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contents

JANUARY / FEBRUARY 2006

48



74



56

Features

2006 AWARDS OF EXCELLENCE

In this issue, we've dedicated 35 pages to the winning gardens of two prestigious design competitions: The ASLA/Garden Design Residential Design Awards and Garden Design magazine's Golden Trowel Awards. Enjoy. And borrow ideas.

48 ASLA/Garden Design Awards

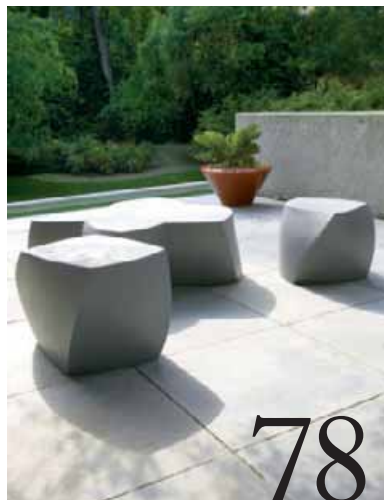
For the first time, the American Society of Landscape Architects and Garden Design team up to showcase professionally designed gardens. Included are a gracious Louisiana garden with a proud Creole heritage; a model of modernist tropical verve in Key West, Florida; and a timeless landscape on Martha's Vineyard.

66 Golden Trowel Awards

Eleven years of troweling for gold in our annual competition culminates with some of our finest entries ever. Garden treasures, designed by both professionals and amateurs, fill 15 pages. View small-space magic in Los Angeles, nostalgia in Indianapolis, edgy artistry in Portland and Denver, and much more.



On the Cover
The Lacy garden in Los Angeles designed by Rob Steiner (see page 66).
Photo by Lisa Romerein.

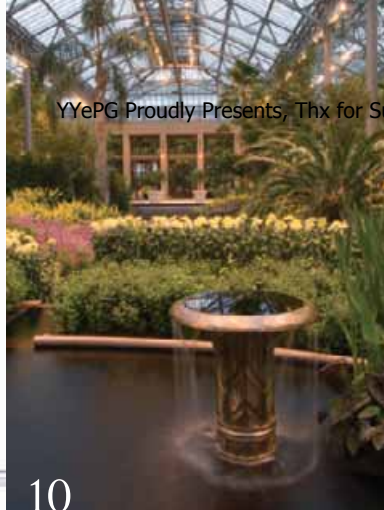


78

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18



10

37

Departments

8 Reader Letters

10 Dirt The new Longwood conservatory, colonial chairs, very special pelargoniums, Morton's maze, labyrinthine floral design.

22 Growing Not your mother's coleus. Today's varieties are better and brasher than ever.

26 Décor Going up? New York landscape architect Ken Smith goes vertical in this Manhattan conservatory.

33 Style Buyers at the Chicago Casual Furniture Show last fall were snapping up these exciting new lines.

37 Inside Outdoorsy plants paired with statement-making containers advance the art of houseplant display. Uncommonly cool indoor ideas. BY TOVAH MARTIN.

44 Groundbreaker French visionary Jean-Paul Pigeat created a whole new way to experience gardens.

84 Sage Advice New Year's advice from Jack Ruttle. Paving combined with lawn. A Seattle front garden is transformed.

96 Details Still life on the windowsill.

■ For more, check out www.gardendesign.com.



22



26



33



88

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Locked in a Room

LAST SUMMER I HAD THE STIMULATING AND SATISFYING PRIVILEGE OF REVIEWING hundreds of wonderful gardens. It was a boom time for both quantity and quality in our awards programs. Our annual 11-year-old Golden Trowel program drew more entrants than in the previous year. And for the first time, we saw the results of our partnership with the American Society of Landscape Architects, the pre-eminent organization for professional designers. *Garden Design* magazine and ASLA now co-sponsor the residential category in ASLA's prestigious Professional Awards.

Locked in a room—with stacks of binders, photos, garden plans and written descriptions from technical to rapturous—jurors for the ASLA/GD program met in Washington, D.C., and the Golden Trowel



The ASLA Professional Awards jury deliberated in Washington, D.C. Left to right: Barbara E. Wilks, Terence G. Harkness, Todd Johnson, Gary R. Hilderbrand, Suzanne Turner, Edward A. Feiner, Beth Dunlop, Mia Lehrer, editor Bill Marken and Karen Jessup.

jurors met in Winter Park, Florida. What do we look for? Along with the standard criteria like functionality, cohesiveness, beauty and creativity that both juries valued, I kept a special watch for:

■ **Sheer freshness.** See vivid examples among the winners, including the artists' tiny side yard on page 82 and Andrea Cochran's stunning rooftop garden on page 65.

■ **Lesson value and idea quality.** Are there take-home ideas for other designers and home gardeners? Raymond Jungles' 10,000-square-foot, idea-packed gem on page 66, for example.

■ **Sustainability.** "Is this right for the site and the region?" we asked of every ASLA/GD entry. Winners noteworthy for sustainability include those in Jackson Hole

and Oregon, as well as the recycled rooftop in Minneapolis.

■ **Outdoor living.** Gardens to be lived in get higher marks than gardens designed just to be viewed. Part of my credo.

■ **True confession.** As a magazine editor, I can't help but imagine how a garden would look on a magazine page. Does it stop the reader and offer useful information? Rob Steiner's utterly pragmatic but exquisite solutions to typically difficult suburban spaces (page 56) do the job.

See what you think of our 35 pages of winning gardens, beginning on page 47. If you're like me, you'll be struck with the amazing and diverse spirit and talent, amateur and professional alike, going into the design of gardens today.—**BILL MARKEN**, EDITOR-IN-CHIEF

EDITOR-IN-CHIEF

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Comments on September/October

I love your magazine and especially appreciate the coverage of West Coast gardens that is missing from many other gardening publications. The September/October 2005 issue was especially full of useful information for California gardeners. I do want to comment on two articles, however.

In addition to The Cultural Landscape Foundation (TCLF) that was mentioned in the story "Teaming Up to Save Gardens," the Garden Conservancy (www.gardenconservancy.org) is a national, nonprofit organization founded in 1989 to preserve exceptional American gardens for the public's education and enjoyment.

And in the article "Tower of Twigs," reference is made to "digger pine." The preferred common name is gray pine, rather than the now-derogatory term referring to Native Americans. I'm sure the slight was unintentional.—**Bracey Tiede, San Jose, CA**

The slight was entirely unintentional, as you say. Our apologies.—Ed.

Steele Waters Run Deep

I fully appreciated your insightful comments on Richard Neutra and Rudolph Schindler in "Modernism Now and Forever" in the September/October 2005 issue and their connection to Frank Lloyd Wright. I also appreciated your comments about Dan Kiley, Garrett Eckbo and James Rose, but felt you missed out on a very important connection they had (in addition to Harvard) that is very much worth taking the time to mention. In fact, their connection was (arguably) to the father of modernist garden design in America, Fletcher Steele.

Steele was a guest lecturer and critic at Harvard at the time Kiley, Eckbo and Rose attended, and was a major promoter of modernist garden design. Fletcher wrote at least two articles on the subject at least a decade prior, but it was Eckbo who wrote that Steele was the link between formalism and modernism. So while you are very correct in what you said about the seeds of discontent they planted, it was likely Steele who watered the garden.—**Stewart McIntosh, Vancouver, BC**

Search for Gold

Is the 'Golden Sculpture' hosta featured in July/August 2005 the same as 'August Moon' hosta? I couldn't find 'Golden Sculpture' locally and so purchased 'August Moon'. It looks identical, but I know that doesn't mean they are. I was sorry that neither your article nor the info tag on my purchased plants provided scientific names.—**Jolyn Wiggins, via the Net**

*'Golden Sculpture' and 'August Moon' are indeed two different hostas. If you're still keen on acquiring 'Golden Sculpture', several nurseries offer it via the Internet. Try the Hosta Patch in Deer Park, Illinois (www.hostapatch.com). But 'August Moon' is an excellent hosta, and if it has the look you want, it's a good substitute. The scientific name for most hostas is simply the genus *Hosta* followed by the cultivar name—in this case 'Golden Sculpture' or 'August Moon'—because most hostas on the market today are hybrids (sometimes with a complex heritage) rather than species.—Ed.*

True Lurie Lineup

Your article on Piet Oudolf in the November/December 2005 issue was wonderful except for the very last mention of the assistance he received with the Lurie Garden project in Chicago. Neil Diboll from Prairie Nursery in Westfield, Wisconsin, has a wonderful native-plant nursery and has contributed much to the use of prairie plants in landscape situations. Diboll is also a good friend, but he had no involvement in the plants, planning or planting of the Lurie Garden in Chicago.

I worked from September of 2001 through 2005 with Piet, growing 14,000 perennials for the project and coordinating with three other growers to produce its remaining 13,000 plants. I've been growing perennials and native plants since 1978, and no one has had a clue about how to place them in a position to succeed and at the same time knock people over with the beautiful combinations like Piet does.—**Roy Diblik, Northwind Perennial Farm; www.northwindperennialfarm.com; Burlington, WI**

Thank you for setting the record straight. We sincerely apologize for the error. Look for more coverage of Piet Oudolf soon, along with Northwind's contributions to the project.—Ed.

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House of Glass

Portals to the exotic since the 1800s, conservatories were the world's first virtual reality tours. Longwood's new glasshouse is state of the art



Top: Longwood's new East Conservatory, inspired by modernism and the great gardens of Europe. Above: Fountain of rare blue Brazilian granite.

INITIALLY THE PROVINCE OF THE WEALTHY, who built extravagant “crystal palaces” to flaunt their collections of rare flora, conservatories became flagship structures for many public gardens, oases amid urban life, and a unique combination of fantasy, botany, architectural showmanship and state-of-the-art technology. Over the past 20 years many of these glasshouses have been restored or renovated and newer ones built as part of a growing interest in historical and “green” architecture.

Longwood Gardens near Philadelphia is the most recent to take this step and enters its centennial year with a modernized glasshouse gem that reflects traditions of the past. Originally the site of the Azalea House, the first East Conservatory opened in 1973, complete with a honeycomb arched roof. This structure has been revamped, replacing the roof with a style to match the main conservatory on the site, and adding the latest in environmental systems.

But an even greater treasure is what

ROB CARDILLO (4)



Every detail was custom-designed to create a unique conservatory experience. Left: Lights combine modern and Old World. Below: Stylish potted foliage plants.



waits inside. Unlike most glasshouses, the new East Conservatory is not tropical, instead using a palette of subtropical and Mediterranean plants. Though the house contains amazing specimens (such as the rare *Camellia azalea* and a 12-foot *Encyphalartos woodii*), it is more than a collection of individual plants; it is a garden under glass, an aesthetic experience, using a dynamic combination of Moorish, modernist and French influences, designed so that visitors forget they are indoors. Even ordinary species like cast-iron plant, snake plant and fatsia are used in extraordinary ways. For inspiration lead designer Tres Fromme returned to the gardens that inspired industrialist and philanthropist Pierre S. du Pont when he began building Longwood in 1906, such as the Alhambra in Spain, Vaux le Vicomte in France and Villa d'Este in Italy.

The result is a space that combines grandeur and glamour with intimacy, making the experience of visiting the conservatory awe-inspiring yet personal, with every element coordinated into a cohesive whole, which were also Du Pont's original goals for the entire estate. Though the conservatory is Longwood's largest indoor garden, covering a half-acre, with a 48-foot ceiling, it is divided into smaller "courtyards" by dramatic 10-foot hedges

and bamboo. With meticulous attention to detail, everything was touched by the designer's hand, from light fixtures, ventilation grates and handrails, to the blue-granite fountain in the Court of Palms, the paving patterns in the Court of Bamboo and the urns in the Patio of Oranges. The connecting thread for it all is water, the sight and sound of it drawing the visitor through the space. Around every corner is a revelation into the past, present and future of Longwood.

For information on Longwood Gardens and upcoming events and seasonal displays in the East Conservatory, visit www.longwoodgardens.org. Centennial festivities begin January 28 and 29. —JENNY ANDREWS

furniture

COLONY CLUB



British Colonials transplanted to the steamy climes of Burma and other Asian landscapes may have relinquished Western conveniences, but they still entertained in style. Brits and wealthy natives adopting the English manner relaxed in fashionable teak chairs on second-story covered porches designed for cool breezes and junglelike garden views.

The Golden Triangle antique gallery in Chicago is cornering the Asian market on colonial veranda chairs dating from the late 1800s to the 1930s, when the British Empire was coming to a close. The chairs have ventilated caned seats and backs and range in style from High Victorian to Art Deco, the latter being the most sought-after. The chairs range from \$450 to \$1,500. Gallery co-owner

Doug Van Tress says a fresh batch of chairs arrived this past December, collected from his antique furniture sources in Asia.

—LAURIE GRANO

fyi The Golden Triangle can be reached at 312-755-1266 or www.goldentriangle.biz.





design

SHE'S LIKE THE WIND

Stretching the concept of public gardens, a 164-foot-tall, 328-foot-wide net sculpture titled *She Changes* by Massachusetts-based artist Janet Echelman floats magically over a sculpted-earth grass plaza at the center of a highway roundabout near Porto and Matosinhos, Portugal. Echelman calls it “wind garden choreography.” Made from nearly indestructible Tenara architectural fiber (the

Teflon, this is the first-ever use of this kind) suspended from a 20-ton steel ring, the netted structure is symbolic of the fishing and industrial history of the region and is sited overlooking a waterfront. The poles holding the ring are outside the traffic lanes, so whether driving the roundabout or standing beneath the net, the viewer has a feeling of being inside the artwork.

Though the sculpture is monumental, its translucence and flexibility give it an ephemeral quality as it responds to its windy seaside location. And its appearance changes from dawn to dusk because of its red-and-white coloration (reminiscent of industry smokestacks and lighthouses) and dramatic night lighting. Though made of high-tech industrial materials and engineered using precise mathematics, the sculpture echoes the pulse of nature and gives shape to the invisible air. —JA

plants

In the Zone

MOST GARDENERS RECOGNIZE THE UBIQUITOUS zonal geraniums (*Pelargonium*), which, though tough and reliable, typically become large and awkward. But don't cross all zonal geraniums off your list, because smaller, better-behaved, seductive selections are waiting for you. Their small size, colorful foliage and flowers, easy maintenance and adaptability to indoor conditions make them perfect houseplants for brightening dull winter days.

If you find your gardening spaces (and the time to devote to them) dwindling, try dwarf and miniature zonal geraniums—many take up less than a square foot of space. They sport beguilingly colored and patterned leaves, and many produce attractive flowers. Bright, light and dark green base colors, sometimes in shades of yellow, blue green or gray, contrast with white, brown, red and even pink zones, edges and splotches. Like their bigger relatives, most of them have foliage that features areas (zones) of markings—sometimes very precise edges as in ‘Distinction’ or unpredictable splashes such as ‘Crystal Palace Gem’. Flowers, in white, pink and a vast range of reds from near black to lipstick orange, ornament the foliage. First appearing in Australia in the 1950s, many new varieties of these smaller geraniums



can't get enough?

- **‘Alpha’** low-growing; red-zoned, yellow-green foliage; abundant orange-red flowers
- **‘Bird Dancer’** (top, in pot) stellar type; dark red-zoned, cut-edged leaves; pale salmon blooms
- **‘Fairyland’** tiny difficult charmer; leaves gray-green, cream and pink; rare bright red flowers
- **‘Frank Headley’** larger grower; white-edged gray-green leaves; salmon-pink flowers
- **‘Mr. Henry Cox’** yellow leaves marked with green, red, and dark purple; pink flowers
- **‘Turkish Delight’** chartreuse and maroon leaves; infrequent red-orange flowers
- **‘Vancouver Centennial’** (above) stellar-type; leaves in gold and maroon; red-orange flowers

Pelargonium Sources: Logee's Greenhouses, Ltd.: 888-330-8038, www.logees.com. Shady Hill Gardens: 630-879-5665, www.shadyhill.com. P & J Greenhouses: 604-888-3274, www.geranium-greenhouses.com. Glasshouse Works: 740-662-2142, www.glasshouseworks.com.



have entered the market in the past few years. While there are many selections (the best known is the stellar type ‘Vancouver Centennial’), they are an undiscovered treasure for many gardeners.

Miniature geraniums don't ask for much, provided you understand their hard-wired preference to luxuriate in cooler weather and then doze in warmer months. In cold months, nurture them in cool, sunny windows or greenhouses and don't expect them to remain alluring when temperatures rise. Give them smallish (usually less than 6-inch) pots and a well-drained potting mix. If they seem thirsty but aren't wilted, wait a day or two to water. A high-phosphorous fertilizer (such as 10-52-10), applied every 10 days or so, brings out leaf colors.

Like the larger zonals, some of the smaller ones need a bit of management. During active growth, pinch the ends of the shoots and remove any vigorous, maverick stems. In time, you'll enjoy a uniform little mound of flower-studded foliage. —RAY ROGERS

DAVID FELDMAN; ROB CARDILLO; JERRY PAVIA

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places

MAGICAL MYSTERY TOUR

THE MORTON ARBORETUM'S NEW MAZE Garden is not the typical labyrinth of blind evergreen alleys, where winning the game means finding the center. Instead, the paths twisting through the 1-acre planted puzzle near Chicago lead to seven hidden garden rooms, and the prize is discovering the ever-changing beauty of underused hedge plants.

The one-of-a-kind Maze Garden, which opened this past spring, does use traditional yew, arborvitae and boxwood—more than 3,100 of them—lining its half-mile's worth of confusing pathways. But the secret rooms are each hedged in a different plant chosen for hardiness and seasonal interest.

One room is entered through a wisteria tunnel and walled with hedge maple (*Acer*



At Morton's Maze Garden, a viewing platform was constructed to better appreciate the pattern of grasses and deciduous and evergreen trees and shrubs.

campestre), which in fall glows a soft gold. Another is bordered with dramatically swaying switch grass (*Panicum virgatum* 'Northwind'). Other showcased plants are spring-flowering forsythia (*Forsythia* 'Meadowlark'), berry-bearing Cornelian cherry dogwood (*Cornus mas*) and soft-needled Eastern white pine (*Pinus strobus*).

Morton's roughly triangular maze, designed by a team led by Peggy Pelkonen, the arboretum's assis-

tant landscape architect, adjoins the foot of an old sycamore outfitted with a roomy lookout platform. If the unfolding plant display isn't enough to keep folks coming—even in winter—there is the puzzle's changing challenge: Although there is only one way in and out, the maze's direction is periodically altered, thanks

to a clever system of gates. And, for those worried about getting lost, maps are available. —LAURIE GRANO

fyi The Morton Arboretum: 4100 Illinois, Route 53, Lisle, Illinois. For more information, call 630-968-0074 or see www.mortonarb.org.



