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SPECIAL ISSUE

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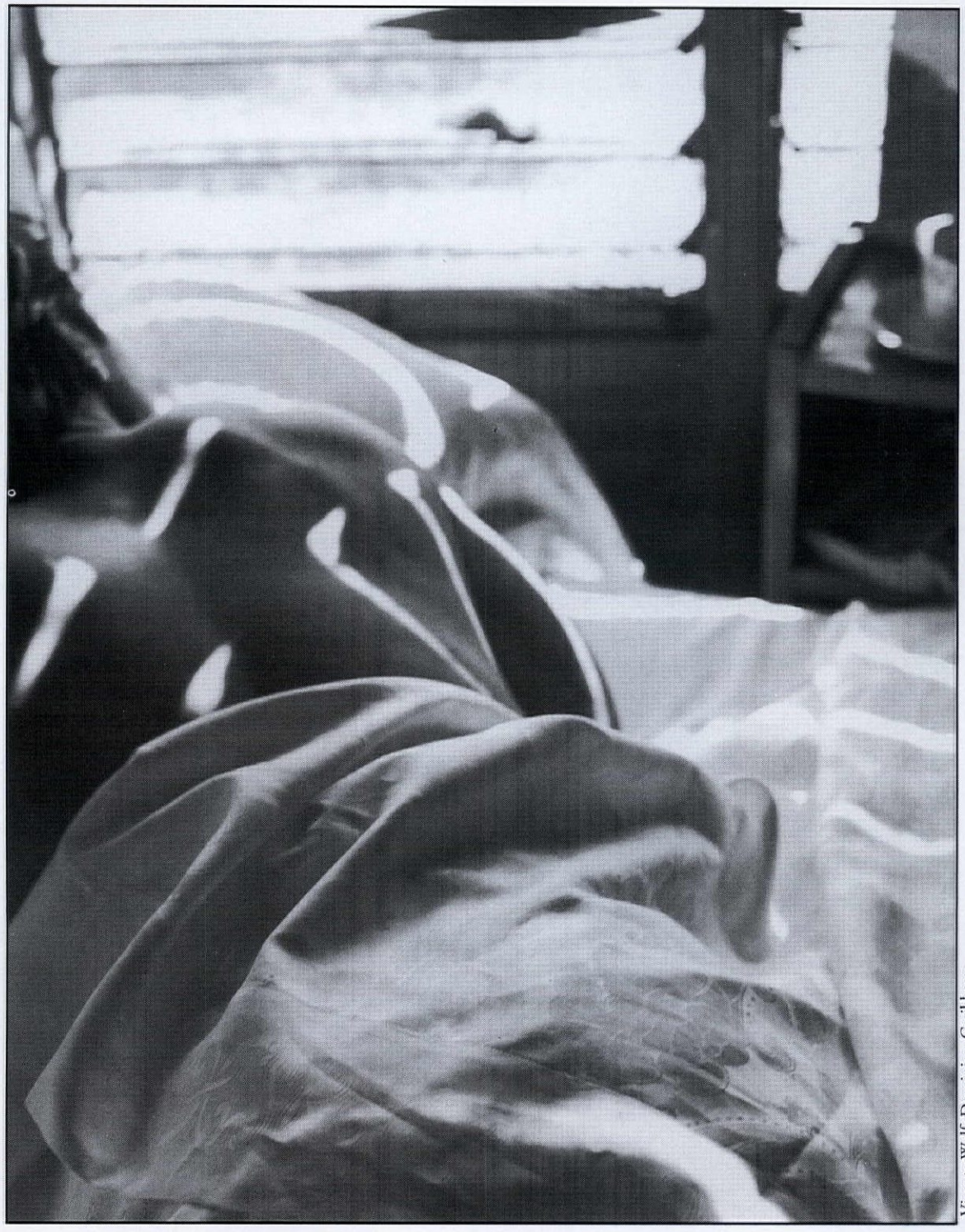

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March

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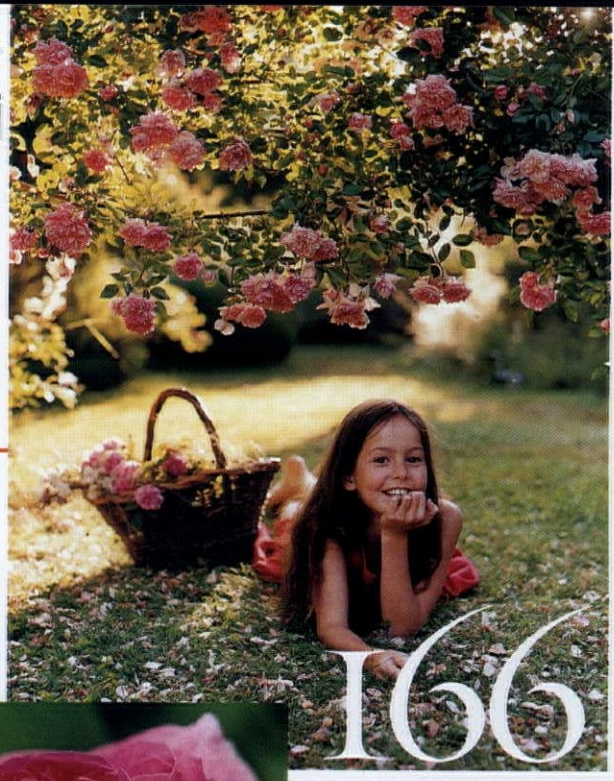

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Michael Bates has balanced the romantic profusion of roses on his California hillside with more disciplined perennial borders.
BY CHARLOTTE M. FRIEZE

Living Theater 126
In Southampton, designer Ron Peterson creates a sensuous, dramatic garden with a cast of hundreds—many of them roses.
BY DEBORAH NEEDLEMAN

The Roses Cavalier 134
In the tradition-bound world of rose breeding, David Austin has become the white knight of innovation and inspiration.
BY CHARLOTTE M. FRIEZE

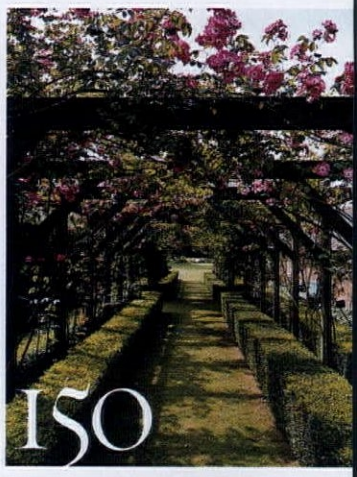
Blooms for the Room 142
Bring the beauty of all things rosy inside. These flowery objects will never fade.

A Delicate Balance 150
In a superb English house and garden, old sets off new, and tame contrasts with wild.
BY IAN PHILLIPS

Sub Rosa 164
So many artists have been inspired by roses—though not all by their beauty. An 1888 painting by Pre-Raphaelite Sir Lawrence Alma-Tadema, for example, depicts one of the legends that made the rose an emblem of the worst excesses of the Roman emperors.

Wild at Heart 166
Despite deer, boars, and the inhospitable terrain of the Ardèche, one of France's finest rose nurseries thrives.
BY DEBORAH NEEDLEMAN

Edible Petals 174
Great cuisines have long celebrated and included the haunting essence of roses. Our homage features rose petals tucked into English tea sandwiches and sprinkled into scrambled eggs at a French brunch, and for a Persian feast, quail glazed with a rose syrup.



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ON THE COVER: "A ROSE FOR EACH REGION," PHOTOGRAPHED BY BEATRIZ DA COSTA

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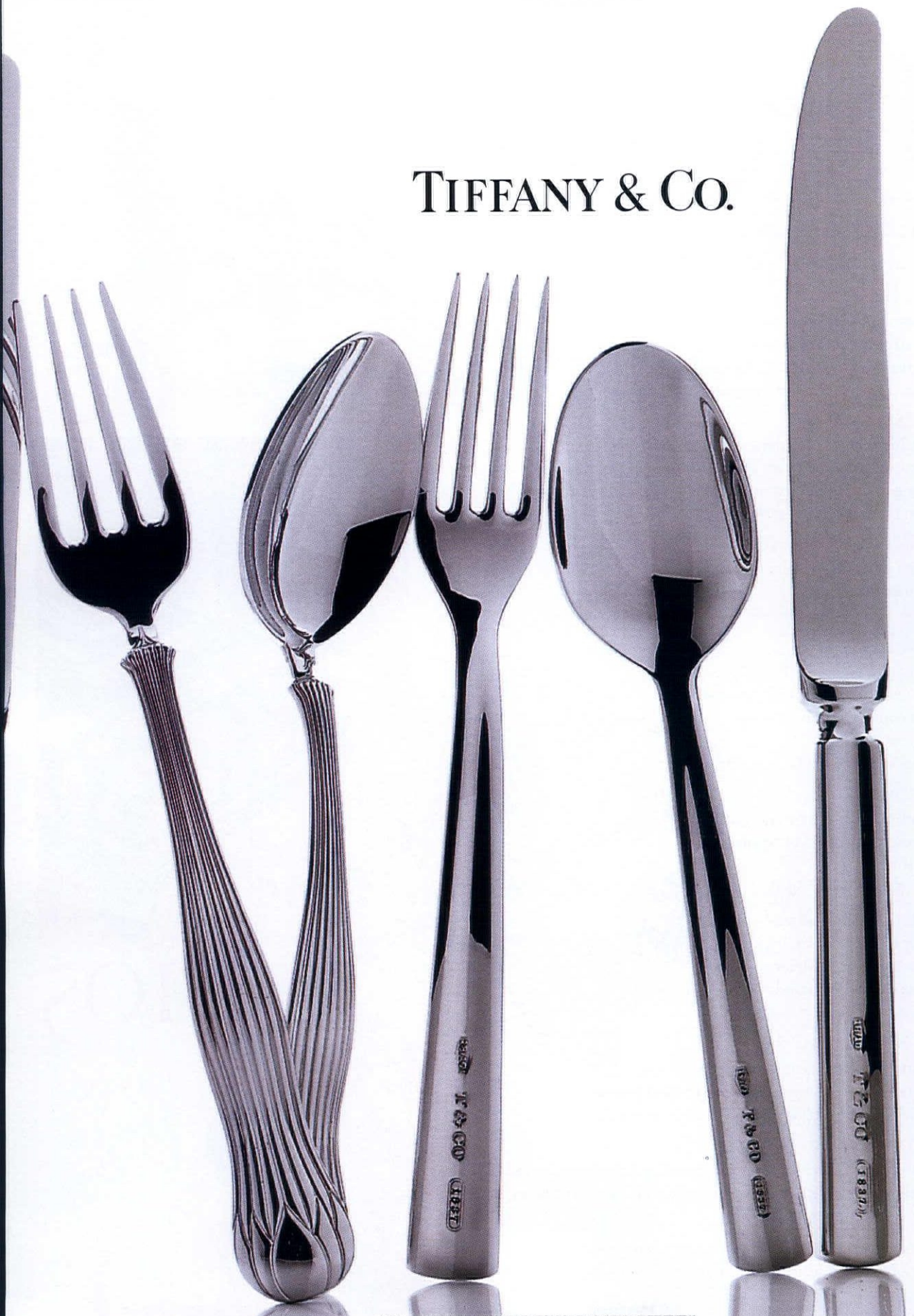

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March

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Millefiori now. But why? Perhaps it's our desire for more color after the minimalist years. Perhaps there's a return to ornamental interiors. Whatever the reason, these pieces look modern again. BY DAN SHAW

Object Lesson 69

With approximately 2,500 varieties of roses available for the North American market, how do you choose which are the best for your garden? We asked four regional rose experts to narrow down the options. BY STEPHEN ORR

Hunting & Gathering 105

There are rose-patterned fabrics for every taste and mood, and ways to use them well.

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For anyone eager for knowledge of great gardens, now there are courses and accommodations at some of Europe's finest.

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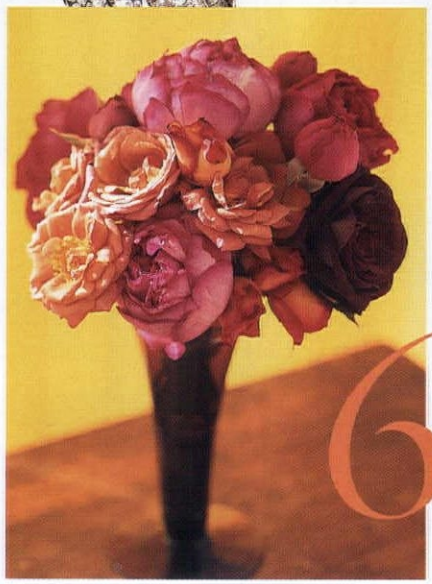

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welcome

FOR THE ROSES

WHY IS IT THAT ROSES are the flowers most frequently sent after a fight? What makes them the most ardent of apologists? Why are roses considered the most romantic of flowers, the most effusive in declaring the fervor of courtship? What do we make of that knifelike edge of thorns wending its way up the stem? What are they doing in the embrace of love?

Let's face it, roses are a pain. It isn't that they are hard to grow; many are pretty easy, and, in fact, like most beautiful neurotics, they thrive on a little carelessness, if not outright abuse. (Of course, the roses that are prissy and fussy are thriving on abuse, too—yours. I have seen grown men weep at a rose that didn't make it through a rough winter—perhaps because she was a little too coddled?) I have some 'New Dawn' (the latest progeny in a line of promiscuous petaled things) climbing up the back of my house in out-of-control pink prettiness. I bled profusely tacking them to the trellis when they were in their infancy. Within several years, that rose has climbed two stories, attached itself to the clematis, and hurled itself over a balcony and up a trellis into the wisteria; and all that clinging has left my gutters hopelessly clogged. The living room ceiling is leaking, and I'm sure the corner post is rotting. I know what's causing the trouble, but I'm too afraid to tackle Miss Dawn. I know it doesn't do to let a rose know you're scared. They're like horses that way: they smell fear, and you're in trouble. But have you ever had rose scratch fever? It is horrid; I'm sure you can die from it.

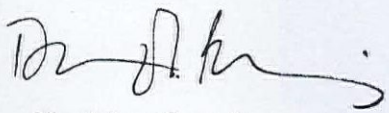
So the roses go their way; they are headstrong, once they settle in. It is only when they first arrive that they act demure, sweet; not a week has passed before they're sulky, then surly, and then out and about, with a flare for trouble. Have you ever lost your Frisbee in a hedge of *Rosa rugosa* blooming daintily by the beach? Now that's really something to make grown men cry.

And then there's color. Well, by now, what color hasn't a rose been? I thought I'd seen everything when I saw a brown Tea rose a couple of years ago. Sure, it's beautiful, and *Charlie and the Chocolate Factory* is your favorite book, too, right? And what about the modern mania for cramming roses into every conceivable—and inconceivable—shape? I've seen roses wedged, jammed, twisted, pummeled, bruised, and broken into balls, beds, triangles, crosses, and pyramids. You know what? They love it. They look fabulous. The weirder it gets, the more they blush. And the more they blush, the hotter they are.

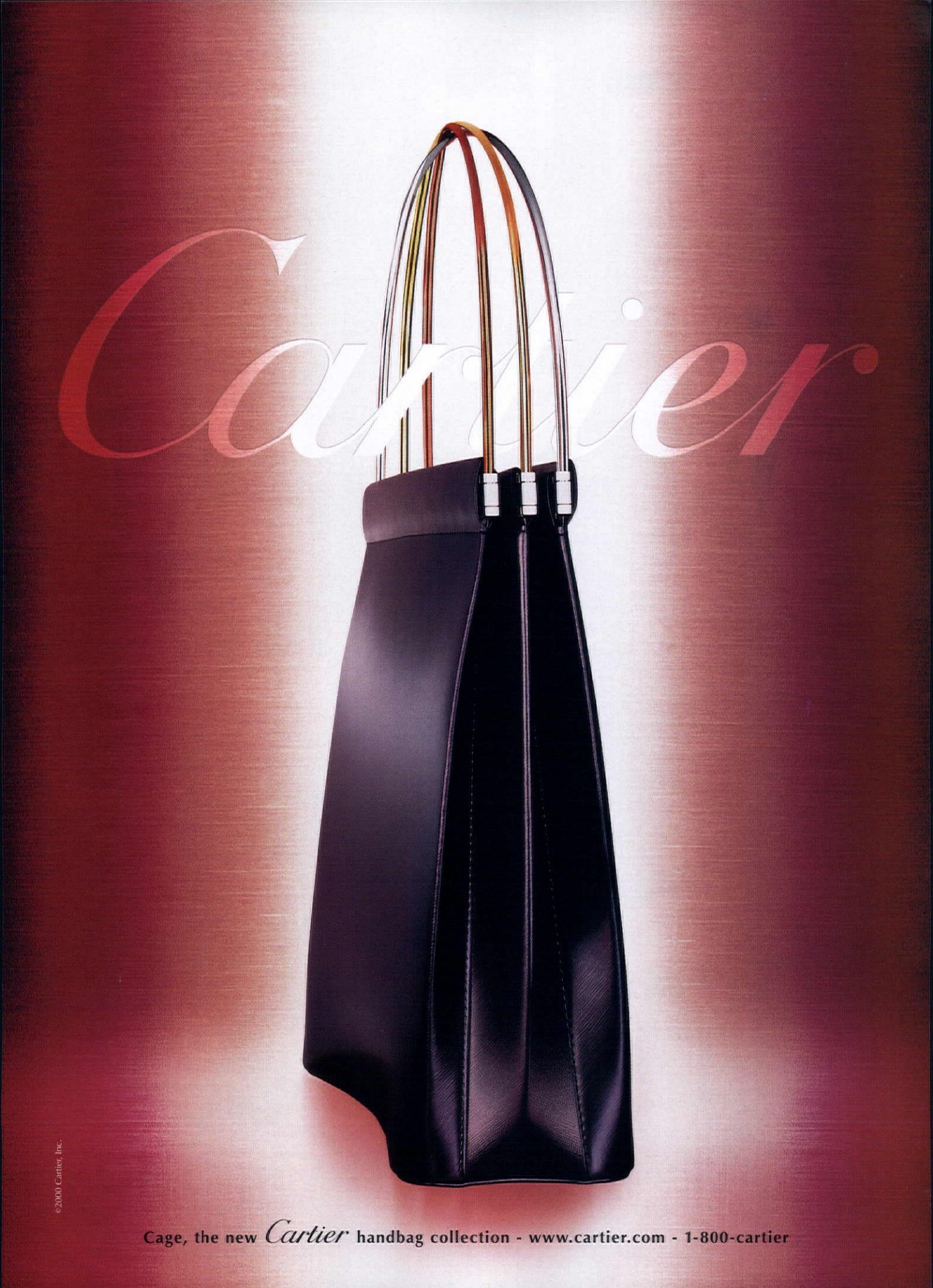
So why do we love roses, and why do we send roses to the ones we love? Don't assume I know the answers to these questions; maybe the whole rose thing is like Mother's Day or diamond engagement rings—a huge marketing ploy. Who's to say that sapphires or emeralds are tokens of less-than-enduring love? Why not rubies, to symbolize passionate kisses? What about an armful of peonies? Unlike their uptightly furled rose sisters, peonies are big, beautiful, and blowsy; they look easy—and eager—to please. Isn't that a good message? Oh! So you think it's a problem that armies of ants start marching off your gift the moment the bouquet is set on the table? What about orchids? A plant that needs to be standing in water, just so much, only so much, not here, too drafty, no, not there, too hot, what's wrong with you? Now all the blooms are dropping, one by one, until you've got a couple of bare sticks standing in mulch. How about a mass of snapdragons—that would be a good way to apologize for having been a snappy dragon, right? But have you ever smelled snapdragons two days later?

