

Old Westbury Gardens



Taking Things to a Whole New Level
Clippings from the Gardens, Spring, 2014

President's Letter

This warm spring weather was as late in finally arriving as UPS packages this past Christmas. For much too long, everyone, me included, could barely wait to just simply enjoy being outside – without shivering, slipping, or having to shovel a walk or scrape a windshield. The polar vortex, that unwelcome new weather phrase we had to learn, has melted away from our conversations like the snow in our driveways.

We look forward in the coming months to repeating, if not exceeding, the successes of 2013, a year that brought an increase in daily attendance and greater participation in our events and programs. These achievements did not come about without the help of many hands. I would like to extend my deep appreciation to the board of trustees, our advisors and volunteers, the Friends of Old Westbury Gardens, our donors, sponsors, and staff, and to all of our members for your continued devotion to the Gardens.

As all of you long-time visitors already know, there will be quite a lot of things going on at the Gardens in 2014. We will also be welcoming an entirely new group of members. Although the Rise of the Jack O'Lanterns may have been what first brought you here last fall, we feel our wonderful variety of activities will keep you coming back this year. Be sure to keep our calendar of events handy and check out our website to learn more about the programs you and your families might like to attend. The choices are diverse, from perennial favorites like the Mozart Festival and the Antique Car Show, to our weekend hands-on activities for children, where they can explore the world of nature here at the Gardens.

Two major restoration projects are being undertaken. One is the Hemlock Hedge (see the article written by our Director of Horticulture, Maura Brush). The other is the first phase of the plan for the Collyweston slate roof which adorns and protects our most valuable asset, Westbury House. A thorough roof condition study is about to begin, supported by our board of trustees and under the guidance of our roof/preservation committee. This will include investigative probes of the hipped roof, the terra cotta cornice, and the interior drains, in order to better understand how these features were originally constructed. This collection of data on existing conditions of the roof will form the basis for establishing construction drawings and specifications for future contract work. This roof has provided graceful beauty and protection for Westbury House for well over 100 years, far exceeding its projected useful life. As more information on this study and plans associated with the proposed work become available, we will share the details with you.

Previous editions of this newsletter covered the renovation of our Quaker Barn. I am happy to report that we expect construction to begin this spring. I wish to express many thanks (with special gratitude, once again, to Lauren and Ragnar Knutsen for their lead gift) to all who have contributed to this important project.

In order to continue to preserve and maintain this beautiful place and host these wonderful programs, we very much need, and truly appreciate, every bit of financial support we can get.

I want to thank you, personally, as well as on behalf of everyone at the Gardens, for the funds we receive through your yearly dues at whatever membership level in which you are comfortable.

I look forward to seeing you all at one of our member events, or perhaps when you are just strolling around and enjoying our beautiful grounds.



Chairman's Letter

Honoring Mary Phipps

On May 9th, 2014, Mary Phipps was awarded the Garden Club of America Distinguished Service Medal at their Annual Meeting held in New Orleans. Proposed by the North Country Garden Club of Long Island, the medal for distinguished service in the field of horticulture was presented to Mary in recognition of her stewardship of Old Westbury Gardens over many years.

Mary Stone Phipps served on the Board of Old Westbury Gardens since it first opened to the public in 1959, was President from 1978 to 1994, and Chairman from 1994 to 2012. Mary's sensitive and vigilant stewardship has been a key element in preserving and maintaining one of this country's most significant examples of a public garden that has never lost its original contours of horticultural excellence. Her involvement spans the transition of Westbury House from a private home to a public venue and listing on the National Register of Historic Places. Through solid strategic planning, Mary oversaw various stages of renovation and horticultural evolution that give Old Westbury Gardens its continued freshness and exuberance. Her actions can be counted as being of inestimable benefit for present and future generations who now enjoy Old Westbury Gardens as a publicly accessible house and landscape and a place to learn about gardening, plants, architecture, and the decorative arts.

