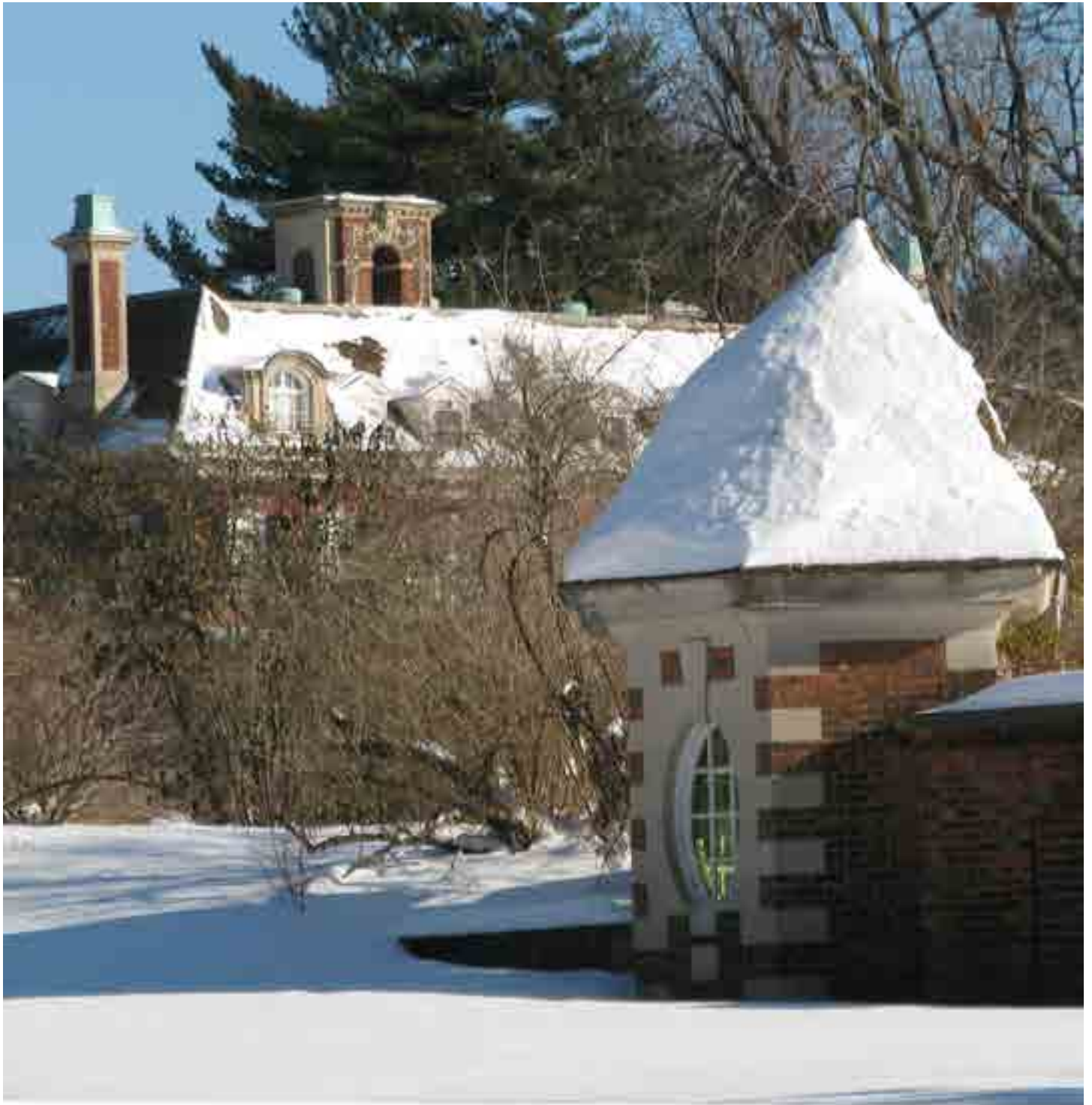


Old Westbury Gardens



**Holiday/Winter, 2015/2016
Clippings from the Gardens**

Chairman's Letter

In December, after a nationwide search, the Trustees of Old Westbury Gardens will enthusiastically welcome a new President and CEO. In Nancy Costopulos we have found the perfect individual to turn the dreams and vision of the present into real results in the future. Nancy, who comes with deep experience in strategic planning, is someone who will work with us all to visualize, orchestrate, and implement a prosperous future for the Gardens. Earlier in her career, Nancy was the Director of Membership and Annual Giving at the Los Angeles Zoo and directed marketing for the Chicago Botanic Garden. Most recently she was Chief Marketing Officer at the American Marketing Association in Chicago. We all warmly welcome Nancy and her husband Jim to our Long Island community.