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report

THE SKINNY ON RUBBER MULCH

RUBBER MULCH HAS CREATED A LOT OF BUZZ lately, and not just from Ken Smith (see page 26)—so we decided to take a closer look.

Made from ground-up old tires, rubber mulch began its career about 15 years ago when the U.S. government directed industries to find a way to recycle the mountains of tires littering the landscape. The first reincarnation came in the form of a soft hard-scaping material used on playgrounds; then about seven years ago the old tires began to be repackaged for landscape mulching. Contemporary designers in particular liked its edgy decorative look (it's available in a range of wild colors) and the idea that it might actually have environmental benefits. They started spreading the word.

Unfortunately, our research has unearthed some mixed reports:

PROS	CONS
<ul style="list-style-type: none"> ■ Made of 100 percent recycled rubber. ■ May reduce weed growth 95 percent. ■ May retain ground moisture. ■ Won't attract termites and insects. ■ Available in a range of colors from red to blue to brown—resists fading. ■ Does not need to be replenished. 	<ul style="list-style-type: none"> ■ Has potential to leach zinc into soil.* ■ Susceptible to combustion. ■ Not all mulch is made equal—some have ground-up steel belts, which can cut. ■ Rubber takes some 100 years to break down. ■ Known to emit an unpleasant odor when first installed.

One solution: Use rubber mulch as Ken Smith and other designers do, strictly for decorative purposes.—**DONNA DORIAN**

■ For more information, see www.rubberificmulch.com; www.groundscapelandscape.com; www.puyallup.wsu.edu; www.paghat.com.

*Compost specialist Rufus Chaney of the USDA Agricultural Research Service advises that for the zinc factor alone, "rubber should never be used in gardens or composts."

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the cutting edge

THE ART OF THE LABYRINTH

THE MAKING OF LABYRINTHS AND MAZES HAS become a craze in garden design these days, so Luis Collazo, the floral designer of Lotus, the Manhattan-based floral and event design studio, took the next step and translated the idea to the table.

The concept is innovative and the creation is easy, though a bit time-consuming. For his design, Collazo used Oasis, a spongy, Styrofoam-like product available at florists and floral supply shops. Then he combined a few 40- by 10-inch strips, cutting and lay-

ing them on top of a flat galvanized metal tray. For the labyrinth itself, his shrub of choice was juniper, which he cut into small sprigs and pressed one by one into the Oasis. Other kinds of evergreen shrubs such as yew and boxwood would do just as well. Then he ornamented the labyrinth with acorns and glued down a light path of sand.

Collazo had even more fun with the idea recently when St. Jude Children's Research Hospital, working in conjunction with the fashion house Escada, asked him to host his

first event at his new venue, Lotus Space, in Manhattan. Taking advantage of the long rows of columns in the 15-foot-high space, he decorated each one with its own labyrinth by taking four rectangular trays and placing them around the foot of each column. Each group made one labyrinth, and the whole place became a garden of mazes. —DD

■ *Luis Collazo at Lotus, 122 West 26th St., New York City. For more information, call 212-463-0555 or see www.lotus212.com.*



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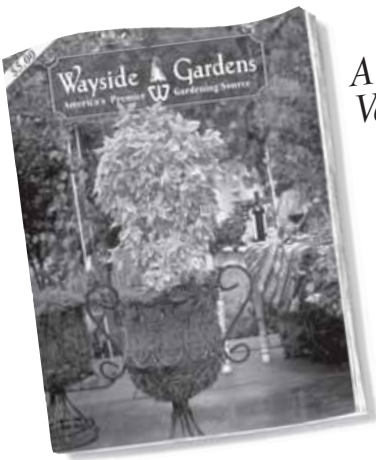
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preservation

SAVING THE PAST

Do you know of a Modernist garden in the path of progress? Or a landscape from the era of the grand country places that is threatened by a mall's expansion? The Cultural Landscape Foundation and *Garden Design* magazine are teaming up to call for nominations for the 2006 Landslide program, to bring attention to our diverse and irreplaceable garden and horticulture heritage.

TCLF, established in 1998, is the only not-for-profit foundation in America dedicated to increasing the public's awareness of the important legacy of our cultural landscapes. Landslide is its five-year-old program that this year will celebrate our most significant threatened gardens, both private and public (in previous years, Landslide has focused on "working landscapes" and "designed landscapes").

Charles Birnbaum, TCLF director, says, "So many gardens are in fact nationally significant treasures, but are not widely understood and are therefore susceptible to inappropriate change.

fyi If you would like to nominate a garden or learn more about Landslide 2006, consult www.tclf.org/landslide/. Deadline for applications is January 31, 2006.

That's where Landslide comes to the rescue."

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people

Brits on Tour

The American welcome mat is always out to the English gardener with a new book to promote.

Four British survivors from the lecture circuit give their impressions of horticulture this side of the pond

WHO'S WHO: Penelope Hobhouse, author of *Gardens of Persia* (Cassell Illustrated, 2004, \$49.95).

A distinguished garden writer, designer, historian and lecturer, Hobhouse



can only be described as a doyenne of English gardening. She is far from a traditionalist, though; for example, she named Spanish minimalist Fernando Caruncho the top up-and-coming designer in this country.

Q *What has inspired you about the USA?*

A American gardeners have great confidence in doing their own regional “thing.” They don’t need advice from England.

Q *What is difficult to like?*

A There is a tendency to overplay the “natural” look. Nature is there to inspire, not to be slavishly copied.

Q *Which American garden would you recommend to an English friend?*

A Without doubt Filoli, south of San Francisco—or visit Chicago Botanic Garden to really learn.

WHO'S WHO: Andrew Wilson, author of *Influential Gardeners: The Designers Who Shaped 20th-Century Garden Style* (Clarkson Potter, 2003, \$45)



and *The Book of Garden Plans* (Universe, 2004, \$35). Formerly director of Garden Studies at Inchbald School of Design in London, freelance garden designer, Royal Horticultural Society judge for the Chelsea Flower Show and all-around garden expert.

Q *What has inspired you about the USA?*

A A great sense of fusion—mixing ideas. The British gardener tends to be a bit more conservative.

Q *What is difficult to like?*

A The obsession with plants—many gardens seemed to be plant collections rather than successfully designed spaces. I experienced one or two gardens with stupendous views completely covered up by plants.

Q *Which American garden would you recommend to an English friend?*

A The Bloedel Reserve on Bainbridge Island, Seattle. For me this is what a garden should be, uplifting and beguiling.

WHO'S WHO: Rosemary Alexander, principal of The English Gardening School at the Chelsea Physic Garden, London. Author of *The Garden Maker's Manual* (with Richard Sneesby, Timber Press, 2005, \$34.95) and *The Essential Garden Design Workbook* (Timber Press, 2004, \$34.95).



Q *What has inspired you about the USA?*

A How well woodland plants grow in the

Northeast, often better than in Britain.

Q *What is difficult to like?*

A Fast food stalls and “on-the-hoof” eating at the Philadelphia and Chicago flower shows.

Q *Which American garden would you recommend to an English friend?*

A Stonecrop Gardens in Cold Spring, New York, for the range of styles and planting.

WHO'S WHO: Keith Wiley, author of *On The Wild Side: Experiments in New Naturalism* (Timber Press, 2004, \$34.95).



Between 1978 and 2003, as head gardener at The Garden House in Devon, England, Wiley practiced “wild West, seat-of-your-pants, pioneering gardening,” creating one of England’s most distinctive gardens. Now he works as a freelance garden consultant and runs Wildside Plants, his mail-order nursery.

Q *What has inspired you about the USA?*

A If an American really likes what you have to say, they may well tell you.

Q *What is difficult to like?*

A Being constantly mistaken for an Australian is a bit galling. A slavish following of traditional English gardening, especially when it is obviously not compatible with the drier U.S. zones, is hard to take.

Q *Which American garden would you recommend to an English friend?*

A Ernie and Marietta O’Byrne’s Northwest Garden Nursery in Eugene, Oregon, is brilliant, with standards of plantsmanship and artistic flair that would stand out anywhere. Dan Hinkley and Robert Jones have blazed a trail for unusual woodland plants at Heronswood in Kingston, Washington.—**JF**

ZACH STOVALL

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growing

The Colors of Coleus

Old-fashioned plants given a totally modern makeover, coleus add pizzazz to shady beds, sunny borders and containers

SO YOU THOUGHT YOU KNEW COLEUS? IF THE SELECTIONS MADE AVAILABLE IN THE PAST 15 YEARS HAVEN'T dazzled you, you don't know what you're missing. A popular bedding plant in Victorian days once known in only a handful of colors on cookie-cutter plants, today's trendsetters draw from a broader palette. The cornucopia of choices results from the work of enthusiasts and breeders and from coleus' phenomenal natural variability. These showy mint-family members (with the weighty botanical name *Solenostemon scutellarioides*) offer new forms every year. Colors from bright chartreuse to hot pink to velvety near-black are neatly to madly applied to a variety of leaf shapes on plants from under 6 inches to more than 4 feet tall, making them ideal for the border or container. —**RAY ROGERS**



The coleus are the stars in this lively planting at Atlock Farm in Somerset, New Jersey. Mingling with green clumps of upright basil and boxwood standards are 'Coal Mine' (in the pot), 'Saturn' (red, in front) and 'The Line' (yellow, in back).

Appeal: The gardening expression "as easy as coleus" plainly started with these almost carefree yet versatile Indonesian natives. Their leaves evoke images of their homelands and provide as much color as—and last far longer than—many flowers.

Zones: Though coleus are perennial in extreme southern Florida and the mildest parts of California, in most of the country frost brings down the curtain on the season-long display. Potted plants will survive winter if kept above 50 degrees in a sunny spot indoors.

Exposure: Coleus aren't just for shade anymore. Almost all thrive in morning sun, and enthusiasts have been producing types that tolerate all but the strongest sun, even in the South.

Soil: Any average, moist but well-drained soil suits them, but a little extra fertilizer (such as 5-10-10) promotes lush growth and richer leaf colors.

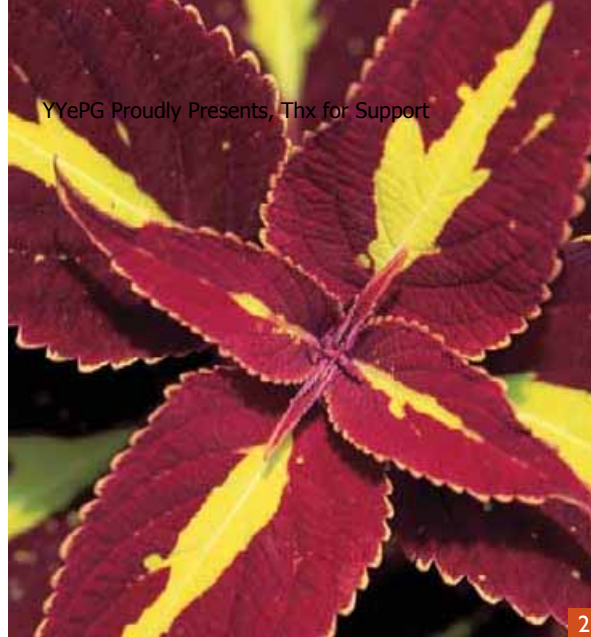
Care: Plant coleus long after the danger of frost is past. Cuttings of favorites root easily in water or in a loose potting medium for overwintering and sharing with other coleophiles. Keep an eye peeled for mealybugs and spider mites. To promote denser, more compact growth pinch out flower spikes before they elongate.

■ **Ray Rogers** started coleus from a Punch 'n' Gro as a child and is now co-producing (with designer Richard Hartlage) a book on coleus for Timber Press.

'INKY FINGERS' A versatile and sturdy trailer, useful for hanging baskets and edges of borders. Combine with *Ipomoea* 'Blackie' and *Colocasia* 'Black Magic' to echo the dark leaf splotches.



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[1] **'ANINI SUNSET'** Brings together some of the newer coleus colors, but you need to be creative to really appreciate them. Grow in a hanging basket or container placed at eye level to enjoy the contrast between the red- and green-flecked orange upper-leaf surfaces and the beet-red undersides. Medium-sized habit and likes afternoon shade.

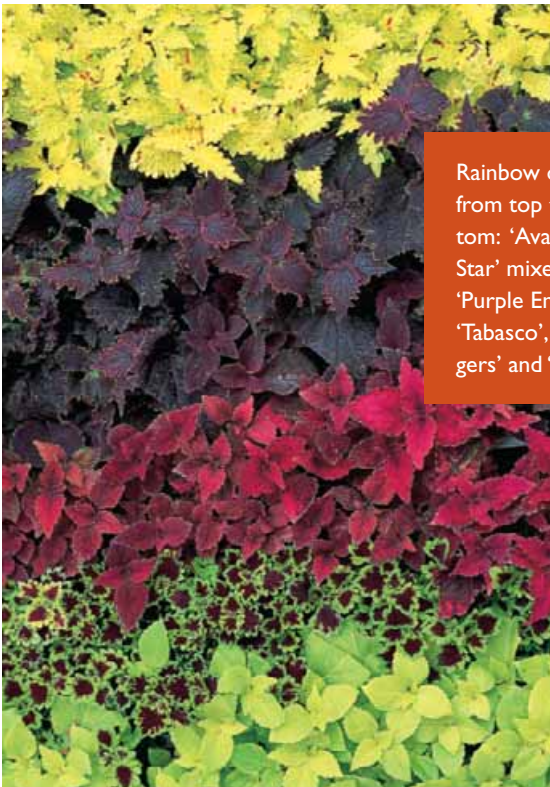
[2] **'SATURN'** The green lava-lamp markings range from large blobs to a mass of dots, but the contrast with the lush damask red is striking. If you find a leaf pattern you like, root some cuttings to preserve it, and watch for variations on the same plant. Like its namesake, 'Saturn' is a big boy. Best out of direct, strong sun.

[3] **'ALABAMA SUNSET'** The leaves change from golden chartreuse to orange red to darker red as they age, providing opportunities to combine them with foliage and flowers in harmonious or complementary shades. Dazzling in sunny areas and combined with dark-leaved cannas.

[4] **'WILD LIME'** An excellent choice for brightly lit areas out of direct sun. Viewed from a distance, a patch of this creates the illusion of a lime-green haze. It grows less rapidly than many of its kin and won't attain impressive proportions, so try it in a dark-toned container on a plinth.

[5] **'SUNN'S GOLD'** Brings light to semishady areas and tolerates a good deal of sun, too, becoming a dense mound of foliage. Too much shade increases the number and size of green patches and lessens impact of the gold. Intricately cut leaf edges make an interesting counterpoint to plain-edged neighbors.

[6] **'WINE AND LIME'** Attains the size of a small shrub if fed and watered liberally, either in the open ground or in a roomy container. Combine it with green- and purple-leaved coleus and other plants, or feature it as a bold mass or single specimen. Shoots with solid-color leaves often appear, adding interest. Prefers bright light.



Rainbow of coleus, from top to bottom: 'Ava', 'Dark Star' mixed with 'Purple Emperor', 'Tabasco', 'Inky Fingers' and 'Lifeline'.

designing with coleus

- With their wide variety of heights and leaf colors, sizes and shapes there is a coleus for every planting scheme; even an entire bed of just coleus has plenty of visual interest.
- Pair nearly-black coleus with bright colors like chartreuse-leaved or pink-flowered plants for drama. Use light colored coleus among darker plants as a highlight and focal point.
- Perfect "bridge" plants, coleus provide continuous color in the border as annuals, perennials and shrubs go in and out of bloom.
- Unbeatable in containers, coleus can connect plants of different colors in mixed combinations. Taller varieties give height while shorter types trail gracefully over the pot's edge.
- Mounding varieties make good ground covers, particularly in the shade, and can hide fading bulb foliage and fill gaps as spring bloomers take a break in the summer heat.

RICHARD HARTLAGE (7)

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SIX YEARS AGO, THE EDGY NEW YORK LANDSCAPE architect Ken Smith tried his hand at a vertical garden. Commissioned to design an installation for the now-defunct interiors magazine *Nest*, he strung artificial flowers from the walls and silk calla lilies from the ceiling. (Remember: This is the guy who, when asked by the Museum of Modern Art to design a low-maintenance garden, responded by “planting” only artificial materials—plastic, fiberglass, crushed glass and the like.)

Smith’s most recent venture into vertical gardening took place inside a Manhattan conservatory. “I wanted this garden to feel tropical and exotic—to be completely the opposite of New York City,” says Smith, who this time relied on a palette of real tropical plants. “For me, the vertical garden is rooted in the pot gardens of Granada and southern Spain, in which flowerpots placed into metal rings are hung on the walls. It is something that has been done for a long time,” he says. “And I have always thought they were very beautiful.”

Greenhouse Effect

New York landscape architect Ken Smith designs a vertical garden inside a Manhattan conservatory



Ken Smith in a Manhattan conservatory with plants running up the walls and rubber mulch underfoot.

FUNCTION: To convert wasted space at the rear of a chic Manhattan townhouse into a conservatory.

STYLE: Avant-garde: trying out something new. Given the collection of tropical plants, and the drip watering system, which runs up the walls like aerial feeder roots, the conservatory has the aura of a tropical rain forest. To help promote the idea, Smith used recycled black rubber mulch for the flooring, which gives one the feeling of walking on a cushy forest floor.

FORM: Vertical garden.

FURNISHINGS: Selecting a mirrored coffee table by Jacques Adnet and a glass-top dining table by Maria Pergay, Smith worked with interior designer Michele Andrews to decorate the tropical rain forest with a French modern look. Mimicking a clapboard effect, they applied strips of mirror along one wall to reflect the plantings on the other, which

also helped the room look larger than its 9 feet by 24 feet. The antler chandeliers make the ceiling seem part of the garden.

PLANTS: Smith called in Don Sussman of the design firm Town and Gardens, who brought in bunches of plants, and together they picked more than 50 to hang on the walls in plant rings. Some were what they called permanents—foliage plants such as philodendrons and staghorn ferns that echoed the shape of the antler chandeliers. The others were flowering plants—bromeliads, orchids and anthuriums—that are regularly changed to maintain color and interest.

BONUS: It transports you somewhere else. —DONNA DORIAN

■ For more information, call Ken Smith, 212-791-3595; Town and Gardens, 212-685-6566; for more on rubber mulch, see *Dirt* starting on page 10.