BRIGITTE LACOMBE

Roses are probably best for pragmatists, for those who know that pleasure comes with pain, for those who can't help but flinch in the face of beauty. Roses are for fearless hearts, the ones that bleed and bloom again. As apologies go, one hummed to the tune of roses is surely a reminder that nestled in that gorgeous heart of remorse is the next fight. Okay. How about daisies?



Dominique Browning, EDITOR



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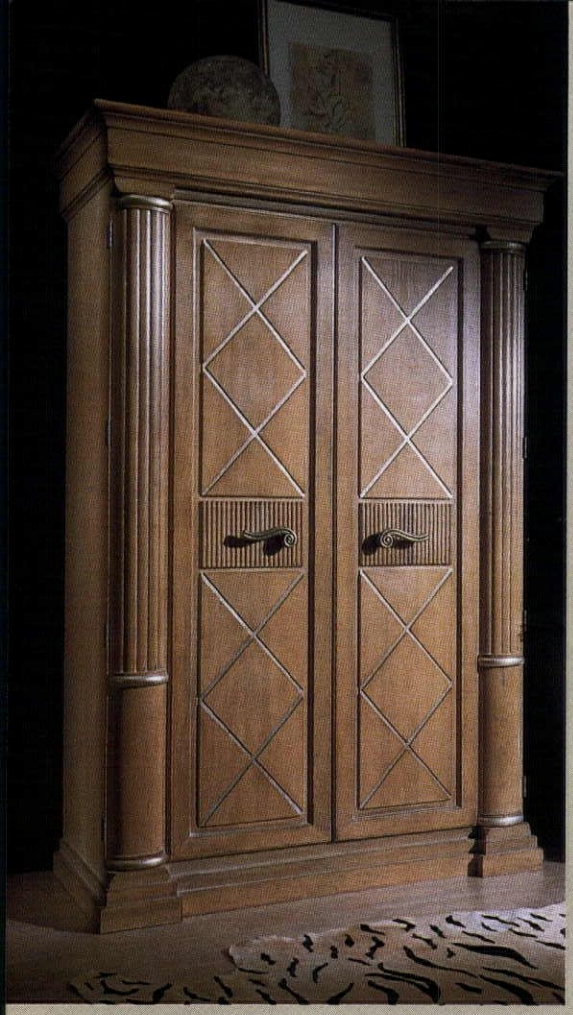

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CHARLOTTE M. FRIEZE

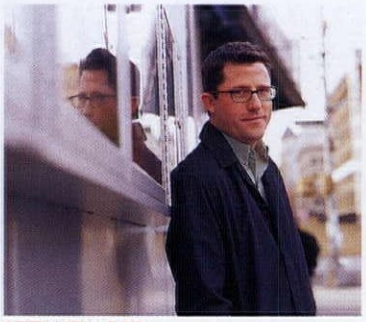
IT'S NO WONDER that *House & Garden*'s fourth annual garden issue celebrates our collective obsession with roses—especially with **Charlotte M. Frieze** in charge. As a landscape architect, she has always included these fragrant blooms in her plans. When she judged the Bagatelle rose trials in 1994, she chose loose, romantic varieties with scent to spare. In the role of garden editor, she continually produces stunning images of fantastic beds and borders. Ultimately, she says, her motivation is quite simple: "After a long, cold winter, nothing refreshes the soul like a massive display of roses."

DEBORAH NEEDLEMAN

Editor at large **Deborah Needleman** has always been a little afraid of roses, because they seem so fussy and needy. "While I have always loved their blossom, I never liked seeing their gangly legs sticking up out of a bed of mulch. In Éléonore Cruse's garden of Old Roses ['Wild at Heart,' page 166], however, I was overwhelmed by the profusion of beauty, the scent, the wind, the surrounding landscape, and her devotion."

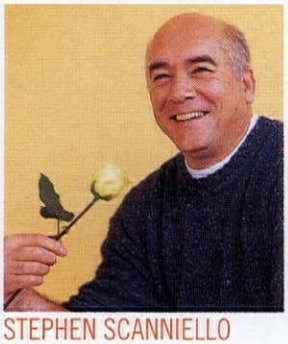
BONNIE BACON

"I man the fort," says editorial assistant **Bonnie Bacon**, with graceful understatement. She coordinates *House & Garden*'s garden photography—no small task—and has learned a lot along the way. "A year ago I did not know you needed a license to be a landscape architect," she says. "Now I toss around terms like 'plant palette' and 'English formal.' "



STEPHEN ORR

A self-described "rose nerd," special projects editor **Stephen Orr** once followed in the fine Texas tradition of rose rustling, stealing blossoms from the neighbors and hiding his collection in the doghouse. Luckily, Orr has been able to turn his wayward childhood neatly into a career. For this month's Object Lesson, he interviewed experts around the country to develop "A Rose for Each Region" (page 69). "People want to know which roses will do well where they live," he explains.



STEPHEN SCANNIELLO

Stephen Scanniello, author of *A Year of Roses* and the former curator of the Brooklyn Botanic Garden's Cranford Rose Garden, consulted on Object Lesson and worked with *House & Garden* on the informative sidebars that accompany each rose story. Scanniello, now a garden designer, is finally tending his "first official garden, after years of growing roses in tubs." What's his simplest bit of advice? "Just do it." We couldn't agree more. —SABINE ROTHMAN

letters

land lover

AS A FORMER regional attorney for the Nature Conservancy whose tax practice emphasizes the use of conservation easements and other techniques to preserve family lands, I commend Gregory Cerio on his thoughtful article about land trusts ["On the Block," December]. I would add two points. First, landowners considering donations should engage a knowledgeable appraiser at the planning stage. And second, a number of states now allow credits or deductions against state income taxes for conservation donations.

PAUL F. HURT, *Reston, VA*

divine design

MANY THANKS for Beth Dunlop's lovely article ["House of Worship," December] about the Marjorie Powell Allen Chapel in Missouri. To my mind, no American architect better exemplifies the practice of architecture as a fine art than Fay Jones. He has managed to turn his experience into a personal aesthetic of transcendent originality and grace.

EUGENE WILSON BROWN, AIA, *Raleigh, NC*

british opulence

"THE SPELLBINDER" [October] offered a feast of color, richness, and many centuries, the very essence of "home" in every room. I have never owned rooms like these, but I felt as if I had lived there all my life. There is so much comfort and "heart" coming out of this melding of places, periods, moods, and colors—as many-layered as our memories.

AGNES THOM, *Pinyon Pines, CA*

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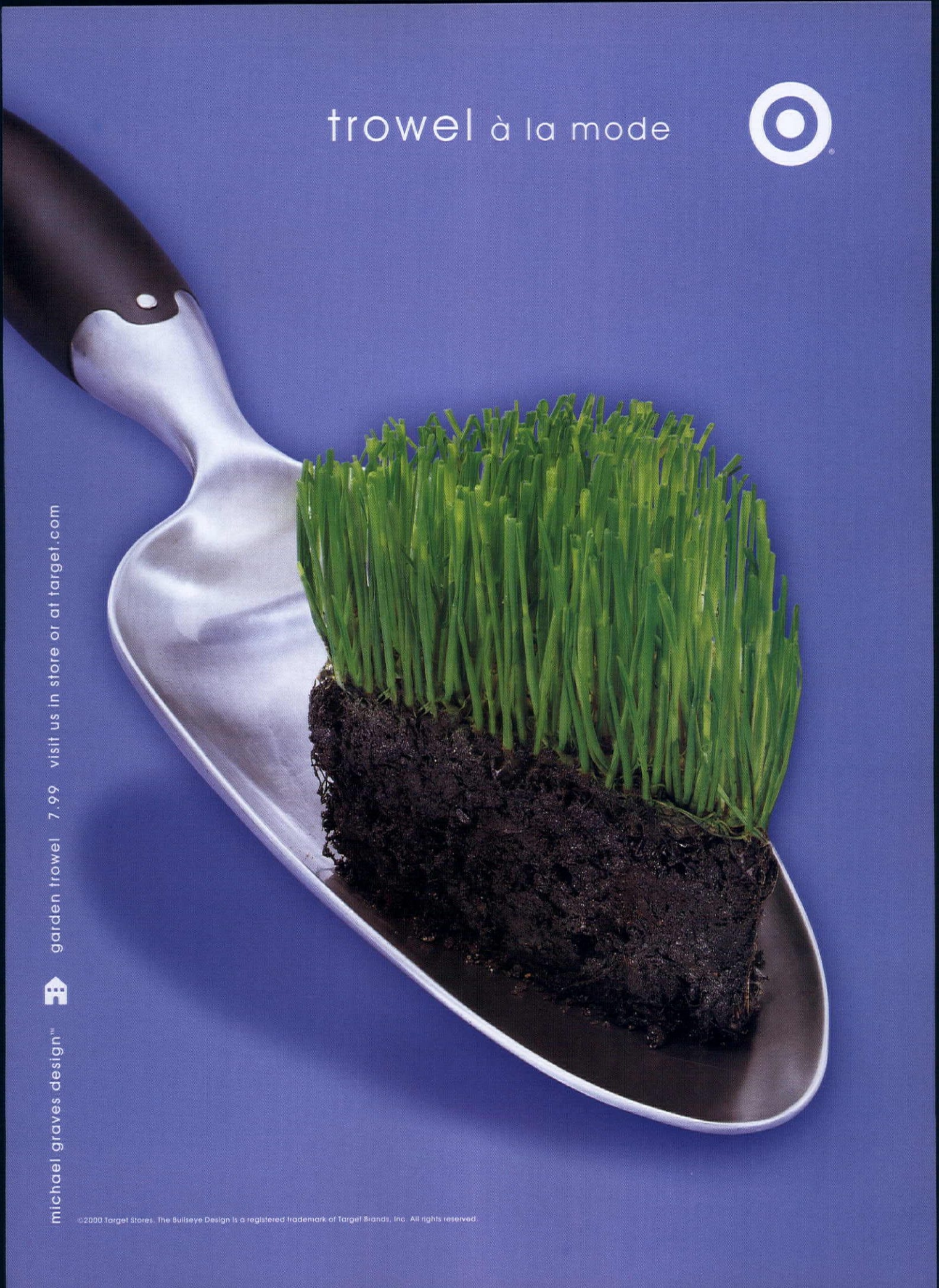
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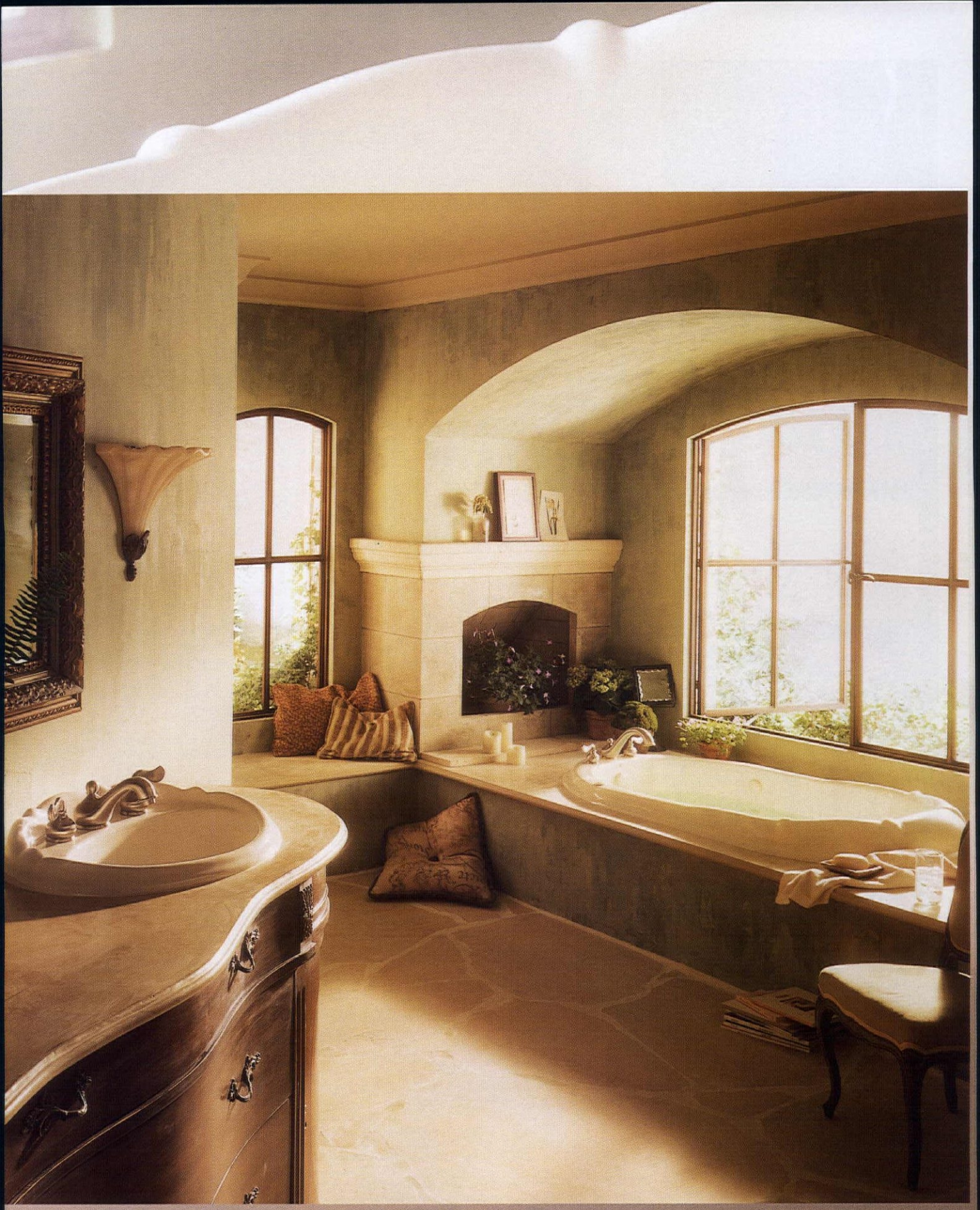