As Nancy steps into her position, I am delighted to report that Old Westbury Gardens has the fundamental financial strength and a sound program to lead it into the future. We plan, in 2016 and the years ahead, with her leadership, to re-inspire our

mission, to clarify our vision, and ask ourselves – where will the best of house museums and gardens be in 10 years, in 20 years?

It is a true joy that as time passes and uses expand, Old Westbury Gardens continues to evoke a magical quality of beauty and serenity to its visitors. It is said that the success of a great garden is in the souls of those it touches with its magic. With so many things competing for our energies, it is gratifying that visitors find great relevance in visiting and supporting Old Westbury Gardens. We are a member and donor supported public garden and house museum that, even as the leadership evolves, will remain as special as it is because of the commitment of this community, the board, staff, and many friends.

As members, and donors, you mean a great deal to us. Under Nancy's leadership everyone at the Gardens will continue to work hard to make sure that each of your visits here is a special experience!

Carol Large

President's Letter

The minute I set foot on the grounds of Old Westbury Gardens, I knew it was a special place. From the estate house, with its rich personal history, to the magnificent gardens, this is truly a national treasure to be preserved and shared. I am honored to be in a position to lead that endeavor.

In the coming months, I will be working with the dedicated board, volunteers, and staff of Old Westbury Gardens to develop a long-range strategic plan. This important step will help ensure that this exceptional place continues to educate and inspire visitors for years to come.

But the planning process cannot happen without you, our devoted supporters. As we strive to elevate the historical significance of Old Westbury Gardens and bring its stories to broader audiences, we invite you to share your thoughts and experiences, specifically:

What makes Old Westbury Gardens special to you?

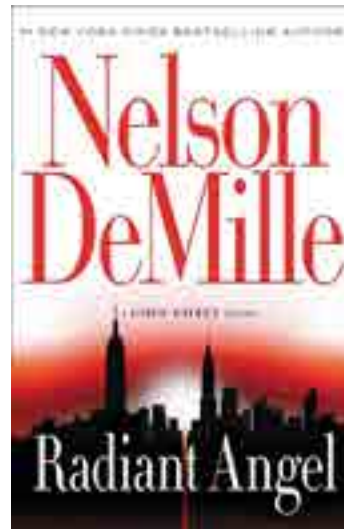
What do you hope for the future of Old Westbury Gardens?

Please let me know at CEO@oldwestburygardens.org — or stop in and see me when you're on the grounds. My door will always be open to you and I welcome your thoughts as we plan for the exciting future of Old Westbury Gardens.

Nancy Costopulos

Books in the Ballroom

On November 23, the Friends of Old Westbury Gardens hosted a unique book signing involving two authors. The event featured our good friend and supporter, Nelson DeMille, and his friend and fellow author, Steve Israel (who is also our Long Island Representative in Congress). The evening included a cocktail hour with heavy hors d'oeuvres, talks by the authors followed by a question and answer period, the book signings, and dessert and coffee on the West Porch of Westbury House. Nelson DeMille's latest novel, the thriller *Radiant Angel* is his 19th book overall and the 7th in the John Corey series. The political satire *The Global War on Morris* is the first book by Steve Israel.



Annual Appeal

It is at this time of year that Old Westbury Gardens and all other charities begin their Annual Appeals. Because overhead is minimal, these are the donations that are the purest form of support for an organization. And, unlike other fundraising events, there is no designated use for Annual Appeal gifts. The Gardens always brings to mind such beauty and art - but it takes unglamorous but necessary expenses to maintain and preserve that wonderful appearance. The Gardens has been fortunate over the years to have received the donations which have enabled us to meet those expenses. We so much appreciate and very much need your continued support through the Annual Appeal.

