

Old Westbury Gardens



**Right Up Your Allée
Spring, 2016**

President's Letter

After a two-day road trip from Chicago early last December with Max, our Rottweiler and two cats, my husband and I arrived in Old Westbury to begin my role as the new President and CEO of Old Westbury Gardens. My first official act was to attend the very lovely December Preservation Dinner at Westbury House, spectacularly decorated for Christmas. The fire was roaring in the main entryway, and each room had its own holiday personality. It was truly wonderful.

A few days later I had the honor of lighting the Old Westbury Gardens Christmas Tree on the South Terrace and enjoyed the concerts in the Red Ballroom. Most fun of all was Nanny Night when our docents, dressed as historical nannies, shepherded visiting children from room to room where they were entertained with crafts and activities throughout the evening. Once we moved into the New Year, I had an opportunity to get to know our Trustees and our very capable staff. My first priority in

2016 is to work with these dedicated people to develop a long-term and future-focused strategy for Old Westbury Gardens that will ensure that our exquisite mansion and gardens are here for the enjoyment of generations to come.

Our focus on creating an even more extraordinary visitor experience will hopefully become evident soon as we move ahead. In this first part of the year we've been busy planning many exciting events and preparing the gardens for the spring. I hope you'll visit in May especially, to experience the gardens as they bloom further into beautiful spring colors with wisteria, lilacs, primrose, bountiful azaleas and rhododendron, and much more. Check out the 2016 Calendar of Events you received in the mail. You can also find an on-line version at www.oldwestburygardens.org. Be sure to mark your personal calendars for the Plant Sale, Antique Car Show, Midsummer Weekend, Picnic Pops, and our new Farm to Table event being held in our recently renovated Barn at Orchard Hill which will

open in June. As you will read in an article in this newsletter by our Chairman, Carol Large, The Barn has been a fascinating restoration project.

I hope that you will let me know what is on your mind about Old Westbury Gardens. You can always reach me at ceo@oldwestburygardens.org and I hope you'll share your ideas with us. I feel so privileged to be a part of this wonderful institution and to be joining the Long Island community. Please stop by and say hello when you visit. I look forward to meeting you.

Nancy Costopulos



Annual Appeal

We were delighted to have Old Westbury Gardens' Trustee Arthur Levine chair the 2015/2016 Annual Appeal. The Annual Appeal has long served as a crucial funding resource for garden maintenance, preservation projects, and essential daily operations. We are so grateful to everyone who responded to prior appeals, as well for the

enthusiastic response to our current campaign. The funds raised enable Old Westbury Gardens to thrive as an oasis of natural beauty while continuing as an incredible, historic destination for tens of thousands of visitors. The core relationships that we have built, and wish to continue to build, with our donors and members are so very important to our future. Loyal and generous support from our friends allows us to continue the work on many

projects in progress, such as rebuilding the west balustrade leading to the West Lake and conserving vital elements of Westbury House. Your gifts also provide funding for grounds maintenance and visitor services operations.

Kindly consider contributing to the Gardens again later this year. The 2016/2017 Annual Appeal will begin on September 1st.

Raising The Barn, and Raising for The Barn

by Carol Large

The reconstruction of the mid-19th century Barn at Orchard Hill is now complete. The structure, which had been used as a three bay garage for over 150 years, has been totally restored and modernized (including the addition of a kitchen and state-of-the-art audio-visual equipment). However, the entire process proceeded as a preservation project, and all efforts were made to salvage and reuse as much of the original barn materials as was possible and safe. As of this June, following some further work on the landscaping and other exterior areas, The Barn will be up and running as a center for environmental education and other classes and events, and for corporate meetings, weddings, and other affairs. For more information about availability and pricing for renting The Barn, please contact Paul Hunchak at phunchak@oldwestburygardens.org.



Old Westbury Garden members are invited to attend a ribbon cutting ceremony at The Barn beginning at 6pm on Friday, June 3. Admission is free but reservations are required. Please call 516-333-0048, ext. 301. Light refreshments will be provided.