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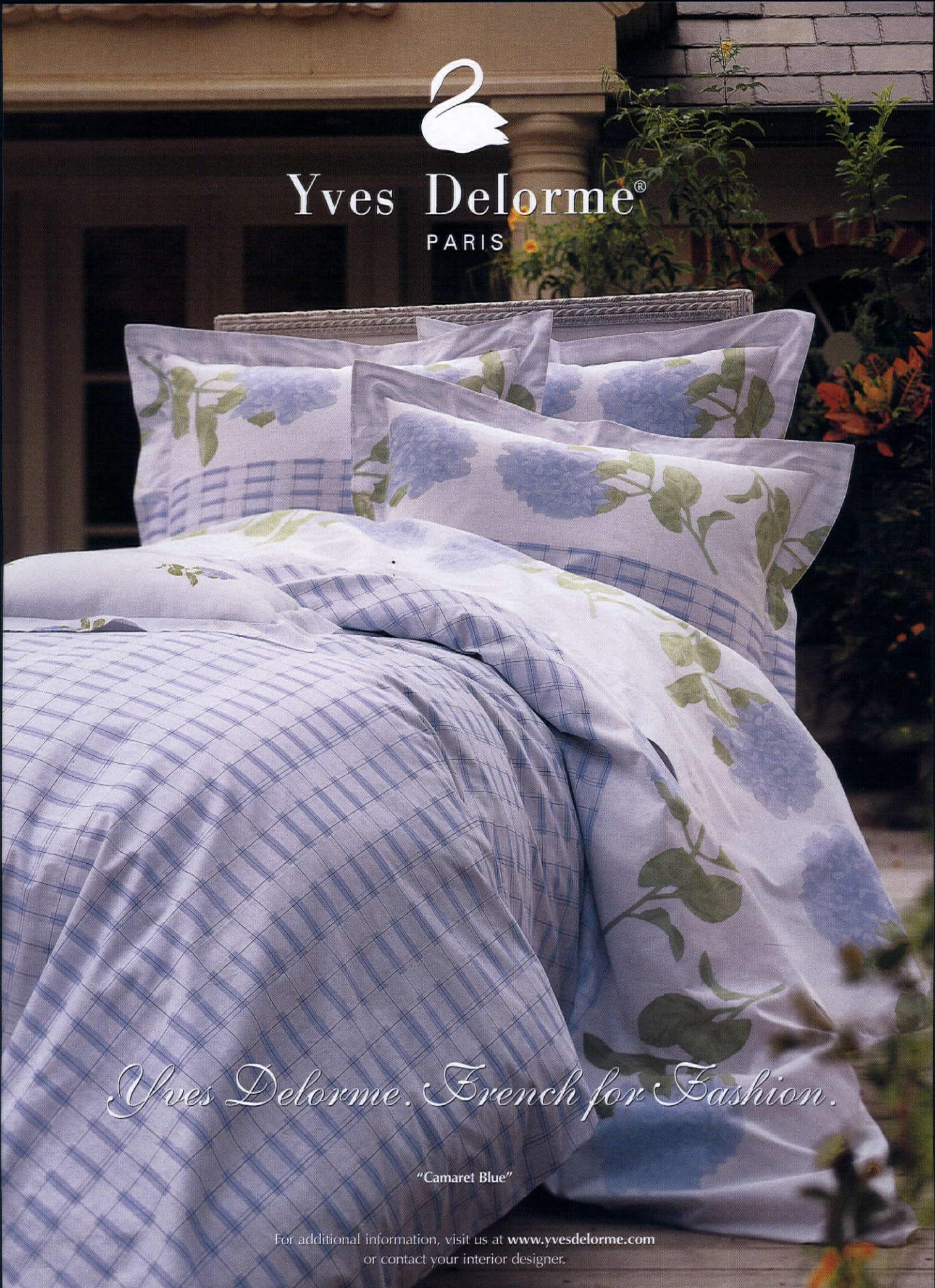
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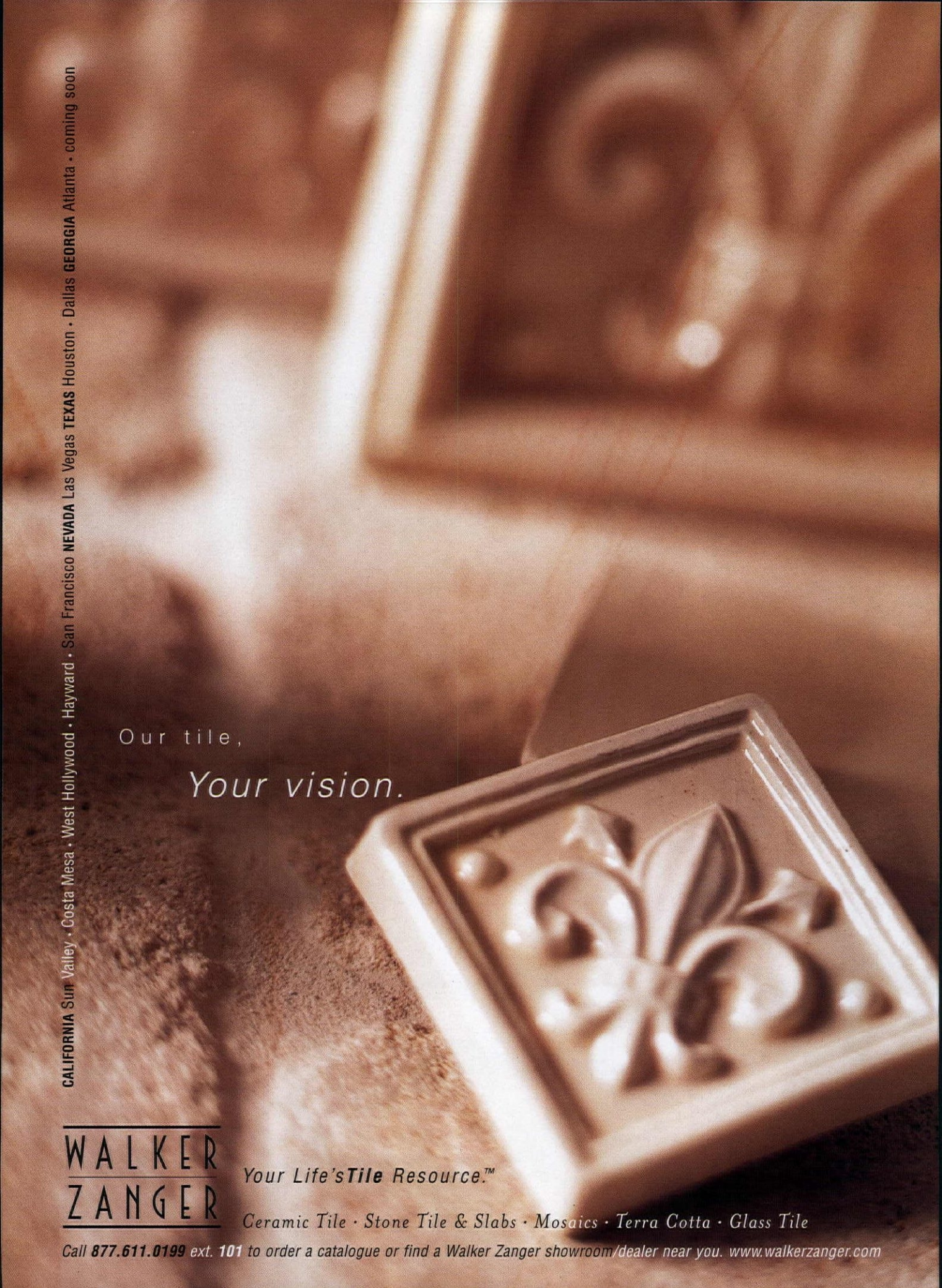
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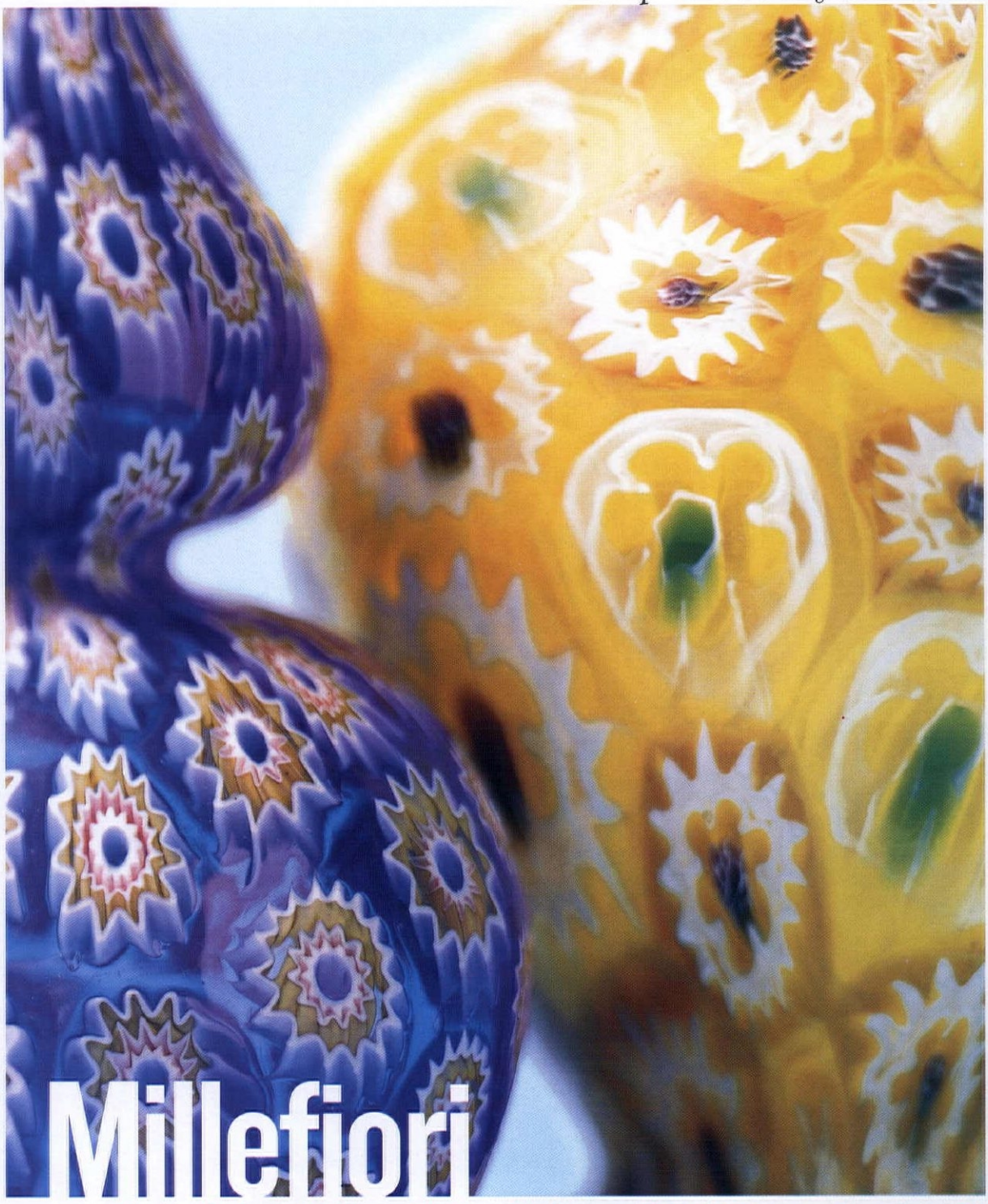


Millefiori

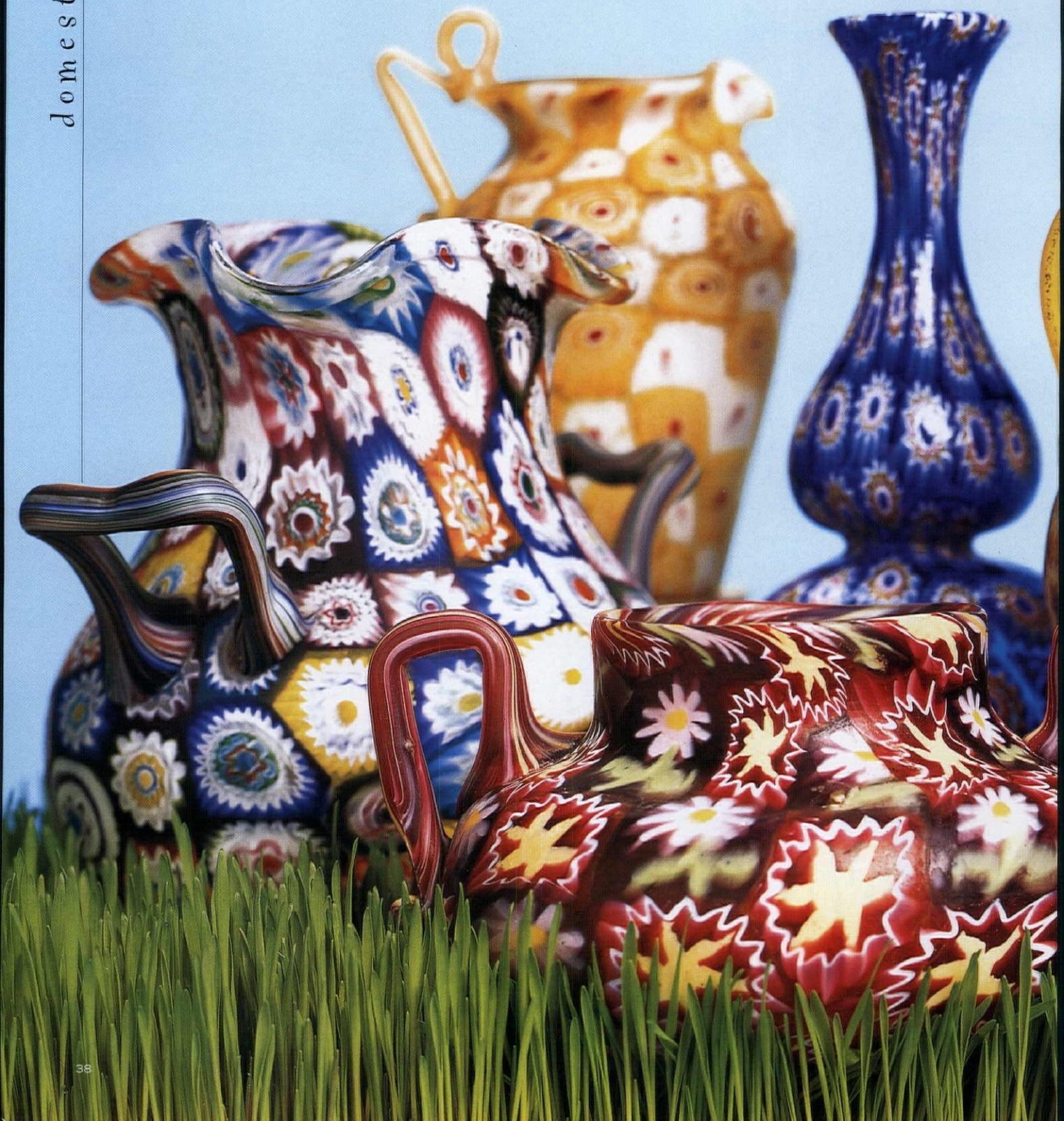
During the last gilded age, the Venetian house of Fratelli Toso produced mosaic glass that captured the exuberant spirit of the times. These century-old antiques look modern again, and celebrate our era's good fortunes. Edited by Dan Shaw

PHOTOGRAPHED BY VICTOR SCHRAGER

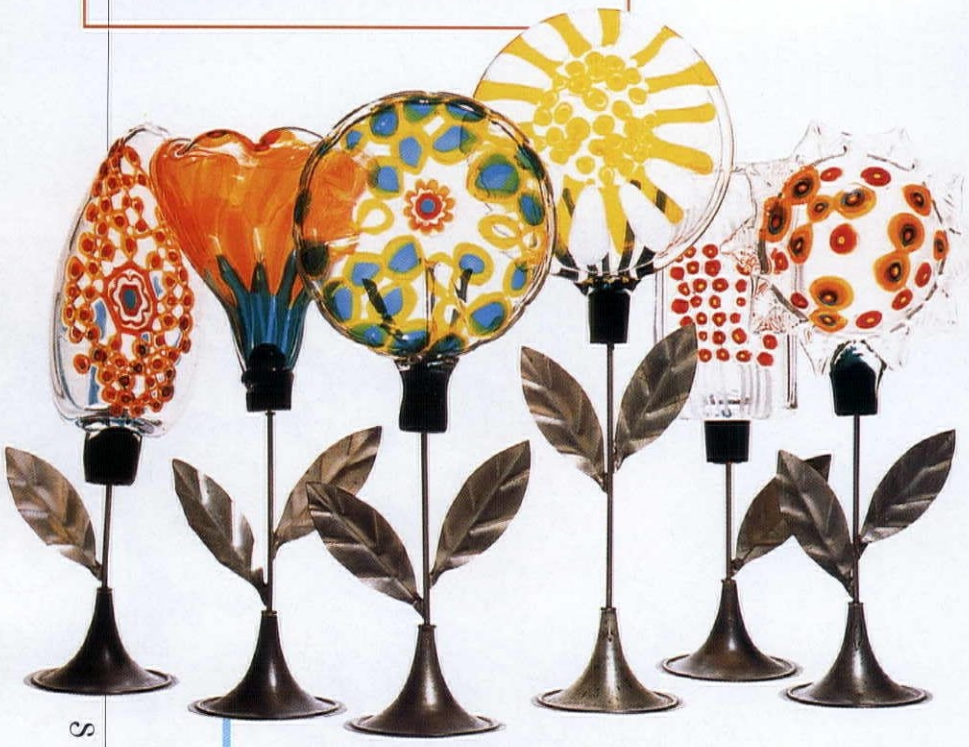
FOR ALL SOURCES, SEE BACK OF BOOK

Millefiori: Why now?

We're craving eye candy—and we want color back in our lives and our homes. We should have known something was in the air when modernist Murray Moss showed rococo Nymphenburg porcelain in his SoHo store. Now, collectors are clamoring for 20th-century Venetian glass—one-of-a-kind objects with chic, character, and charm. Could our infatuation with these groovy pieces signal a return to ornamental interiors?



Millefiori: Tell me more



FLOWER POWER In 1968, Anzolo Fuga studded transparent glass flowers with murrine—the small disks of colored glass that often resemble flowers or spirals. These *fiori* are from the Nancy Olnick and Giorgio Spanu Collection, which was the subject of a landmark Venetian glass show last fall at the American Craft Museum. In September, the exhibition opens at Milan's Spazio Oberdan.

DEALER'S VOICE "Stop calling it millefiori," says Sheldon Barr, a partner in Gardner & Barr (213 East 60th Street; 212-752-0555), a New York gallery devoted to Venetian glass. He is pointing at his collection of Fratelli Toso vases and lamps (1900 to 1914), many of which incorporate elaborate floral murrine. "I use the term 'millefiori,' or thousand flowers, for two-layered glass made from the sixteenth to the late-nineteenth century that incorporates murrine of any variety. I refer to glass that uses this technique but was made after 1877 as 'mosaic glass.'"

VENICE, ANYONE? These antique Ferro and Fratelli Toso teacups are part of a set of six, $6,000, from the New York gallery Barry Friedman Ltd. (32 East 67th Street; 212-794-8950), which lent us all of the glass on the previous three pages. "Though there's auction fever for Venetian glass, prices are still reasonable for these pieces," Friedman says.

THE PAPER CHASE Millefiori also refers to the flowered canes in collectible paperweights such as those made in France by Baccarat, Clichy, and Saint-Louis. This Clichy paperweight, with two pink and green rose canes set within a moss ground, recently sold on the Internet for $16,225, a record price for sothebys.com.

READING FRENZY If you're hungry to learn more about Venetian glass, dealer Sheldon Barr recommends these tomes: *Venetian Glass 1890–1990* by Rosa Barovier Mentasti; *Miniature Masterpieces* by Giovanni Sarpellon; *Art of the Barovier,* edited by Marina Barovier; *Murrine e Millefiori 1830–1930,* edited by Aldo Bova et al.; and *Venetian Glass* by Sheldon Barr. (To buy, you may need an out-of print-book seller like bibliofind.com.)

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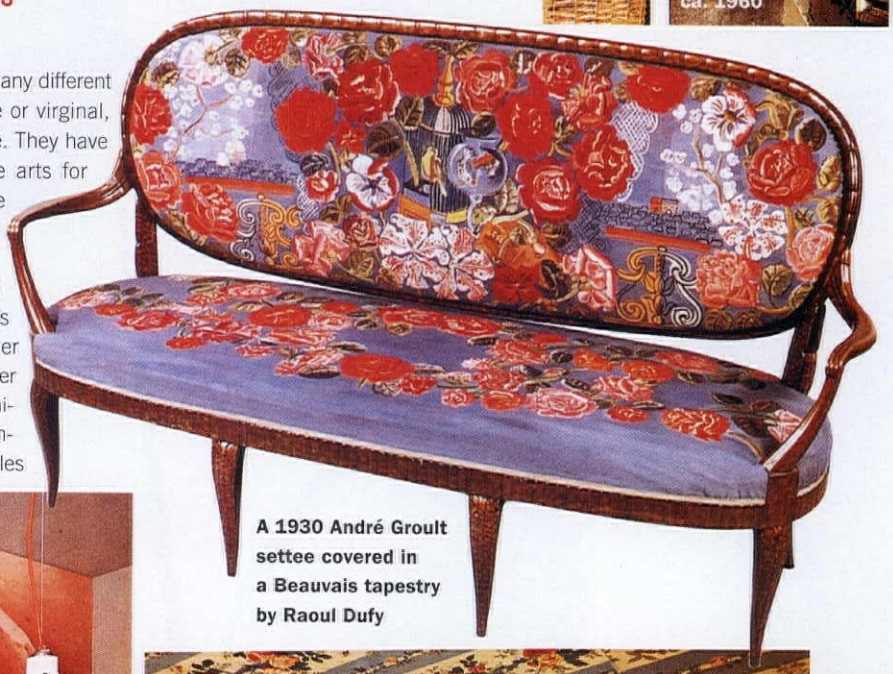
THEN & NOW

The many moods of my favorite flower

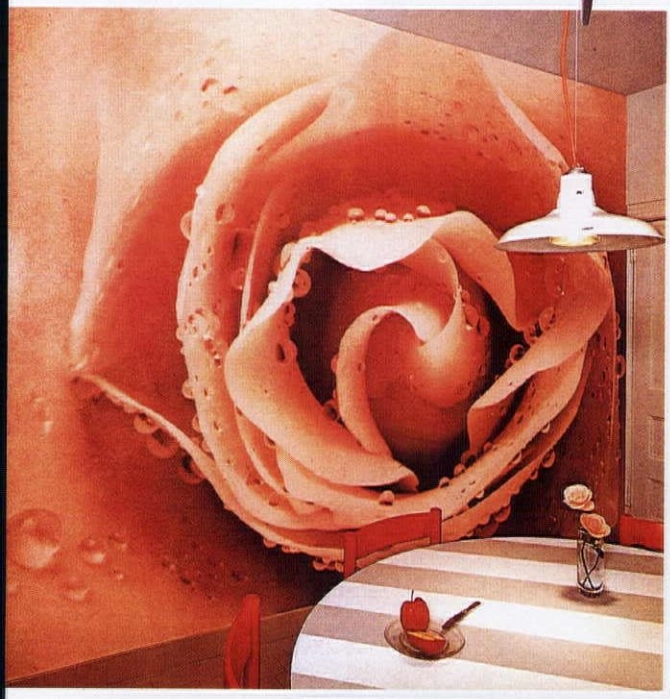
by Carolina Irving

Mauny wallpaper at John Fowler's Hunting Lodge, ca. 1960

Gertrude Stein was wrong. Roses have many different personalities: they can be passionate or virginal, emblems of power or symbols of love. They have been a mainstay of the decorative arts for hundreds of years. In the twentieth century, the rose has appeared in all sorts of guises. John Fowler, for instance, covered the walls of his doll-like Hunting Lodge with an oversized trailing-rose wallpaper by Mauny; the effect is French eighteenth-century pastoral. In another vein, both Madeleine Castaing and Robert Thibier created heavenly settings that were highly feminine and evoked the nineteenth-century Romantic period. The rose was a favorite motif of Charles



A 1930 André Groult settee covered in a Beauvais tapestry by Raoul Dufy



A giant photograph of a rose, above, dominates a high-tech 1970s dining room. ■ A sketch by Raoul Dufy, right, was meant to be the basis for a wallpaper.