ABC at OWG

Crews from ABC visited the Gardens twice this fall, on October 6 and again on November 6, to film segments for a new show called *The Family*. The program, which stars Joan Allen and Andrew McCarthy, is scheduled as a mid-season replacement, and will most likely premiere in early March of 2016. Locations used for the October filming included Margarita's Study, which was transformed into the Office for the Governor of Maine, the West Porch, which was used for a press conference, and the South Terrace which was used for an afternoon tea.

For the South Terrace scene, the camera was facing south, with the hemlock hedge/South Allée Gates in the background. For the filming in November, for which McCarthy was the director, the South Terrace was used again, but this time with the camera pointing toward the Dining Room, for another press conference scene.

Margarita's Study as the Governor's Office at right, below, the South Terrace press conference



A Little Bit of History Repeating

by Lisa Reichenberger

Whether penned on a page, spoken as a story told, or discovered in objects and artifacts, history unlocks the door to the past rife with clues eager to be deciphered. Pathways to history frequently wind and meander, leaving us to wonder where the facts truly lie. Our wish to collect a first-hand account is often unattainable considering the passage of time.



Old Westbury Gardens defied this impossibility at 2015's Kids-Fest event, a fun filled family day where "kid power" and the environment are celebrated in an entirely hands-on way. Our "Historic Rewrite" activity table challenged some of the nearly 1100 visitors to interact with the Jay Phipps family's past to answer burning questions regularly fielded by the Environmental Education Department. The post-it responses were as varied as history itself, ranging from well composed sentiments to carefully hand drawn imagery. All revealed a thoughtful take on our contemporary views of the past. Here's a small sampling of how our modern day visitors' minds kept the conversation going:

Q- What were the Phipps' favorite types of food?

A- Bacon and eggs, tacos, pizza, tomatoes, quesadillas, mac and cheese, and one very well drawn pie.

Q- What do you think the children enjoyed most about living here?

A- Having their own play houses, the hiking paths, the grass, and playing and running on the hills.

Q- What do you think were the children's favorite animals?

A- Dogs, cats, and horses were a clear preference, but unusual wildlife that made the cut included alligators, dolphins, and bumble bees.

And perhaps the favorite reply of the day belonged to one little visitor who answered, "What other questions would you like to ask the Phipps' family?" with a simple and memorable, "can I play too?"

Jay to George

Jay Phipps was very much involved in every detail of the planning of Westbury House. He constantly wrote and cabled designer George Crawley with his concerns, especially during construction (1904-1906). Given the sheer size and elegance of what eventually would become a 44 room mansion, it is surprising to see that many decisions about the house were made on the basis of limiting costs, and that Jay envisioned the estate as an "inexpensive country house." The following are excerpts from Jay's letter to Crawley on July 12, 1905.

After reading Eidlitz's estimate for the garden terrace I came to the conclusion that however fine it might look I was unwilling to spend as much money on the place. As you know, his estimate is that the cost will be \$44,000, not counting the cost of the small 4' wall back of the main terrace, and Moore writes that the final cost will certainly approach \$50,000.

I am very disappointed, and regret so much time has been wasted. I have an idea that all having anything to do with my house in New York have acquired a notion that nothing is too good for it, and 'damn the expense'! What I want

and what I have always asked for is an inexpensive country house, and I think it is ridiculous to run into so much money as your present plan would cost if carried out.

I am very glad the new slate roof is a success. I note that you have cabled for a further supply. I thought the additional supply had already been sent, as it was ordered last July. I hope this will not cause delay and further expense. It seems a pity that those English workmen should be kept at Westbury longer than necessary.

UK Kids in the House

by Lorraine Gilligan

Jay Phipps may have fretted over the costs and details of creating Westbury House. But years later he financially and emotionally supported his wife's decision to provide a safe haven for relatives and friends from Britain during World War II. It began when Mr. Phipps invited his sister-in-law, Elena Grace and her family to stay at Westbury House when news of the German invasion of France made headlines. Mrs. Phipps quickly expanded the invitation to include many others for a total guest list of 50. If Mr. Phipps was overwhelmed by the gesture, fearing an onslaught of thousands – both Mr. and Mrs. Phipps had signed an agreement to be responsible for all of the children until they reached age 18 if their parents were killed – he realized his wife was determined to provide the glimmer of a bright future for her charges. Mrs. Phipps would have accommodated many more children, but the logistics of housing children, mothers, governesses and friends required them to stay with Grace relatives in the neighborhood and with Henry and Annie Phipps at Bonnie Blink in Great Neck. Peggie Phipps Boegner observed that everyone loved staying in Old Westbury with her parents, "Uncle Jay" and "Aunt Dita."