In her role as Chairman, Mary has ensured that Old Westbury Gardens remains a strong and sustainable organization. Under her guidance, in just the last 10 years, some remarkable long-term projects have been accomplished. These include Geographic Information Systems mapping of the entire property with an inventory of all trees, the completion of a cultural landscape report, the creation of a stand-alone educational department, and the formalizing of plans to convert a historic Quaker barn on the property into an activity center.



Lucy Contreras photo

Of particular note is the role Mary has played in land acquisition. Working with New York State and Nassau County, development rights have been purchased and easements established over 100 additional acres, including an assemblage of historic buildings, which has also aided in the protection of ground water in an important aquifer recharge area.

Mary's leadership has been exemplified by good cheer and mutual collaboration. One of her legacies has been the building of an organization based on appreciation and respect.

Mary Phipps

George A. Crawley Society

In January, the members of the George A. Crawley Society met for tea with our President, John Norbeck, and our Chairman of the Board, Carol Large. This society is comprised of individuals who have contacted us to share their interest in including Old Westbury Gardens in their estate plans. Several members decided to do so when they were revising their wills. If you do not wish to revise your estate plans but would like to include the Gardens for some bequest, the most inexpensive way to do so would be to make Old Westbury Gardens the beneficiary of the proceeds of an insurance policy. Supporters could leave some part of their assets to the Gardens yet still provide for their loved ones and other charities. These donations represent a significant and much appreciated source of revenue for Old Westbury Gardens. If you have any questions about Planned Giving, please contact Doreen Banks at 516-333-0048 x335.

December Dinner

The Annual Holiday Celebration each December always involves a whirlwind of activity at Old Westbury Gardens. The year 2013 was no exception, beginning, on the evening of Friday the sixth, with the elegant December Dinner which provides funds for preservation projects. Chaired by Kay Maris, the Gardens honored KK Auchincloss for her longtime promotion of the Gardens. Because the Gardens received the highest amount ever raised for preservation activities, we were able to fully fund numerous projects. The curtains in Mr. Phipps's Study were underwritten by the Friends of Old Westbury Gardens, as a tribute both to Mrs. Maris, the Friends' President, and Patricia Montgomerie, who has been a long time underwriter of many projects in Westbury House. Trustee Eric Krasnoff underwrote the restoration of the Rose Garden Fence. The restoration of the Statue of Diana was made possible by Mary Jane and Tommy Poole and Rod and Verena Cushman. Funds were also raised for the Hemlock Hedge restoration. Thank you to everyone who attended and donated to these critically important preservation projects.



KK



Kay

Franklin Square Photographers photos

Annual Appeal

Once again, in 2013, Trustee Lloyd Zuckerberg chaired the Old Westbury Gardens Annual Appeal. And thankfully, once again, we were able to achieve our goal. The Annual Appeal represents the most cost-effective way to support the Gardens. It does not have the overhead required by many of our events. Instead, it is the simplest means by which to donate directly to the operations of the Gardens. As Mr. Zuckerberg is fond of saying, events have their place, but the Annual Appeal is the lifeblood for any charity. The Gardens receives the majority of our fundraising through our Trustees and from their friends and business contacts. Without this support, this wonderful place would simply not exist. Thank you again to everyone who donated to this vital investment in the future of the Gardens.

New Yew

by Maura Brush

This winter has been a difficult one for our gardens (and gardeners). There has been snow cover on the ground since late fall in some areas, which has forced many winter projects to be postponed till the snow melts or to be put off until next year. Fortunately, we were able to get one of our major garden restoration projects completed prior to the December holidays.

Visitors who were here in November may have noticed that the yews planted against our South Terrace Wall, which had become overgrown and were showing signs of decline, were removed. Soil samples were taken and the area was prepared for the new generation of yews that were planted shortly thereafter. The architecture of the terrace wall is visible once again as is the statuary that punctuates it.

The wisteria that dominates the

South Wall is not to be missed in May when it is literally dripping in fragrant blooms. However, archival photos show us that wisteria was not the only vine planted on the wall. So, roses and clematis will be added again to provide the lushness that was once there and is now missing. As each of these projects is completed we move towards re-establishing the landscape as George Crawley envisioned it in the early 1900s and as the Jay Phipps family saw it in the late 1950s.