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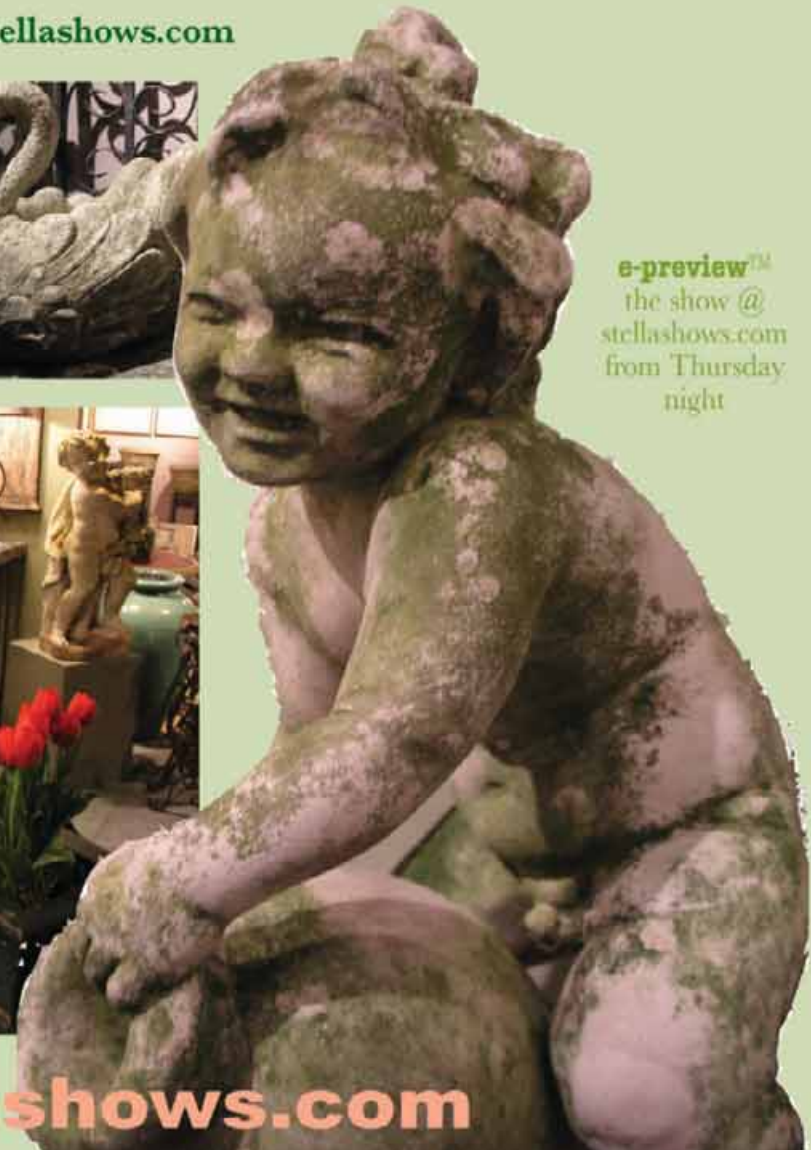
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garden at the 2005 Chicago
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GD: What inspired the creation of "Expect the Unexpected"?

MAZZARELLI: The show's theme was "An Eye for Color," and I imagined a garden that limited the color palette to allow a more cool and sophisticated look, and that was our starting point. By using black and white as key colors, we created a provocative and memorable space that demonstrates a range of possibilities for

creating outdoor rooms in small and challenging urban spaces.

GD: Obviously the choice of plant material plays a crucial role. How did you choose your plants?

MAZZARELLI: As a starting point, it was essential to provide horticultural specimens that were cold-hardy to the Midwest area. These included a broad spectrum of native white flowering trees and pines indigenous to the Chicago area. For special interest we included recently introduced cultivars—now available through Monrovia—to the region, such as white-flowering, cold-hardy camellias, white flowering amelanchiers and select hollies. The Black Mondo Grass provided by Monrovia was an important element in the garden and was a crowd favorite. The effect of the mondo grass accentuated the contemporary feel and perfectly offset the white flowering plantings as well as the contrasting crushed stone used in the surface striping.

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1

GD: You were able to incorporate so many elements of outdoor living. How did you make it all come together?

MAZZARELLI: One challenge of residential landscape design today is not only creating an aesthetically pleasing environment, but also integrating outdoor living elements, such as decks, grills and spas. As more and more people use their outdoor spaces for entertaining and recreation, the hardscaping becomes the backbone of the design and holds the overall garden together. In this design, I was striving for a simplicity that could easily be incorporated into an individual consumer's garden. By displaying Epoch's Evergrain composite decking, we highlighted a durable and ecologically friendly hard-surface alternative material that requires almost no maintenance after installation. From Evergrain's spectrum of available colors we chose Cape Cod Grey, which fit nicely into our color concept range.

GD: What other special outdoor living elements were incorporated into the design?

MAZZARELLI: We included a spa, built-in grill unit and deck-mounted umbrella that helped enhance the luxurious feel of the outdoor living experience. Sundance Spa's high-quality product was an easy fit as it was a non-built-in element and allowed flexibility and ease of installation. The outdoor kitchen and grill were built by our exhibit contractor, The Barn Nursery and Landscaping of Cary, Illinois, and utilized a rock-faced finished cut stone to create a custom base for Jade's Dynasty Outdoor Grill System. The stainless-steel Shadescapes Umbrella system offered both durability and dynamic looks for many different uses; for example, it can be rotated and adjusted in multiple configurations to provide solar coverage and privacy.

GD: What was your approach to furnishing the outdoor room?

MAZZARELLI: I wanted to incorporate modern trends in the design, and the sleek styling of Gloster's Luna line created a sophisticated dining area, especially when set by Not Neutral's dishware designs. The casual seating area utilized a combination of the Richard Shultz's 1966 and Petal collections for their iconic modernist presence. For our container plantings, we selected Inner Garden's excellent Black Chippendale boxes for dramatic entryway elements. Also, the clean lines of Inner Garden's White Concrete Containers helped create a focal point for the unique arrangement of traditional white tulips paired with Monrovia's black mondo grass.

GD: In closing, do you have anything else to add?

What else was special or important about the display, for example?

MAZZARELLI: Recently, incredible advances have been made in outdoor fabrics, and I wanted to highlight the improved versatility of this material in our design. Industry leader Sunbrella provided the quality fabrics that allowed us to use practical and decorative elements in the exhibit, such as the outdoor drapery and customized ottomans. Lastly, the stunningly beautiful centerpiece floral arrangements by Hiroko Takeshita (www.hiroko-designs.com) provided a nice finishing touch in both seating areas.



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[1] The versatile Isla umbrella by Shadescapes USA makes a dramatic focal point from the entry of the garden.

[2] Monrovia's Black Mondo grass makes a dramatic impact when paired with white tulips in Inner Garden's concrete containers.



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[3] Jade's Dynasty Outdoor Grill. Component is designed into a custom-built stone base with black granite counter top. [4] Inner Garden's Chippendale Aluminum Box planters grace the garden entryways and showcasing Monrovia's White Rhododendron. [5] Evergrain "Cape Cod Grey" composite decking acts as the stage for Richard Shultz casual seating area. The Sundance Spa provides a luxurious retreat while customized draperies and ottoman made from Sunbrella fabric, add whimsy and just a touch of color. [6] Gloster's Luna line, in aluminum teak and black mesh is set with Not Neutral dishware and accessories. Hiroko Takeshita's citrus floral arrangement acts as a centerpiece.

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style

BY DONNA DORIAN

[1] ANTENNA COLLECTION:

This new stainless steel collection from the Bangkok-based Kenkoon reminds that the return to modernism is a step forward. From Jane Hamley Wells: easy chair, \$840 (cushion, \$188); ottoman, \$560 (cushion, \$188); dining chair, \$800 (cushion, \$160). Call 773-227-4988 or see www.janehamleywells.com.

[2] BROOMSTIK: From the new and edgy Dutch firm Freeline, this 10-foot bench made from pre-aged hardwood pine is an eye-catcher



with a purpose: Use it to provide interest against a long wall, as a seating border to a flower bed or to accommodate your friends along your favorite table. From Jane Hamley Wells: \$810. Call 773-227-4988 or see www.janehamleywells.com.

[3] ARMADA: The traditional Caribbean styling on this teak daybed belies its innovation and versatility. What appears to be a straightforward design easily moves from sofa to chaise to flat bed. From Brown Jordan: \$8,900. Call 800-743-4252 or see www.brownjordan.com.



Let's Get Casual

Outdoor furniture newbies go through their paces in Chicago

THIS PAST FALL, MUCH OF THE REAL EXCITEMENT AT THE CHICAGO Merchandise Mart's International Casual Furniture and Accessories Market—where outdoor furnishings and accessories manufacturers debut their new lines each year—came from watching new players warming up on the field. Three new young lines represented by Chicago-based distributor and marketer Jane Hamley Wells—Kenkoon from Thailand, Freeline from Holland and LCC from Italy—were major showstoppers. Sifas, a longtime player in

the European market, also made its North American debut. The American firm Ameximports, a distributor of Latin American outdoor furnishings, and Lister, a 100-year-old English firm with a habit of drawing on Danish designers for inspiration, both imported striking pieces that reflect the current passion for revisiting modernism.

Of course, many of the hall of famers in the outdoor furniture industry—Brown Jordan, Barlow Tyrie, Laneventure, Gloster—showed classic form with innovative ideas attuned to the marketplace. The message from this year's show was that outdoor furniture makers are doing their very best to rev up for the growing American passion for outdoor living.

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[4] EQUINOX HIGH DINING RANGE: This bar table ensemble—which easily doubles as a dining table for two—won the Design Excellence Award for tubular materials at the show. Combining stainless steel and plantation-grown teak, its dimensions are perfect for balconies or anyplace that might benefit from an unobstructed view. From Barlow Tyrie: Equinox arm chair, \$749; side chair, \$649; table, \$749 (27 inch), \$1,249 (39 inch). Call 800-451-7467 or see www.teak.com.



6

[5] KODIAK DINNER CHAIR: Made from leftover tree-root segments too small to use for larger pieces of furniture, this chair has a story as interesting as its looks. With a back crafted to its proper pitch, the piece is designed for natural postured comfort, too. From Groovystuff: \$399. Call 214-956-0536 or see www.groovystuff.com.

[6] BELMONT LOUNGE: There's no doubt about it: The modular sofa is back. This time, it's trimmer, more



5

versatile, and made from Hularo fiber for longtime outdoor use. From Jardin de Ville: sofa, \$2,409 (cushion, \$499); love seat, \$1,603 (cushion, \$409); long footstool, \$699 (cushion, \$149); coffee table, \$507. Call 514-342-8128 or see www.jardindeville.com.

[7] PALMS LOUNGER: Designed by Dutchman Frans Schrofer, this lounge harks back to the '50s as much as it looks to the future. Made from laminated weatherproof teak and stainless steel. Very cool—and very comfortable. From Lister: \$2,065. Call 856-751-5800 or see www.listerteak.com.

[8] KYOTO: Designed by Richard Frinier, one of the brightest lights in outdoor furniture design, this chair and the 12-piece collection from which it hails were inspired by traditional Japanese architecture, while the finish suggests the rich, aged appearance of raku pottery. From Century: \$1,955 in fabric shown. Call 800-852-5552 or see www.centuryfurniture.com.



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[9] KARE FREE: The North American debut of a long-respected brand in European outdoor furniture, Sifas promises to quickly make a name for itself in the States with its Kare Free Collection. With a chair larger and deeper than usual and a table sized between a normal dining and a coffee table, here the chic is in the scale. In aluminum with polyester fabric. From Sifas: lounge chair, \$590; table, \$610. Call 305-573-0848 or see www.sifas.fr.

[10] MONTECITO LOUNGE CHAIR: Drawing upon the distinctive look of wicker, this roomy new lounge chair made from Hularo is constructed to withstand the harshest elements. Pair it with the Polka Dot Plaid fabric to complete the look. From Veneman: \$1,999. Call 877-654-7001 or see www.venemanfurniture.com.

[11] THE IBIZA LOUNGE: This sleek mixed-media chaise combines the durability of stainless steel, textaline and teak with cutting-edge design. Part of a state-of-the-art collection designed by Andrew Gower, it

is joined by two dining tables, an occasional table, and lounge chair and ottoman, all just as good looking. From Kingsley-Bate: \$990. Call 703-361-7000 or see www.kingsley-bate.com.

[12] ISTANBUL CHAIR: This oh-so-contemporary chair by Ameximport originates in the traditional Brazilian farmhouse bench, made with high armrests, no backrests and woven leather seats. While the traditional bench always relied on cushions for comfort, this deep, almost square seat was designed ergonomically and works just as is. From Hauser's Patio & Rattan: \$1,199. Call 888-275-5499 or see www.hauserfurniture.com.

ANNOUNCING GARDEN DESIGN'S

2006 GOLDEN TROWEL AWARDS

Open to all home gardeners and do-it-yourself designers as well as professional garden designers, landscape contractors and architects. Landscape architects can also enter the ASLA/*Garden Design* Residential Design program (see page 46).



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

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

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

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



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Succulents are the absentee gardener's dream come true. Given sun, they'll thrive with scant water, hot or cold temperatures and virtually no pest problems. Good drainage, however, is critical, so add coarse sand to the potting mix. *Pachyphytum* 'Blue Horizon' (left) has swollen blushing blue leaves but shy flowers. Echeverias (right) are prone to send flowering spikes jutting from their bluish-gray rosettes. ■ Italian marble mortar and rectangular marble dish.



Interior Dialogue

Bring the garden indoors and use plants as decorative elements that harmonize with your home

NOW IS THE PERFECT TIME TO STAVE OFF THE WINTER BLAHS BY COMBINING BOLD accoutrements with drop-dead-gorgeous plants. For a suitable horticultural housemate, do some searching beyond what your local garden center has to offer. It's fair play to enlist outdoorsy plants like moss and ferns, extend a warm welcome to succulents and tropicals normally banished to the greenhouse, or showcase the unusual and reinvent the humdrum. For this 19th-century New York apartment, we used stone and marble containers with weathered patinas and worn shapes from Ani Antreasyan's collection at Ani Ancient Stone and combined them with strong architectural plants with interesting textures. Anything to make winter more bearable.

BY TOVAH MARTIN PHOTOGRAPHS BY TOM MCWILLIAM STYLED BY ANI ANTREASYAN

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SEE THE LIGHT

Got sun? With a southern exposure, flowers and fragrance can be yours. Of course, kalanchoes can be encountered at the supermarket. But veer for a version with colorful, bluish-gray succulent leaves, as well as the potential for lilac-colored, midwinter blossoms, namely, *Kalanchoe pumila* (left). Better to water sparsely and fertilize lightly in winter. Similar benign neglect works for *Cyanotis somaliensis* (on stand), which is furry-leaved, tactile and closely akin to tradescantias. Water coleus (red leaves) slightly more generously. Similarly, don't neglect regular watering of peppermint-scented geranium (right), which provides not only a nice touch, but fragrant foliage to boot. ■ *Turkish handcarved marble container; Italian stone artifact; 19th-century wooden plant stand; Italian tulip-shaped vase; French architectural stone element.*



THE GREAT WALL

Coleus of all stripes make the leap from the garden to the windowsill indoors with the greatest of ease. The compact 'India Frills' tucks neatly just about anywhere, packing maximum color into a small space. For exposure, anywhere but a dimly lit north-facing location will do. Frequent pruning encourages branching, and nipping off the lackluster little flower spikes also keeps a coleus tidy. ■ *Italian marble vase. Wooden bracket (one of a pair) from Judith and James Milne: American Country and Garden Antiques; see www.milneantiques.com.*

ORANGE CRUSH

Who can resist the shock-and-awe appeal of growing citrus indoors? *Poncirus trifoliata* (on table), the hardy bitter orange, is one of the more accommodating citrus for inside—the fruit isn't edible, but it looks the part. The artillery of barbs on the branches has visual interest (although perhaps not if you have young children) even in deep winter when it defoliates. Bright light is essential and will coax forth fragrant white flowers on the leafless branches in spring. ■ *Painted wooden container (one of pair) found at Brimfield Antique Show, Massachusetts.*

*“Don't think of houseplants as the booby prize.
Approach them as an opportunity to bring the
garden indoors, complete with a jigsaw puzzle of
focal points, balanced textures and harmonizing forms”*



IN THE MOMENT

Feel free to shuffle at will and create vignettes that might not be permanent but will provide pleasure when you need a dose of tantalizing texture. The succulent leaves of a gasteria (middle) might need brighter light (and less water) than a fluffy nephrolepis (right) over the long run, but they can certainly coexist for a brief “flower show.” Meanwhile, the rhizomatous begonia (left) can go either way: Give it brighter light, and it becomes compact; in a darker position, it will stretch. ■ *Italian marble container; two Turkish marble mortars.*



TALK, TALK, TALK

Supreme among conversation pieces, an amorphophallus, or voodoo plant (left), requires an acute sense of humor and a blunt sense of smell. Growing from tubers, the voodoo plant begins its growth cycle with a huge, Jack-in-the-pulpit-type, malodorous flower the color of dried blood. Fortunately, it's a brief stint (a couple of days), then the flower disappears while fascinating foliage emerges. An east, west or southern exposure is fine for the amorphophallus, whereas potted moss (right) will bask in most any light—just add water. ■ *French limestone architectural element; marble dish.*



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INTO THE WILD

When woodlands aren't accessible, you can buy mosses reminiscent of the mood. Not only do they send your mind's eye straight to enchanted forests, but also the journey is virtually hassle-free—as long as you're prone to wielding a watering can upon demand. Mosses soak up water but don't require much light. They're the perfect adornment for an old wooden dough board in a north-facing window that can't host much more than ivies and ferns.

■ *Buddha from Anthony Garden Antiques; call 212-737-3303.*



SHOUT IT OUT

Flowers have boast appeal, but the foliage makes a stronger statement over the long haul. Of course, bedfellows must be compatible (no bullies allowed), as well as share light preferences. This rhizomatous begonia and coleus play well together in an east- or west-facing window. To keep order (and balance), be prepared to prune the coleus.

■ *Belgian enameled tin wall spout.*

STAGE PRESENCE

Indoors, everything is a superstar. An east, west or southern exposure can host a bevy of dramatic foliage plants that might merge into the background outdoors. In fact, unless you had a sheltered spot, begonia 'Bunchii' (left, on stand) probably shouldn't venture outside—its brittle leaves are too easily battered. But *Centaurea rutifolia* (middle, on pedestal) can go either way; ditto for *Colocasia esculenta* 'Black Magic' (right)—as long as you give it ample water. ■ *Concrete faux bois plant stand; wooden Arts & Crafts porch support used as stand. Turkish copper containers; Italian marble deco planter on floor.*



houseplant horizons

■ Terra-cotta pots are great, but they're not the only game in town. Explore alternatives, get creative. Drainage is an issue—if you can't drill a hole, line the bottom with pebbles and charcoal.

