreshed every couple of days.

Q My periwinkle ground cover has been growing for six years now, but for the past two it hasn't been as lush. I've watered and fertilized with 8-8-8 to no avail. Any suggestions?—PETER JUN, ELIZABETH CITY, NC

A It's probably not a mysterious insect or disease. When pest problems occur, periwinkle (*Vinca minor*) generally outgrows them quickly. It's a very hardy and widely adapted ground cover, not fussy

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about soil pH or exposure. With ample moisture, vinca even does well in full sun.

Your problem, I suspect, is soil that drains poorly. Soils like that are common in your region. During a run of dry seasons, the vinca may grow fine, but in wet years when the ground becomes saturated, growth will be inhibited. You shouldn't have to water vinca unless your soil is very sandy or becomes bone dry for over a week. Vinca is well-adapted to surviving dry spells—it's a forest plant that competes with tree roots.

I would also stop fertilizing. Vinca doesn't need anything more than natural leaf litter. And when there are soil moisture problems, either with dying roots or in a drought, the salts in fertilizer make the matter worse.

If your vinca is under trees, especially those with large leaves, rake them off as soon as you can after leaf drop. Vinca will find its way through a cover of leaves, but in areas where they lie thick, it can lose foliage for a time and look spotty in spring when you clean up the garden. Raking off the fallen leaves prevents this problem.

Deer can also produce a spotty look in vinca. They will graze it in winter when other woodland greenery is scarce. The plants will resprout fine, but in spring your planting will look thin where deer have fed. Take a close look in the bare spots for clipped stems. If you see signs of feeding, spray the patch with deer repellent in early winter and after every heavy rain or snow melt until spring returns to give them other sources of food.

Your vinca can also be refreshed by shearing or mowing (with the mower on a high setting) so it will put on new growth.

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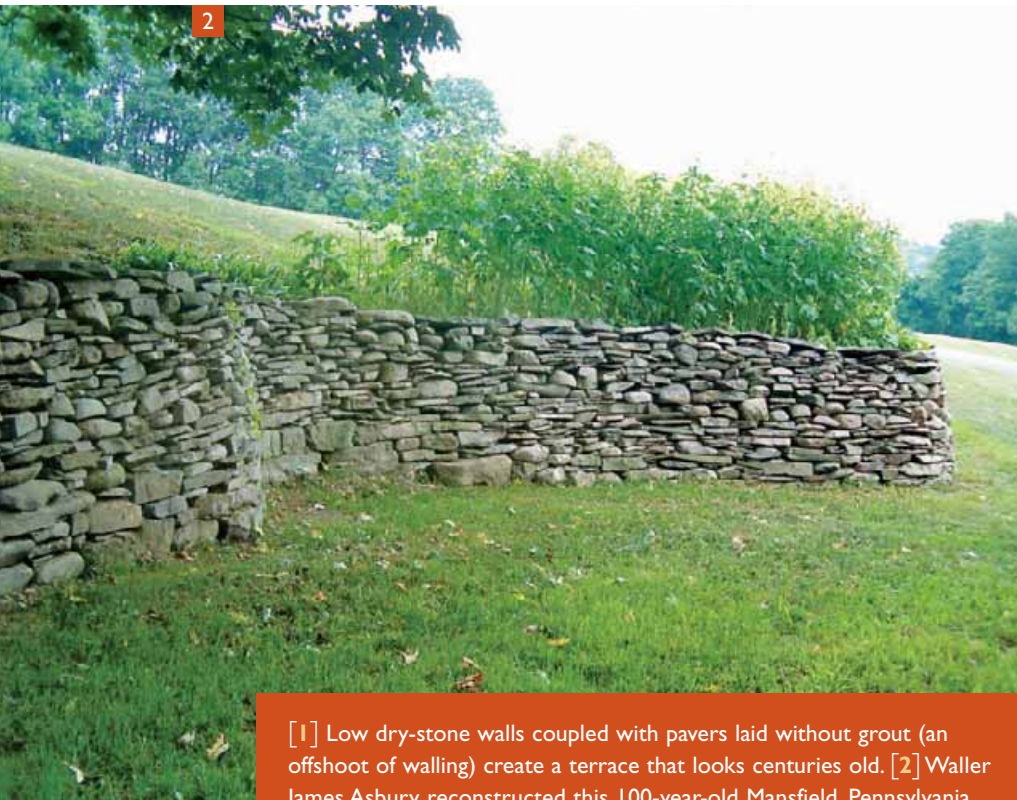
SINCE PRIMITIVE MAN FIRST LAID ONE ROCK upon another, dry-stone structures held together only by gravity and interlocking construction have dotted the planet. And they continue to offer flexible, unique and extremely long-lasting design solutions—even in contemporary gardens.