The adaptive reuse of The Barn was the centerpiece of Phase II of the plan to incorporate the Orchard Hill property into the vision for the Gardens and to address the need for enhanced visitor amenities. Although significant funds have already been raised to finance the project, additional support is very much needed. When the frame of the building was lifted to replace the foundation, the doors and back wall were in much worse condition than was originally thought. Other cost challenges included drainage infrastruc-

ture issues and the need to bring in all new water lines from the road. Electrical lines for the entire Orchard Hill complex were replaced and upgraded, including a significantly larger transformer.

Contributions to the construction fund for The Barn may be mailed to The Development Department, Old Westbury Gardens, PO Box 430, Old Westbury, NY 11568. For more information about the various categories of sponsorship, including Plaque Level gifts, please contact Kristen Temkin at 516-333-0048, ext. 308, ktemkin@oldwestburygardens.org.

With this completion of the reconstruction of The Barn, that property will soon be utilized to its full extent. All at Old Westbury Gardens are delighted to have this wonderfully historic and now very useful visitor amenity complex close to, but not in, the historic garden area that is charming, in keeping with the original footprint of the grounds, and very much on mission.

Clearly, one of the most important goals at Old Westbury Gardens is to provide a teaching environment, especially for younger kids. To quote from an advocate for our Education Programs:

“Old Westbury Gardens... 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.”



Above left, the frame of the building is lifted to replace the foundation, above, the reconstruction is complete and the landscaping is proceeding

GDD 101

by Maura Brush

Spring arrived early at Old Westbury Gardens. Having had a very mild winter (some may have noticed their neighbor's cherries blooming in January), I was anticipating that we would be seeing the squill and snowdrops a little earlier than usual. But I wasn't prepared for just how early everything would be. During early spring in 2015, snow still covered the gardens, making it almost impossible to do the pruning that normally would take place in early March. But at the same time in 2016, not only was all the pruning done, we were actually able to start weeding.

These atypical seasons are sometimes a cause for concern for home gardeners. It feels as if the world is spinning off its axis if lilacs don't bloom that first week of May. The truth is, it is too soon to tell if the bloom cycle will be affected by this warm March we just had. The best way to track this cycle, however, is to monitor the Growing Degree Days (GDD).

A GDD is accumulated anytime the average temperature for the day is more than 50 F. This is used as the base temperature because 50 degrees is estimated to be the temperature that woody plants in the Northeast begin growth. To calculate the GDD, you take the average of the high and low temperature for the day and then you subtract 50 from that number. For example, if it reached 72 F during the day and went down to 40 F in the night, 6 GDD would have been accumulated for that day (average temperature

was 56 and we subtracted the base of 50). Growing Degree Day measurements begin on March 1st and each day's accumulation is added to the total. If the average temperature for the day is below 50 F, then that day is discounted (it is not subtracted from the accumulated number).

How can knowing this number help you determine bloom times? Many woody plants are pretty predictable. For instance, most red maples will first bloom when 44 GDD have been accumulated. Sargent cherries, however, will not get their first blooms until 127 GDD are in the books. These are, of course, still estimations. If your plant is in a microclimate (a protected corner near a brick house) it may bloom a little earlier. Environmental factors like moisture will also play a role. If we are in an extreme drought situation, for example, blooms could be delayed. Although we can never be 100% sure of when a species will bloom, this is our "best guess" as horticulturists.

So, a few very warm days in the early spring may or may not set the stage for an early summer or a strange growing season. And, I can't say for certain that your lilacs will bloom the first week of May. What I can say, however, with some confidence, is that they will begin to bloom when we've accumulated between 150 and 199 Growing Degree Days.