■ Cornices, pedestals, suitcases or whatever—almost anything can support a houseplant (unless it spews heat—functional radiators won't work). Stray as far as you like from traditional plant stands.

■ Search beyond the supermarket or your local nursery for fodder—go to specialty shows and join plant societies to collect oddities.

■ Squirrel away starts of new plants. Bring divisions of hardy plants indoors from the garden—heucheras, tiarellas, pulmonarias, primroses and many other perennials fare well inside during the winter.

■ The beauty of houseplants is that they're mobile; take advantage and juggle them around. No harm in moving a sun-lover next to a shady character temporarily.

■ Make your own rules. Who says moss isn't a houseplant?

■ Stretch your imagination. Work with the architecture and mood in your home to personalize your houseplants.

■ Let each plant reach its potential. If the poncirus looks great as a standard, prune it up. If the cyanotis wants to dangle, let it hang down.

■ Treat them well. Stress-free houseplants tend to be healthy. And don't push their limits.

sources: All containers courtesy of Ani Antreasyan at Ani Ancient Stone. See www.aniantientstone.com.

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life is short.”

Hippocrates 460-377BC



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groundbreaker

INNOVATIVE MINDS IN GARDEN DESIGN

JEAN-PAUL PIGEAT, WHO DIED RECENTLY AT age 59, will be remembered as the energetic visionary and driving force behind the International Garden Festival at Chaumont-sur-Loire. The title of the 2003 book *Reinventing the Garden: Chaumont—Global Inspirations from the Loire* (by Louisa Jones, Thames & Hudson, \$45), about the International Garden Festival’s exhilarating diversity, could stand as the summation of Jean-Paul Pigeat’s extraordinary work and influence internationally.

From its inception in 1992, Chaumont, which shares its name and site with a historic Loire Valley chateau, was viewed as a pioneer outpost in garden design: It was here that international dialogues between garden design and the higher arts were initiated. Conceptual garden design met dirt gardening; elitist cultural activities min-



festival. An aerial view shows 30 plots, each sized at 299 square feet, which look like leaves from a tulip tree that are connected to branchlike paths. While the route from one garden to another is suggested, it is not imposed, so visitors are free to make their own choices or they may use available guides.

To prevent stagnation, each year Pigeat invited a new set of designers to the table and envisioned a new theme for the festival. The changing and always-evocative themes helped invigorate the conversation: Pleasure; Imagination during Recession; Acclimatizations; Curiosity; Is Technology Poetically Correct?; Water, Water Everywhere; Ricochet; Nothing but Potagers!; Liberty; Mosaiculture and Co.; Eroticism in the Garden; and finally The Garden of Memory.

The roll call of international designers has been most impressive: Australia, Vladimir Sitta; Spain, Fernando Caruncho;

The Director’s Cut

Jean-Paul Pigeat: In Commemoration (1946-2005)



Above: Jean-Paul Pigeat. Left: “Chambre Interieur” was created for last year’s garden festival at Chaumont on the theme of “The Garden of Memory.”

gled with those of more mass appeal.

Pigeat came to his position at Chaumont after a long tenure as director of programming for French Public Television (ORTF) and later as curator for some 30 exhibitions at Paris’ Pompidou Centre. In 1989, the then Minister of Culture Jacques Lang asked Pigeat to design a master plan for landscape architecture throughout France. Chaumont, sited near Lang’s Loire Valley hometown of Blois, was but one of numerous projects that evolved. Pigeat’s time there was supposed to be temporary—but he organized his last festival in 2005, with the theme “The Garden of Memory.”

The noted Belgian formalist landscape architect Jacques Wirtz designed the ground plan of the

United Kingdom, Tony Heywood and Charles Jencks; United States, Pamela Burton, Cao & Jerome, Lynden B. Miller, Peter Walker and Robert Wilson; Australia, Vladimir Sitta; the Netherlands, West 8; Germany, Peter Latz + Partner, Schültze and Müller & Stellwag. Yet, just as the great names of landscape architecture have participated at Chaumont, creative unknowns constantly bring in new blood.

The conceptual and rarefied approaches to garden design at Chaumont had a noticeable trickle-down effect into the mainstream. Patrick Blanc’s experiments with vertical gardens jump-started their innovation throughout Europe and America. Experiments in willow weaving brought new life and sophistication to the ancient art form. As far back as 1992, French landscape architect Arnaud Maurières’ experiments with annuals, necessitated by the temporary spaces at Chaumont, helped usher in a new ap-

proach—and a wealth of nonnative plant material—to annual plantings.

In due course, Chaumont has become the *grand-pere* of numerous international garden festivals: Berlin, Gothenburg, Metis near Montreal and Westonbirt Arboretum outside of Tetbury in the U.K.

“I had always thought that gardens were primarily about plants,” recalls Chris Hougie, founder of Cornerstone, the California-based experimental garden festival inspired by Chaumont. “But the untraditional use of materials at Chaumont opened the possibilities for me of what a garden can be. A gabion wall, with rocks held inside a wire mesh, was transported from its usual post alongside riverbeds for use as a garden wall. Pathways were covered in recycled rubber; an aquarium was suspended in the air, which left fish flying 3 feet off the ground.”

At Chaumont, there were no design limitations and no clients, just free rein for creativity in the garden. In the words of Arnaud Maurières, “It was Chaumont that first established the right to freedom in garden design.”

Gilles Clément, one of the leading garden designers in France, expresses beautifully the Chaumont philosophy, “Every piece of earth is a piece of The Earth, every garden is a fragment of a much larger garden, The Entire Planet.”

Jean-Paul Pigéat was a true visionary, who creatively elevated the game of garden art and craft for all of us, and a driving inspiration internationally for the cause of contemporary garden design.

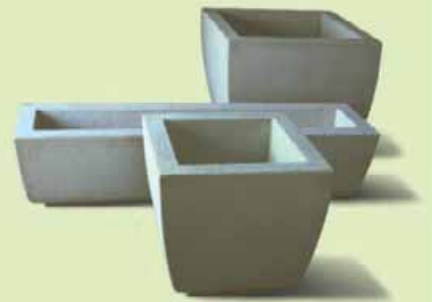
—GORDON TAYLOR & GUY COOPER

■ *Gordon Taylor and Guy Cooper are London-based garden and landscape designers who have worked extensively throughout Europe. Active writers, together they have also written 13 books and created television series for the BBC.*

fyi Chaumont Festival is open April 29 through October 15, 2006. For more information, see www.chaumont-jardin.com (note: web site is in French).



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CO-SPONSORED BY THE AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS AND *Garden Design* magazine, this program puts a spotlight on today's most outstanding designs and designers of home gardens. It is open to residential gardens designed by landscape architects. (Other professional designers, as well as amateurs, are invited to enter *Garden Design's* Golden Trowel program; see page 36 in this issue.)

Winning gardens will be presented in the pages of *Garden Design* magazine and special publications and on the *Garden Design* Web site, as well as in *Landscape Architecture* magazine and on the ASLA Web site.



RULES

■ **To enter** the ASLA/*Garden Design* Residential Awards program: Please fill out the form below and return it by February 10, 2006, to *Garden Design*, 460 N. Orlando Ave., Suite 200, Winter Park, FL 32789. A binder to contain your completed entry and directions for filling it out will be mailed to you. For a more detailed entry form and eligibility requirements, see the ASLA Web site, www.asla.org. You may also enter the program following instructions on the ASLA Web site.

■ **Eligibility:** Individuals, firm owners or other entities are eligible as long as the creative team includes at least one landscape architect, a graduate of a landscape architecture program or a faculty member of a landscape architecture program.

■ **Types of projects:** This category recognizes built, site-specific works of landscape architecture for residential use. Entries are encouraged in all scales of design from small gardens to estates, including features such as family activity areas, sustainable landscape applications, native landscapes, affordable landscape concepts and rooftop gardens. Entries will be judged on quality of the design, its implementation and its innovative "lesson value" to the profession and homeowners; context or relationship to its surroundings; and environmental sensitivity and sustainability.

■ **Fees and deadline:** Return the attached form and a fee of \$250 for ASLA members, \$500 for nonmembers (fee includes one-year membership to ASLA), payable to ASLA Fund. Deadline for entry form is February 10, 2006. You will be mailed an entry binder and instructions for completing it; your complete entry is due February 24, 2006.

■ **More details:** Please see the Web site of the American Society of Landscape Architects, www.asla.org.

ENTRY FORM: Please complete and mail by February 10, 2006, to *Garden Design* Magazine, 460 N. Orlando Ave., Suite 200, Winter Park, FL 32789.

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■ **ASLA/*Garden Design* Residential Design Awards:** Open to landscape architects. Return this form and entry fee of \$250 for ASLA members, \$500 for nonmembers (payable to ASLA Fund), by February 10, 2006. A binder to contain your completed entry and directions for filling it out will be mailed to you; deadline for returning completed binders is February 24, 2006. For details on entries and eligibility, see www.asla.org. You may also enter the program following instructions on the ASLA Web site.

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GARDEN DESIGN GOLDEN TROWEL AWARDS



2006 WINNERS

TAKE A LOOK AT OUR ANNUAL *GARDEN DESIGN* AWARDS, BEGINNING ON THE NEXT PAGE—MORE PAGES (34) AND MORE gardens (20) than ever. We also venture to say that the winners represent our most wide-ranging sites and styles ever—from a New York rooftop to an Oregon bluff top, from a Portland artist-couple’s “skinny urban garden” alongside a warehouse to a magnificent 8-acre former Louisiana cotton field. ■ We owe much of this upsurge to our new relationship with the American Society of Landscape Architects. *Garden Design* has joined with ASLA to co-sponsor the Residential Design Category in the long-standing awards program of this leading professional design organization. Together we have access to America’s most groundbreaking, idea-filled gardens. ■ Our annual Golden Trowel program, a fixture since the launch of *Garden Design*, also continues to attract talented amateurs as well as professionals. A word to amateurs: Don’t let the major-league professionals scare you off. We encourage you to enter this year’s Golden Trowel program, and we offer a special prize to amateurs. This year two amateur gardeners won special prizes from Milorganite and Monrovia (see pages 76 and 77). All Golden Trowel winners received certificates and a gift package of tools and gloves from Fiskars, OXO International and Bionic Glove. —**BILL MARKEN**, EDITOR-IN-CHIEF

■ Thanks to all who entered our programs. See pages 36 and 46 about this coming year’s competitions. We look forward to your entry.

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BY DONNA DORIAN
PHOTOGRAPHS BY CHIPPER HATTER



Far left: A contemporary fountain offsets the historic Creole-styled house. Left: A view of the formal parterre entry garden. Below: The rehabilitation of the bog garden has encouraged the return of native wildlife.

RIVER DANCE



The spirit and precedents of the past inspired this residential landscape on an old cotton field along Louisiana's Cane River



R

RARELY IS A LANDSCAPE ARCHITECT CHARGED WITH MAKING A garden of greater importance than its house, but that was the opportunity handed to Jeffrey Carbo, based in Alexandria, Louisiana. He even had a hand in selecting the architect, Al Jones, for the Natchitoches home. Both fluent in local architectural and land-use traditions, they made a good team.

Reflecting on the rich cultural history of Natchitoches, the oldest permanent settlement in the Louisiana Purchase territory, Jones designed a house in the Creole/West Indies style, with a characteristic central hall and deep front and rear galleries. Meanwhile, Carbo drew from the land-use patterns laid down by the Creoles in the late-18th and early-19th centuries for the landscape.

In all regards, the homeowner's list of must-haves amounted to an ambitious plan, and at first Carbo was concerned about fulfilling it all: outdoor entertaining spaces; perennial, rose and camellia gardens; orchards; working vegetable plots; a formal entry drive; a circle garden, a greenhouse and numerous outbuildings designed in the indigenous Creole style that would lend a sense of time and history to the place. The master plan was achieved by establishing what Carbo calls "exterior garden rooms," which allow easy circulation from one garden to another.

The site itself also aided the solution. As a landed family, the homeowners had their pick of any number of locations. As flat and treeless as this particular 8-acre plot appeared that first autumn, having just harvested its last cotton crop, the Cane River also wended its way along two-thirds of the property. Not only did its natural beauty permeate the landscape, but in



Opposite, from top: The perennial garden. Brick terraces inspired by Middleton Place. A pigeonnaire adds architectural interest along the oak allée. Below: A planting of dwarf mondo grass gives a contemporary look to the terrace.



The pool is the primary means of arrival to the house from the river. From the beginning, the idea was to keep its design minimal so it could complement, not distract from, the river.

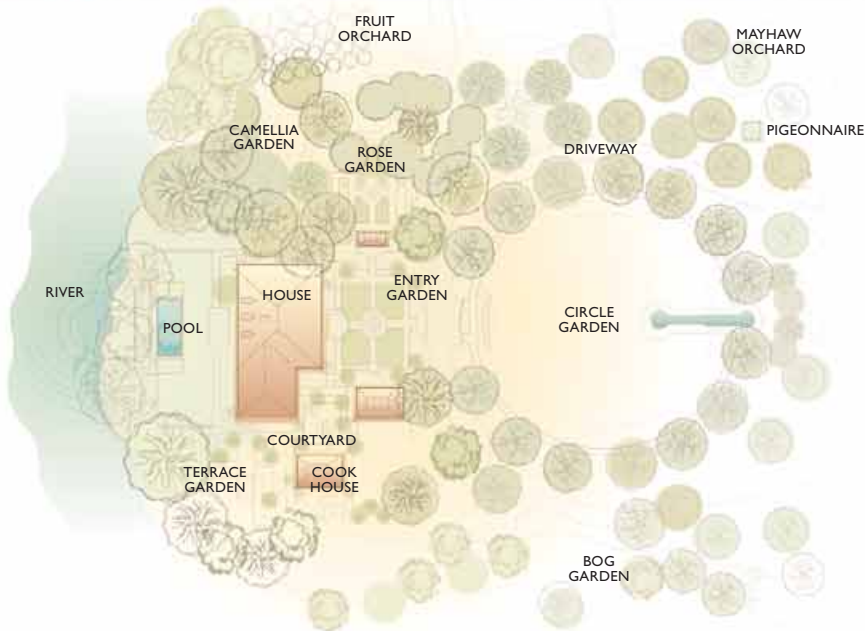
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The pool replicates the stillness
of Cane River just as it reflects patterns
of vegetation and sky



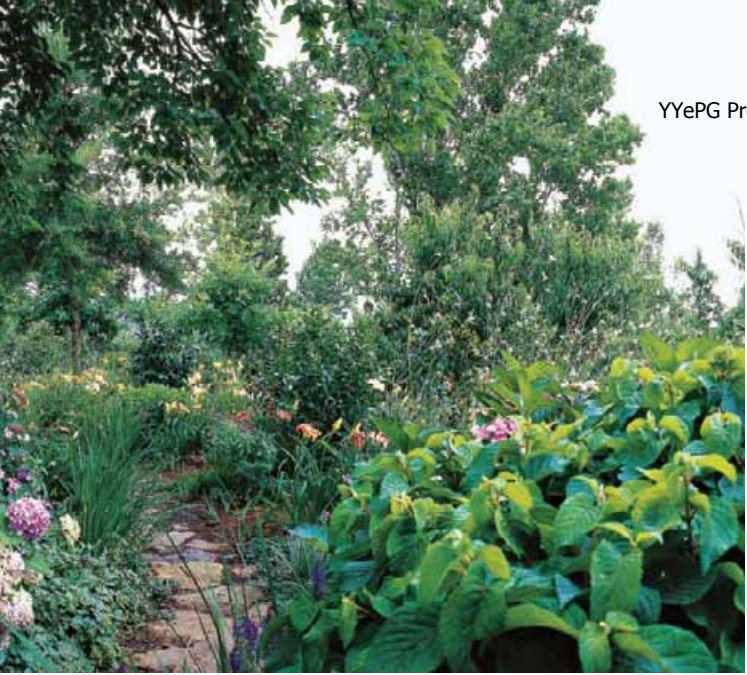
Right: Hydrangeas, hostas and daylilies are part of the camellia garden next to the house. Below: Mayhaws, part of a larger orchard of pecans, peaches and pears, create a buffer around the house.



Natchitoches, the river also remains an enjoyable means of transportation and getting together. On Saturday afternoons, families hop on their boats and visit their friends along the river, their children sometimes skiing behind them as they go.

“Whatever we did, we knew we had to blend with the river. The river is the deal,” Carbo said recently. His dramatic solution, set at the back of the house in the midst of a terrace some 15 feet above the riverbank, was a negative-edge pool whose calm waters seem to merge into the dreamy atmosphere of the river that runs behind it. Wanting to take further advantage of the commanding views, he built a boathouse close by, where family and friends can watch the river and enjoy the nearby native bog garden, which he enhanced with varieties of ferns and iris.

In the 1990s, Congress declared the whole of the region the Cane River National Heritage Area. Following the suggestions developed to preserve the region’s agricultural and architectural history was a pleasurable priority for both homeowner and landscape architect. But just as they were devoted to respecting the



ROOFTOP ROOMS

High above busy streets in a historic section of Minneapolis, landscape architect Tom Oslund has created an improbable garden of serene, useful and environmentally sensitive outdoor rooms.

Views from inside the penthouse frame the 1,725-square-foot garden's meditation pavilion, dining terrace and lawn/badminton court. The minimalist design reflects the owner's taste in contemporary art, and sturdy materials such as Cor-Ten steel, stone and concrete stand up to Minnesota winters, as well as complement the art collection and the history of the site—the building was an abandoned warehouse built in 1914.

The lawn has a hidden irrigation system, which makes use of rainfall collected and stored. The garden also gets high environmental marks for recycling the dramatic and historic rooftop site. —**BILL MARKEN**

■ [oslund.and.associates](http://oslund.and.associates.com),
Minneapolis, MN. Call 612-359-9144 or see www.oaala.com.



past, they also wanted to refresh some of the lessons that took hold long ago. So instead of the traditional straight oak allée leading to the house, for example, they devised a winding drive which, through screen plantings and subtle changes in elevation, slowly reveals the house in the distance. And while the traditional Creole homestead would have been adjacent to a paling fence that enclosed a garden and small farm animals, Carbo restated the tradition with contemporary, high-style intentions — an entry edged with a fence made from recycled wood.