Many relatives spent three years and longer with the family during which time Mrs. Phipps oversaw the children's schooling, medical needs, clothing, social skills and entertainment. The children weren't

sheltered from world events. They read newspapers and shared letters from home. Mrs. Naylor-Leyland, Peggie Boegner's daughter recalled, "the Red Ballroom was totally filled with packages to relatives in England and the poolroom was transformed into a children's dining room (the site of the present gift shop). I think it was a real adventure here. They walked right into our family life." Some of the older boys, expressing a strong patriotism, returned to Britain in 1942 to support their country and peers in the war effort.

The Red Ballroom may have been the clearinghouse for provisions to be sent overseas, but today it contains a poignant gesture of gratitude presented in 1984 from 25 of the former guests. Six colorful porcelain birds rest on perches surrounding an imposing 18th century George II carved giltwood mirror. The birds were crafted by the sculptor, Anne Gordon, the Marchioness of Aberdeen, who was one of the sheltered children. She recalled "Aunt Dita and Uncle Jay as they were universally known, were loved by us all. Looking back, I think that in England even in the forties there was still a feeling that children should be seen and not heard. There was none of that at Westbury...they were wonderful companions. I look back on those two and a half years with enormous pleasure and gratitude and I am sure that their encouragement and enthusiasm in my early years gave me a will to succeed, which every artist needs to keep them going."



Lobbying for George Morland

by Vince Kish

Along with enjoying the antiques, statues, and other works of art on display in the front lobby of Westbury House, many visitors are drawn to the three pieces painted by the English artist George Morland that hang on the wall of the hallway leading to the Gift Shop. From right to left from the viewers perspective, these works are titled *The Farmer's Door*, *The Cottagers*, and, for the moment, *The Abduction*.

Most paintings by Morland, who lived from 1763-1804, depict scenes of rural working class life. Whether or not Morland had an appreciation for the country, his frequent residence on farms and in small villages was at least in part perpetuated by his desire to escape his many creditors from London and other cities. Despite his prolific output (in the last



eight years of his life alone he painted over 900 pieces) his lavish spending, poor business practices, and propensity to drink heavily kept him just a step away, and sometimes very much in, debtors' prison.

Some people are under the impression that Morland himself can be seen in a few of his paintings, such as the fellow with the tankard of ale in *The Cottagers*. The explanation is that either he needed to save money on models or that he had an Alfred Hitchcock-like desire for cameos in his own work. However, in my research, neither this fellow, nor any other subjects in Morland's paintings look like the man himself as represented by self-portraits or paintings of Morland made by other artists.

Perhaps more intriguing, and verifiable, though the individual's name is lost to history, Morland did use the

Kudos from Ohio

In this year's crop of international horticulture interns from Ohio State University working at Old Westbury Gardens, the four countries represented were:

**Germany - Tim Keusel, Poland – Katarzyna Suchocka,
Korea - Gwi Hyn Nam, and China – Meng Gao**

Since 2008, over 40 interns from 12 different countries have participated in the program at the Gardens. The students have earned Associate's or Bachelor's Degrees in the plant sciences with much help from the practical application of formal college course work made possible through their hands-on exposure to the day to day operations of a 200 acre facility. No doubt further enriching their education are the shared experiences of the cultural exchange facilitated by living under the same roof (at a house on the Orchard Hill property) and by regularly scheduled field trips throughout the area.