Spring bulbs flowering in early March



The month of May at the Gardens: The Lilacs on the Lilac Path, above left, are typically at their peak on Mother's Day weekend, Siberian Iris, above right, usually begin to bloom just after Memorial Day weekend

Hello Dahlia

by Kim Johnson

Each November, the horticulture staff and volunteers plant over 8000 bulbs in the Walled Garden. As mid-spring approaches, we look forward to the first seasonal show of the early blooming of Hyacinths, Daffodils, Tulips, Fritillaria, and a bit later on, flowering Alliums.

The planting design we continue to follow for the Walled Garden is meant to ensure that there is a continuous show of color for our visitors to enjoy from April right through the end of October. The elements that drive the design choices promote seasonal changes from the spring show of bulbs and pansies, followed by the replacement of bulbs with summer annuals, to the fall changeover to 1000 chrysanthemums. Along with all that going on in the 26 flower beds are a deliberate selection of colorful plant combinations chosen with emphasis on long blooming ability or other characteristics such as texture or leaf color.

While viewing the wide variety of bulbs in the spring, the design has already been planned and work underway for the progression into summer and fall. Beginning in June, when most bulbs are done, they are removed and a large selection of summer annuals begin to be planted. Among this group is the large collection of "Summer Bulbs." These are the Dahlias, which generically speaking are actually tubers (and they do resemble potatoes) but officially are underground storage stems. In the early spring, the Dahlia tuber clumps are removed from storage, divided, potted up and placed in our greenhouses. A large color selection, upwards of 250 plants, are potted and allowed to start growing so we have viable plants to place out in the garden when it is warm enough in June.



There has been a long tradition of using Dahlias in the Walled Garden. The taller varieties reaching from 5-7 feet are planted behind all the rose posts and in the back of many borders. The short "bedding" types are planted in many areas of the garden ranging from 1-3 feet tall. Dahlias are invaluable for their prolific flowers and length of flowering, all the way till first frost. They have a wide range of colors and sizes of flowers. They are a fantastic cut flower holding up well in a vase. We grow large numbers of Dahlias prominently used in the flower arrangements seen in Westbury House during the summer. They do require a certain amount of maintenance throughout the season. The spent flowers must be removed to encourage more blossoms. Most importantly, the taller varieties have to be continually staked and tied for support. In spite of all the effort, the return of the show they provide is worth the time. Toward fall when the taller Dahlias reach their ultimate height they make good bedfellows with the beautiful Tibouchinas, Salvias, Fall blooming Asters, and Goldenrods.



After the first frost, the plants are cut down and the root clumps are dug up and lifted from the ground. The soil is hosed off of the tuber clumps and they dry off in the fall sun. When dry, they are packed up in large containers insulated and covered in peat moss. The containers are stored in a basement at 40-50 degrees. They wait in suspended animation till the next year when it starts all over again. Once safely stowed, the Walled Garden team plants the bulbs and waits in anticipation for the next spring.

This year's Spring Plant Sale is April 29 through May 1. But try to visit on Thursday, April 28, when the Plant Shop will be open for Old Westbury Gardens Members only with a special 20% discount. While they last, a selection of Dahlias will be available.

Left and above right, Dahlias in the Walled Garden

A Present from the Past

by Vince Kish

Easily one of the most appreciated stops on any tour of the Old Westbury Gardens grounds, especially among kids, is a visit to the Thatched Cottage. This year we are celebrating the 100th anniversary of this charming playhouse, built in 1916 as a birthday present for the then 10-year-old Peggie Phipps. As quoted in a 1998 interview in the *New York Times*, Peggie recalled: “The family told us not to go in that part of the garden and we didn’t go. We were very good. Eventually, we went down with the family. It was a big surprise. I burst into tears and said, ‘I don’t like thatch.’ This was perfectly understandable to my family, because when anything exciting happened, I always cried. Of course, mother knew I loved thatched roof cottages, because we collected postcards of them. That was my dream. I was just crying because I was so excited.”