A romantic revival bedroom designed by French decorator Robert Thibier in the late 1950s

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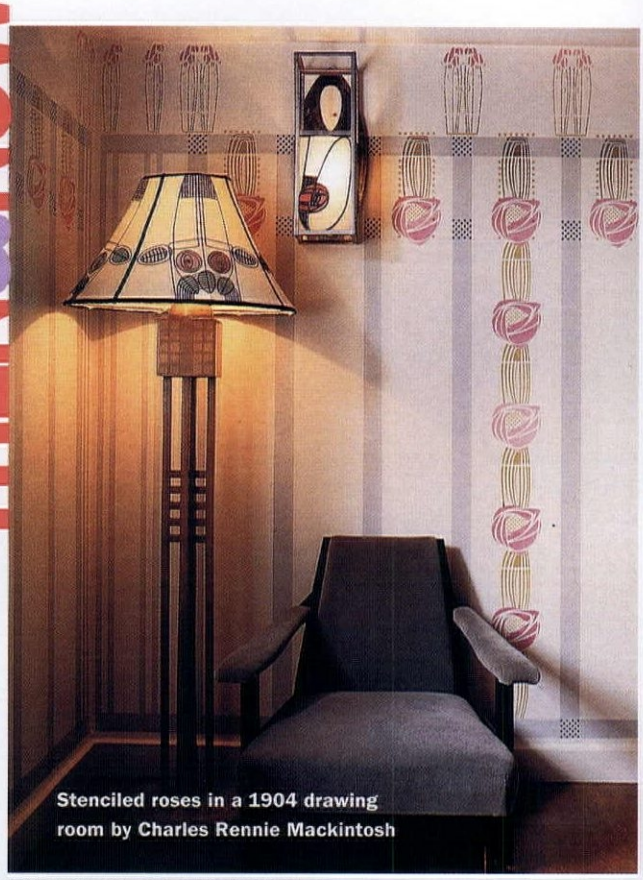
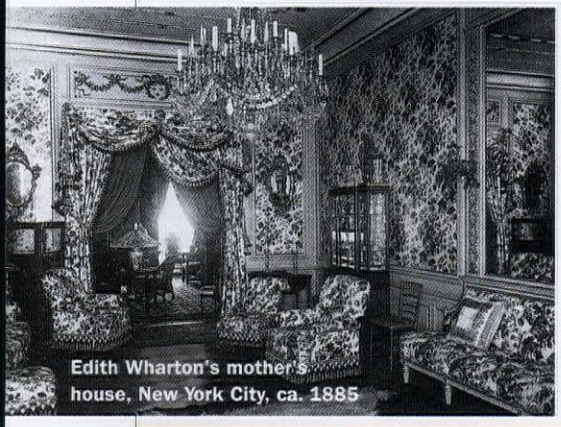
MICHAEL THE WOMEN'S FRAGRANCE BY MICHAEL KORS

THEN&NOW



Stenciled roses in a 1904 drawing room by Charles Rennie Mackintosh

This bold rose by Raoul Dufy, left, was turned into wallpaper. Roses were stenciled on sailcloth in a bedroom, below, that Ruby Ross Wood designed for clients in Jamaica in 1939.



Edith Wharton's mother's house, New York City, ca. 1885

Rennie Mackintosh, but his take on it wasn't romantic at all; his interpretation of the flower was geometric, hieratic, and influential. Raoul Dufy captured the rose's whimsical character in his tapestries, which André Groult used to upholster his furniture. The fabric embodies the carefree, creative spirit of Paris in the '30s. A more innocent American notion of the rose can be seen in the candy pink bedroom of a house in Jamaica by Ruby Ross Wood. She stenciled simple cabbage roses on sailcloth—used for curtains, bedcovers, and slipcovers—for an easy, fresh look. The rose as hothouse flower animates the tented room that Michael Szell created circa 1980. He used layers of oversized roses in various colorways to achieve his Belle Époque revival style. That the rose is irresistible is irrefutable. I can't wait to see what twenty-first-century decorators do with my favorite flower.

Ca. 1980, Michael Szell revived the Belle Époque with his own exuberant fabric.

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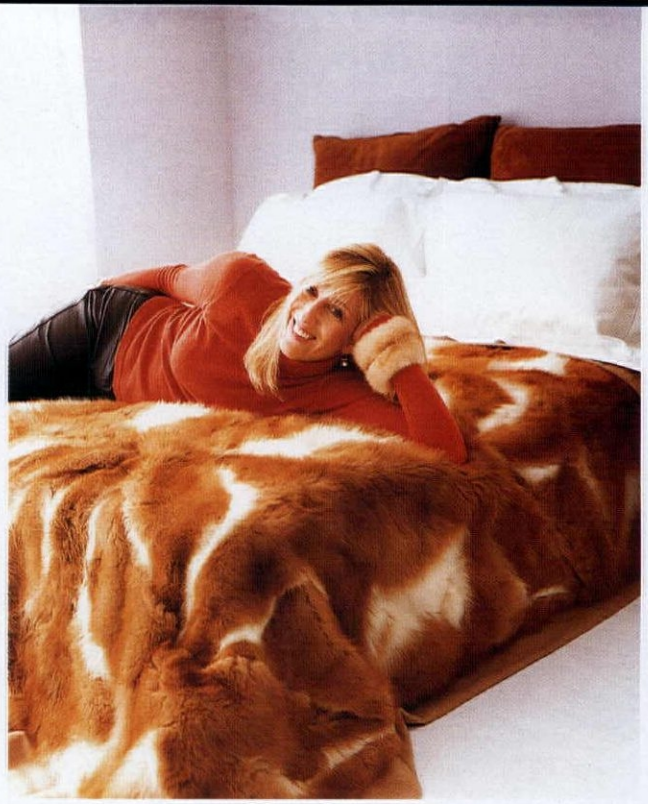
&ANOTHERTHING

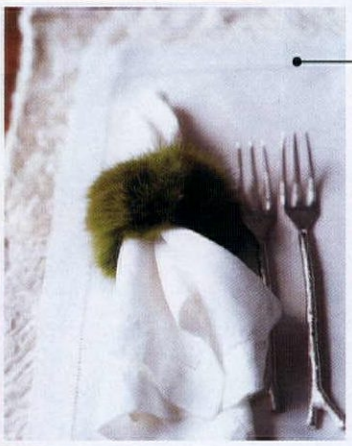
A touch of mink for every room in your life

by Florence de Dampierre

There's something nice about fur—and something quite naughty, too. That's why I've always loved it. A fur blanket made of exotic guanaco, right, is better than a coat, and if I had one, I'd never get out of bed. And now that shearling and sable come in so many delicious colors, there's a pelt for every room and season. So call your favorite furriers—mine are Alixandre and Ben Kahn—and let the fur fly.



Royal types may go for ermine, but hot pink shearling suits the chic set. I adore this **patchwork pillow**, $500, from Alixandre (in NYC, 212-736-5550).



Forget flowers. Think fur for the table. Trim place mats with American broadtail. Surround napkins with **sable rings**. For a finishing touch, try Michael Aram's Twigware (in Hoboken, NJ, 201-792-2827).

This crocheted **mink throw**, $10,000, from Ben Kahn (in NYC, 212-279-0633) is practically weightless, and as supple as anything I've ever felt. Ben Kahn will also recycle your old coats into pillows or upholstery.

Nothing comes between you and a cold tile floor like a fluffy **bath mat**, about $500, made of Toscana Lamb from Alixandre. This skin's new hue, a bracing light green, makes it the perfect conclusion to a sexy springtime shower. So step out of the tub and directly into my ultimate fantasy.

ERICKA McCONNELL; PRODUCED BY SABINE ROTHMAN; HAIR AND MAKEUP BY BRET STRANGE FOR MARK EDWARD INC.

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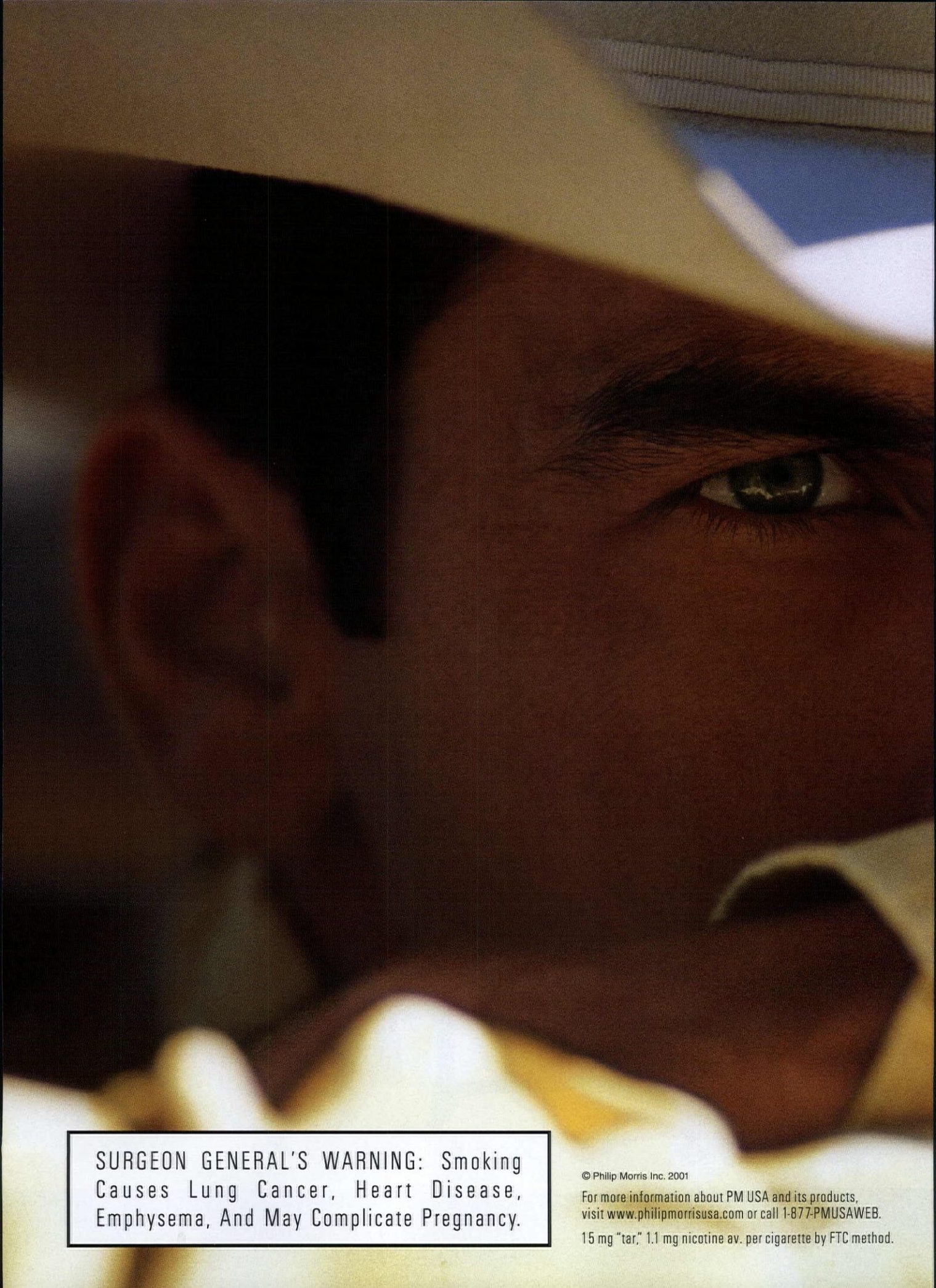

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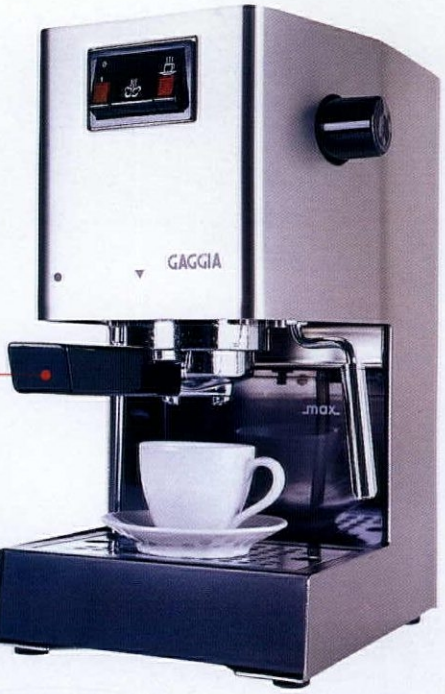
Espresso is essential by Lora Zarubin

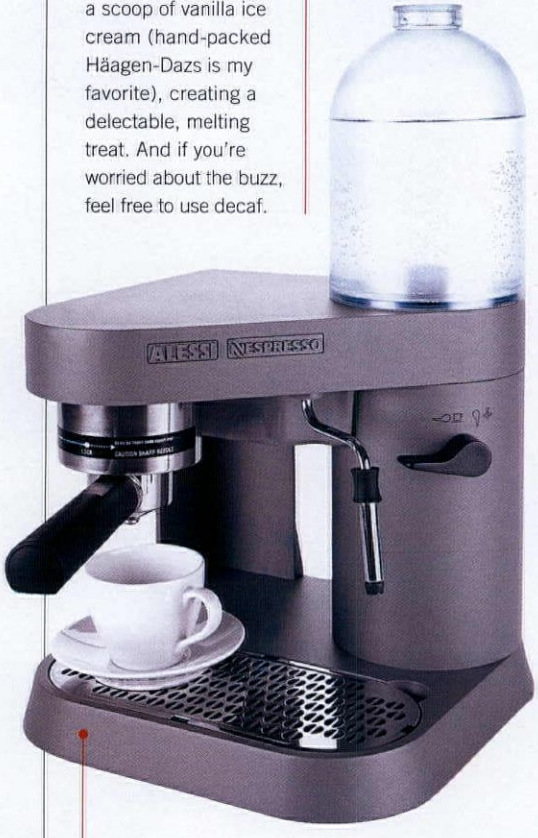
Plenty of coffee bars in the United States make a decent latte or cappuccino, but authentic espresso remains elusive. So I prefer to stay home and make my own. Once you have learned the secrets of making and serving a proper espresso as they do in Italy, it will become part of your daily routine. And if you're still craving a milky, low-fat, no-caffeine drink, well, you can go to Starbucks.



I've tried many machines, and the **Gaggia** ($199; 800-500-6309) is simply the best. It doesn't tell time or grind your beans, but it will consistently deliver a *hot* shot of espresso. And when I crave a macchiato, the Gaggia's turbo frother/steam nozzle never fails.

Forget coffee ice cream as you know it. Make the most genius **coffee dessert** by pouring a hot espresso shot over a scoop of vanilla ice cream (hand-packed Häagen-Dazs is my favorite), creating a delectable, melting treat. And if you're worried about the buzz, feel free to use decaf.

You shouldn't serve espresso in a large cup—it'll cool too quickly. A **demitasse and saucer** are a must. So are anise-and-almond ***biscotti pratesi*** from Sullivan Street Bakery ($9 a bag; in NYC, 212-334-9435).

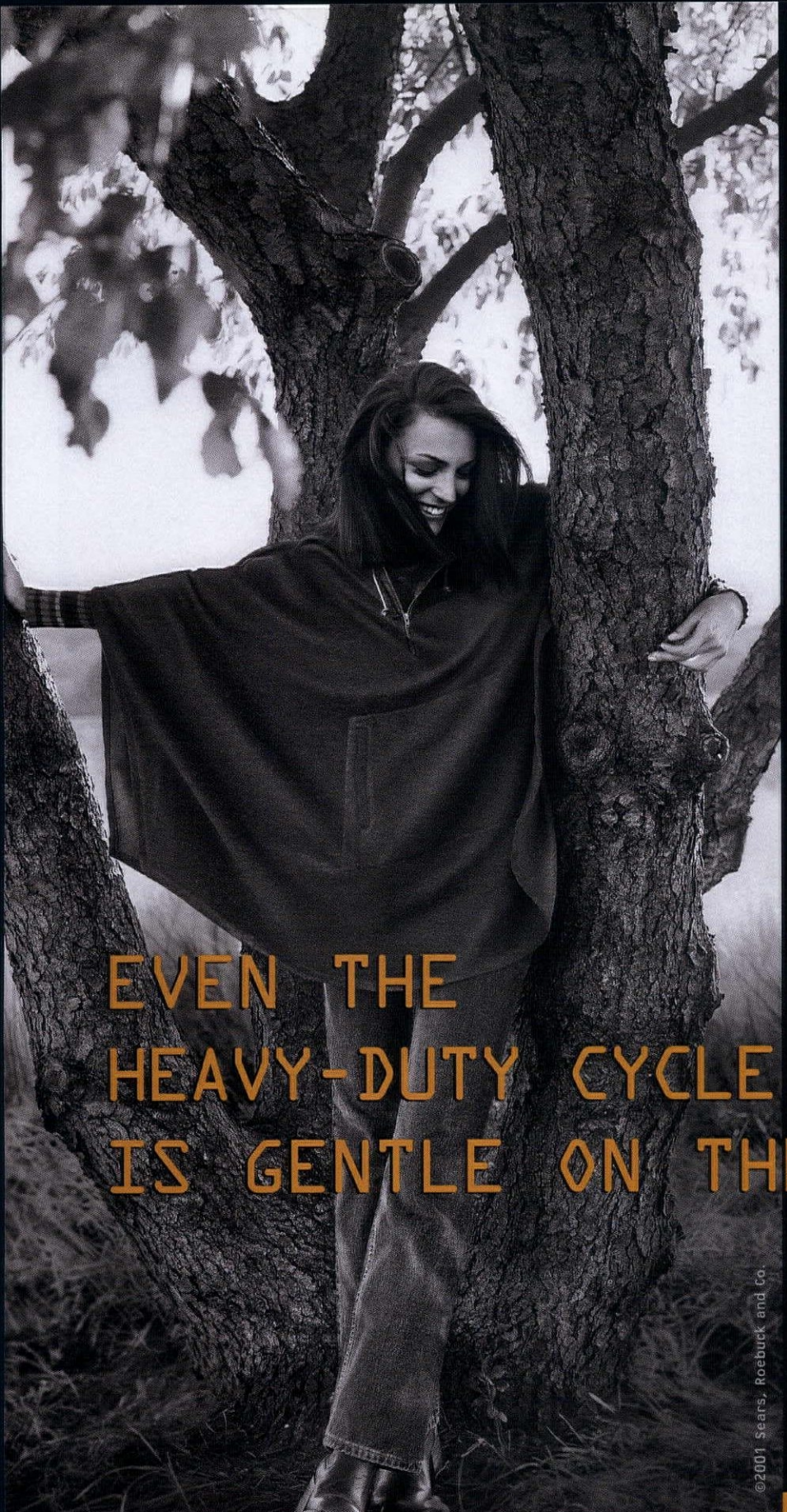


One reason I love the new **Alessi Nespresso Cobán** espresso maker ($599; 888-NESPRES) is that the brilliant Richard Sapper (the mind behind the iconic Tizio lamp) designed it. One reason I don't love it is that you can't use your own beans, only Nespresso capsules.