In appreciation for her outstanding commitment to the intern program over the last eight years, our Horticultural Director received a special award this year.



made his fortune in the oil business. The museum houses an extensive art collection including works by Gainsborough, Reynolds, and a painting by George Morland, you guessed it, titled *The Departure*. The most likely scenario is that a copy was made, either by Morland himself, or after his death by his brother-in-law, William Ward, who was infamous for doing such things and passing them off as Morland's work. On this general point, I am in agreement with Tania Adams, a curator at the National Trust, and Rachael O'Connor-Boyd, the Collections and Engagement Manager

same model in two dynamically different paintings, *The Squire's Door*, and our own *The Farmer's Door*.

In *The Abduction*, we see a man grabbing the arm of a woman who is about to be whisked away, clearly against her will. Yet prints of this painting are advertised consistently on a number of art sites with the title *The Departure*. Looking at the painting again from a new perspective, the fellow in the middle seems to actually be comforting the woman, and it is he, rather than she, who is departing.

Entering the picture, in comes Upton House and Gardens in Warwickshire, England. Managed by the National Trust since 1948, Upton House is the former home of Walter Samuel, 2nd Viscount Bearsted, whose father

at Upton House. But, at least for now, only one of us is sure that, whatever else may be out there, the original painting of *The Departure* hangs right here in Westbury House.



From left to right, George Morland, *The Cottagers*, *The Farmer's Door*, *The Squire's Door*, *The Departure*

The Ohio Program recognizes Maura McGoldrick-Brush for your outstanding dedication to providing a valuable international internship experience and promoting cultural understanding between nations.



At left. Katarzyna and Tim working on the South Lawn, at right, Maura being interviewed by reporter Carolyn Gusoff for Channel 2 News



A Winter's Tale

by Maura Brush

Winter has never been my favorite season. But since I began gardening, I have found that the winters seem far shorter than they did before. I think that's because those of us in horticulture don't really put the garden "to bed" in October and throw the covers off in May. We are constantly aware of the changes in the garden that are so infinitesimal that most people miss them. Winter is composed of small markers, which I look for (and forward to) on an almost daily basis.

Once the leaves drop from trees and shrubs, understory plants are revealed and can take their place at center stage. The rose hips take on their bright red fall color and the seed pods of the milkweed burst open, releasing their fluff, which is reminiscent of a down pillow being split open at its seams. The little things, so easily overlooked when the garden is in full bloom, are appreciated and even cherished. I have considered how a single December bloom on a hardy geranium or salvia in our Walled Garden can bring me almost as much delight as when the borders are full to bursting in June. The same can be said for the first snowdrop or squill. Late autumn blooms mean so much because they are fleeting, and early spring blooms herald the beginning of the end of winter.

For those of us that need to see something in bloom, there is a plant for almost every month of the year. In December, I was photographing hellebores at the top of the Primrose Path and by January I am expectantly examining my witch hazel for signs that it's getting ready to bloom. The first time I saw a

camellia blooming in a friend's yard I examined it to see if the flowers were fake. I did not plant a hardy camellia myself until a few years ago and am still slightly shocked when it actually produces flowers in the winter. Even between the blooms, however, there are always small changes going on in the garden. The winter would seem unending if it weren't for a bud swelling or a daffodil green shoot popping up in a warm, sunny corner. The lindens on the Main Entrance Drive always take on a hazy appearance in February letting me know that the leaf buds are changing in preparation of spring. All these things let us know that the calendar is still advancing and, as short as the days may seem, they are getting a little longer.

There is a definite conspiracy among the people who mail seed and plant catalogs - that they should all arrive when the gray cold skies are leaving us most vulnerable. The pages are, typically, dog eared and well-marked up by the time February rolls around. And like most plant lovers, I also bring my garden inside to keep my spirits up in the "off-season." Glasses, vases, (and anything else that can hold water) are filled with coleus or geranium cuttings, and I time my amaryllis to bloom in succession every two to three weeks so that I am always looking forward to *something*.

The weather news from the Farmer's Almanac does not look promising for those of us that prefer a milder winter. But I will do my best to remain patient and follow the advice of Henry David Thoreau. "Live each season as it passes; breathe the air, drink the drink, taste the fruit, and resign yourself to the influences of each."

Cathy Heyes

Cathy Heyes, a longtime supporter of Old Westbury Gardens and Trustee for 25 years, passed away at her home in Glen Cove on August 18 at the age of 91. The following are excerpts from a speech given by Old Westbury Gardens Chairman Carol Large during a memorial service at St. John's Episcopal Church in Cold Spring Harbor on September 12.