Maura Brush photos



Overgrown yew, left, new yew, above

William Kent Exhibit

On February 4, the Preservation Committee held an event to raise funds for collection care at Westbury House. As coordinated by Preservation Director, Lorraine Gilligan, about 40 people braved one of our area's seemingly endless winter snow and ice storms to make their way to the Bard Graduate Center in Manhattan for an exhibit called *William Kent: Designing Georgian Britain*. There they were treated to a personalized tour by Bard Director and exhibit curator, Susan Weber, followed by a reception.

William Kent (1685-1748) was an architect, interior designer, landscape gardener, and painter who had a huge impact in the design of grand country estates in the 18th century. Among other innovations, he introduced the Palladian style of architecture to England, as well as emphasizing a more natural approach to landscape design than the more formal style popular at that time, especially in France. Kent typically took

full responsibility for every detail in designing these estates, even to the point of personally selecting sculptures, paintings, and furniture.

Kent's influence can clearly be seen in the landscapes planned by any number of English designers, including those of Lancelot "Capability" Brown (1716-1783) whose many works include the grounds of Highclere Castle, the location used for much of the filming of *Downton Abbey*, and George Abraham Crawley (1864-1926), perhaps best known for his design of the Jay Phipps estate.



William Kent

Hemlock Hedge

by Maura Brush

Any horticulturist will tell you that no garden is ever “done.” There is always something changing or evolving, and our gardens here are certainly no exception. Even while the Jay Phipps family was in residence changes were being made in the landscape. Some changes were major, like the addition of the Boxwood Garden, and others were as small or simple as moving a bench or piece of statuary from one area to another. Now our greatest challenge is not redesigning or altering the landscape but rather doing our best to keep the landscape as close as possible to the way it was given to us in 1959 (a task that would be much easier if plants didn’t grow, winds didn’t blow, and hurricanes didn’t bring mass destruction). With as many acres as we have here, a long-term plan was needed so that projects could be identified and prioritized both by their importance and our ability to fund them.

In 2011, Old Westbury Gardens commissioned Heritage Landscapes to develop a Cultural Landscape Report (CLR). This report outlines the evolution of the landscape and provides preservation treatment recommendations. For the most part, the CLR found the integrity of Old Westbury Gardens to be outstanding. Very few deliberate changes have been made to the landscape. Time and Mother Nature, however, have made some alterations and some projects have had to be moved up the list of priorities after two hurricanes and two nor’easters in two years.

The largest of these projects, Phase One of our Hemlock Hedge Restoration, is already underway. The Hemlock Hedge is one of the main features of the Old Westbury Gardens landscape. It not only provides a strong axis south, it also serves as the framework for several other garden rooms as well as the backdrop for key pieces of statuary. Gardens’ staff has been monitoring the decline of this hedge for more than a decade, so this project is one that has been part of long range planning for some time. In 2012, serious discussions were already taking place as to how and when the inevitable replacement would take place. After Hurricanes Irene and Sandy, the damage to the hedge was so significant that we could no longer delay. Alterations were made to the original plan of replacement. Original plans had the hemlocks of our ghost walk as the first ones to be replaced. However, the most severe damage to the hedge was at the southern point of the allée, so the decision was made to begin the first part of the three-phase restoration at our South Allée Gates.

When undertaking a project as large as this one, planning needs to be done before any hole is dug or plant removed. Plantings have a much better chance of success if the soils that they were grown in are compatible with those which they will grow in. After a nursery was located in Pennsylvania that could grow the hemlocks for us, soil samples were taken. These samples showed that the soils that these plants were grown in were very compatible with our soils here and arrangements were

made to ship the plants to their new home here during the last week of March.

Historic photos show us that the hedge, at mature height, was supposed to be kept at approximately 8-10 feet tall. Over the years, the hedge has grown much taller than this in areas (reaching almost twice its intended height at times). The hedge had also become so wide, particularly at this most southern point, that it completely obscured the beautiful pillars that flank our South Allée Gates. Care will be taken to keep the height to historic proportions once the plants have been established. At the time of planting, we will also be replacing the native dogwoods that acted as the middle layer between the hemlocks and the lindens above them. Many of these dogwoods had been lost over the years and I am excited to be planting some of the improved cultivars of this lovely tree.