Lemon peel and Equal are sacrilegious. But sugar is okay, hon, if you use **raw sugar cubes** from A la Perruche in Paris (at Dean & DeLuca, NYC; 212-226-6800). Dip the cube, and let it dissolve slowly, so you can adjust the taste.

Don't grind your own. **Illy's** Arabica coffee is always perfect (800-USA-ILLY). With Illy's E.S.E. (Easy Serving Espresso) system, you put premeasured pods in an E.S.E.–compatible machine for a flawless brew. Even the decaf is divine.

TED MORRISON



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thorny questions

Who knew that rose lovers had such a sense of humor?

We recently E-avesdropped on a chat room discussion at **http://forums.gardenweb.com/forums/roses** about color and were thoroughly amused:

"What '-aholic' are you? I don't like to discriminate, so I fall into two categories. I am a redaholic and a whiteaholic."

"I would have to say I'm a blendaholic."

"Roses are like Ferraris: the only color is red."

"I guess I am a pinko."

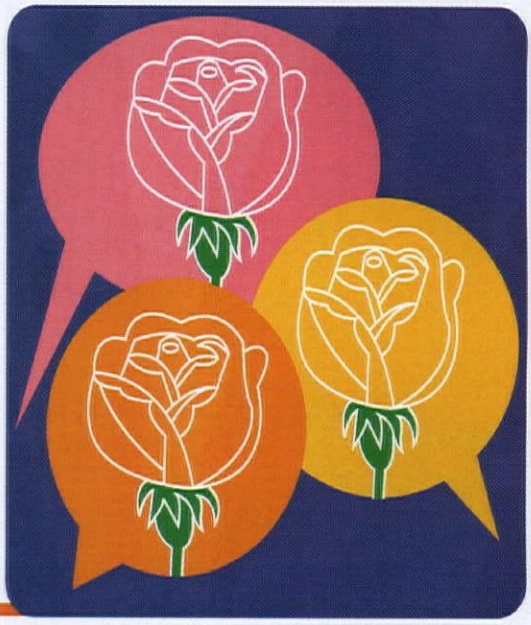
"That would make me a cabbage-aholic and scentaholic."

"Over the last year or so, I have become '-aholic' to almost every other color except bright yellow. (I hate it, it makes me feel physically nauseous!) Also, bright orange doesn't do much for me, but at least it doesn't make me feel nauseous!"

"I'm most definitely an apricotaholic."

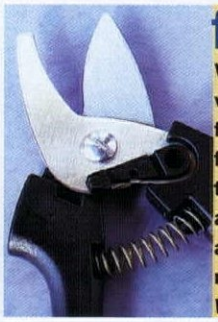
"Why do you think they call it 'rose'? It's the color all roses should be."

"I hate pink cars, clothes, frosting, anything but pink roses, which I seem to be getting more fond of. I guess I am an evolvingaholic."



site specific

Sometimes, you don't want to deal with Goliaths. There are several reliable megasites selling fresh-cut flowers, but we were charmed by 24roses.com, which sells nothing but roses. The site features a picture of the twentysomething founders—George Pappas and Chris Elmendorf—in a doghouse, which is where they say they've spent a lot of time over the years for forgetting anniversaries and birthdays. Unlike other rose sites, which seem to offer bargain prices but outrageous shipping charges, this site delivers two dozen long-stemmed beauties overnight for $59.99 ($64.99 with a vase). One of the site's little niceties is a guide to the meaning of different-colored roses. Pink means gratitude and thanks, while red-and-yellow ones mean "Fight on!"



freebie!

The American Rose Society wants you. With the hope of converting occasional visitors to its site, ars.org, into full-fledged members, the ARS is offering a free pair of Fiskars 7920 bypass pruners to anyone who registers on-line for an annual membership ($32). Members also get a subscription to the monthly magazine *American Rose* and a *Who's Who Membership Directory.*

Rx for roses

Someday, your kids will ask, "What did you learn during the digital revolution, Mommy?" And you can answer: "I learned to dip the stems of fresh-cut roses into Listerine antiseptic mouthwash." This is Rose Workshop Tip #9 at **markw.com**, the Web site of the late Texas landscape consultant Mark Whitelaw. He set out very specific directions for treating cut roses with Listerine and said his method will prolong their life by as much as 30 percent. He cited several studies, including his own, that suggest using Listerine, but he never knew why it worked. "I would love to find someone to keep his site running," says his widow, Laura.

TED MORRISON (24ROSES.COM); MICHAEL GRIMM (PRUNERS, ROSE, AND LISTERINE); CARLOS APONTE FOR ART DEPARTMENT (ILLUSTRATION)

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DIGIT

by Stephen Orr

Much ado about mulch

Mulch is a necessary evil, but it should be a means to an end and not a design element in itself. The pursuit of tidiness has turned many gardens into vast mulchscapes punctuated by the occasional evergreen. Our advice is to use the stuff subtly, the way it was intended: as an unassuming moisture retainer, a weed suppressor, and a winter cover-up. Leave the distracting mulch showstoppers for the median plantings in the Home Depot parking lot.

Hay or straw mulch is natural and attractive, but too coarse for the flower bed. Use it in the vegetable or cutting garden, where it looks at home. And since hay purity varies according to source, keep your eye out for sprouting seeds.

Applied thinly, **cocoa hulls** have the unobtrusive visual presence required of a good mulch—but the smell is full-tilt Willy Wonka. Fortunately, the chocolaty aroma will fade after a few weeks.

Unless your garden is in a grove of sequoias, **bark nuggets** are going to look out of scale. They're too big and bulky. Choose a finer grade of bark instead.

Wood chips have a good texture, but they're a little brassy when new. Over time, their blondness fades to a more refined gray.

Mushroom compost has a rich, dark color and provides valuable nutrients, but it may be too harsh for some plants. Mix it with soil, or age it over the winter, before applying it to sensitive or young plants.

Dyed-red bark mulch the color of a Gainesburger should be avoided, even though it seems to be a nationwide favorite.

Leaf mold is one of my favorites, because it looks like rich soil. Consider yourself lucky if you find a local commercial source—or better yet, compost your own.

MICHAEL GRIMM

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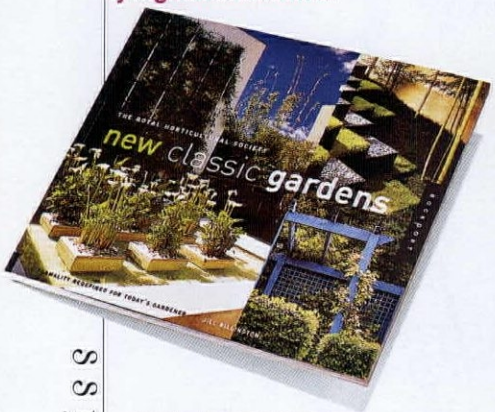
BOOKS

by Ingrid Abramovitch

FLORA (Abrams, $29.95) On a stroll through the herbarium at London's Natural History Museum, Nick Knight found his muse: an archive of dried plants collected for botanical research. His breathtaking portraits of these ethereal specimens capture the fragile eloquence of nature, even past its blooming prime.

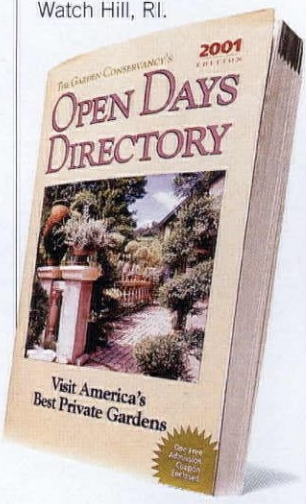


NEW CLASSIC GARDENS (Rockport, $25) Before you dismiss dwarf hedges and parterres as totally old-fashioned, pick up British author Jill Billington's latest book. She convincingly shows how the cutting-edge landscapes of current designers such as Topher Delaney and Martha Schwartz are rooted in the rules of gardens past.

SENSATIONAL BOUQUETS (Abrams, $45) Parisian florist extraordinaire Christian Tortu, a master of both color and form, believes that "all plants are equal." His bouquets, sensuously photographed here, are as much about the hot pink hue of a nerine as they are about its stem.

GARDEN VASES (Antique Collectors' Club, $25) This book begins with a cavil from Dr. Samuel Johnson: "Sir, I hate urns!" The nuanced watercolor portraits of historical garden urns from Versailles to Kew would undoubtedly have changed his mind.

OPEN DAYS DIRECTORY (Abrams, $15.95) Garden voyeurs plan their vacations around this annual guide to dates when America's top private gardens are open to the public. The 2001 edition is the first to include gardens in Nashville, TN, and Watch Hill, RI.



domestic bliss

REQUIRED READING

DIANE LOVE, AUTHOR, *YES/NO DESIGN*

HOW TO GROW WILDFLOWERS AND WILD SHRUBS AND TREES IN YOUR GARDEN by Hal Bruce (Lyons Press) "His descriptions are astute and poetic. They always whet my appetite and sharpen my powers of observation."

READER'S DIGEST ILLUSTRATED GUIDE TO GARDENING by the editors of Reader's Digest "Sometimes I run in from the garden (gloves and all) and pull it out to make sure I am pruning, digging, cultivating, or dividing the right way. Every gardener needs a book like this."

THE LAST FLOWER PAINTINGS OF MANET by Robert Gordon (Thames & Hudson) "It reminds me of the uniqueness of every flower, and how simple a flower arrangement can be and still be beautiful."

TAYLOR'S GUIDE TO PERENNIALS (Houghton Mifflin) "This concise guide helps me eliminate what I don't like and what won't work in my garden."

VISIONS OF PARADISE by Marina Schinz (Stewart Tabori & Chang) "Paging through the book stimulates my imagination and encourages my creativity."

Writer, designer, and artist Diane Love

STEVE WISBAUER (BOOKS); REBECCA GREENFIELD (PORTRAIT)

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Rose Muskissime from Maître Parfumeur et Gantier is both musky and crisp. The Art Deco bottle and rhinestone top have the aura of old Hollywood. $98 for 3.3 fl. oz. 888-AEDES-15.

A delicate rose-colored bottle from Czech & Speake of Jermyn Street holds **Rose** cologne that combines Bourbon rose, geranium, ylang-ylang, and patchouli. $135 for 6.75 fl. oz. 800-632-4165.

Rose d'Antan, the room spray by artist Mathias, captures the essence of his mother's Provençal white flower garden. $38 for 3.3 fl. oz. at Takashimaya, NYC. 800-753-2038.

L'Artisan Parfumeur's **Rose des Indes** room spray brings summer to your home with hints of peonies, peaches, and apricots. $70 for 4.22 fl. oz. 800-848-6835.

The invigorating **Index Rose Marigold** Tonic Water from Fresh, the hot modern line out of Boston, will leave anyone with a rosy glow. $26 for 6.3 fl. oz. 800-FRESH-20.

The earthy **Rosa Acqua di Colonia** by Farmaceutica di Santa Maria Novella is made from a recipe that 13th-century Dominican friars created. $65 for 3.3 fl. oz. at Takashimaya, NYC.

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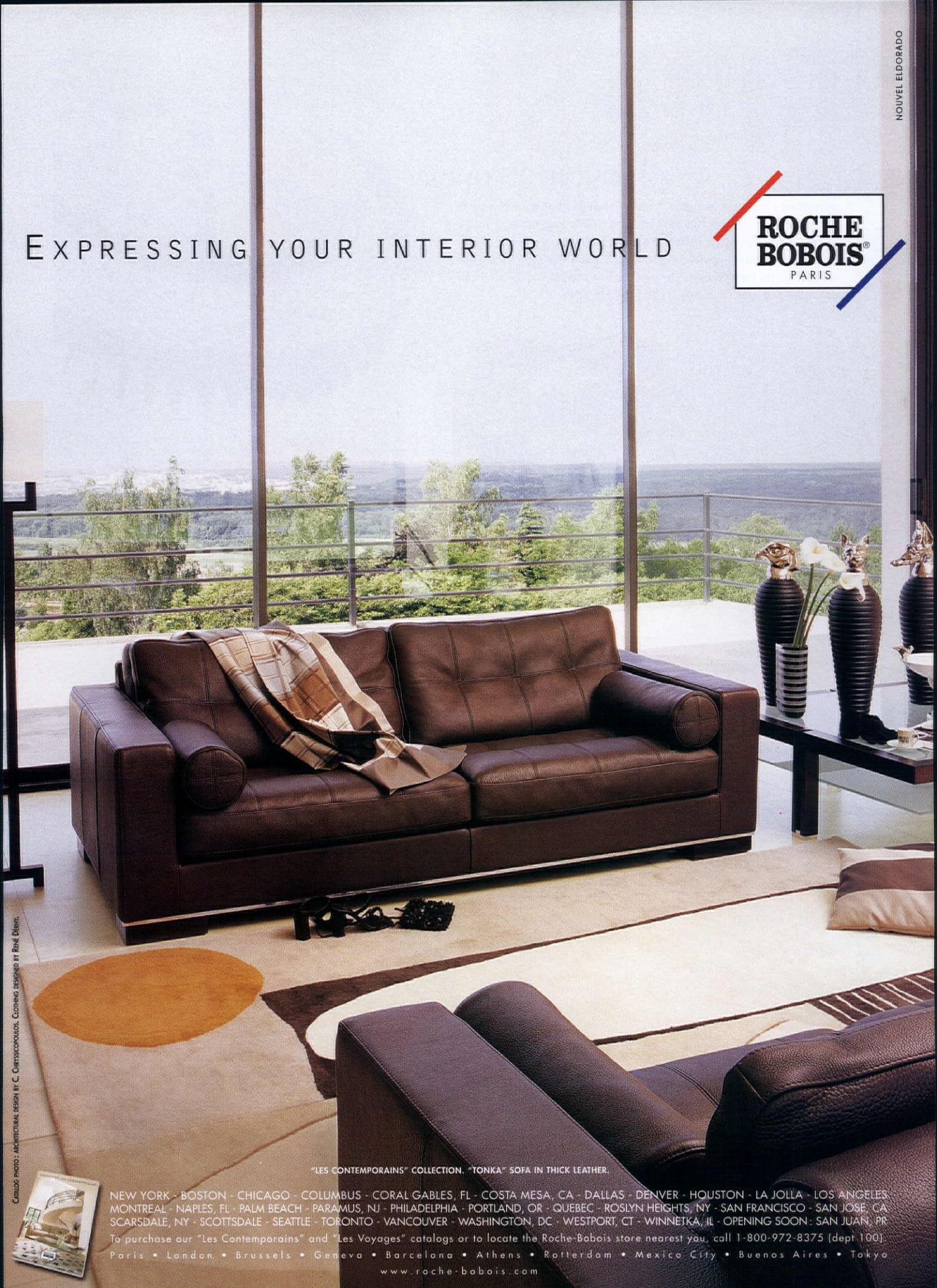

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THE BEST frosting roses

Sometimes the most beautiful floral arrangement at a party isn't in a crystal vase—it's on the dessert cart. These magnificent roses have been sculpted by artists and bakers out of pure sugar dough and butter cream. Individually fashioned, each flower is as unique as its natural counterpart. The results are almost too splendid to eat. I did say *almost*, didn't I? **by Maggie Katz**

1

2

3

4

5

6

In the concrete jungle of Manhattan, roses bloom all year long at the city's best bakeries. **(1) William Greenberg, Jr., Desserts**, 1100 Madison Avenue, 212-744-0304, makes a rich chocolate cake complete with Greenberg's signature chocolate wafer border and royal icing roses, $135. **(2) Dessert Delivery**, 360 East 55th Street, 212-838-5411, will customize your cake with anything from red roses, $45, to a red Ferrari. **(3) Sant Ambroeus**, 1000 Madison Avenue, 212-570-2211, is famous for cakes frosted with colored marzipan and detailed with sugar icing, $132. **(4) Cupcake Cafe**, 522 Ninth Avenue, 212-465-1530, dresses its cakes with a beautiful halo of butter cream roses in any conceivable color combination, $35 to $50. **(5) Sylvia Weinstock**, 273 Church Street, 212-925-6698, handcrafts each botanically correct flower from sugar paste. Her celebrated cakes begin at $350. **(6) Gail Watson Custom Cakes**, 335 West 38th Street, 212-967-9167, specializes in enchanting bridal cakes, $180. You can order a rose decorating kit, $130, to make your own at gailwatsoncake.com.

TED MORRISON

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THE BEST rose jewelry

How can you not be infatuated with rose petals made from canary diamonds? My idea of romance is more than long-stemmed roses in a vase. I like roses in boxes—from Fred Leighton or Van Cleef & Arpels. Naturally, the world's most amorous flower inspires achingly beautiful jewelry. **by Cynthia Frank**

Two pairs of Flora earrings from Asprey & Garrard, NYC, 800-883-2777, with **(1)** rubies, $14,500, and **(2)** sapphires and diamonds, $13,500. **(3)** A yellow diamond brooch, $110,000, and **(4)** earring, $75,000 for pair, flank **(5)** a pink diamond brooch, $125,000, all from Fred Leighton, NYC, 212-288-1872. Carved pink tourmalines form the flowers in the **(6)** earring and **(7)** brooch, $21,500 for the set, from Stephen Kahan, NYC, 212-750-3456. Freshwater pearls make petals on **(8)** a brooch, $7,850, from Demner, NYC, 212-794-3786. An enamel rose is the heart of **(9)** a brooch, $23,425, from Bergdorf Goodman, 800-558-1855. **(10)** A chalcedony brooch with cabochon blue sapphires, $45,000, from Van Cleef & Arpels, 800-VCA-5797, radiates moonlight. **(11)** Playful diamond and sapphire petal brooches, $7,800 each, by Gioia, NYC, 212-223-3146.

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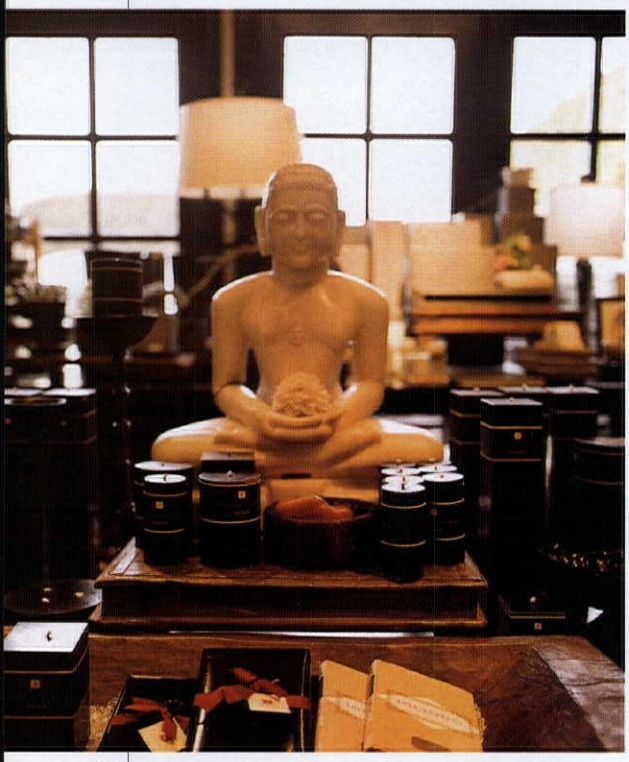
THE COAST

A diva named Rose and roses named for divas

by Paul Fortune



AFTER YOU'VE LIVED in Los Angeles for a while, you realize that it's not the jasmine or the bougainvillea that is ubiquitous; it's the roses. They *love* the sun. No SPF for these babies. Give them some fish meal and a little H_2O, and watch them go crazy—rambling, climbing, and just plain shrubbing out. We have a Rose Bowl and a Rose Parade, but our rarest bloom is the camera-shy decorator **Rose Tarlow**.