Carbo calls the homeowners true gardeners and ardent amateur environmentalists. “While aesthetics always came first for us, how to make the landscape sustainable was always the very next question,” he explained. An intricate storm-drainage system directs runoff into the bog garden, facilitating the overflow of water into the river. Throughout the garden they relied on recycled, historic building materials, including native aggregates and lumber and old bricks, which they used for paving material, fencing, the construction of outbuildings and the like. Likewise, native plants and trees were integrated into the extensive gardens, which the homeowners regularly tend, along with ornamental vegetable plots.

Out of respect for the rich agricultural past and the ancient patterns of land usage in the region, the homeowners devoted much of their land to orchards of pecan, peach, pear and mayhaw (an edible hawthorn), the latter being a new habit among Southern gardeners and small businesses who dedicate the grape-size fruit to the making of mayhaw syrup and jellies. Then they extended their reach, purchasing an additional 2 acres to expand the orchards, all of which they harvest themselves, using some fruit and giving the rest away.

The landscape is more than a joy to its owners. Recognized as a model within the National Cane River Heritage Area, its lessons in sustainability, preservation and sheer natural beauty are shared with the community in garden symposia and workshops, which, as it should be, continue to stir up new enthusiasm for the much-loved heritage of the region.

■ *Jeffrey K. Carbo Landscape Architects, Alexandria, LA. For information, call 318-442-6576 or see www.jeffreycarbo.com.*



FANTASY ISLAND

Key West serves as the setting for this compact but powerful design. Beautiful effects with architecture, color, water and plants create a perfect union of indoor and outdoor living



BY JOANNA FORTNAM

PHOTOGRAPHS BY LANNY PROVO





Left: An aluminum trellis over the carport and entrance gate makes a statement as the entry way to the house. Above: The acid-green fountain wall conceals storage space; black river pebbles delineate the pool edge.

THE NEW YORK FAMILY WHO OWN THIS PROPERTY WANTED A VERY livable, garden-oriented vacation house—and they wanted it in double-quick time. Enter Miami-based landscape architect Raymond Jungles. He came recommended by their local realtor and architect, both of whom were familiar with his gift for reinventing nondescript architecture and clunky lots into a seamless indoor/outdoor tropical paradise.

The house, on a 10,000-square-foot corner lot in a popular island resort community, was to be extensively renovated, so Jungles had an opportunity to suggest better indoor/outdoor views and new spatial relationships to bring the garden inside and extend interiors outward. He created pocket gardens off rooms in the house; rethought the property's circulation (pedes-

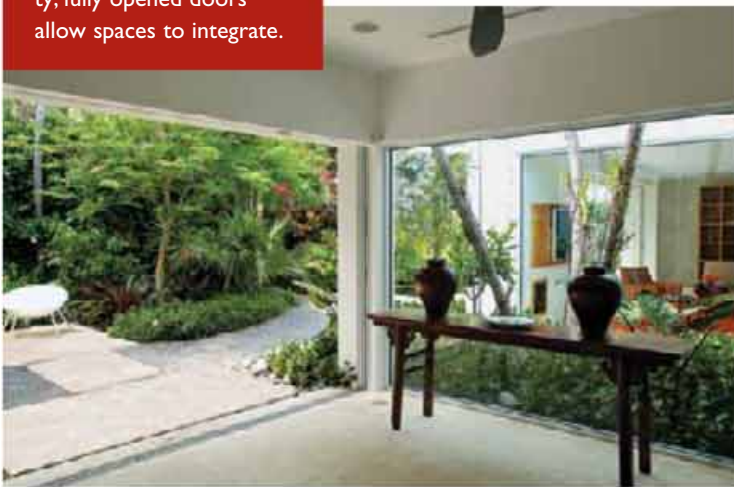
trian and vehicular); and established a palette of plants, landscape materials and colors to produce a fluid, interconnected series of spaces.

Certain Jungles trademarks come to the fore. His use of native plants around the perimeter creates a strong sense of place: As well as being appropriate to the natural scenery of Key West and providing habitat, the wall of green anchors the house. It also has an illusionist effect—the boundaries of the garden disappear to give a “forest-clearing” feeling. For the hardscape, Jungles chose stone, black river pebbles and walls of concrete colored with lime-based paint. This distinctive yet limited palette allows a





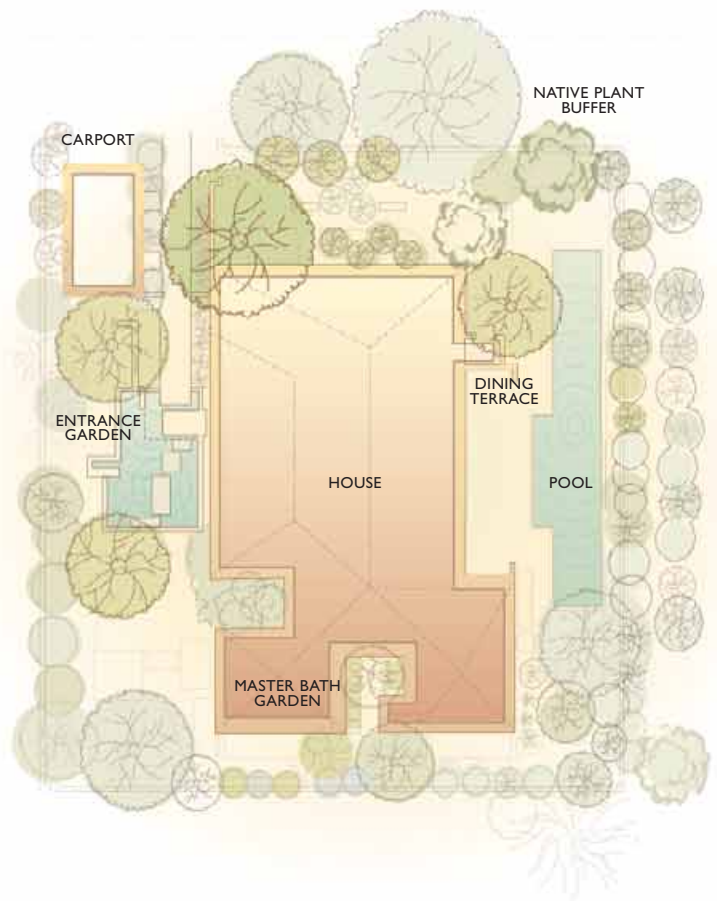
From left, clockwise:
Views beyond the boundary are borrowed to lend a sense of space; a dining space next to the pool flows through to the other side of the property; fully opened doors allow spaces to integrate.



crisp, highly finished look—a great foil for the lush planting.

But the real genius of the design lies in the sense of transparency between inside and out. When the sliding doors on both sides of the house are open, the indoors and outdoors become a single space, allowing movement from kitchen to pool, living room to water garden. All-natural and man-made elements coexist: Pools of water are analogous to area rugs, plants relate to furniture, gravel areas merge with stone floors, and birds inhabit the garden as books punctuate the rooms.

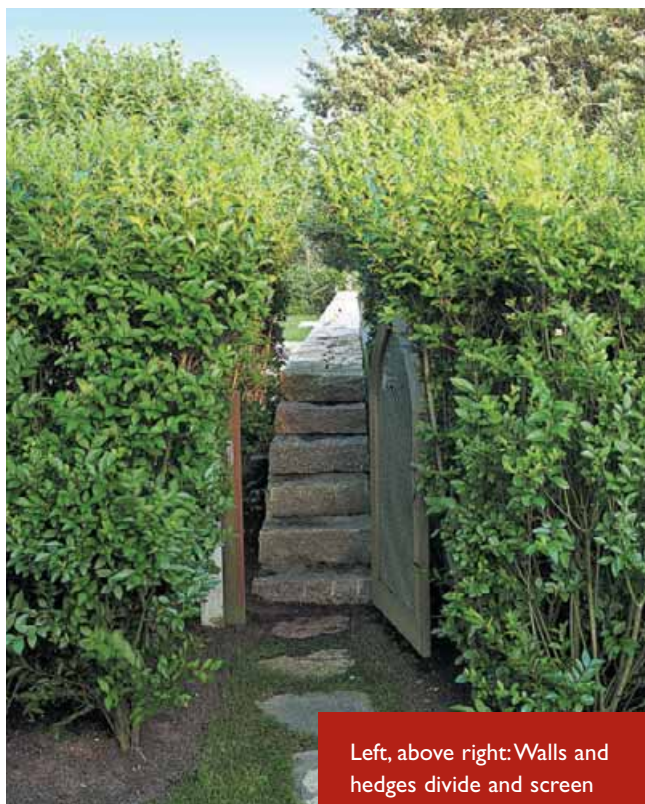
This breaking down of boundaries is an example of what Jungles describes as “design working as theater,” i.e., choreographing movement through space. The use of “floating” stone slabs across the water garden, winding paths that lead alternately through lush foliage and sunny clearings, planes of pure color to rest the eye—all these work to evoke the serene tropical retreat we’d like a place such as Key West to be.



■ *Raymond Jungles Incorporated, Miami, FL. For more information, call 305-858-6777 or see www.raymondjungles.com.*



SHEER POETRY



Left, above right: Walls and hedges divide and screen the property. Above: A secret stair slices through privet screening the pool. Right: An expansive view of the meadow is preserved by minimal landscaping—lawn, steps and a low wall.



THE STONES THAT GENERATIONS OF NEW ENGLAND FARMERS cursed and Robert Frost wrote about (“Something there is that doesn’t love a wall”) get put to beautiful use in this minimally designed landscape on Martha’s Vineyard. It would be hard to find another garden where nature has been so lightly disrupted yet everything looks so organized.

Honoring and enhancing nature’s gifts to the site is the underlying theme and purpose of the garden, called Stone Meadow. Landscape architect Stephen Stimson of Falmouth, Massachusetts, kept views of the ocean and framed them with trees. Meadows also were preserved—and new ones were created with native grasses and wildflowers.

With such a minimalist approach, the human-made objects assume the quality of sculpture, making you keenly aware of their craftsmanship and the detailing. The gates in the garden are made of granite, oak and fir with bronze hardware. The retaining walls and pool coping make use of old granite salvaged from the original house on the property.

Hedgerows and walls divide the property into parcels. Trees like tupelo, eastern red cedar and black locust provide screening. And paths mowed through the meadow guide people around the property, a reminder of how gently the designer’s hand has touched the land.—**BILL MARKEN**

■ *Stephen Stimson Associates, Falmouth, MA. For information see www.stephenstimson.com.*



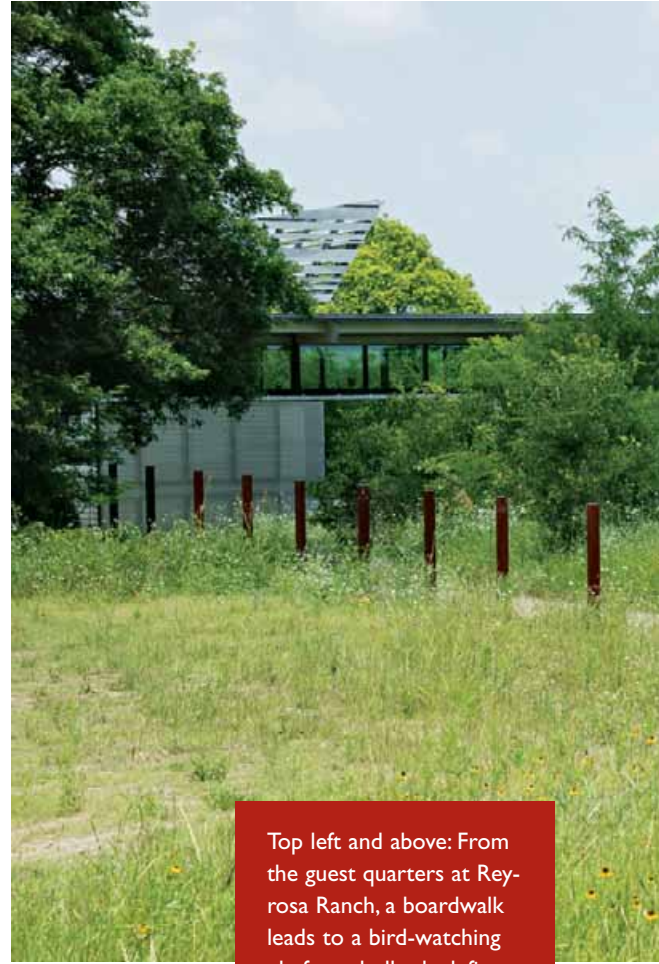


SENSITIVE SANCTUARY

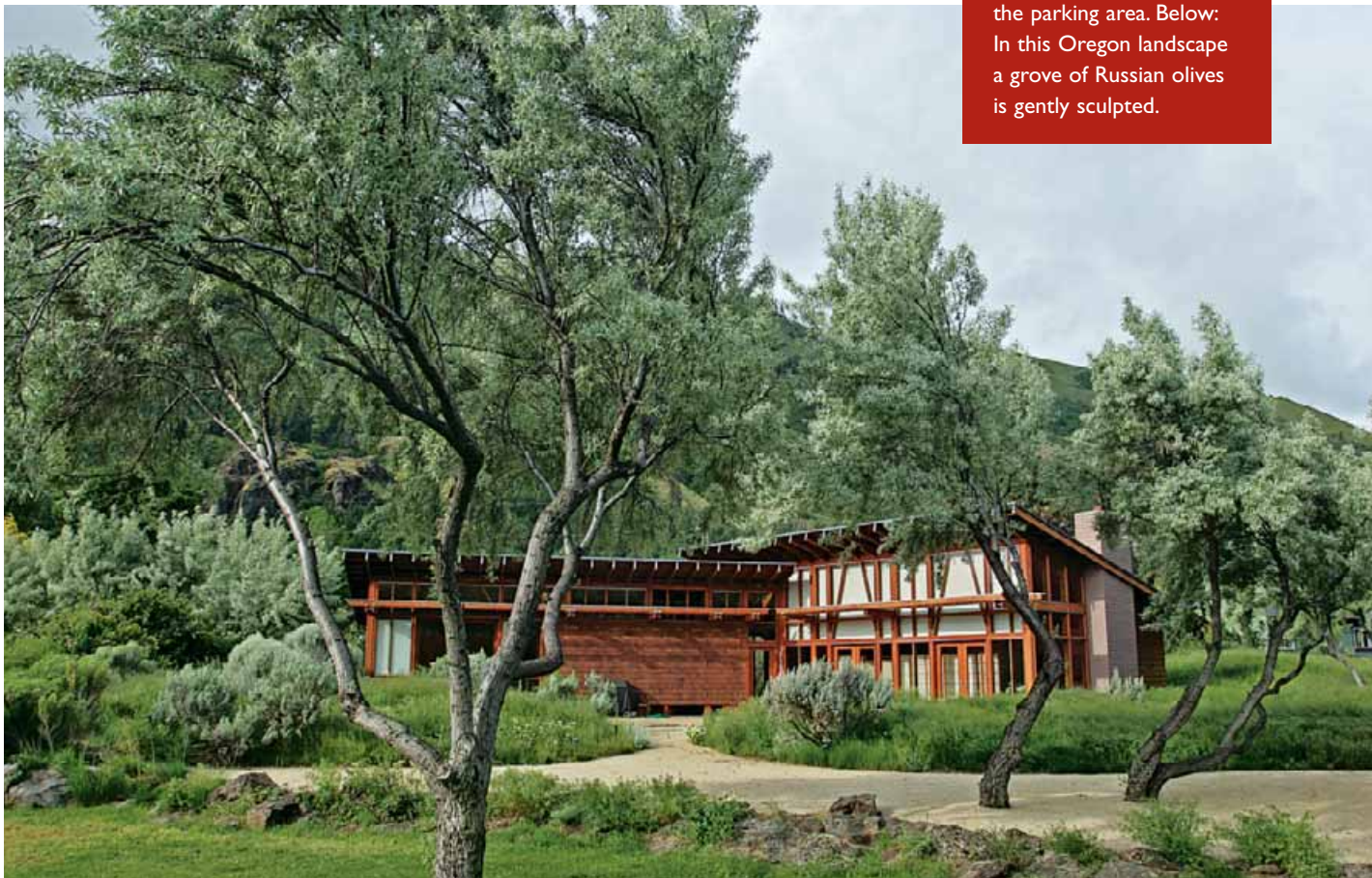
TO COMPLEMENT THE LOW, SLEEK STRUCTURE OF THE RANCHER'S house at Reyrosa Ranch in north central Texas, with its subtle references to agrarian architecture, William Tary Arterburn of MESA Design Group in Dallas brought the informal texture of the blackland prairie close, re-establishing natural vegetation by overseeding with wildflowers and native grasses. The only "manicured" part of the landscape is a lawn created as a play area for the grandchildren, but even that is made of versatile native buffalo grass. Two concrete troughs that spill over into shallow pools are another nod to rural life, but they also function as simple sculptures and focal points.

Even the parking area has been constructed with subtlety and sensitivity using a soil-stabilization system overplanted with buffalo grass, its only demarcation a row of rusted bollards that lead visitors to the front door. An elevated boardwalk, complete with a drawbridge, extends from the guest quarters to a bird-watching platform, allowing visitors a means of intimately experiencing the natural Texas landscape.—**JENNY ANDREWS**

■ *MESA Design Group, Dallas, TX. For more information, call 214-871-0568 or see www.mesadesigngroup.com.*



Top left and above: From the guest quarters at Reyrosa Ranch, a boardwalk leads to a bird-watching platform; bollards define the parking area. Below: In this Oregon landscape a grove of Russian olives is gently sculpted.



VIRGINIA SLIM

The client involved in this project asked Gregg Bleam Landscape Architects for a minimalist interpretation of an Italian terraced garden. The end result, a garden of quiet formality, came to life as a response to influences from both Japan and Italy; the whole is an exercise in economy and proportion. Freestanding walls of Tennessee sandstone flank the entry. Bronze gates, reminiscent of Japanese shoji screens, lead to a black-slate terrace defined on one side by a reflecting pool edged in naval brass and on the other by a bronze frame supporting grape vines.

A step up to the left gains entry to a bocce grass court, enclosed by stucco walls with a long cedar bench under the grapes where spectators can sit and watch a game in the dappled shade. To the right, slate stepping stones across the still water lead to a grove of amelanchier trees planted in a quin-cunx pattern, an echo of the traditional Tuscan olive grove and disguise for a secret garden beyond where the client has been known to enjoy a glass of wine in solitude.

As the ASLA judges said, in its lines and choice of materials this garden exemplifies the “very familiar vocabulary of midcentury modernism” but the end result is “much richer.”—JF

■ *Gregg Bleam Landscape Architects, Charlottesville, VA. For information call 434-977-3232 or see www.gbla.net.*



WINDSURFERS' WILDERNESS

WHEN A COUPLE FROM SEATTLE SETTLED ON THIS 3-ACRE SITE overlooking the scenic Columbia River, they felt strongly that they wanted to honor the native landscape rather than impose upon it and so opted for a low-energy, sustainable approach.