The three log cabins near the Thatched Cottage in the Children’s Play Area are replicas of the structures given to Peggie’s three brothers, Ben, Hubert, and Michael, the first versions having long ago been lost to the ravages of weather and the appetites of insects. But Peggie’s cottage is very much the original, although a number of significant changes and repairs have been necessary over the years. It is unknown what, if any, interior lighting was available when Peggie hosted her doll tea parties a century ago. But it is now provided by fluorescent bulbs, a technology that was not available until the 1930s. During the off-season of 1984-1985, major reconstruction was undertaken to address significant termite damage to the frame, including the replacement of a number of oak beams. In 1988, curtains were replaced and furniture was recovered using fabrics from the Wildflower Collection of patterns inspired by Lady Bird Johnson. (The particular patterns used, “Cathy” and “Cindy,” were named for Mrs. Johnson’s granddaughters).

The essential, eponymous feature of the Thatched Cottage, the roof made from water reed (*Phragmites australis*), has been meticulously maintained over the years through the painstaking efforts of at least

two thatchers originally from Ireland. In the 1980s, rethatching was performed by Peter Slevin, who also demonstrated his skills as a “living exhibit” at Plimoth Plantation in Massachusetts. For the last 20 years, the roof has been under the care of William Cahill, a protégée of Mr. Slevin, and one of only several thatchers operating in the U.S. using strictly traditional Irish methods and hand tools.

The proof of those thatching skills was severely tested in 2012 during Superstorm Sandy. Yet, despite the 100 mile per hour winds, the roof held firm. A closer call regarding the longevity of the cottage was actually averted a year earlier during Hurricane Irene. A huge branch broke away from the nearby Silver Maple. Thankfully, it fell in such a manner that it broke part of the Primrose Path arbor, rather than hitting the cottage.

Later this year, Mr. Cahill will be back with yealms (bundles) of wild reed he harvests from marsh areas in New Jersey, and his leggett, Dutch mallet, and other unique tools of his trade. But overall, that cottage looks pretty good, especially for a hundred-year-old.

Bring the kids and join us on Saturday, July 16 at noon in the Children’s Play Area for a 100th Birthday Party for the Thatched Cottage. Festivities will include a rare opportunity to tour the interior.

The cottage interior, at right



Mr. Cahill doing some work here in 2011, at left

Beech Tree Reflections

by Suzanne Mueller

I first performed under the West Porch Beech Tree in the summer of 2002, having been inspired to reach out to the Gardens after hearing a concert in that lovely setting. My first performance was as half of McCarron & Mueller, my duo with guitarist Mark McCarron. In 2003, we formalized the series as the West Porch Beech Tree Concert Series, with folk duo Hungrytown becoming a welcome participant. When Cross Island, my duo with pianist Elinor Abrams Zayas formed in 2007, our first concert was under the beech tree, and Cross Island now opens and closes the series each year. Guest performers include violinist/violist Yeou-Cheng Ma and clarinetists Joseph Rutkowski, Thomas Piercy, and since 2013, Sandy Tepper.

Hungrytown's husband and wife partnership of Ken Anderson and Rebecca Hall have remained as perennial performers in the series. After a brief hiatus, Mark McCarron has returned as well, first with flutist Pamela Sklar, and most recently (and again this summer) with his jazz quartet, the McCarron Brothers, with me sitting in on some numbers.

Old Westbury Gardens is a great setting for these concerts. We love the sense of history. And being under the beech tree creates a comfortable and casual environment for the audience and performers alike. This venue is a great place for people to expose young children to live music (more so given that they can come and go as they please, or picnic or play off to the side of the West Porch). The perennial breeze can be a challenge, but it's also part of the charm of being there. Our audiences are very open to music that is new to them, from Baroque through Contemporary, Jazz, and Latin works. I've even premiered a number of new pieces at the series over the years, and released my 2013 solo CD, *Solitaire*, in a special 10th anniversary concert.



My fellow musicians and I love playing under the beech, and the series has attracted many very loyal followers. I invite all Old Westbury Gardens members to join them.