It is always difficult to make the decision to move forward with restoration projects that involve the removal of live plant material. Fortunately, there are other public gardens in the United States that have faced similar dilemmas and we are able to look to them for guidance. I have frequently read the statement that Bill Alexander, Biltmore’s Landscape and Forest Historian, put out when the Biltmore Estate replaced its Tulip Poplar Allée. He wrote:

"I think the most important thing to understand is that while we can preserve a landscape, we cannot preserve and keep alive every individual tree and shrub in it forever. Trees are living things and just as annuals last for a season, perenni-

als last several seasons and trees are for many seasons, the time comes when you cannot expect them to live and be healthy for that much longer and you replace them."

As we take on these restoration projects we move closer to viewing the gardens as George Crawley envisioned and as John and Margarita Phipps viewed them during their years here.

Gardeners' Fair

Having *A Wonderful Time in Old Palm Beach* – this is surely what many of us would like to have been doing this winter. But we will have our chance this spring, as we bring a bit of Old Palm Beach to Old Westbury for our 2014 Gardeners' Fair on May 17. Our super-charged chairmen, Emily Chapman and Kerry Gaines, have recruited a talented group of men and women to ensure that this will be a fabulous party for all attendees.

Our honorees are Serina and Jorge Sanchez. The couple are residents of Palm Beach but are also very familiar with Long Island and especially with Old Westbury Gardens. Serina is a grandniece of Jay Phipps. Jorge is President of Sanchez and Maddux Inc., a highly regarded landscape design firm whose local accomplishments have included The Italian Renaissance Garden at the New York Botanical Garden. In 2010, SMI won the Arthur Ross Award for Landscape Architecture "for bringing classical themes and structure to the native abundance of tropical

gardens." Serina and Jorge have also been vibrant supporters of Old Westbury Gardens.

Proceeds from the Gardeners' Fair help to fund Preservation Projects, including the Hemlock Hedge replacement. For anyone not attending the Gardeners' Fair, it is still possible for you to contribute to this project. The Gardens encourages all of our members, volunteers, and other supporters to help in this effort. For more details or to attend an informational discussion, please contact Doreen Banks at 516-333-0048 x335 or dbanks@oldwestburygardens.org.



Statue of Limitations

by Lorraine Gilligan

Visitors strolling in the Boxwood Garden area have noticed that the Statue of Diana is missing from her pedestal in the Colonnade. Diana may be goddess of the hunt, but she was unable to survive the vagaries of weather in the northeast. Composed of terra cotta, the statue is supported internally by an iron armature. If cracks develop in the terra cotta, water seeps into the statue and begins to rust the iron support. As the rust develops, it eventually causes major damage to the terra

cotta. Diana has had many repairs since her installation on the estate in the 1920s, and the time has come to make a copy of the statue before it deteriorates further. Following necessary repairs, a mold will be made from the statue, and a resulting resin copy will be installed. This work is made possible by a generous gift from Mr. and Mrs. Thomas Poole and Mr. and Mrs. Roderick Cushman, owners of a similar statue. The original Statue of Diana was made by the French sculptor, René Fremin for King Louis XIV's hunting lodge, Château de Marly. The lodge is gone but Fremin's Diana is displayed in the Louvre Museum.



Over The Wall and On It

by Kim Johnson

The Walled Garden, appropriately named, is a two acre garden surrounded by a decorative brick wall. Lots of wall space provides the opportunity to use another layer of gardening with many interesting plants. Since first opening to the public in 1959, the Walled Garden mission has been to provide visitors with a three season environment, offering as much to see in early spring as there is right until the first mid-fall frost. Plants grown on the walls soften this part of the hardscape, and also give us a chance to showcase continuous color while enhancing the backdrop of other flowering plants in the borders.