Though she commands an international reputation for her style and extraordinary taste, Tarlow professes to be low-key. "I'm really quite lazy," she protests over a lunch of roasted root vegetables. "I rarely go out, and much prefer to stay home and garden or read."

Frankly, I'm with Rose. I'd take an afternoon of pruning over a business lunch any day—unless *she* is my lunch date. Tarlow is, of course, anything but lazy. Her line of wall coverings and fabrics is a huge hit, and she is constantly traveling to expand her collection of furnishings.

"I still love to collect," she says. "My greatest pleasure is to discover something beautiful or extraordinary, and to place it to its best advantage. My only regret is that I don't have time to take on decorating jobs these days. They're so consuming, and you rarely encounter a client with whom you can comfortably collaborate."

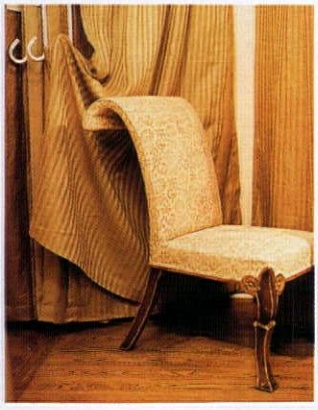
Strolling back to her studio, dubbed Melrose House, we pass through her rose garden, and she points out a subtly perfumed orange duster called 'Just Joey.' "I get them from all over, but **Charlie Follette** at American Botanicals in Santa Monica found this for me. I love the color, and you can even make a mouthwash out of it!" Pressed for the rose-scented recipe, Rose demurs: "Who knows, I may want to produce a line of toiletries one day." No doubt she will.

gail force

Selling the merch is taking more and more effort these days. Clients want your help and attention, and they want it *now*! No wonder so many shopkeepers are becoming decorators (and vice versa). Take **Gail Baral**, who runs the sumptuous emporium Algabar (310-360-3500). Six years ago, Baral gave up the fashion business, moved from New York, and eventually decided to hang up a shingle on chic La Cienega, where she sells everything from Asian furnishings to Moroccan rose-scented candles.

"I've noticed that China definitely seems to be taking over from Mexico and Spain as the dominant design motif in Los Angeles," she says. "It's not the formal chinoiserie you've seen but a looser interpretation, funky, forties, and sexy." Though she's doing more and more decorating, Baral doesn't want to become a glorified contractor. "I've found that I have to be careful which jobs I take," she says. "I have to spend a substantial amount of time promoting the store and the various purveyors I represent, so the time I allocate to design is limited and special." And if you can get her to help decorate your house, you are special indeed.

The eclectic, pan-Asian wares at Algabar, above. ■ Furniture and fabric, below, from Los Angeles's doyenne of decor, Rose Tarlow.



shop 'n' smell the roses

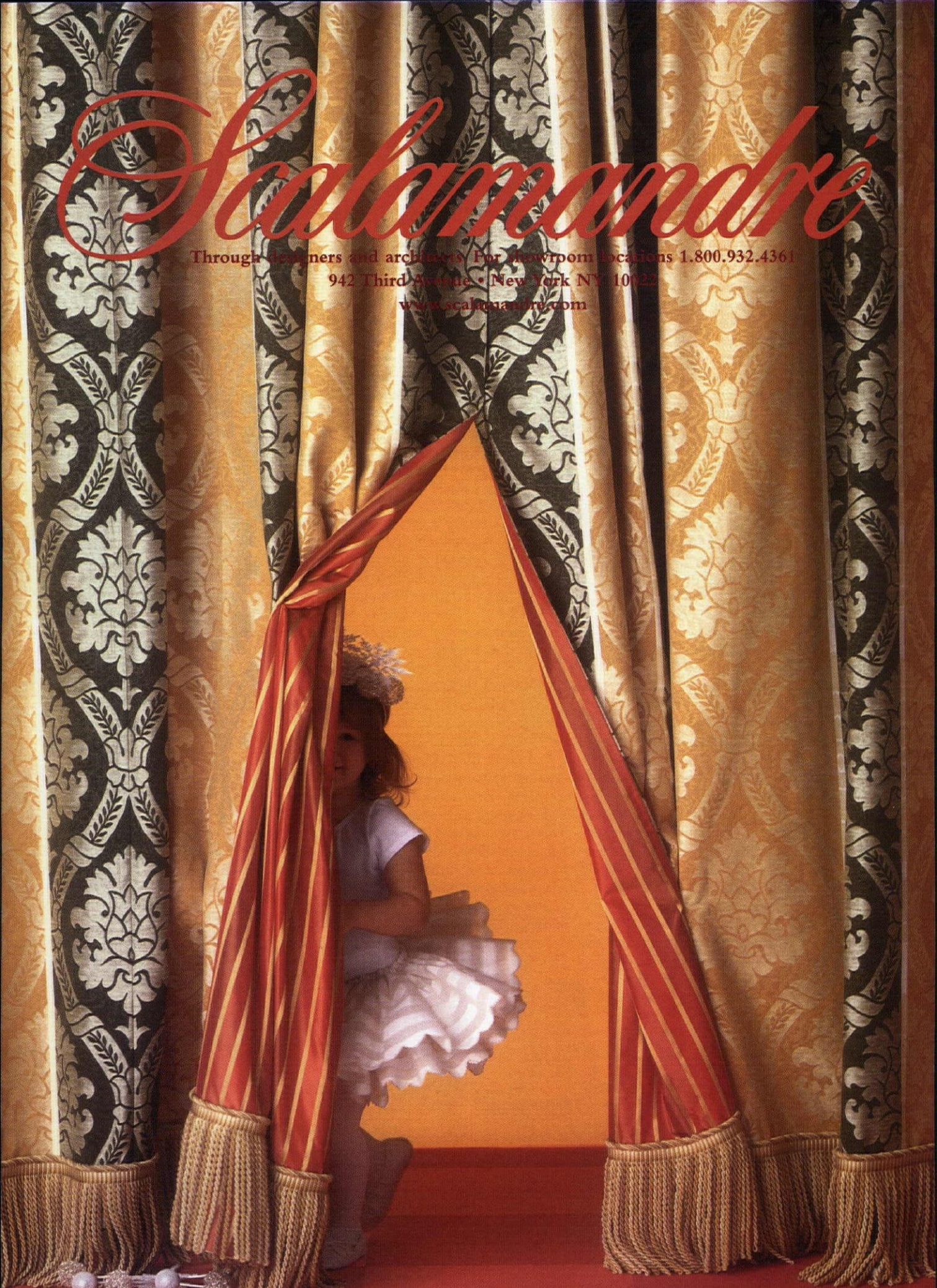
Pasadena seems to be ground zero for serious rose growers, so, naturally, it boasts some of Los Angeles's best nurseries for them.

One of the oldest is Frank Burkard's (626-796-4355), which has a huge collection that will have newly redesigned premises as early as this summer. Just down the street is Gary Jones's store, Hortus (626-792-8255), which was established about eight years ago and already has a substantial reputation for its garden, containing more than 300 varieties. "If we haven't got it, we can usually find it," says Steve Gerischer, Hortus's resident rosarian. "We're planning a Web site, but we also have sources worldwide."

Wandering through the elegantly landscaped nursery, reading the names of the various roses, I was riveted by a cabbage-y yellow stunner named 'Gina Lollobrigida.' Further down the path I found an elegant, velvety, deep red 'Ingrid Bergman.'

The custom of naming roses after film stars is still common, and I was shocked to be told that a mauve blusher named 'Barbra Streisand,' above, was today's big seller. Babs, perfectionist that she is (and having a nose for a rose), rejected several candidates and chose a bloom that suitably reflected her taste and class. That's okay, because Rosie O'Donnell picked up one of Babs's rejects for her own namesake rosie. Can a 'Heather Locklear' Climber be in the offing?

MISHA GRAVENOR; GENE SASSE, COURTESY OF WEEKS ROSES (ROSE)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EUROPE

The art of high-end crafts at the annual Chelsea Crafts Fair

by Meredith Etherington-Smith

DOESN'T THE WORD "craft" make you shudder? Doesn't it conjure up a dim and worthy world of porridgy pots and hanging planters in macramé? "Applied arts" may be a more accurate description of what caught my eye at the Chelsea Crafts Fair.

Here is where savvy trendies go to get in on the extraordinary work of talented former BritArt students. Frankly, the fair is much more avant-garde than the 100% Design show, which has gone big-time corporate-commercial.

The first thrill at the crafts fair was **Tracy Kendall**'s rolls of sequined wallpapers, which were fabulous—and fabulously expensive, because Kendall applies the sequins by hand. See them and marvel: tracy@tkendall.fsbusiness.co.uk.

Ceramics have always been a strong category here, but this year they were exceptional. **Rachel Kneebone**'s hand-built boxes and press-molded plates almost defy my powers of description. Here goes: The boxes are earthenware, to which Rachel applies hand-modeled swags and trellises that are then glazed and lustered. For more information: Rachel Kneebone, Glebe Road Studio, 18 Glebe Road, London E8 4BD; 011-44-207-254-5868.

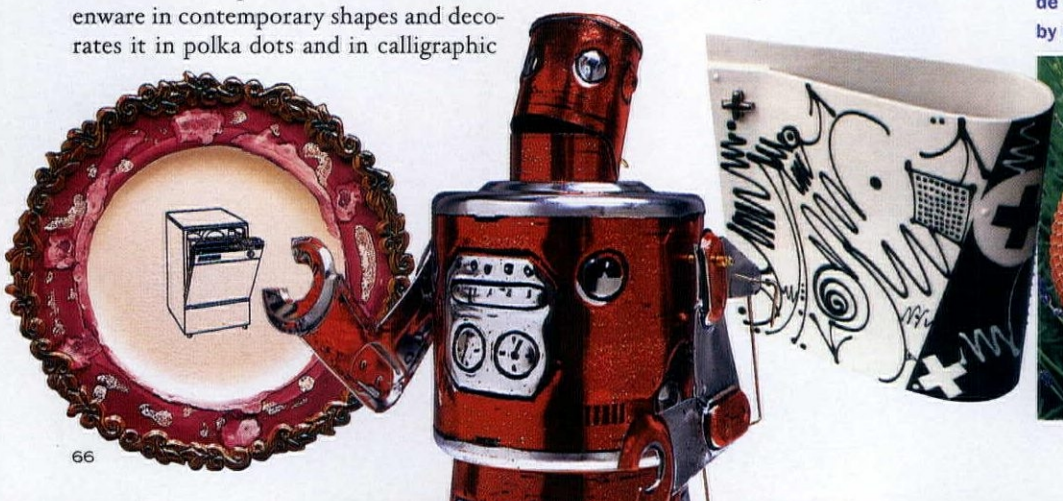
As a complete contrast, Black & White Ware, a new tableware collection from designer/maker **Mark Dally**, is a fresh take on Staffordshire slipware. He uses white earthenware in contemporary shapes and decorates it in polka dots and in calligraphic motifs. He then tops it off with a firing of bright platinum for the handles. E-mail him at markdallyceramics.co.uk.

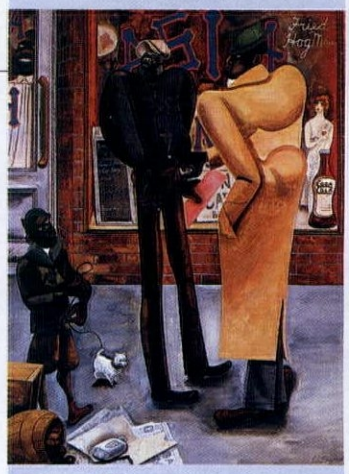
Sticking with Staffordshire, but in complete contrast, there is **David Cleverly**'s menagerie of contemporary figures. He describes them as having a postmodernist sense of humor. My favorite was Darwin on a Dodo. See Nelson on a Mackerel, or Tulip Vase with Frogs, at david-cleverly-ceramics.co.uk.

WE ALL KNOW that cactus has replaced the *Phalaenopsis* orchid in many a minimalist scheme. So I was fascinated by the terra-cotta pots designed to show off cacti by **Mark Pedro de la Torre**. The pots are created so that they are only complete once they have a prickly tenant. My favorite? The zigzag pot with *Sempervivum* 'Jubilee.' Contact: Courtyard Old Rectory, Stoke Lacy, Herefordshire HR7 4HH; 011-44-1432-820-500.

I've saved the best until last. The most crowded stand revived my faith in the art of toy design. First-time exhibitor **John Grayson** makes automatons inspired by old tin toys. Time-travel to a world in which fishing boats bob up and down on blue tin waves, followed by a gaggle of importunate seagulls, to a world where a fat green double-decker bus endlessly crashes into a Deux Cheveaux. E-mail him at joledesign@aol.com; 011-44-1902-344119.

The next Chelsea Crafts Fair will be held October 16–21 and 23–28.





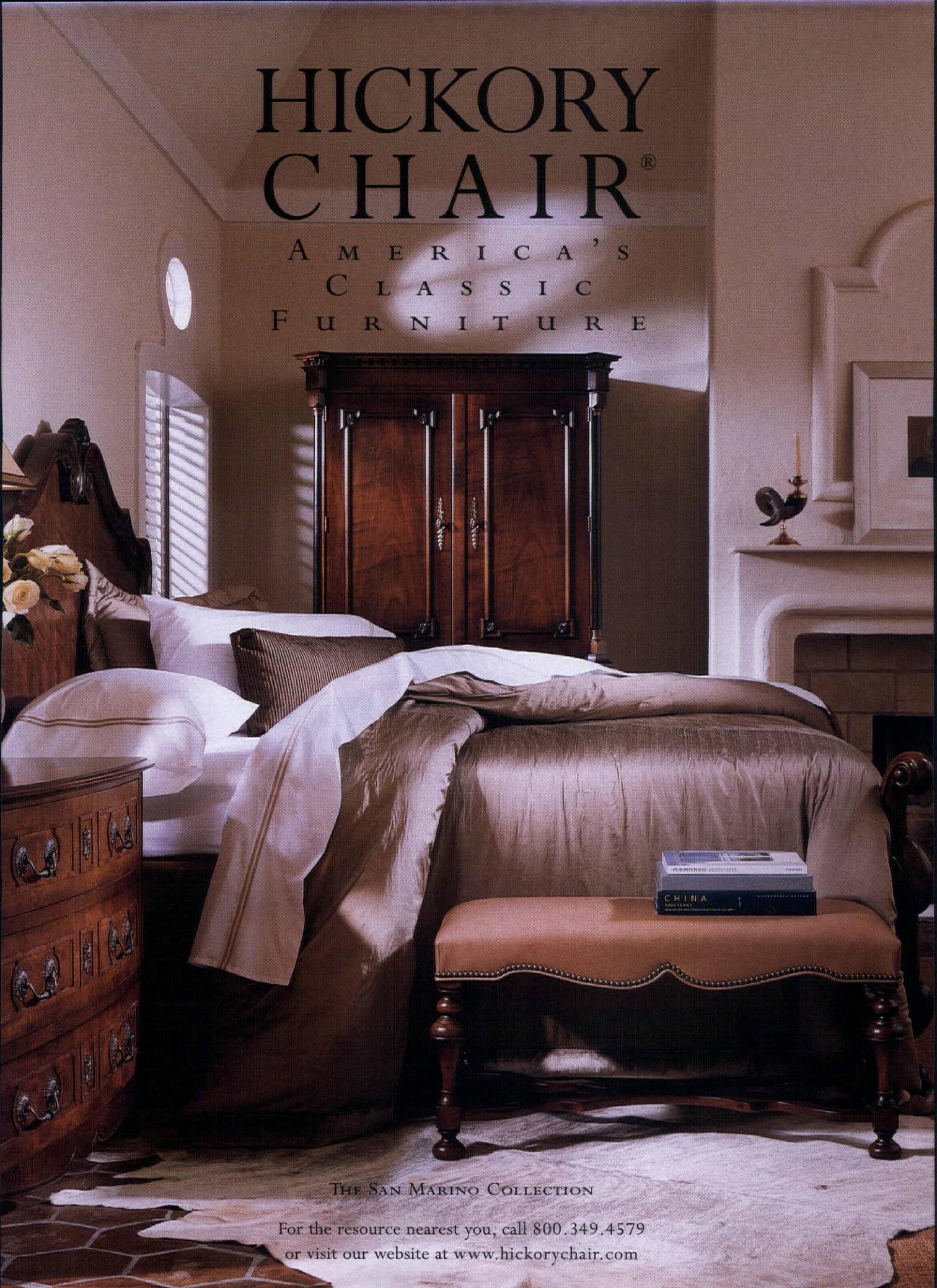
hail, olympia

Don't miss the Spring Olympia Fine Art and Antiques Fair (February 27 through March 4), because, as we all know, it's fun to go shopping, and this is the fair where you can carry the kit away with you. It has got a bit more serious recently, but there are still bargains from the 180 dealers from all over the world.

And if shopping at Olympia palls (does it ever?), the first significant exhibition in 16 years of the eccentric British watercolor artist Edward Burra is also on show at Olympia. The last public gallery show of work by Burra, who is ranked with Francis Bacon as the most important British artist of the 20th century, was at the Hayward Gallery in 1984. Many of the works come from private collections and have never been exhibited in public before. Some of Burra's extraordinary studies of high-style Harlem socialites will be in this exhibition. For more information: olympia-antiques.com.

Cleverly's Napoléon, center, and, from left, work by Kneebone, Grayson, Dally, and de la Torre. *Harlem* (1924) by Edward Burra, above.