Landscape architect Steven Koch had a complex task. Doing nothing was not an option, since he had to tackle the problem of invasive plants, such as grasses, already on-site. Sandy soils overlying bedrock made these areas prone to waterlogging or drought, which, combined with the hot, dry summers and frigid winters, restricted planting options to local natives.

Koch's strategy included selective removal of invasives and replanting with native species. His design highlights the local bedrock outcrops, and this, along with subtle planting, informal trails and terraces, and sculpted transitions from the domestic to the wider landscape, won the judges' admiration.—JF

■ *Koch Landscape Architecture, Portland, OR. For more information, call 503-286-7175 or see www.kochla.com.*





DAVID SWIFT (4); J.D. PETERSON

ASLA/GARDEN DESIGN RESIDENTIAL AWARD OF HONOR

JACKSON HOLE, WYOMING // VERDONE LANDSCAPE ARCHITECTS

NATURAL SELECTION

THE CHALLENGE FOR LANDSCAPE ARCHITECT JIM VERDONE WAS to create a proper setting for a stylish mountain retreat—an “island in the forest”—while protecting the vulnerable natural landscape in the valley floor of Jackson Hole, Wyoming. For hundreds of years the Snake River routinely overflowed its banks, creating a rich riparian environment. While a series of flood-controlling levees had made the area more habitable, they also disrupted natural processes.

Though the entire site is 23 acres, the building envelope was less than an acre, situated between remnant river channels in a stand of mature cottonwood trees and surrounded by protected wetlands. To establish new wetlands, the old river channels were lined to maintain a consistent water level, backfilled and planted with appropriate species such as beaked and Nebraska sedges.

The water features are at the heart of the project. Near



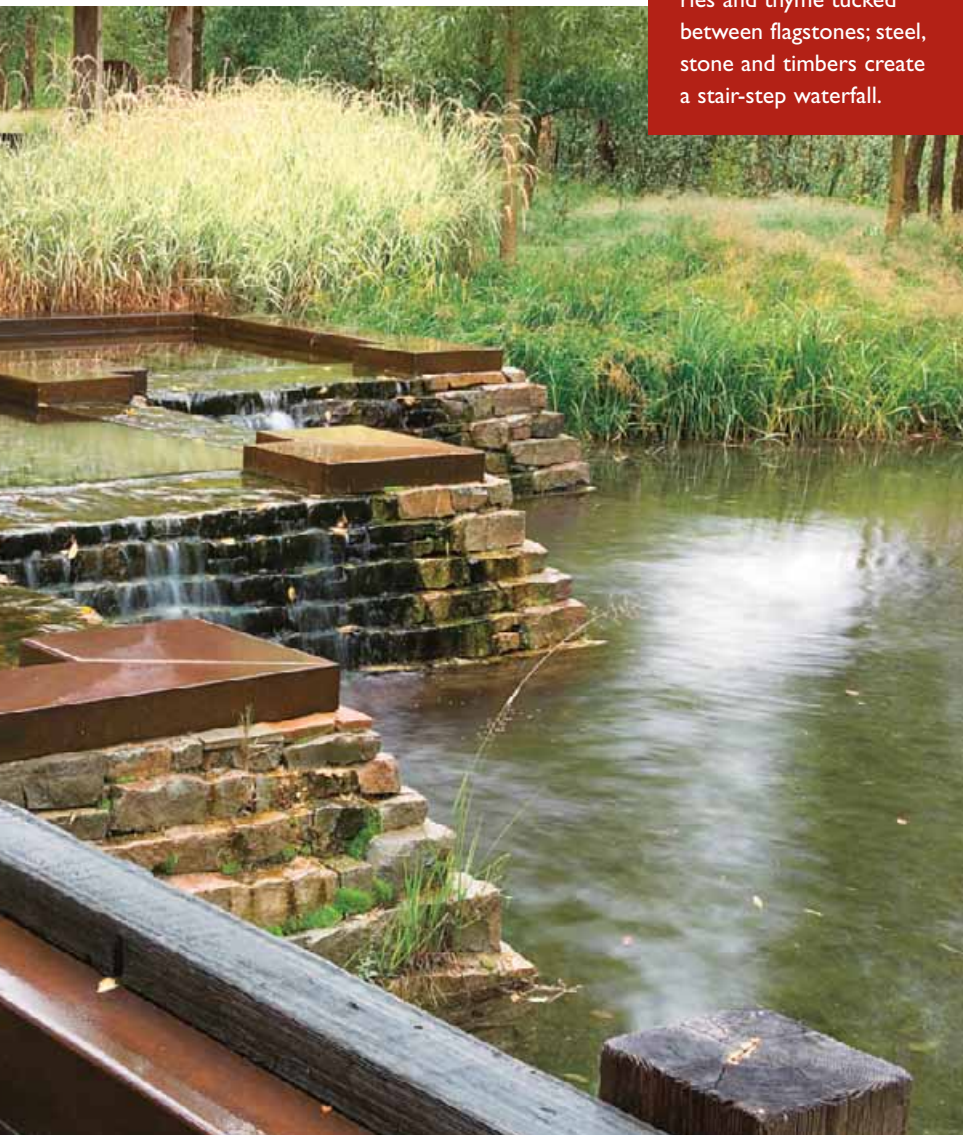
the house, water drawn from natural sources enters a series of streams, canals and pools, then flows back into the landscape in a naturally recirculating system.

Roadways leading to the house were built with retaining walls, and bridges were given a low profile, reducing the impact on the wetlands and making the road virtually disappear. This allows an uninterrupted view of the landscape from the site and a more scenic approach to the house.

The materials used are rustic and simple: terraces and steps of flagstones from Wyoming and retaining walls of timbers reclaimed from a railroad trestle over Great Salt Lake. A canal is lined with rusted Cor-Ten steel as a reminder of a previous logging operation and the valley's human past. The edges of the stone, steel and wood elements are softened by grasses and other textural plants, and a limited palette of color blends the designed landscape with the natural.

From each side of the property there is a different view into the dramatic scenic surroundings and reflections in the necklace of water that gives this mountain home its context. —**JENNY ANDREWS**

■ *Verdone Landscape Architects, Jackson, WY. For more information, call 307-733-3062.*



Above left: Evening reflections of a mountain retreat. Below left to right: Canal bordered by Cor-Ten steel; strawberries and thyme tucked between flagstones; steel, stone and timbers create a stair-step waterfall.



SKY LIGHT

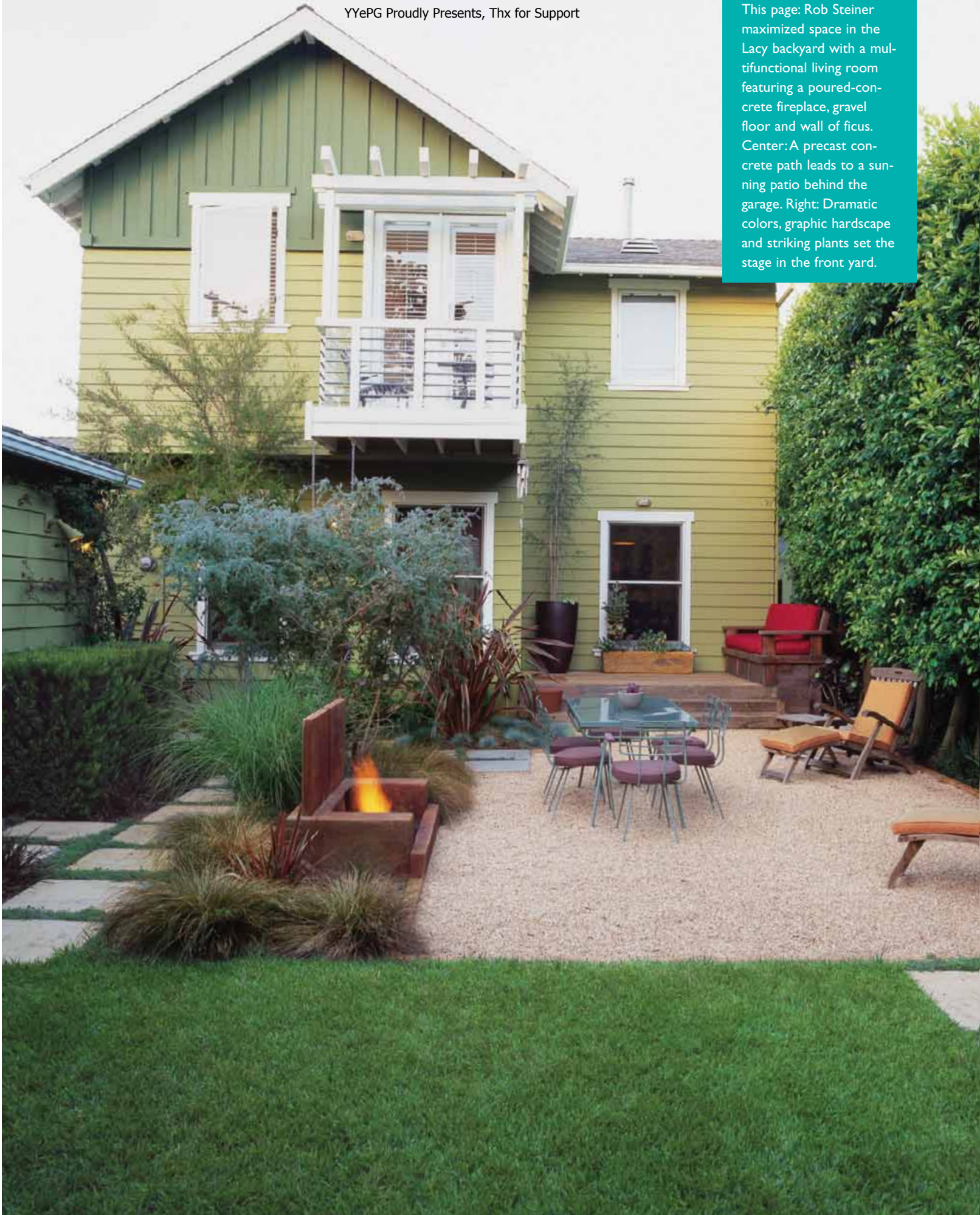
The renovation of an old warehouse on Ivy Street in San Francisco created space for a 1,250-square-foot roof garden attached to the penthouse. Landscape architect Andrea Cochran, a previous ASLA winner, came up with an elegant technical solution that addressed the typical roof-garden issues of wind, weight and fire codes; the originality and finesse of the design also impressed the judges.

A screen fence of sanded Plexiglas panels set at different angles provides privacy but allows the wind to pass through. Height-varied aluminum planters contain quiltlike beds of succulents—low-maintenance plants that thrive in lightweight soil. Their diverse forms in subtle tones of soft blue gray, pink, and green help soften the industrial architecture. At night a fiber-optic line glows under a narrow acrylic channel “conceptually expanding out from the interior toward the city skyline,” Cochran explains. For hot afternoons, a cantilevered Plexiglas canopy (seen on right) provides a cooler shade area where the owner likes to read. —**JOANNA FORTNAM**

■ *Andrea Cochran Landscape Architecture, San Francisco, CA. For more information call 415-503-0060 or see www.achochran.com.*

YYePG Proudly Presents, Thx for Support

This page: Rob Steiner maximized space in the Lacy backyard with a multifunctional living room featuring a poured-concrete fireplace, gravel floor and wall of ficus. Center: A precast concrete path leads to a sunning patio behind the garage. Right: Dramatic colors, graphic hardscape and striking plants set the stage in the front yard.





URBAN SPACEMAN

The Los Angeles 'burbs are a creative canvas for landscape architect Rob Steiner

BY EMILY YOUNG PHOTOGRAPHS BY STEVE GUNTHER AND LISA ROMEREIN



Above: A sofa with storage underneath was built into the deck by carpenter Kyle Tracy, extending the family room outside. Center: A circular fountain nestled amid ornamental grasses serves as a focal point. Right: Steiner planted woolly thyme between pavers, taking advantage of the smallest spaces.



WHEN ROSS AND MONICA LACY MOVED TO THEIR NEW HOUSE in Pacific Palisades, they wanted everything they had at their old house: a fountain, a barbecue, an outdoor fireplace, lawn for their kids to play on and comfortable places to dine and entertain. There was just one problem: the Lilliputian lot.

“When I saw how long and narrow it was,” says Rob Steiner, who had designed the Lacys’ last garden, “I felt there wasn’t enough space to accommodate everything.” But Steiner, who has spent the past 20 years creating smart, sophisticated Southern California gardens, is a master illusionist. He’s able to take the smallest patch of earth, pack it with practical style, and make it look and feel bigger.

Steiner designs his share of English, desert, woodland, tropical and Zen landscapes, but it was his modern sensibility that dovetailed with the Lacys’ taste for contemporary design. “They like to cook and do a lot of entertaining, and the inside of their home is completely pared-down,” he says. “My goal was a garden that reflected that.”

Like the ancient Chinese landscape painters he studied in school, Steiner employed the principles of contrast, repetition and voids to transform the drab into the dramatic. He changed the pale blue exterior to a bold two-tone-green paint scheme. He installed light-diffusing fences of blue and white acrylic panels. And he saw-cut the concrete driveway into a grid that hints at the graphic paths of pavers out back.

Steiner, also a jazz fan, drew on the musical concepts of theme and variation to plant a harmonious mix of colorful California, Mediterranean, South African, Australian and New Zealand favorites. He combined reds such as Caribbean copper tree (*Euphorbia cotinifolia*) and ‘Guardian’ phormium with blues,



What's the point of a pretty garden
if you're just looking at it? Living in it is
so much more satisfying





Four more Steiner gardens, from left to right: In the Eglee-Dalton garden, agaves and aloes are used as living sculpture. In Rustic Canyon, variegated plants serve as footlights in heavy shade. For the Prokop garden, the curves of an old pool contrast with the straight lines of a new redwood deck. In the Dewitt garden, a front yard pool has the feel of a landscaped pond.



including oat grass, fescues and *Muhlenbergia lindheimeri*. These he played against lime-green *Pittosporum crassifolium* 'Nana', 'Morning Light' westringia, orange New Zealand sedge (*Carex testacea*) and 'California Gold' bougainvillea.

While the front yard was left open to the neighborhood, Steiner made efficient use of enclosed space everywhere else. "With such a huge two-story house on a cramped lot," he says, "I wanted to get things into balance." He pruned a giant ficus hedge to eliminate shadows and maintain privacy, then focused on several distinct but interlocking areas. Adding a kitchen door provided access to a new grill alongside the house. A built-in sofa turned the existing deck into a comfortable place to linger. And two paths that intersect at a splashing fountain linked a central dining patio and a hidden sunning patio.

All of which goes to show how much you can do with limited space and plenty of imagination. Says Steiner, "What's the point of a pretty garden if you're just looking at it? Living in it is so much more satisfying."

■ Rob Steiner, Los Angeles, CA. For more information, call 323-931-4425 or see www.robsteinergardens.com.



make every inch count Rob Steiner has these tips for maximizing the potential of a small area:

■ Define and "privatize" spaces. Use walls, hedges and roofs (real or implied, such as an arbor or tree canopy) to distinguish one area from another and to provide the critical sense of enclosure.

■ Create a hierarchy of spaces. Ensure that the principal area is large enough for the desired functions before chopping up the garden into too many smaller areas.

■ Don't miniaturize. Keep steps, paths and patios graciously proportioned to avoid a garden that feels cramped.

■ Think multipurpose. Make garden elements perform double or even triple duty. A wall can also be a seat, a side table or a planter.

■ Limit or lose the lawn. Instead of grass, install paved areas with attractive planting beds and comfortable furnishings.

■ Refine, refine, refine. Always err on the side of simplicity of line, color, materials and plants.



Japanese maples and conifers form the backdrop for the pond. Opposite, clockwise from top: Sally Reynolds tending daylilies; arborvitae flank stone steps; roses and white *Salvia greggii* grace a millstone fountain.





SOUTHERN COMFORT

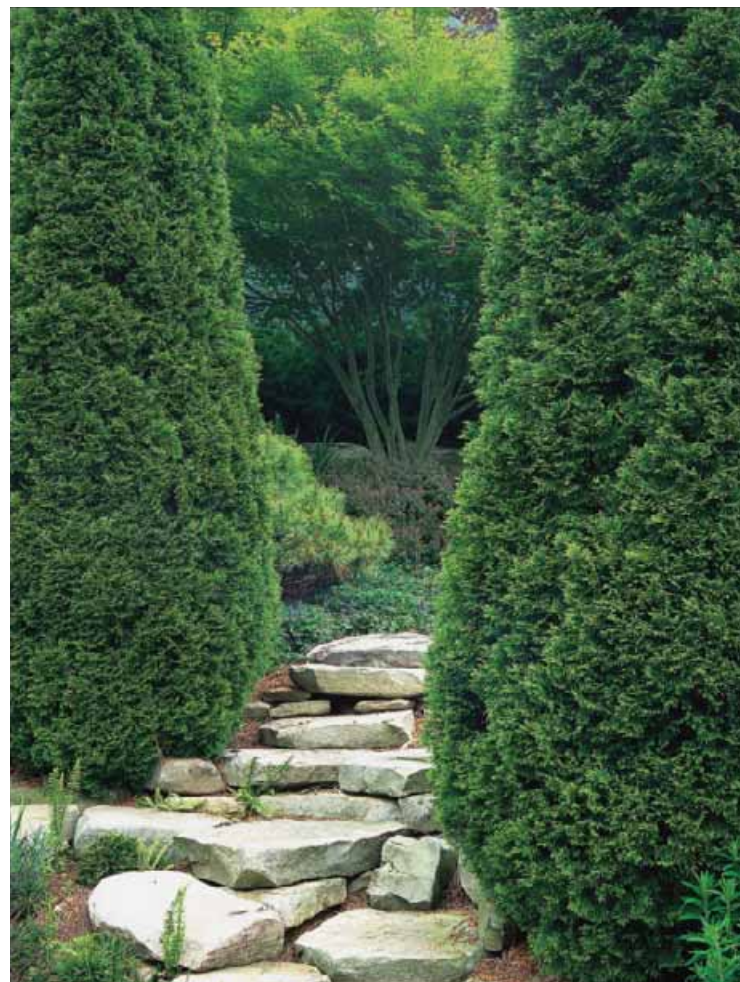
NESTLED IN THE HILLS OF TENNESSEE NEAR NASHVILLE IS MILLE Fleurs, the property of landscape designer Sally Reynolds, who bought it 16 years ago primarily for a horse barn and pasture. She quickly recognized the landscape potential and began carving out garden space on the steep slope. Taking advantage of the incline, Reynolds first built a meandering 45-foot stream, which begins as a natural-looking “spring” near a sugar maple and empties downhill into a deep koi pond off the back deck. To create context, the water features are set off by specimen conifers and Japanese maples.