The Rose Garden Fund in Memory of Cathy Heyes

The following individuals or organizations have made contributions to the fund. All donations have been matched by contributions from Edward and Fred Heyes.

Mr. and Mrs. Gilbert Chapman, Jr.	Mr. Herbert L. Smith III
Mr. and Mrs. Howard Phipps, Jr.	Mr. Robert G. Merrill
Mr. and Mrs. James B. Hoover	Mrs. Ann L. Nolte
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Mr. and Mrs. James M. Large, Jr.	Mrs. William Matheson
Mr. and Mrs. Joseph W. Peikert	Ms. Ann Elisa Black
Mr. and Mrs. Richard Weir III	Ms. Patricia Miller
Mr. and Mrs. William Sorenson	Wolf River Community Bank

Preservation News

by Lorraine Gilligan

Westbury House and its surroundings are the embodiment of graciousness from the tympanum carving over the front entrance *Pax Introentibus – Salus Exeuntibus* meaning “Peace to Those Who Enter-Good Health to Those Who Depart,” to the stepped overlook on the South Terrace which affords an enticing vista of the South Allée and beyond. At the east end of the house is the service courtyard and entrance to the former servant’s wing that now accommodates administrative offices. In its heyday during the Phipps family residency, this area was home to the day to day activities of maintaining the house, grounds, and surrounding farmlands. The brick façade at this entrance has the ghostly outlines of a wood portico that provided a formal entrance to the service wing as well as shelter from the sun and bad weather and a deck that could be entered from the housekeeper’s apartment. The view was considerably different, the Laundry Building with its steam streaked windows and in the yard, billowing linens, and perhaps a glimpse of the East Lake. The building materials were different as well – no terra cotta cornice which adorns the family living quarters, but less expensive wood trim, and instead of hipped roofs, flat ones that didn’t require the more costly Collyweston slate.

Westbury House was designed by George Crawley and completed in 1906. By 1910, Jay and Margarita Phipps decided to expand the service wing so servants would no longer be residing on the third floor of the main house. Mr. Phipps had extensive correspondence with Mr. Crawley, who proposed a number of solutions, but none that satisfied Mr. Phipps.

Philadelphia architect Horace Trumbauer was invited to submit designs and was careful not to disturb Crawley’s aesthetic. Fortunately, we have an extensive archive of architectural drawings and correspondence to guide our architects in creating a scope of work for the portico reconstruction. The portico sat on an elevated platform of brick and bluestone which exists in fairly good condition and will require some resetting and repairs. The project will be completed by the end of the year. Old Westbury Gardens is grateful for the support of the Gerry Charitable Trust in funding a major portion of the project and to Richard Gachot and Ann Nolte for their support.



The east end of Westbury House with portico outline

The painting collection continues to be conserved, including Sir Joshua Reynolds’ “Portrait of Richard Boyle, Earl of Shannon” displayed in the Dining Room and cleaning of the elaborate frame surrounding Reynolds triple portrait of “Henry, 3rd Duke of Buccleuch, the Hon. Campbell Scott and the Hon. Frances Scott” in the Red Ballroom. These projects have been underwritten by Trustee Arthur Levine.

Gardeners’ Fair

For 24 years, the Gardeners’ Fair has proven to be a fun and festive event and a vital source of funding for Old Westbury Gardens. This beloved tradition will continue on Saturday, May 21, 2016, as we host an evening of auctions, dinner, and dancing that we’re calling “A Celebration of the Classics.” We are so fortunate to have

Fred and Suzy Bancroft serving as the co-chairs of what promises to be an unforgettable evening. Our theme is a nod to the classic early 20th century architecture and interior design of the North Shore of Nassau County, a theme that is very much embodied by Westbury House and Old Westbury Gardens. As such, we are honoring the celebrated garden and interior designer, Bunny Williams, who has

been a longtime supporter of Old Westbury Gardens and has played a large role in the creation of this wonderful tradition.