I am speaking not just for myself, but for Old Westbury Gardens' founder Peggie Boegner, our Chairman Emeritus, Mary Phipps, all the Westbury Gardens Trustees since 1973, and 40 plus years of Garden Committee members and horticulture staff right up to this very day, expressing our collective great appreciation for the life and multitudinous contributions of Cathy Heyes. She will always be remembered as a legend at the Gardens, and a force for good.

Cathy lent her keen horticultural eye to every corner of the garden with the goal of keeping us "on mission." Her purpose was to keep safe what is unique and wonderful about Old Westbury Gardens. It's that feeling that you are at a private garden as it was envisioned by its founders, as though the owner has been taking you through and has just stepped away for a moment. And there you are there, admiring the amazing level of horticulture, the flowers and trees, the ponds and lakes, the fields and woods. Cathy's son Ed Heyes remembers working very hard over several summers as a seasonal employee in the Walled Garden, then called

the "Italian Garden," climbing the pergola and trimming the wisteria. On a hot day, Cathy would meet the staff during break time with a cooler of her signature iced tea and orange juice. Ed was a little embarrassed at first, but every employee said, "What a cool Mom you have!" She made them all feel special, as she did everyone who worked in horticulture and loved a garden. From supervisor to intern, they were the world's most special people to her.

One year at the Philadelphia Flower Show, Cathy and Mary and Howdy Phipps saw a beautiful bright yellow clivia, and all three wanted to own one. An active rivalry ensued. Howdy found a yellow clivia somewhere, but when it bloomed it turned out to be a really pale yellow. In the end Cathy won the contest. She was able to secure a clivia that was just the perfect bright yellow. Everyone was envious, but she kept its source a secret.

Members of the North Country Garden Club were among Cathy's very best friends and gardening companions. She always told us, "be active in your gardens, go out there and look and see what is going on." She provided us with strict direction and many words of wisdom. "Pinch back your pots," she often instructed me sternly. We all knew Cathy's favorite fertilizer, Monty's Joy Juice, "half strength, every two weeks." For prize roses, add two teaspoons of Epsom salts. Cathy had prize roses, Epsom salts or not. She also loved clematis and understood the beauty of multiple species. "If you don't

get into your garden every day you will never know your plants," she would say.

Cathy was a very successful propagator and it was a point of great pride that she could grow so many varieties in shady areas. She found joy in the subtle differences in the form and character of various species. And there were no excuses about too much shade in her world.



Cathy was a person who showed up. She was always there: for Old Westbury Gardens, the North Country Garden Club, her neighbors, bridge partners and friends. She filled a large space, and she leaves a huge void. But we were all lucky to have lived in her world.

Contributions are being accepted for The Rose Garden Fund in Memory of Cathy Heyes. Cathy's sons, Edward and Fred, will match these donations. If you wish to contribute, or for more information about gifts to Old Westbury Gardens, please contact our Development Department.

Focus on Furnishings

The Honorary Chair at this year's Preservation Dinner on December 4 was Thomas Gordon Jayne. Having been recognized by the Institute of Classical Architecture and the Preservation League of New York for his knowledge and use of English furniture in his interior designs, Mr. Jayne no doubt felt right at home at Westbury House.

Mr. Jayne studied architecture and art history at the University of Oregon, where he received a Bachelor of Architecture Degree. He continued his education at the Winterthur Museum in Delaware, earning a Master's Degree in their Graduate Fellows Program in American Material Culture. He then pursued fellowships at the American Wing of the Metropolitan Museum of Art, Historic Deerfield, and the J. Paul Getty Museum, before finding his way to Christie's Estates and Appraisal Department. In 1990, he set up his own firm, Jayne Design Studio, on East 12th Street in Manhattan. Mr. Jayne is also the author of two books: *American Decoration: A Sense of Place*, and *The Finest Rooms in America: 50 Influential Interiors From the 18th Century to the Present*.