DAVID CLEVERLY (ROOSTER); RACHEL KNEEBONE; JOHN GRAYSON; MARK DALLY; MARK PEDRO DE LA TORRE; EDWARD BURRA (COUNTERCLOCKWISE)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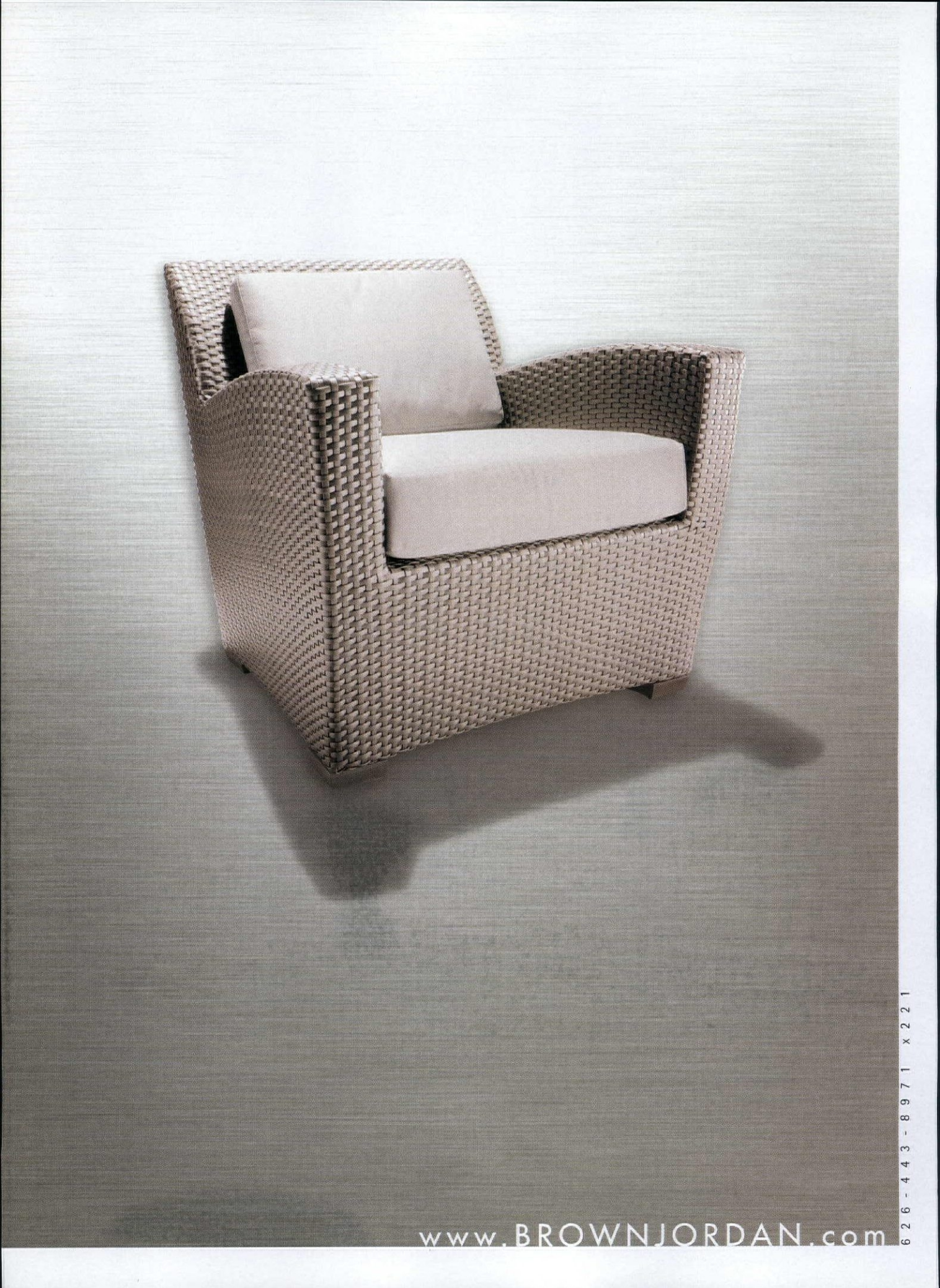
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object lesson

Roses show a dramatic range of form and color. Clockwise, from above: 'French Lace,' 'Yves Piaget,' 'Toulouse-Lautrec,' 'Playboy,' and 'Ballerina.'

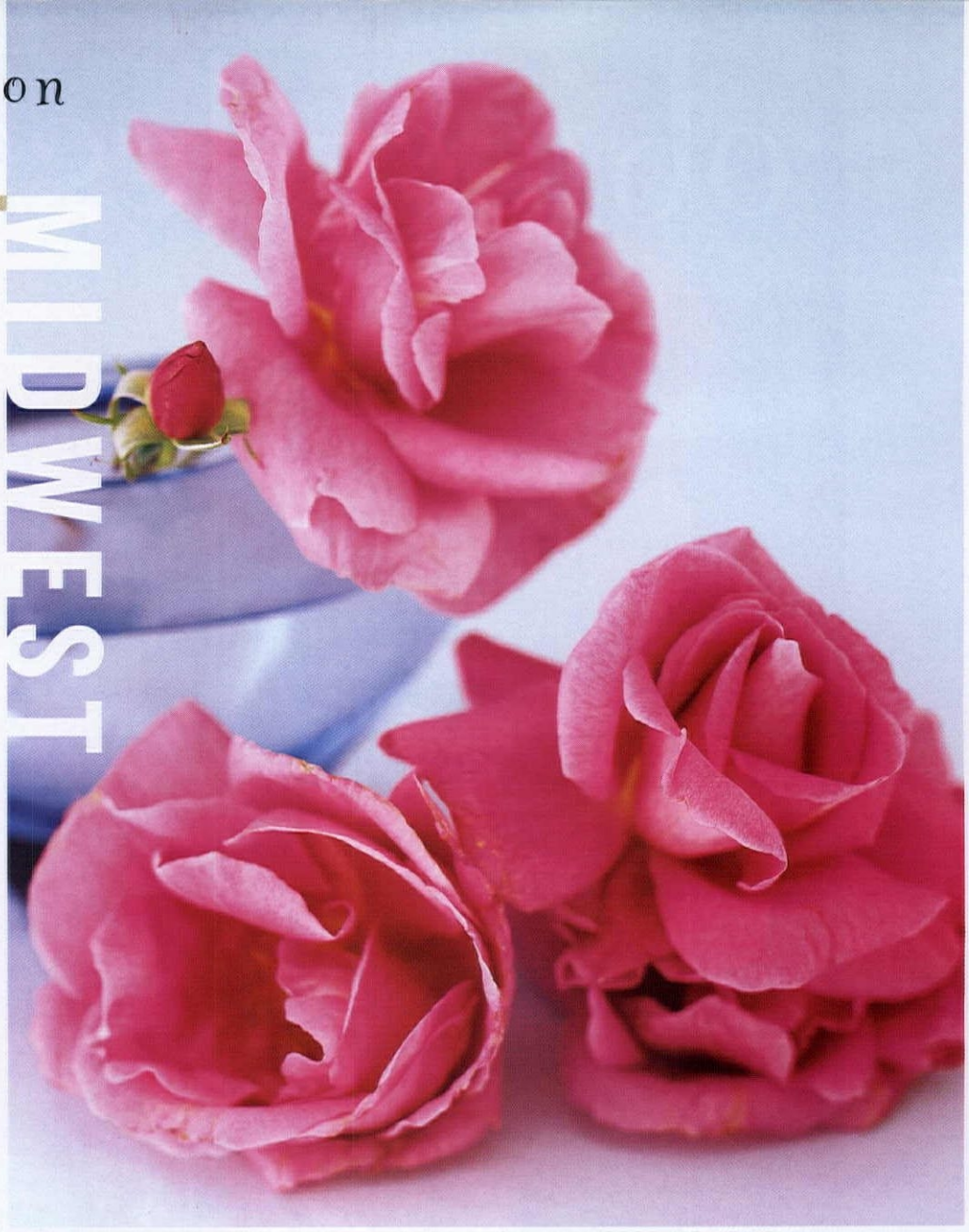
A ROSE FOR EACH REGION

GALLICAS. Hybrid Perpetuals. Pimpinellifolias. These roses are among the approximately 2,500 varieties available for the North American market. With so much selection, how do you choose? Geography is a starting point. We asked four regional rose experts to evaluate the rewards and challenges that their climates offer for roses. They gave us growing tips and assembled their top-ten lists of the best roses for their regions. We also asked New York City florist Miho to share her tricks for keeping cut roses fresh.

BY STEPHEN ORR ■ PHOTOGRAPHED BY BEATRIZ DA COSTA

FOR ALL SOURCES, SEE BACK OF BOOK

MIDWEST



10 favorites

SAM KEDEM, owner of Sam Kedem Nursery

'Alba Meidiland' (1987) Meilland's white landscape rose, grows densely.
'Belle Poitevine' (1894) Rugosa, pale pink 4-inch blooms
'Carefree Beauty' (1977) Buck hybrid, plentiful blossoms
'Champlain' (1982) Explorer series, large red flowers
'Country Dancer' (1973) Buck hybrid, light pink
'Fru Dagmar Hastrup' (1914) The classic pink Rugosa hybrid
'Martha's Vineyard' (1995) Poulsen hybrid, hot pink continuous bloomer
'Robusta' (1979) Single scarlet Rugosa hybrid
'William Baffin' (1983) Kordes hybrid, large pink blooms on a wide-growing shrub
'Winnipeg Parks' (1990) Morden hybrid, red-pink double flowers

WHEN SELECTING A COLD-HARDY ROSE, LOOK FOR GOOD BREEDING

IN THE MIDWEST, it's not just the cold, it's the humidity. "Our roses need to be versatile," says Sam Kedem, whose Hastings, Minnesota, nursery specializes in hardy roses. "We have very cold winters where temperatures fluctuate, and we don't always have a protective snow cover," Kedem says. "Our summers can be hot and humid, as well."

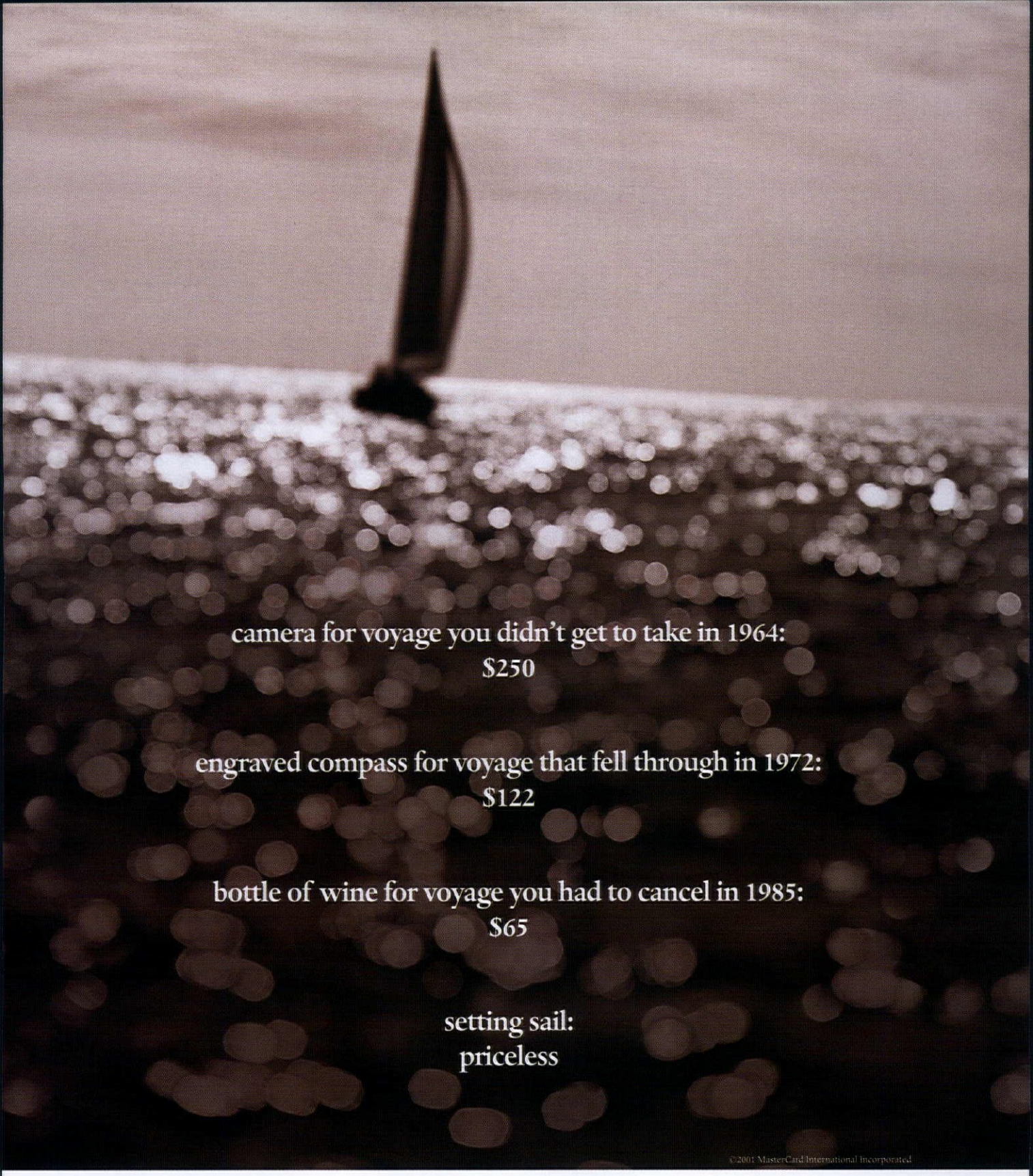
His first choice for the region are Rugosas. These tough roses, originally from Asia, will bloom several times a summer and produce beautiful rose hips, too. Kedem also favors breeds that emphasize cold hardiness. These include the Explorer and Parkland series from Canada, roses bred by the late Iowan Dr. Griffith Buck, and the new Shrub varieties from such European growers as Poulsen and Kordes. Old Rose varieties such as Damasks, Centifolias, and Gallicas also perform well in the Midwest. "But since most bloom only once," he says, "most gardeners aren't as interested in them."

Another issue for northern gardeners is that many commercial roses are sold grafted onto a generic rootstock, a problem in cold areas where plants can die back to their crowns. "Plants grown on their own roots have a better chance of survival," Kedem says. He recommends taking such grafted, budded roses and forcing them to make their own roots by planting them deeper than usual (placing the bud onion four inches below the soil surface).

During the Midwest's growing season, diseases and pests also make appearances. "The main disease in the region is black spot, followed by powdery mildew," says Kedem. "Fortunately, Japanese beetles haven't arrived here yet, but that might change. They're coming from the eastern U.S."

In a midwestern garden, pruning is essential and should be completed before the plants get their first leaves, in early spring. "Don't prune too late or you risk taking the sap [or vigor] out of the plant," says Kedem. He is not a proponent of deadheading, believing that "plants make stronger roots when left to themselves." And in his harsh climate, hardy roots are a live-or-die matter.

Tough roses such as 'Carefree Beauty,' above, were bred for colder climates.



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SOUTH

DURING THOSE TORRID SUMMERS, ROSES NEED THEIR REST

SOUTHERN BELLES know it's advisable to lay low during those long, sweltering summers. In gardens across the South, roses do likewise, saving the peak of their bloom for the cooler seasons. "We garden for spring and fall," says Michael Shoup, owner of the Antique Rose Emporiums in Brenham and San Antonio, Texas, and Dahlonega, Georgia.

In such a torrid climate, selecting the right rose is essential to success. Both Hybrid Teas and old European garden roses frustrate local gardeners. "What works best for us," Shoup says, "are Old Roses like Teas, Chinas, and Noisettes."

The typical southern roses include the heirloom sort that often thrive untended in small-town cemeteries. "Some of them, especially the Noisettes, have weak flower stems that cause the flowers to nod downward," says Shoup. "They look just fantastic dripping from an arbor or porch, where you can look up at their blossoms."

This rose expert has encountered common fungi such as powdery mildew and black spot in this humid region, but he doesn't worry too much about such diseases. Shoup limits the harm they can do by mixing roses in a flower bed with a variety of annuals, perennials, and companion plants such as herbs.

In a southern garden, pruning should be done several times a year: first before the onset of new growth in spring, again after the first wave of bloom in late May, and finally in early August. This will give bushes a nice shape and increase the likelihood of repeat blossoms. Because of this method, Shoup has roses not only for Mother's Day, but for the Christmas table as well. As for the deadheading of rose plants, he doesn't emphasize it. "We have so many roses that there is always something in bloom," Shoup says. "But I can see how the homeowner might want to be tidier."

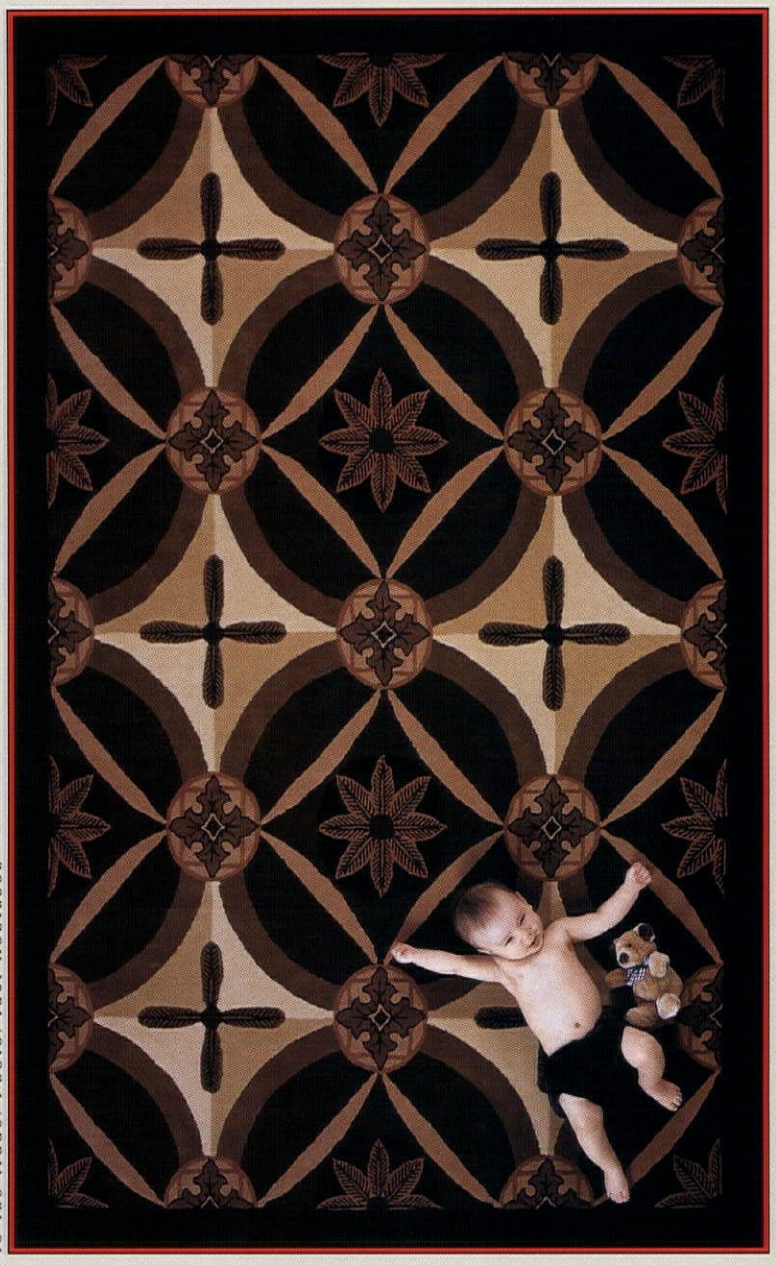
Southern charmers, above, clockwise from bottom left, 'Kathleen,' 'The Fairy,' 'Duchesse de Brabant,' and 'Ballerina'

10 favorites

MICHAEL SHOUP, owner, The Antique Rose Emporium, and author of *Roses in the Southern Garden*

'Ballerina' (1937) Hybrid Musk, dense clusters of small pink blossoms
'Cécile Brunner' (1881) Polyantha, small, sweet-scented flowers
'Céline Forestier' (1858) Pink-yellow Noisette with spicy scent
'Duchesse de Brabant' (1857) Tea rose, nodding blooms
'Kathleen' (1922) Single flowers on an arching bush
'Lamarque' (1830) White Noisette, perfect for arbors or porches
'Mermaid' (1918) Pale yellow single, rampant climber
'Mrs. B.R. Cant' (1901) Tea rose, medium pink
'Old Blush' (1752) Historic China rose, repeats bloom
'The Fairy' (1932) Polyantha, great for small gardens

Always the center of attention.