For tickets, underwriting opportunities, or more information, please contact Kristen Temkin at 516-333-0048 ext. 308 or ktemkin@oldwestburygardens.org.

Garden of Eating

by Vince Kish

Well Bread

Having long ago established a reputation for amazing flowers, Old Westbury Gardens will now also be associated with the other kind of flour. Beginning this year, local Long Island baker par excellence, Lisa Gundersen-Umansky, is lending her kneading hands to the running of Café in the Woods.



For years, Lisa's baked goods would sell out quickly at farm stands from New Hyde Park to Westhampton Beach. In 2014, she opened Polka Dot Pound Cake, a 950 square foot store in Rockville Centre. In addition to the signature pound cake, Lisa's artisanal creations include muffins, cakes, croissants, and cookies. According to Lisa, it all starts with the quality of the ingredients, stressing "using farm fresh products, no added preservatives, and no ingredients you cannot pronounce." In addi-

tion to a variety of baked goods, the offerings at the Café will include sandwiches, soups, salads, snacks, and hot and cold beverages. Whatever Lisa doesn't make herself will be sourced from local, small businesses, including coffee roasted on the South Shore, teas from the North Shore, and preserves from the East End.

Farm to Barn

On the evening of August 6, the atmosphere at our recently refurbished Barn at Orchard Hill will very much feel like it's part of a farm as the Gardens hosts a unique dinner party. Whether you call it Farm to Table, Farm to Fork, or Slow Food, the evening promises to be a special one. The event will feature a cocktail reception followed by a three course dinner hosted by Kim Klopstock's Lily and the Rose catering.

The specifics of the menu are still to be determined at this point, and will largely be a function of the freshest and most local ingredients available on the date of the dinner. But the offerings will likely include selections like camembert

wrapped in prosciutto topped with mango chutney, house cured charcuterie, bluefish pâté, and pan seared or smoked Long Island duck. And of course, there will be a lot of greens and vegetables, fresh, local, and GMO-free.

Notes Kim, who also owns a Farm to Table restaurant in Saratoga Springs, "I tailor each menu to suit the needs, vision, season, and budget for each client. We are and have been dedicated to using as much local, regional, organic and bio dynamically farm raised product, while supporting sustainably harvested meat and fish."

The theme of keeping it local will even extend to the live background music which will be provided by the acoustic guitar and soothing voice of Long Island's own Johnny Cuomo. Tickets, which are \$150 (\$135 for members) may be purchased at oldwestburygardens.org or by calling 516-333-0048, ext. 301.



New Membership Cards

New or renewing members of Old Westbury Gardens will notice that their Membership Cards have a different look, the inclusion of a bar code. Rest assured that the older cards will be perfectly acceptable right up until the end of your respective membership year period. The newer cards will be sent at the time of your next membership renewal. But if you would prefer to have one of the newer cards in the meantime, please contact Kristen Temkin at 516-333-0048, ext. 308, ktemkin@oldwestburygardens.org.

Bridging the Gap between Scouts

by Lisa Reichenberger

Old Westbury Gardens delights in playing host to many of our visitors' most momentous occasions including weddings, reunions, engagements, and the like. These special celebrations commemorate life's happiest events and achievements, with friends and family often in attendance to share the joy. It is with that same enthusiasm that we offer our heartfelt congratulations to Bethpage's newest Junior Girl Scout Troop #3049 on the occasion of their bridging.

For a Girl Scout, her bridging marks the advancement from one scout level to the next and applauds years of dedication, contributions, and exploration. Ceremonies are designed collaborations between scouts and leaders and often include time honored traditions such as reciting the Girl Scout Promise, formation of the friendship circle, and flag salute with the pledge of allegiance.

We can attest that nothing will stop a scout's determination. Past bridging experiences for some of the groups at Old Westbury Gardens have involved braving rainstorms armed only with umbrellas, literally proving the Scouts' motto to "Be prepared." Perhaps thoughts about the post ceremony cupcakes have provided morale motivation in said times of need.