Speaking of the 18th Century, the local Long Island roots of Mr. Jayne's family can be traced back at least as far as 1730 when his ancestors built the Sherwood-Jayne House in East Setauket. The Jaynes maintained the property as an operational farmstead for over 150 years. Purchased by the Society for the Preservation of Long Island Antiquities in 1908, the house was restored by Joseph Everett Chandler of Boston, one of the leading Colonial-Revival architects

of the time. The Sherwood-Jayne House was added to the National Register of Historic Places in 2009, and is available for visits, seasonally by appointment.



Thomas Jayne

The December Dinner provides funding for the Gardens' Operating expenses as well as funds for specific projects selected by the Preservation Committee. This year, those projects are:

A Preservation Intern; Donations to the Fine Arts Conservation Program; Protective Weather Sheaths for Statuary in the Gardens; Archives Development Fund; New UV Filters in Period Rooms; and South Terrace Statuary Repair and Duplication

If you have any interest in donating to these projects, please contact Toi Hatcher at 516-333-0048 ext. 309 or thatcher@oldwestburygardens.org. If you have questions about the projects themselves, please contact our Preservation Director Lorraine Gilligan at lgilligan@oldwestburygardens.org.

Children in Bloom

by Doreen Banks

What do children's programming, psychology, and the mob have in common? They all came together at this year's Children in Bloom Luncheon on October 27. The Gardens honored Nancy Rauch Douzinas (a one-time psychologist), who is the President of the Rauch Foundation, and Lorraine Bracco, the award winning actress perhaps best known for her roles in Martin Scorsese's *Goodfellas* and HBO's *The Sopranos* (in which, ironically, she played a psychologist).

The Rauch Foundation funds "programs that intervene early in life, that promote strong, supportive families, and that improve outcomes for disadvantaged children." Nancy is also responsible for the Long Island Index – a think tank that, through professional study, produces an annual report on Long Island's problems and practical solutions implemented in other municipalities.

Lorraine Bracco's British-born mother helped instill in her an appreciation of English-style gardens. Though born in Brooklyn, Lorraine was raised in Hicksville and Westbury. She was only too happy to revisit the grounds of Old Westbury Gardens which brought so much joy to her mother. Lorraine is herself a mother and grandmother, and she is very serious about environmental issues. She gave a most entertaining talk, answered questions from the audience, and signed copies of her latest book, *To the Fullest*. As a token of our appreciation, she was presented with a basket filled with DVDs of movies that were filmed here.

The Gardens broke last year's record in sponsorship dollars. The sellout crowd also bought lots of raffle tickets. All of the proceeds from this luncheon are used to support children's programming.

Lorraine Bracco



Reflections from Nancy Douzinas

I thank everyone for this honor. I accept on behalf of the Rauch Foundation, and my family who has given me the privilege to do the things that I do. I also want to acknowledge my friend and philanthropic colleague, Amy Hagedorn.

As to Old Westbury Gardens, I am and always will be attached to the place. It is so beautiful. Its gardens, flowers, house, all speak to me and spoke to me when I was growing up a few miles from here in the 1950s and 60s. At that time Old Westbury consisted of a lot of open space. I remember farms, dairy farms, large estates like this one, and the beginning of suburban building.

Much has changed since then, and we are so lucky that the Gardens has been preserved. We are particularly fortunate that there is special programming for children because this is a place that excites the imagination, makes one feel the history of another age when this country had its own kind of landed aristocracy who could build beautiful castles and estates. This is a place where children can learn in many ways, and not just cognitively.

I am a psychologist by training, and when I wrote my dissertation, I focused on the subject of how young children three and four years old deal with stress and cope with it. What I was particularly interested

in and researched was how these kids use imaginative play as a means of helping them to adapt. This leads me to Old Westbury Gardens and how it is the kind of special place that encourages all of us to dream and imagine. For us adults, this can be therapeutic for sure, but for children it is even more. It develops the brain and coping mechanisms that strengthen kids and is part of the foundation that assists an individual live and adapt throughout a lifetime.

Having experienced the Walled Garden here can make reading *The Secret Garden* even more powerful. It certainly did for me.

Finally, I want to thank Carol Large and her Board and everyone at the Gardens for honoring me at the luncheon and for doing the superb job that they do in maintaining this treasure and making it available to the public and especially to children.



Nancy Douzinas, left, with her cousin, Kathy McNally, image courtesy of Bob Canavan Photography

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