For practicality and the aesthetic appeal of locally available material, the craftsmen, called “wallers,” often use stone indigenous to the region in which the structure is to be built. Some types of stone more commonly used in the United States include flagstone for its natural narrow slabs that offer a neat, layered finish; limestone and sandstone, which are easily chipped into shape; and granite for its naturally rustic look. The results, including walls, steps, columns, arches, bridges and even complete homes, can last for hundreds of years without repair.

“What better way to leave a garden legacy than to create a feature using an art form that has existed virtually since the dawn of man?” says James Asbury, a certified waller based in Mansfield, Pennsylvania. “Left undisturbed, a dry-stone wall built by a trained and certified waller will certainly last for generations.”—**JASON UPRIGHT**

■ James Asbury; *Mountaineer Stone, Mansfield, Pennsylvania, www.mountaineerstone.com, 570-549-2203. For more info on the craft, contact the Dry Stone Conservancy; www.drystone.org.*

COURTESY DRY STONE CONSERVANCY; JAMES ASBURY.



[1] Low dry-stone walls coupled with pavers laid without grout (an offshoot of walling) create a terrace that looks centuries old. [2] Waller James Asbury reconstructed this 100-year-old Mansfield, Pennsylvania, retaining wall breached by a nearby tree. If not for the encroaching roots, the interlocking flagstone would have stood sentry over the hillside for years. [3] This dry-laid sandstone arch bridge in Frankfort, Kentucky, spans a low-lying area without impeding water flow.





CIRCLE OF FRIENDS

Animals are an essential part of our happiness on this planet. By including an animal from each of the 7 continents, I've represented the entire world and our need for interaction and cooperation. Just as in my human version, "Circle of Peace", "Circle of Friends" represents respect for each other's uniqueness. Combined with understanding, any gap or indifferences can be bridged.

The circle represents the world coming together, "paws" clasped in friendship and unity. This sculpture is not just visual, it's also about interaction and that's when relationships begin. As children of all ages notice the gap they'll be prompted to complete the circle of life. I've left a space in the circle for you to join us, I invite your participation!

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ANATOMY LESSON

Shelter and Embrace



WHEN VISITORS FIRST SPOT THIS SANTA FE, New Mexico, residence, it looks like a classic adobe structure in a neighborhood of similar homes baking in the brilliant desert sun. But move closer to the house and the differences between this property and those around it become apparent. The “choreography” of the entrance, or the sequence that visitors are meant to follow—the portals that protect, the walls that embrace, the interplay of light and shade, and the beauty of the setting—all contribute to what makes this a special place.

Move inside the walls of this residence and you begin to experience space as it unfolds in layers. From the parking area, a pair of freestanding stucco walls reminiscent of traditional adobe beckons. Like two arms reaching out, the walls are offset from each other, creating an entry portal, a feature typical to Southwestern architecture. Full-height openwork iron gates lead to an inner entry courtyard, spare and open, with a single Russian olive tree, ornamental grasses and a sculpture of a cactus. A wide path bisects the space, leading directly through a full-sized door on pivots into the center of the house. From here, there is a view through the house and into a walled garden full of flowering perennials.

■ *From Outside the Not So Big House, by Julie Moir Messervy and Sarah Susanka (The Taunton Press, 2006, \$34.95).*



From top, left to right: Iron gates lead to an inviting courtyard; cooling water splashes from a simple metal scupper; the front door pivots inward to reveal a clear view through to the garden; splashes of color include bright yellow black-eyed Susans and clumps of blue Russian sage (*Perovskia atriplicifolia*).



GREY CRAWFORD (5)



PORTALS THAT PROTECT

Wide masonry posts support a deep beam to form the portal, an inviting transitional space between house and garden. The depth of the portal, combined with the roof, shades the sliding glass doors, drawing nature into the house and people into the garden.