Troop #3049's previous Brownies join the ranks of hundreds of scouts that have honored



Scouts enjoying the grounds

accomplishments by crossing our East Lake Bridge to the cheers of elated onlookers and familial paparazzi. This springtime woodland setting is a perfect picturesque backdrop for the shared community experience. If ever you come across a Girl Scout troop bridging over our East Lake, please salute them proudly to signal your best wishes. It might just earn you some cookies.



On the bridge, photo courtesy Troop Leader Melissa Menz

The Diane Wittlinger Memorial Tree Fund and The Volunteer Tree Fund

Donations to both funds have been received from April, 2015 through March, 2016 in memory of the individuals as follows. The names will be read at a Tree Dedication Ceremony on May 1, 2016.

Kenneth C. Bettenhauser
Mark Bevilacqua
Margaret Boecklin
Ann B. Chess
Rosario Cocopardo
Diana Cocuzza
Mary Ann Delio
Dean Failey
Mary Finnerty

Catherine Fuchs
Henry Guerra
James Hennessy
The Loved Ones of
Edward Hingers
Solomon Liebowitz
Robert McKenna
Sally Milner
Josephine Pilny

Catherine Rosemarie Rice
George Rosculet
Angelo Santoro
Esther Schmidt
Helen Schwasnick
Joseph Stabile
Denise Weiss Sycoff
Benedetta Tesoriero
Aurora Vinciguerra

Sprites and Placeholders

by Vince Kish

As befits any grand estate, the property that is Old Westbury Gardens has its fair share of statues posing throughout the grounds. These figures run the gamut from characters from Greek and Roman mythology to eagles (which to me look more like dragons, particularly the fellow perched high atop Eagle Hill) to busts of some real historical and literary figures. Two of my favorites are the sprites that hang out on the roof of the Westbury House Dining Room, and Diana the Huntress.

As anyone who ever visited an art museum on a class trip can attest, usually the expressions on the faces on most statues are somewhere between very serious and dour, and occasionally are out and out creepy. It is much the same here. Few of these figures are the types I'd want to invite to a dinner party, though at least Atlas has an excuse for looking cranky, given all the weight he is carrying. That's why the sprites are such a great change of pace. Whether it's the excitement of getting to be at Old Westbury Gardens all year round, or the great view they have of the South Lawn, Hemlock Hedge, South Allée, and beyond, clearly they are having one heck of a time up there, singing, dancing, and playing tambourines. The next time you are strolling along the South Terrace near the Dining Room, be sure to take a peek at these wacky, smiling characters. They'll put a smile on your face as well.

There are a number of systems in place for holding places. When designing things like newsletters, we editors use placeholder text, also called Lorem Ipsum. Award ceremonies employ seat fillers. It's even possible to pay someone to hold a place on a line for you for Broadway show tickets or at the Motor Vehicle Bureau. As was described by Preservation Director Lorraine Gilligan in the Spring, 2014 issue of this newsletter, our Statue of Diana needed to be removed for repair and recasting. In what would have been an empty space created by Diana's absence, in stepped Director of Operations Pete DeBlasi. Pete found a statue in storage to fill a two year role as a pedestal placeholder.

At first glance, from a distance, I thought this was a statue of someone playing miniature golf. On further, closer inspection, it's a kid taking a fish out of a net. No one is quite sure if there is any special significance to this statue or even where it originally came from. But the little guy did his job. And shortly, he'll be returning to storage, pending the need for another temp job somewhere else on the property.

Later this spring, she'll be back, in all her statuesque splendor, ready to be put on her pedestal, Lady Diana herself, Diana the Huntress. Recast in resin rather than the original and less durable terra cotta, Diana and her faithful dog will be enjoying a familiar spot behind the Colonnade for many, many years to come.



Above left, a few of the sprites, above right, the kid fisherman holding the pedestal place, at far right, Diana in her terra cotta days, looking spiffy for Midsummer Weekend

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