Once the stream and pond were in place, the garden grew to surround the house, creating a series of nine rooms. A custom arbor with a gate near a millstone fountain at the front corner of the house serves as the starting point. Part of Reynolds’ philosophy is that a garden should have interest 12 months of the year—evergreens mix with long-season bloomers and fall-color plants. Along one side of the property is a massive 200-foot border of perennials, annuals, roses and shrubs (including a collection of *Hydrangea macrophylla* and *H. serrata* cultivars), anchored by a garden house at its upper reach that draws the eye and invites exploration. Above this is a vegetable and herb garden backed by dwarf fruit trees, sur-

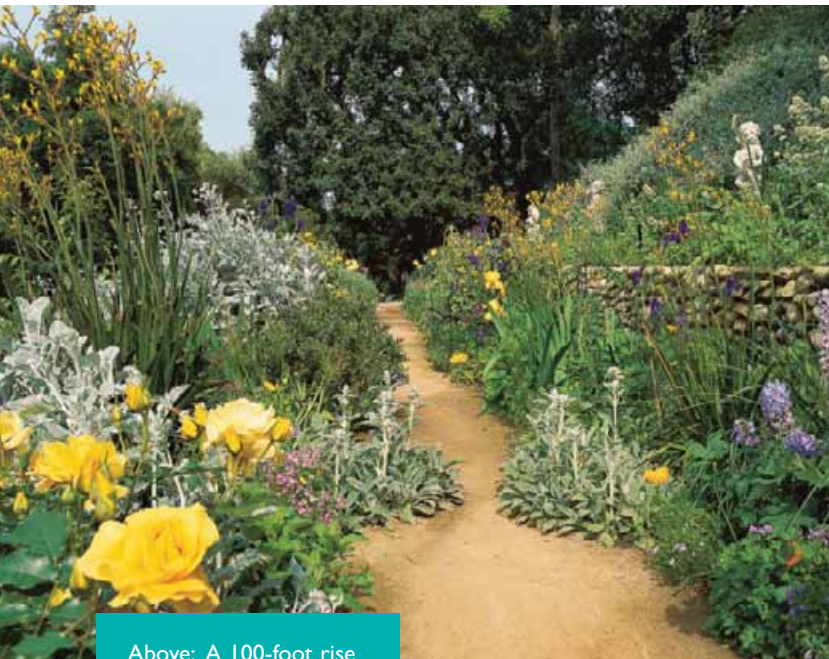
rounded by a natural cedar picket fence—a Tennessee touch.

Reynolds is very much a hands-on designer, working in the garden, living with it daily and watching its development. The garden has served as a playground for trying new plants and a laboratory for her landscape business. “It’s been a wonderful classroom for me and the thousands of people who have visited my garden over the years,” she says. —**JENNY ANDREWS**

■ *GardenScapes Landscape Consulting & Design, Brentwood, TN. For more information, call 615-661-0007.*



HISTORY & HERSTORY



Above: A 100-foot rise and limited access in the hillside gardens plagued the installation of a retaining wall. Right: Rose petals in an antique Roman fountain make a single color accent in the Italian garden.



EVER WONDER WHAT A GARDEN MIGHT LOOK LIKE IF THE LANDSCAPE ARCHITECT AND THE CLIENT WERE ONE AND THE SAME? If the designer were free to accomplish with her own property what all her years of training and instinct allowed? This is the story of landscape architect Heather Lenkin's home, a 1923 Italianate property in the sun-drenched hills of Pasadena, California.

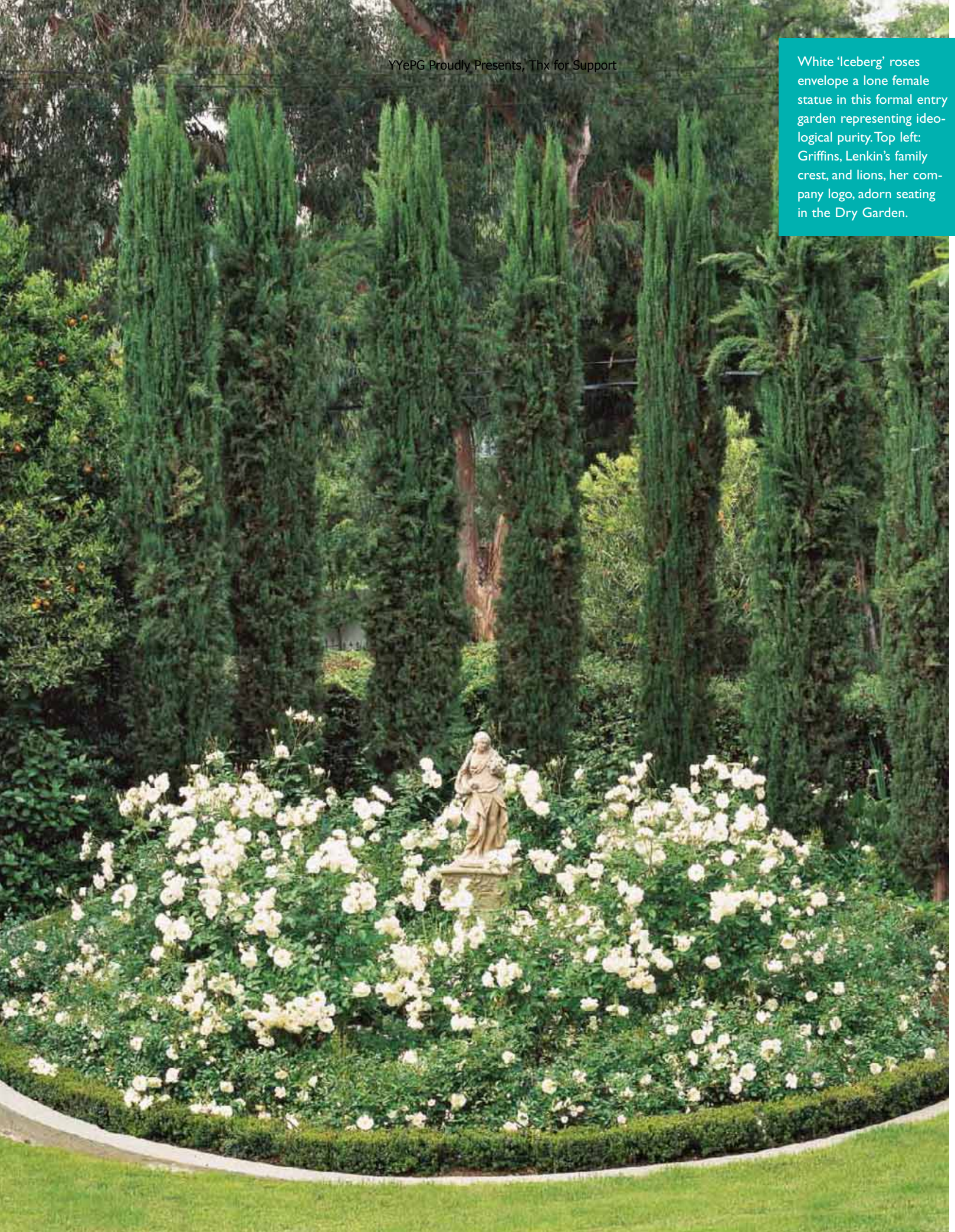
For 16 years, Lenkin, also an architect and interior designer, has renovated, restored and reinvented her 4,200-square-foot Webber, Staunton & Spaulding-designed home and surrounding acre of garden. Originally conceived by notable 1920s Southern California garden designer A.E. Hanson, the hillside landscape effervesces with thousands of different plants and bulbs, multiple outdoor seating and living areas, structural elements, hardscapes and statuary.

While fresh and edgy moments pepper the premises, Lenkin has carefully considered the historical context of the original design. Formality, order and balance relative to the overall classic lines of the estate provide the framework, but everywhere are reminders of Lenkin's romantic side. Themed areas, each as charismatic as their names—Angel's Flight, The Infirmary, Flora's Water Park—ebb and flow naturally from one to the next.

A statue of Hebe, the Greek goddess of youth, invites visitors through the Kissing Arbor; The Mahogany Beds is a tactile garden where plants nudge passersby to give them a scratch under the chin; and Heaven, the highest elevation on the property—complete with staircase—is a meditation garden and Lenkin's personal sanctuary. —**JASON UPRIGHT**

■ *Lenkin Design, Pasadena, CA, 626-441-6655. See www.lenkindesign.com. On April 30 the garden opens for the Garden Conservancy, see www.gardenconservancy.org. On June 4 the Pasadena Museum of History gala 'An Affair in the Garden' honors Lenkin's work. See www.pasadenahistory.org.*

White 'Iceberg' roses envelope a lone female statue in this formal entry garden representing ideological purity. Top left: Griffins, Lenkin's family crest, and lions, her company logo, adorn seating in the Dry Garden.



MILE-HIGH RENOVATION

RARELY DO AMATEUR GARDEN DESIGNERS ENJOY THE LUXURY OF creating a home and garden from a blank slate. But that's essentially what longtime friends Barry Spindler and Amy Tancig did to a secluded urban property in the heart of mile-high Denver to create this synergistic garden-centric home and thriving landscape.

Barry broke ground on the project with a four-year hands-on complete remodel of his red-brick bungalow. Every design change anticipated the surrounding landscape to come: Inside the home, vantages were carefully crafted to view important outside garden moments; privacy was built in to separate upstairs and downstairs living quarters; and transitional spaces with paths and hardscapes were created to lead to the various outdoor living areas the two would design into the garden later.

Following the renovation, the garden took shape in an agreeable blend of contrasting styles specific to the taste of each resident. Barry prefers structured design, so his energies focused on the architectural integrity of the plants in relation to their surrounding framework. Worn steel trellises designed to



BRENDAN HARRINGTON (1)



Above: Like tiny islands amid a sea of color and texture, stepping stones bob their way to the entrance of the upstairs unit. Left top: Façade of the Washington Park home. Below left: Companions in containers.

weather naturally, a water feature and brick walls were installed to deepen the layers of hardscape and bolster his preferred style. Chunks of flagstone in a path in the front yard seem to float atop a lazy river of woolly, elfin, lemon and common thymes.

Amy (shown at left) says she ventures into the garden as early as February, planning and designing her container gardens full of bulbs, tubers and delicate tropicals. In love with the abundance of vines throughout the property, she says she catches herself spending inordinate time nurturing the Dutchman's pipe, Virginia creeper, morning glories, thunbergia, hyacinth bean and various grape varieties. On warmer days, she likes to read in her favorite of the garden's seating areas, a couple of rustic antique chairs on the downstairs patio. Nearby, a table and chairs reminisce about the last time Amy and Barry had friends over for a little casual outdoor dining, and a futon dares passersby to try to lie down for just a moment without falling into a deep and peaceful sleep.

For their garden's extraordinary use of color, Milorganite awarded Amy and Barry a painting of their garden by a well-known artist (to be announced). —**JASON UPRIGHT**



WELCOMING STYLE

BIRGITTE MANN PIERCE & JON PIERCE // AMATEURS // VENICE, CALIFORNIA

■ Deciding to transform the front yard of her 1923 California bungalow from utilitarian-plain to Garrett Eckbo-inspired open and inviting seemed a simple solution to Birgitte Mann Pierce's stark landscape. Culling her initial plant palette in half to keep from overwhelming the tiny space was anything but. Birgitte managed to pare down to a modest list that includes euphorbia, artemisia, pittosporum and silver dimondia. Children wandering down her garden path, says Birgitte, is a sign that her open-armed landscape is a resounding success.—**JU**



SKYBOUND COLOR

MAY MICULIS & CRAIG MCPHERSON // AMATEURS // NEW YORK CITY, NEW YORK

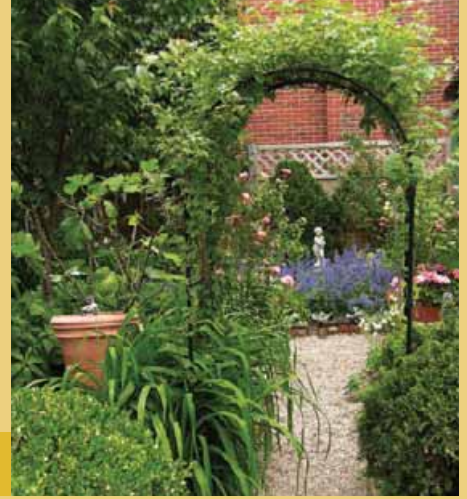
■ Most of Manhattan's garden set look to the occasional Central Park drive-by to quench their thirst for green. Not so for May Miculis and her husband, artist Craig McPherson. Their 40- by 50-foot container garden atop the roof of a loft building near Gramercy Park splashes the cityscape view with vivid color. The couple's affinity for blooming plants includes balloon flowers, Russian sage, moonflowers, morning glories, coreopsis, coneflowers and gaura. This rooftop garden won a \$1,000 gift certificate from Monrovia for demonstrating "the most creative use of plants."—**JU**

FOUND IN TRANSLATION

THE HOMEOWNER INVOLVED IN THIS PROJECT HAD LIVED ON THE site for many years in what is now the guesthouse before building a new house of Douglas fir, concrete pavers, glass and steel. Like many new homeowners, she had allowed only a limited budget for the landscape and remained very attached to the existing trees and wide expanse of open lawn.

Landscape architects Mia Lehrer + Associates found that the client particularly liked traditional Japanese gardens and did not want flowering plants. With this in mind, and making it a priority to maintain a connection between the architecture and the landscape, they set about creating around the house a series of minimal terraces of varying characters but cut from the same basic materials: low retaining walls of concrete or Cor-Ten steel and pathways and patios constructed





URBAN HEIRLOOMS

JOHN HERBST // AMATEUR //
INDIANAPOLIS, INDIANA

■ John Herbst lives for the past. When not preserving history as president of the Indiana State Museum and Historic Sites, John tends to 1/8 acre of lush heirloom-studded garden surrounding his 116-year-old Victorian home in downtown Indy. A green tribute to his family's background and personal interests, the space archives the past with scores of personally significant plants like grape varieties, which also are grown in his family's vineyards in Germany, and beauty bush original to the property.—**JU**



ELEVATED GREEN

MIMI STOCKWELL // AMATEUR //
WOLCOTT, COLORADO

■ In a lemons-to-lemonade scenario, Mimi Stockwell turned a stifling layer of Dakota sandstone just below the topsoil of her mountaintop garden in Colorado into major landscape elements. Mimi recycled tons of the rock into a courtyard, a berm, a retaining wall and even a freestanding garage. Integral to the sustainable design, drought- and cold-tolerant plants were used in the high alpine location, including *Eriogonum umbellatum*, *Salvia x sylvestris* 'May Night' and *Juniperus horizontalis*.—**JU**



From top left, clockwise: Gehry silver furniture under an olive tree; steps to lower terrace; giant timber bamboo provides green screening from the neighbors; the office and library opens to a terrace with low wall seating.

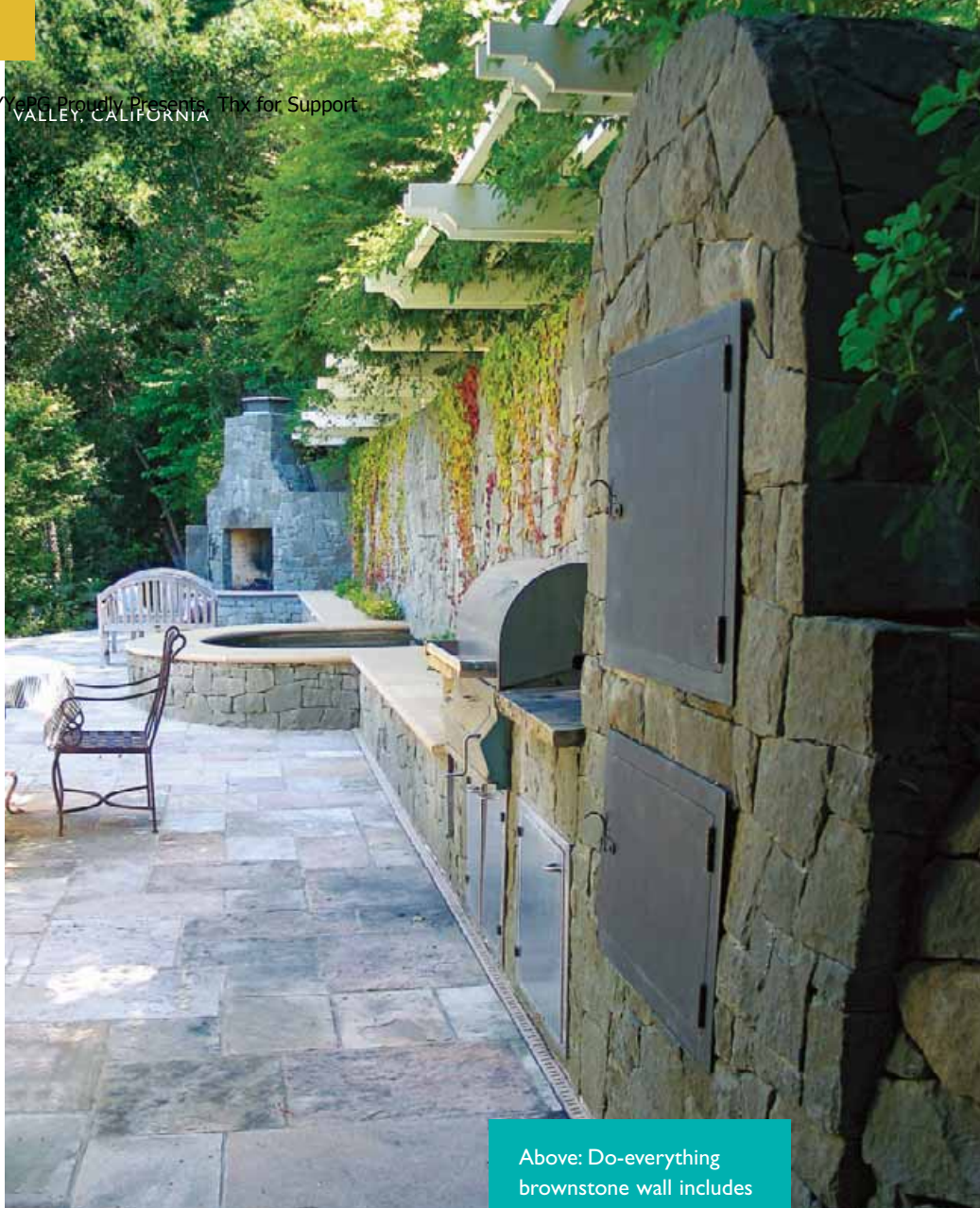
on a grid of 30- by 30-inch concrete pavers. A subtle, Japanese-inspired planting palette of bamboos, grasses and evergreen foliage was used throughout for a restful, harmonious effect.