One popular choice for growing vines is the twining *Clematis*. Most of the large flowering varieties bloom during midsummer. There are a wide variety of colors of *Clematis* to choose from. A reliable 1858 heirloom is *Clematis* 'Jackmanii.' This is a fast grower, producing an abundance of beautiful large purple flowers in late June that last for at least a month. *Clematis montana rubens* is a vigorous vine that produces numerous fragrant small light pink flowers in the spring. Located on the lower east wall, it is under planted with a sea of self-sown forget-me-nots, making a lovely sight. September welcomes the

late *Clematis terniflora* -Sweet Autumn Clematis. This vine puts out enough growth in a season that we prune and shape it several times to keep it in bounds. It produces fluffy clouds of small fragrant star-like flowers for two to three weeks.

In addition to our large collection of roses trained on posts and chains in the lower garden, the walls offer space for climbing roses that produce long flowering canes. Upon entering the front entrance gate, visitors are welcomed by *Rose* 'New Dawn' (introduced to the trade in 1930). 'New Dawn' produces large pink flowers all season on long 15-20' canes which allows us to train it all the way up the wall and over the archway gate. The beautiful *Rose* 'Tausenshoen' (thousand beauties), has enough room to stretch its long



canes over and around the western summerhouse. *Rose* 'Tausenshoen,' flowers once a season, and shows off with an abundance of flower clusters of small pink flowers. Interestingly, it was introduced to the trade in 1906, the same year in which the Jay Phipps estate was completed.

If partial shade is a consideration, the eastern summerhouse showcases an excellent example. The century old Weeping Beech

tree that hangs over the wall offers a wonderful well shaded spot for a large specimen of climbing hydrangea (*Hydrangea anomala petiolaris*). This plant covers the entrance of the doorway and stretches far beyond on the walls left and right. Climbing hydrangea clings to the wall or a tree with small aerial rootlets like ivy. It produces 6-10" wide flat fragrant flower clusters in midsummer with attractive heart shaped leaves and exfoliating bark. Over time, this woody climber can cover lots of territory.

Very nicely framing the bee skep statue on the lower east steps, is the vine *Lonicera sempervirens* 'Sulphurea.' The native honeysuckle vines have the reputation for being invasive. However, the cultivated forms are safe to grow and less vigorous. This trumpet honeysuckle variety has soft yellow tubular flowers in May. It provides a pretty backdrop of contrasting large lilac-purple 8-10" orbs on tall stems of the late spring bulb *Allium* 'Globemaster.'

Near the west steps is a vine not commonly seen in gardens which always gets the attention of our visitors in early June. *Actinidia kolomikta* (kiwi vine), is grown more for its ornamental foliage than its flowers. This species kiwi is not the kiwi grown for its edible fruit. As the leaves emerge, they start showing pink coloring, then white tips. In mid summer the leaves turn back to green. Grow this vine with a complementary color of large flowering clematis that flower in unison. 'Nelly Moser,' a longtime dependable heirloom variety from 1897, produces light pink flowers with bright rose pink bars down the



center of the petal and is reputed to be somewhat shade tolerant for a clematis.

Our iconic pergola is home to many Asian wisteria vines. Wisteria is a beautiful twining vine that makes impressive long, hanging fragrant flower clusters in May. Careful consideration in placement of this vine is important as it is vigorous, requires a large space to creep,

and needs extra maintenance. A native variety, *Wisteria frutescens* 'Amethyst Falls' has a graceful vine, producing 4-6" fragrant lavender-hued flower clusters. It is smaller than its Asian counterpart, yet still charming. American wisteria exhibits an easily controlled, less aggressive habit, withstands deer, most diseases, and some drought. It can reach up to 20-25'. There are a wide variety of perennial vines or woody plants that lend themselves to being trained on walls or structures. Let us not forget the annual vines, or

even the tropical vines that can add to your design palette such as morning glories and sweet peas. They quickly grow in the summer, can fill the gaps between plants and also provide colorful combinations against a backdrop of already existing flowering plants.

When you have walls or other garden structures, plan to go vertical. Choose plants that with maintenance and training become that wow factor for more accent and color combinations in your garden. Come visit our annual spring plant sale to see which tried and true cutting edge vines and vertical plants would work in your garden.