EMBRACING WALLS

In the desert, thick walls surround a house to keep out harsh wind, heat and cold. Here, a curved courtyard wall gracefully encloses the garden on the northeast side of the house to create a private space that evokes the architectural traditions of the Southwest.

DESERT DRIFTS

A xeriscape planting combines perennials and ornamental grasses in naturalized drifts, with the occasional riverwashed boulder placed as an accent in the rock mulch. In full sun, the dark green detail of the shrubs tends to pop out.

INTEGRATED TERRAIN

In flat country, many houses look as though they've landed from outer space. Here, the landscape thoughtfully repeats the soft curves of distant mountains, and the subtle spatial modulations of walls, portal and house help settle the building into the site.



SECOND ANNUAL

Landscape Legends Silent Auction

2006 ASLA Annual Meeting
Minneapolis, Minnesota
October 6–9, 2006

The Cultural Landscape Foundation (TCLF) is pleased to announce its second annual silent auction of sketches, paintings, watercolors, and photographs, by notable landscape architects and photographers to be held at the 2006 ASLA Annual Meeting. The auction benefits TCLF's free, video archive, Landscape Legends, which features videotaped oral history interviews with visionary designers who have played a key role in shaping the built American landscape. To date, such luminaries as Dan Kiley, Lawrence Halprin, Richard Haag, Ruth Shellhorn and others have been filmed. The proceeds generated by this silent auction will directly support the oral history project.

Learn more about participating in the Auction or previewing the videotaped interviews by visiting www.tclf.org

To date, over 40 artists have donated works including landscape photographer Victoria Cooper. Her auction contribution, Greywacke (pictured here), is also featured in the forthcoming exhibition:

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www.victoriacooper.net



The Cultural Landscape Foundation



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Open to all home gardeners and do-it-yourself designers as well as professional garden designers, landscape contractors and landscape architects. Winning gardens will be presented in an upcoming issue of *Garden Design* magazine.

■ **To enter:** For the Golden Trowel Awards (open to amateurs and professional landscape designers and contractors), please fill out the form below and return it, along with your completed entry, by June 1, 2006 to *Garden Design*, attention Golden Trowel, 460 N. Orlando Ave., Suite 200, Winter Park, FL 32789. Your entry should include the following:

■ **Your story:** Send us a written account. Include your inspiration, the planning and what you started with, the planting, the achievements and the setbacks of your garden. Be as specific and creative as you can. Submissions must be typewritten on white 8 1/2- by 11-inch paper only. Handwritten submissions or those sent via e-mail, disk or CD will not be read.

■ **Garden plan:** Send us a drawing of the layout of your garden, indicating major beds, trees, walkways, lawn, hardscapes, structures and other features. We'll accept anything from a professionally rendered drawing to a home-grown sketch. Be as detailed as reasonably possible, but keep the plan simple to interpret. Include a list of key plants by common or Latin name.

■ **Photography:** Submit enough prints to explain the garden, including overall scenes, plant beds, structures, furniture, outdoor kitchen or living areas, etc. Label these prints with corresponding details. (*Hint: Copy and enlarge actual snapshots on a color copier, or photograph the images with a digital camera and print them out on a color printer to allow more room for labeling.*) Submissions on disk, CD or e-mail will not be viewed. Also include slides of your garden and its features for publication in *Garden Design* magazine if you win. Images for possible publication must be high-quality color 35-mm slides or larger transparencies only. No dupes.



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Grand Mediterranean The hills around the Provençal town of Grasse, summer playground of European high society, are home to many grand properties that have inspired “Mediterranean” gardens from Santa Barbara to the Hamptons. This example, designed by Jean Mus, avoids giving everything away at first glance with areas of different atmospheres and design concepts, but it doesn’t forget to highlight the spectacular views. The formality of the layout respects the natural contours of the site—here, under the shade of a hackberry tree (*Celtis australis*), ponds of different heights flow into the main canal, which is surrounded by a collection of citrus trees.—**JF**

■ From *Mediterranean Gardens*, by Jean Mus and Dane McDowell, photographs by Vincent Motte (Editions Flammarion, 2006, \$45).



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