Each terrace has its own simple but elegant ambience: The west terrace, off the living room, has a water feature; the dining terrace is a busy social hub next to the kitchen; the lower terraces, at a distance from the house, are more private, surrounded by shrubbery and mature trees. The end result, as Lehrer says, is "reserved yet innovative," with architecture and landscape connected by views, materials and geometry.—**JOANNA FORTNAM**

■ Mia Lehrer + Associates, Los Angeles, CA. For more information, call 213-384-3844 or see www.mlagreen.com.



FOREST LIVING



Above: Do-everything brownstone wall includes fireplace, fountain, grill and smoker. Patio surface is Colorado sandstone. Left below: Arizona flagstone walk leads past potted araucaria. Left top: David and Isis Schwartz.

LIVE OUTDOORS IN AN OAK FOREST. SOUNDS PRETTY nice, and it was the goal—and accomplishment—of this Marin County landscape.

The main challenge was the property's steep site. Schwartz and Associates has a reputation for environmental sensitivity and so disturbed the hillside as little as possible. They created cozy and expansive outdoor rooms at different levels—for a spa, a pool, a fireplace and an outdoor kitchen built into a stone wall, complete with smoke oven for the fisherman-owner.

A creek runs through the property to set the tone, and a swimming pool mimics the creek's meandering form. Improvements to the creek included removal of debris and restoration of stream-edge plantings like white alder (*Alnus rhombifolia*) and common rush (*Juncus patens*). Plantings are kept simple; deer-resistant natives such as vine maple (*Acer circinatum*), ceanothus and western redbud (*Cercis occidentalis*) get priority. —**BILL MARKEN**

■ Schwartz and Associates Landscape Architecture, Mill Valley, CA. Call 415-388-5263 or see www.schwartzandassociates.com.

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SUBLIMELY SKINNY

THIN IS IN FOR THE ARTISTS-TURNED-CREATIVE-GARDEN-DESIGNERS Matt Proctor and Aixé Djelal. Their 10- by 60-foot “skinny urban garden,” as they fondly refer to it, started life as a hard-packed clay driveway soaked with oil on the east side of an old Portland warehouse that the couple calls home.

Matt and Aixé—he a sculptor and proprietor of melt-down.com and she a designer of fine handbags—opted to go with their passions and incorporate their artistic sensibilities into the landscape. “Our design principals,” says Matt, “include the integration of art into the yard as opposed to using the garden as a formal pedestal for statuary.”

Nestled among the heavily evergreen palette of plants, discrete spaces, drop-offs, nooks, crannies and some “out-there” art pieces reveal themselves along a meandering path of square pavers that the two repaint in a new bright, multicolored checkerboard pattern every year.

“We are our happiest,” says Matt, “sitting in the cozy rocket ship/phone booth, our knees bumping, listening to the patter of rain and smelling the new black earth that has slowly replaced the gravel and clay of our old driveway.” —**JASON UPRIGHT**

Left top: Practice makes perfect. The couple can repaint this walkway of happy pavers in 15 minutes. Below: A tin roof atop wire-mesh walls makes for cozy sitting on homemade chairs. Left below: Matt and Aixé.



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A HOW-TO GUIDE FOR GROWING AND OUTDOOR LIVING

HORT Q & A WITH JACK RUTTLE

Rise Above

Q *The soil in my yard is clay, rock-hard in summer and tough to dig even when wet. The landscapers I hired made a bed for shrubs by excavating a shallow pit and filling it with compost before planting. The plants are growing well, and I'd like to make more beds, but isn't there an easier way to plant in clay?*

—RICK TOOMEY, ENCINITAS, CA

A On level land, you could make a mounded bed (berm) of a 50-50 mix of compost and soil right on top of the ground without excavating the clay or digging at all. The drawbacks to raised berms like this are that they will dry out faster than in-ground beds, and during heavy rains some of the compost will wash off. The proportions of the berm are important; the height and width should be in a 1-to-3 ratio.

On a slope it's probably best to dig out at least a little clay to help hold the compost in place. Move soil from the uphill side to the downhill edge. The soil should be moist (though not wet) when you dig, so plan this work for the rainy season. For a vegetable garden or a formal design using herbs or annual flowers, you could enclose raised beds in wooden frames set on top of the ground; these, too, will keep the compost from washing onto your lawn, paths or paving.

You might also visit local parks, nature preserves and specialist nurseries to learn what trees and shrubs are adapted to growing directly in your native soil. After you find some plants you like, planting small specimens in clay won't be that difficult.

Q *There's a stony area in my yard that I'd like to develop into a rock garden, but there's a lot of poison ivy. Since it is dormant now, wouldn't this be the best time to dig out the poison ivy?*

—MARY STEELE, LYNCHBURG, VA



Above: Raised beds create better drainage, particularly if native soils are clay. Right: Colorado blue spruce.

A If you can be sure you've identified the vines correctly and the ground is workable, it's fine to dig out poison ivy while the plants are leafless. But the roots and stems are loaded with poison, so you still need to be very careful when working around it. Your primary tool should be a heavy fork and perhaps a pick to loosen the stones. First try to lift the plants from below, damaging the bark on the stems as little as possible. When the time comes to grab the stems or roots, first put your gloved hand into a plastic bag to keep the toxin from contaminating your gloves.

Carefully set the stems and roots to the side until you are finished, then dispose of them in a trash bag or on a brush pile in an out-of-the-way place. (Allow a least a year

for them to decompose undisturbed.) Don't burn any leaves or stems because the poison can be transmitted in the smoke.

Poison ivy produces numerous subterranean rhizomes, as well as deep-ranging roots. In a rocky soil you may find it very difficult to remove every last piece of root, so keep an eye out in spring and summer for new shoots, and treat them with a nonselective herbicide like Roundup when the first leaves have expanded fully. This will require some care if you have already begun setting out your rock-garden plants. Fall is also a good time for application since translocation will take the herbicide farther down into the plant, but spray while the leaves are still active.

ANDREA JONES (2)

The Cleo Hartwig Collection

Q I love Colorado blue spruce trees and would like to grow my own from seed. Is it difficult?

— WILLIAM CASAGRANDE, MUNCIE, IN

A No, it's pretty easy. But as I am sure you understand, it will take a few years before you have much to look at: Even after three years, seedlings will be only 6 to 10 inches tall. However, once the trees get going, they can easily average between 1 and 2 feet of new growth per year. After 10 years or so, you will be able to cut some handsome Christmas trees. And 20 years after you start, you'll have some impressive 25-footers to show for your efforts.

Another issue is color. Colorado spruce seedlings will come up in a range of colors—dark green, dull green, gray green or steely blue. The blues will be in the minority. The exceptionally brilliant blues you sometimes see in your travels are rare, and those trees are almost certainly clones that have either been grafted or grown from cuttings.

For an idea of what colors to expect from seed, visit a Christmas-tree farm that offers blue spruce. If you like what you see on average (often about a third are gray to blue), it's a simple matter to plant extra seed and then during the first few seasons of growth weed out all that are too green for you. But if the brilliant blue is what you want, you are better off start-



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ing with small plants of named varieties.

The mechanics of growing Colorado spruce from seed are simple. Mid- to late winter is an ideal time to start. Sow the seed in commercial seed-starting mix. Containers at least 4 inches deep are good for trees. Use pots that are 4 inches wide or so, and sow half a dozen seeds per pot. Cover the seeds lightly with damp soil, and set the containers in an unheated garage or outside (sinking the pots below ground level is best). Cover them with screening or planks to exclude mice or squirrels. When temperatures start to warm up, uncover the containers and move them to a sunny spot to sprout.

After the seedlings emerge, in early summer transplant them either to individual pots or even better to a nursery row in the garden in full sun. After three or four years in the nursery, the trees will be ready to transplant to their permanent spots. To encourage faster growth, mulch the trees both when they are in the nursery and after you set them into their permanent home.

Q I want to order some roses this year, and I'm wondering, how early can I safely transplant them? —ELLEN GRIMM, DENVER, CO

A Order the roses you want immediately because nurseries often run out of varieties that are either very popular or very rare. Don't worry about delivery time; the nurseries know when to ship to you.

If roses are fully dormant—that is, the buds at the base of the plant have not started to swell—you can safely transplant them just as soon as you can dig the ground in your garden in late winter or early spring. That's good advice for moving roses around your garden, but mail-order roses are different—they'll generally arrive later in the season.

Mail-order nurseries sell plants that were dug in late autumn and held bare-root in cool storage. Plants are shipped near the time of your average last frost date, determined by zip code. Why so late? Rose roots are much less hardy than the buds, and bare-root plants might spend several nights in an unheated truck en route to your garden. The nursery can't take a chance that cold will damage the roots. So, when mail-order plants arrive, get them into the ground immediately.

LANDSCAPE SOLUTIONS

Of Stone and Lawn

THE INTEGRATION OF PAVING AND LAWN USUALLY begins as a utilitarian solution—to create a surface on which to walk, for example, like a path or stepping stones. “But the design combination,” says Atlanta garden designer Jeremy Smearman, “can create rhythm, patterns, forms or artistic qualities that span from one space to another.”

In fact, Smearman has come to rely on small doses of stone, block and gravel for big-impact relief to his horticulturally intensive and diverse garden designs. Among his favorite materials are bluestone, with its varying shades of blues to purple; pea gravel for its versatility and permeability; and Belgian block, which, he says, is “great for delineating spaces.” —**JASON UPRIGHT**

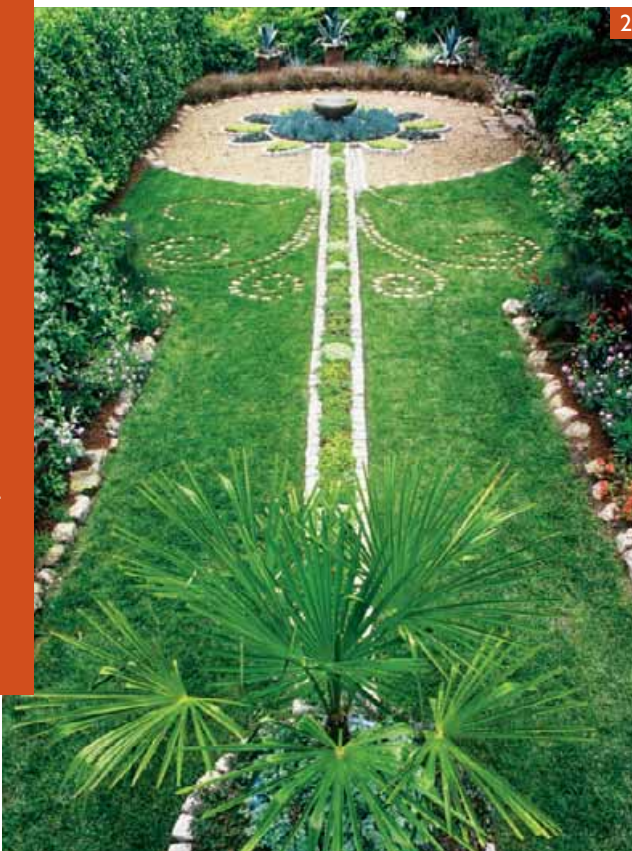
■ *Jeremy Smearman, Planters, Inc. For more information, call 404-261-6002.*



[1] Large slabs of crab-orchard stone, with Atlanta-friendly mazus in the joints, mirrors the scale of the pavilion.

[2] Smearman's bedroom overlooks this dog run built originally for a Labrador retriever. A conduit of succulents runs through swirls of Belgian block to the base of a fountain in tribute to the water-loving canine breed.

[3] A contemporary checkerboard design of crab-orchard pavers and fescue grass frames a decorative limestone sphere and smoothes the transition between a rustic woodland space and a stylish parterre garden.



ANATOMY LESSON

Step Right Up

HARD TO BELIEVE, BUT THE SKILLFULLY ORCHESTRATED cascade of texture, color and contrasting forms that is the front garden of Hans and Tina Mandt in Seattle is only just over three years old. The 1930s house once presented a conformist face to the world—a steep concrete path leading up from street level through an arid ground cover of juniper—but designer Richard Hartlage, of Tacoma-based landscape architects Dietz/Hartlage, was called in to make sweeping changes. The Mandts needed level space, a wider drive, a more welcoming pedestrian entrance, and (Hans-the-plant-collector's agenda) a setting for masses of interesting and unusual plants.

Hartlage used simple, decisive geometry to transform the awkward slope into a

series of well-proportioned, level terraces traversed by a comfortable staircase. He positioned these on the diagonal because, as the longest line across a rectilinear form, it made maximum use of the space. A sense of theater was also at the fore: A dramatic ox-blood red was chosen for the retaining walls, and Hartlage placed a trickling wall fountain at the first landing on the staircase. These bold elements hold their own amid the typically lush Northwestern planting that even engulfs the parking strip.

Climbing the stairs to the top terrace, visitors are rewarded with an intimate paved seating area of low walls under an old cherry tree. Surrounded by pots of foliage plants such as heucheras, phormiums, fancy-leaved geraniums and coleus, and with a square

raised pond bubbling to one side, sometimes guests forget to ring the front doorbell, leaving it to the Mandts to come and find them. In place of lawn, Hartlage added a gravel garden next to the terrace; it contributes to the open space, but also makes a great environment for plants.—**JOANNA FORTNAM**

■ For Dietz/Hartlage, call 253-284-0290 or see www.dietzhartlage.com. Stonework by Michael Van Scharnberg; call 206-941-6347.



A LEVEL APPROACH

The fluid turns of a bluestone staircase, with much to enjoy en route, make easy work of the steep slope from roadside to front door. Top left: View of a wall fountain on the first landing. Left and below: Strong geometry frames the lush planting. On the top terrace enough space was created for a raised pond and gravel planting area.



ANDREW DRAKE (4)



SPOTLIGHT PLANTS

Hartlage selected structural plants for year-round interest, such as *Cornus controversa* 'Variegata' (left of house), European weeping larch (center back) and *Cedrus deodara* 'Pendula' (left, over wall).

DRIVE-BY COLOR

The luxuriant parking strip extends the garden. Grasses such as *Miscanthus sinensis* 'Morning Light' and *Helictotrichon sempervirens* (blue oat grass) are interspersed with the purple globes of *Allium cristophii* and mounds of Spanish lavender.


RETAINING ORDER

Strong architecture tamed the slope and helped prevent the plant collection from looking formless. Bluestone paving matched existing materials, and stucco-plastered concrete walls colored either dark gray or warm russet match the house trim.

SEASONAL EVENTS

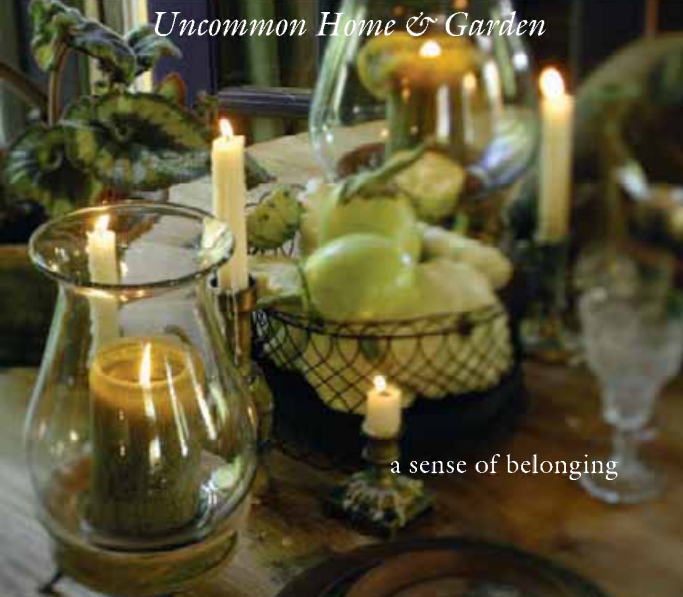
Tones of maroon are picked up in the cut-leaved Japanese maple (center) and a low barberry hedge (center back). Ephemeral interest is created with bulbs and tubers—*Arum creticum*, snowdrops, hepatica and species lilies are all favorites.

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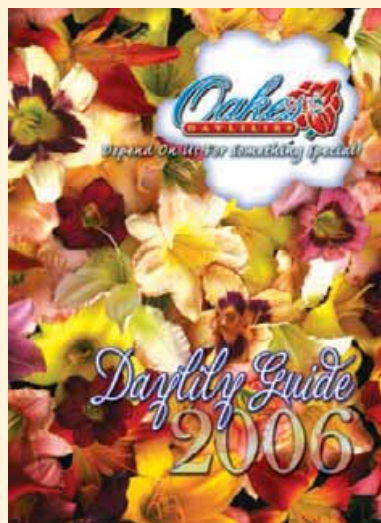
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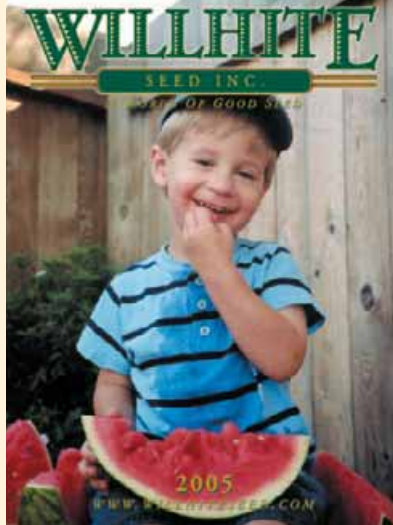
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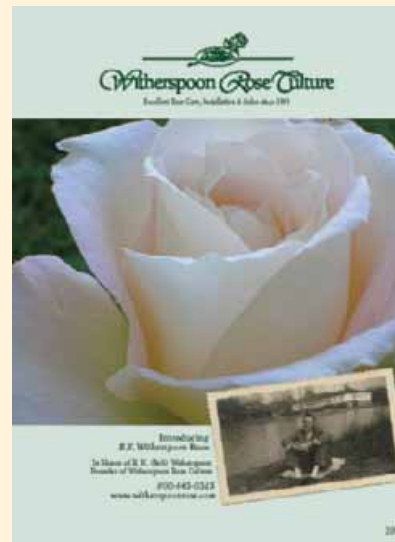
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