The Essence of Education Disguised as Discovery

by Lisa Reichenberger

Too often, visits to a museum, arboretum, or historic site are considered as a late June reward for hard working students who've triumphed over a long academic year of studying and tests. More widely recognized should be the role of these institutions as an extension of the classroom, lending their resources to the real life reinforcement of traditional school lessons.

As to how we accomplish this, the answers are engagement, inquiry, and active learning, the buzz words that make outdoor and museum education a perfect fit for today's students. Westbury House and its wonderfully preserved grounds make interdisciplinary inspiration effortless. Whether exploring historic artifacts like a carpet beater (or pizza scoop as most students hypothesize it to be) or donning "gopher gloves" in a soil science adaptation program, tailored lesson plans create constructive learning environments. Students build on their academic knowledge base and welcome further inquiry and problem solving, collaboration, and hands-on discovery with clearly defined and measurable goals.



Students of all ages can foster their curiosity within our landscape. On-site school-aged experiences with history and nature cultivate lasting museum advocates whose quality of life is enriched both personally and culturally. Like other museums, our Education Department strives to justify its value to the classroom experience by supporting both the student and teacher, building visits that complement academic requirements, and transforming curriculum from words on a page to experiences of a lifetime.

Mother's Day

by Vince Kish

As everyone will no doubt be reminded regularly this year, 2014 is the 100th anniversary of the start of World War I. But a much happier centennial is that of the official recognition of Mother's Day, so designated in a proclamation signed by President Woodrow Wilson and Secretary of State William Jennings Bryan on May 9, 1914.

Although at least indirectly based on mother-honoring holidays and traditions in various cultures going back hundreds of years, the creation of the official Mother's Day holiday in the United States was achieved primarily through the efforts of Anna Marie Jarvis (1864-1948), who wanted to commemorate the life and work of her mother, social activist Ann Marie Reeves Jarvis (1832-1905).

The proclamation was very official and patriotic rather than sentimental, literally suggesting flag waving as the best means of honoring mom.

I, Woodrow Wilson...do hereby direct the government officials to display the United States flag on all government buildings and do invite the people of the United States to display the flag at their homes or other suitable places on the second Sunday in May as a public expression of our love and reverence for the mothers of our country... In witness whereof I have set my hand and caused the seal of the United States to be hereunto affixed.

As worded, none of this exactly tugged at any heartstrings, and I sense that Mother's Day at the Wilson White House didn't involve any carnations, cards, or a Sunday brunch. Actually Anna Jarvis wasn't exactly a barrel of laughs either. Although the holiday continues to be celebrated as the honoring all mothers, or arguably even all women whether they are mothers or not, she insisted that the holiday be referenced as Mother's Day, possessive singular. She would spend

the rest of her life and all of her inheritance fighting what she perceived as the inappropriate commercialization of the day. One of her more famous quips, and something not likely to show up on anything printed by Hallmark was: *A printed card means nothing except that you are too lazy to write to the woman who has done more for you than anyone in the world.* Ironically, Anna Jarvis never married or had children of her own. She died, penniless, in a sanitarium in West Chester, PA. It was rumored that at least part of the bill for her stay there was paid by a group of grateful florists.

Speaking of cards, the first Mother's Day U.S. postage stamp was issued in 1934. It was based on a sketch drawn by Franklin Delano Roosevelt featuring an image of the famous painting by James Abbott Mitchell Whistler.



More people visit Old Westbury Gardens on the second Sunday of May than on any other of the year not featuring a special event. For over 50 years, the Gardens has continued to be the perfect Mother's Day destination. Surrounded by family and flowers, strolling the 200 acres of the grounds of one of the most amazing places in the world, it's about as beautiful and non-commercial a day as any mom could ask for.

Just remember to also send a card, preferably one that you made yourself.



For over three years, one little watering can has made a splash with Old Westbury Gardens' email followers. Sprinkles, the Environmental Education Department's lovable mascot, spouts seasonal tips and tricks for gardeners of all ages. Watch your email stream for 2014's monthly mailings flooded with fun for the whole family, both in our gardens and your own.

Stepping into the Past

This image, taken in 1960, is courtesy of Old Westbury Gardens' volunteer, Joanne Vacchio. Joanne, seen on the steps between the two adults, fondly remembers this first of her many visits here. She enjoyed strolling the grounds, and touring the first floor of Westbury House (the second floor would not be opened to the public until 1961).



The Diane Wittlinger Memorial Tree Fund and The Volunteer Tree Fund

Donations to both funds have been recieved from May, 2013 through March, 2014, in memory of the individuals as follow

Christina Angelo	Margaret F. Grace	Denis O'Mara
Magdelaine Anthony	Michael Gulden	Dorothea G. Patterson
Paul J. Ash	Edward Haggerty	Virginia Petrie
Henry H. Bard	David Halem	Vincent Polimeni
Dorothy Bonomo	Rosemary Haskell	Jeanine Polinsky
Stephen D. Bowers	Ruth K. Heiman	Dominic J. Posillico
Millicent Brown	Colleen Hennen	Marguerite H. Purnell
Anthony Caserta	Paul Kaufman	Dorothy Radgowski
Paul Castagna	Spencer Kellogg	Generino Rago
John O. Coleman	William Kelly	Frank Ricotta
Jean Cornacchia	Gerard A. Klass	Angelina Rini
Elizabeth Coryllos Lardi	Diane Klein	John Roberts
Elaine Crimmins	Alice Kline	Michael Roth
Irene Davi	Warren G. Kraft, Jr.	Gerald B. Sanderoff
Carolyn De Louise-Huebsch	David Krumholz	Patricia Selch
Gloria Dechiaro	Pamela T. LeBoutillier	Walter Sobiesiak
Joyce DeMarinis	Tom Litwin	Gretchen S. Souther
Kari DiTucci	Angelo Lorenzo	Charlotte Stone
Judy Ann Dowd	Bill Lutz	John J. Talley
Elizabeth Fairman	Joan Mayo	Dorothy F. Thorne
Weyerhaeuser	Mildred McMahan	Gordon Wellens
George P. Ferran	Rachel Mellon	Elsie Whelen Butterworth
Diana Filbry	Antonio Morello	Adeline Wichman
Mark A. Frickey	Georgia Moustakas	Jerome J. Zuflacht
Irene Gachot	M. Jean Munro	
Patricia Gentilini	Mary Margaret Noonan	

Old Westbury Gardens
Post Office Box 430
Old Westbury, NY 11568-0430

NON-PROFIT ORG
U.S. POSTAGE
PAID
PERMIT NO. 6810
WESTBURY, NY

From the Street to the Lawn

The music created by street musicians can be quite a mixed bag. For every performer who attracts a smiling crowd and an instrument case full of dollar bills, there is someone who screeches out noises so discordant, especially in the confined space of a subway car, that he might receive contributions to urge him to *stop* playing. Fear not. The underground sounds that the wonderfully talented musicians from the Baby Soda Jazz Band will be bringing to Picnic Pops will be extremely pleasant ones. Although they still occasionally will play on the street to further hone their craft, they spend most of their time entertaining their legions of fans at clubs and concert halls throughout the metropolitan area and beyond, sometimes accompanying longtime Gardens' favorite, Vince Giordano's Nighthawks.

Baby Soda's repertoire blends 30s' swing, New Orleans jazz, gutbucket blues, and a touch of Southern gospel. In addition to clarinet, banjo, trumpet, and other more familiar instruments, the group features a one string box bass, which is essentially a broom stick and a string attached to a washtub or a tea chest which acts as a resonator. Videos of some of their performances can be viewed on YouTube and on their website: www.babysoda.com. Baby Soda will be performing here on July 30. Be sure to pack your dancing shoes.



Mrs. Etienne Boegner
(1906-2006)
Founder

Mary S. Phipps
Chairman Emeritus

Carol E. Large
Chairman

Frank Castagna
Vice Chairman

John Norbeck
President and CEO

Anne B. Byers
Secretary

John M. Deignan
Treasurer

Vincent Kish
*Editor, Photographer,
and Graphic Designer*

Paul Hunchak
Calendar of Events