To the trade. Photo: Paul Robinson

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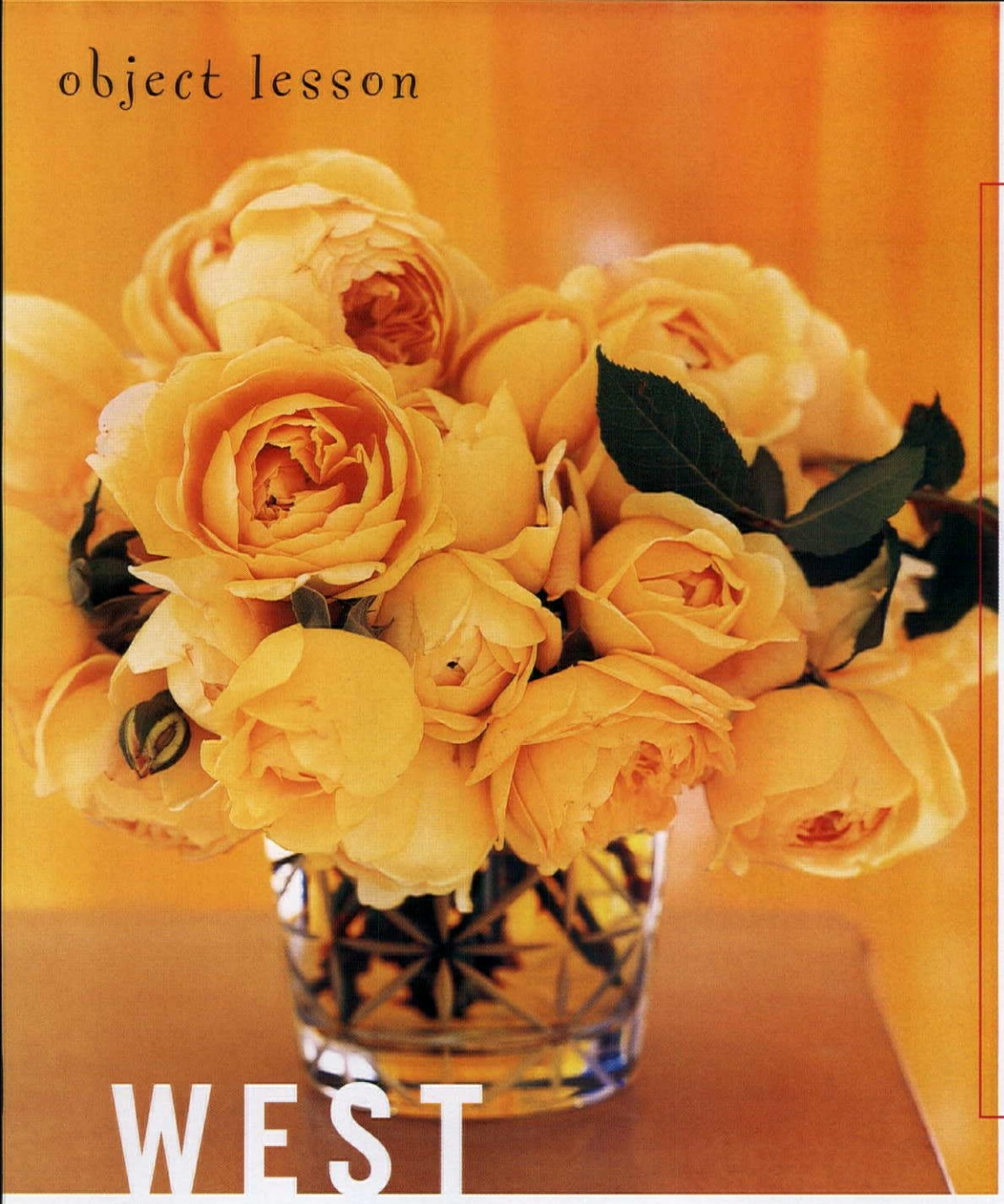

WEST

EVEN IN A ROSE-GROWING PARADISE, ONE MUST KEEP AN EYE OUT FOR THORNS

MOST PEOPLE think of the West Coast of the United States as an enviable spot to grow roses, and for the most part that is true, says Clair G. Martin, the rosarian at the Huntington Botanical Garden near Los Angeles. But there are obstacles. "Many southern Californians live in a coastal desert," Martin says, "so heat is the hardiness factor that must be dealt with. Although roses love sunshine, they need water, and lots of it. We have to irrigate throughout the year, except during the rainy season of January through March."

At the Huntington Garden, temperatures climb into the 90s during the summer, at which point many roses stop blooming. The flowers return when cooler weather arrives in the fall, and thrive until the first January frost. "We're lucky to have a nine-month growing season," Martin says.

In northern California, Washington, and Oregon, gardeners also enjoy a favorable climate for rose growing, and are blessed with more moisture and cooler temperatures than their Southern California neighbors.

Most roses do well on the West Coast, but there are a few exceptions, including such cold-tolerant varieties as Rugosas and Gallicas. Martin favors roses with Asian bloodlines such as Chinas, Teas, and Noisettes. Some of the new Shrub roses from well-known growers such as Meilland and David Austin also make the grade.

In a western garden, Martin says, January is the time to prune lightly and to strip leaves in order to induce dormancy. At the same time, a copper-and-oil fungicide, available at most garden centers, is used on all rose canes and surrounding soil to fight disease. To increase blooms, he recommends deadheading bushes continually from mid-April to December. He suggests fertilizing plants in April with a time-release product such as Osmocote.

'Golden Celebration,' above, has the deeply cupped look of an Old Rose variety.

10 favorites

CLAIR G. MARTIN, rose curator at the Huntington Botanical Garden and author of *100 Old Roses for the American Garden* (Workman)

'Altissimo' (1966) Large crimson flowers, single-blossomed climber

'Cardinal de Richelieu' (1840) Purple-red flowers, once-blooming

'French Lace' (1980) Ivory blooms, scented Floribunda

'Golden Celebration' (1992) Golden English rose, strong Tea rose fragrance

'Lady Hillingdon' (1910) Pale yellow Tea rose

'Mutabilis' (date unknown) Each blossom changes from yellow to pink to deep red.

***R. Alba* 'Semi-plena'** (date unknown) The 'White Rose of York,' once-blooming

'Sun Flare' (1981) Bright yellow clustered flowers; very disease resistant

'Tamora' (1983) English rose, fragrant apricot-colored flowers on a small bush

'Tradescant' (1993) Velvety red flowers, blooms all year

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NORTHEAST

YANKEE ROSES NEED TO BE READY FOR ANYTHING

DESPITE A CLIMATE that ranges from the deep freeze of a Maine winter to the sultry summers of Baltimore, the Northeast is a hospitable place to grow many roses.

"We can't grow true Teas, Chinas, and Noisettes [in most of the region] because they aren't hardy," says rose expert Stephen Scanniello, "but we make up for it with other roses, like Gallicas and Albas, which need a winter dormancy period." Climbers and Modern Bush roses also do very well in this part of the country.

While many rose lovers have taken to avoiding Hybrid Tea roses, believing that they lack fragrance and have an unattractive bush form, Scanniello is still a fan of this common variety. "There are some great Hybrid Teas," he says.

The common rose garden, which so often consists of a barren plot of spindly Hybrid Teas, is dull. Also, monoculture, Scanniello warns, can result in black spot and other diseases. As a preventive, he suggests mixing these roses with other garden plants such as lavender, germander, or small yellow marigolds. The result is a more interesting flower bed that also repels insects.

In the Northeast, pruning should be done in early spring, before plants sprout leaves. In his garden on the New Jersey shore, Scanniello starts on St. Patrick's Day and ends by April Fools'. As for deadheading, he advises stopping by Labor Day and, in colder areas such as Maine, as early as mid-August.

Tough and lovely 'Abraham Darby,' left, even tolerates some light shade.

10 favorites

STEPHEN SCANNIELLO, New Jersey–based garden designer and author of *A Year of Roses* (Henry Holt)

'Abraham Darby' (1985) One of the best-performing English roses

'Autumn Sunset' (1986) Orange-apricot double blooms, tall Shrub

'Belinda's Dream' (1992) Very fragrant pink flowers on a large bush

'Carefree Sunshine' (2001) New pale-yellow rose that blooms continuously

'Compassion' (1972) Disease-resistant pink Climber

'Elina' (1984) Hybrid Tea, creamy yellow blooms

'Knock Out' (1999) Cerise version of 'Carefree Sunshine'

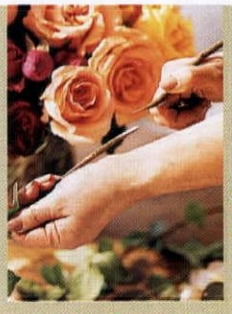
'Peter Mayle' (2000) New Hybrid Tea, wonderful fragrance

'Queen Elizabeth' (1954) Perfect pink Grandiflora blooms on a tall, awkward shrub

'Russell's Cottage Rose' (1840) Sprays of magenta blooms, flecked with white

caring for cut roses

How often have your roses expired shortly after you put them in a vase? We sought advice from New York City florist Miho, far right. 1 STRIP LEAVES and thorns from stems. "Leaves encourage bacteria growth in water, and thornless stems are easier to work with," Miho says. 2 SOAK STEMS in clean, deep buckets filled with hot tap water until it cools to room temperature. 3 CUT STEMS AT AN ACUTE ANGLE using a sharp knife. "It's important to make a clean cut, so that water draws up the stems," Miho says. 4 ADD A FLORAL PRESERVATIVE. "I only use Chrysal powder," says Miho, whose bouquets last one week, often two. "I've tested all of the commercial brands, side by side. You don't need any of the other tricks [pennies, aspirin, bleach, sugar]." 5 REMOVE THE TWO OUTERMOST PETALS if you want the roses to open more quickly. 6 PAY ATTENTION TO THE ARRANGEMENT OF THE STEMS. Pack flowers tightly in a cylindrical vase and turn them slightly to the right (or left) for Miho's trademark twisted-stem bouquet. 7 IF YOUR ROSES STILL NOD DOWNWARD, recut them and plunge the stems in boiling water. The flowers should perk up.



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FOREIGN BORDERS

by deborah needleman

Wisteria at La Foce, left, where courses on Italian gardens are held. ■ Penelope Hobhouse hosts seminars at Hadspen House, below.

I AM SOMEONE whose ideal getaway consists of traveling to a foreign country dense with great gardens, and then visiting as many in a single day, every day, as I can persuade my family to tolerate. A weeklong journey to Italian gardens some years back took weeks to organize: many letters, much string pulling, and countless early morning phone calls, with my requests prerehearsed in tentative Italian.

But the older I get, the lazier I get, and I can hardly imagine doing that again. What would it be like if an expert could design an itinerary for me, managing all the appointments and introductions and logistics? Or, better yet, what if a handful of innovative garden designers and plants people came together for a week at one of these gardens and invited me to study and stay with them at the garden's castle or villa? These days, every imaginable luxury seems to exist for garden enthusiasts willing to pay for it. We dug around a bit to find a few of the best.

For travelers eager to know about great gardens, there are now courses and accommodations at some of Europe's finest

Last year, English garden writer and designer Penelope Hobhouse began holding weeklong garden courses at Hadspen House, an eighteenth-century manor house in Somerset that has been in her late husband's family for more than 200 years. For two sessions this summer she will bring together a few of her (and my) favorite garden writers and designers to talk on the topic of the garden as theater. The speakers are the celebrated authors and gardeners Sir Roy Strong, Anna Pavord, Piet Oudolf (codesigner of the gold-medal garden at the Chelsea Flower Show last year), and Sandra and Nori Pope. The Popes have been working with Hobhouse's son Niall,

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who lives at Hadspen, on a series of lively color-themed gardens there.

Hobhouse's desire is to have a "quite serious garden course, but to run it like a house party." And that's what it sounds like. Niall has recently restored the house, beautifully appointing each of the 14 bedrooms. The participants stay there, taking coffee by the fire and sharing meals prepared by an outstanding visiting chef. Lectures are interspersed with visits to other private gardens. Renowned decorator (and wonderful garden maker) John F. Saladino describes the experience at Hadspen House as "the caviar course for garden lovers." June 26 to July 1, and July 3 to 8; $4,800, plus VAT, per person, for a double room. Contact Penelope Hobhouse at hobhouse@compuserve.com, or by fax at 44-1308-867560.

FOR THE PAST two years, visitors have also been welcome at the remarkable villa and garden of La Foce in the Orcia Valley of Tuscany for an intense week of talks and tours on the subject of Italian Renaissance gardens. Begun in the '20s, La Foce is the Renaissance-style masterpiece of writer Marchesa Iris Origo. La Foce boasts a series of splendid green garden rooms, all with very different effects, but all skillfully composed and integrated.

Recently Origo's daughters, Benedetta and Donata, and English landscape architect Peter Curzon, who is curator of the garden, began holding courses aimed at helping people understand why Italian gardens are the way they are. With the aid of guest speakers, Curzon examines the revolutionary use of space and shape in Renaissance gardens, and traces their continuing influence around the world.

Participants stay at renovated guesthouses on the property, and a Tuscan chef is on hand for at least one meal a day. Benedetta, who lives at La Foce, often follows along with the course, but Curzon runs it day to day. While the garden is used as a base for study, a great deal of time is also spent visiting important gardens nearby, including those at the villas Gamberaia and Lante and the Palazzo Farnese in Caprarola, as well as some modern ones. The course offers a wonderful introduction to the history of Italian gardens, and the garden visits afford an informative and carefree way of seeing these places. May 27 to June 2, and September 23 to 29; $2,500 per person, for a double room. Contact Katharina Trauttmansdorff at ktrauttman@aol.com, or by phone at 43-676-3132307.

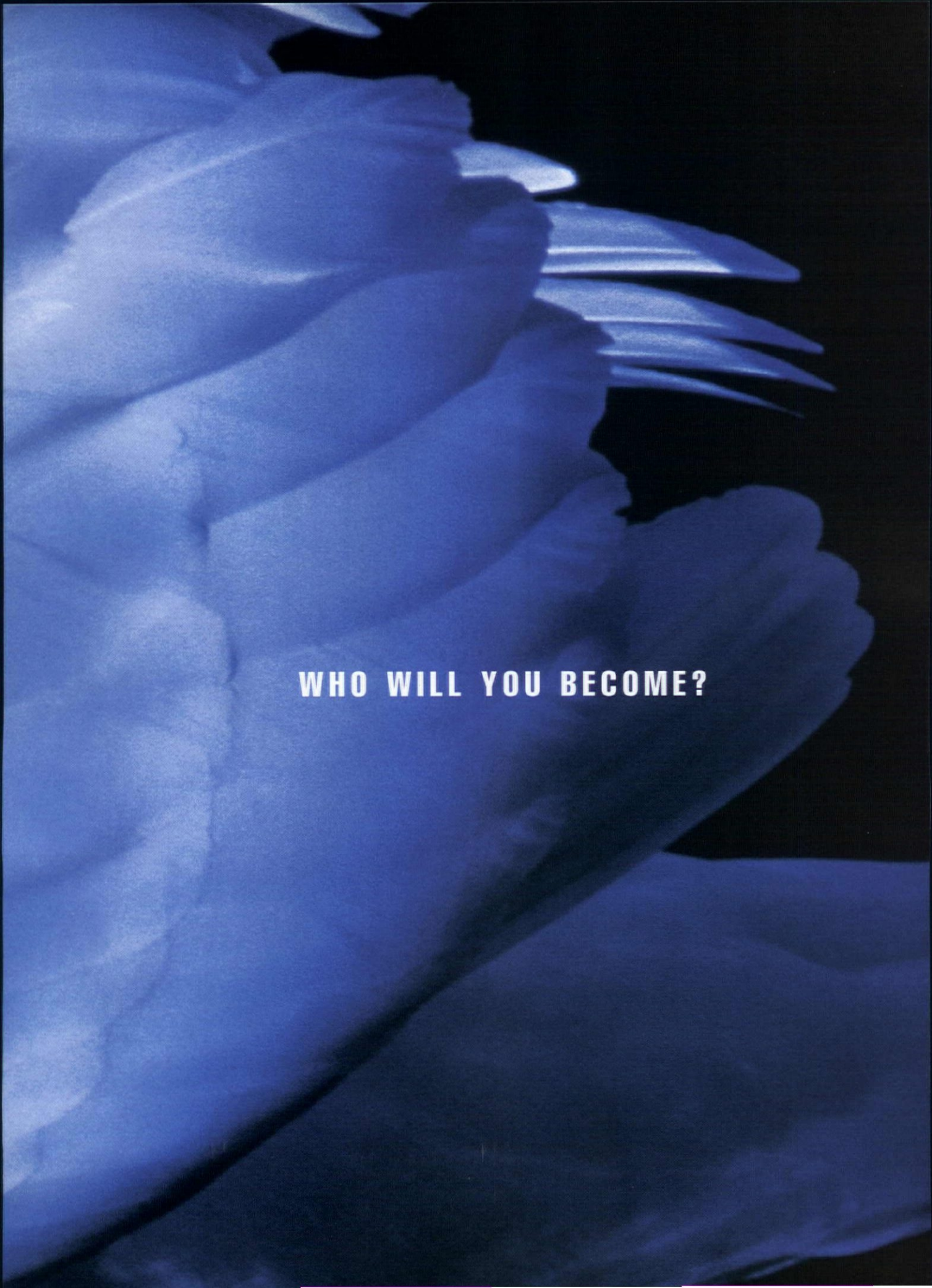
Every imaginable luxury seems to exist for garden enthusiasts willing and able to pay for it

Louisa Jones takes her visitors to private gardens like this one in Provence.

VINCENT MOTTE

UNLIKE THE HISTORIC gardens of England and Italy, many great French gardens are contemporary and private; if you want an insider's look at them, you have to go to an insider. Provençal garden expert and author Louisa Jones, along with her husband, Bernard Dupont, provides a few customized tours in Provence. Jones has championed the gardening style of southern France in her many books, and as a result is trusted by homeowners and designers there. Little seems to transpire in Provence without Jones's knowledge. In addition to arranging tours for organizations like garden clubs and horticultural societies, Jones and Dupont also host informal groups of friends. Recently, a group of well-known interior decorators and garden designers from New York and Los Angeles made the journey.

Jones's tours operate out of the luxurious yet charming Hôtel La Mirande in Avignon. The Stein family runs the hotel and is responsible for its exquisitely appointed rooms and stylish collection of eighteenth- and nineteenth-century furnishings. Daniel Hébet, the hotel chef, prepares several meals, and gives the group a cooking lesson in the hotel's nineteenth-century kitchen. Garden designer and author Nancy Goslee Power, who went with a group that included eminent decorators and shop owners, including Bunny Williams, John Roselli, and Suzanne Rheinstein, proclaims the hotel "divine," Louisa and Bernard "gracious and informed," and their access to private gardens "extraordinary." For about 15 people for seven nights: $3,700 per person, for a double room. Arrangements can also be made for lectures, single-day accompaniment, and itinerary consultations. Contact Jones at ljones@enprovence.com. Hôtel La Mirande: mirande@la-mirande.fr, or phone 33-490-85-93-93.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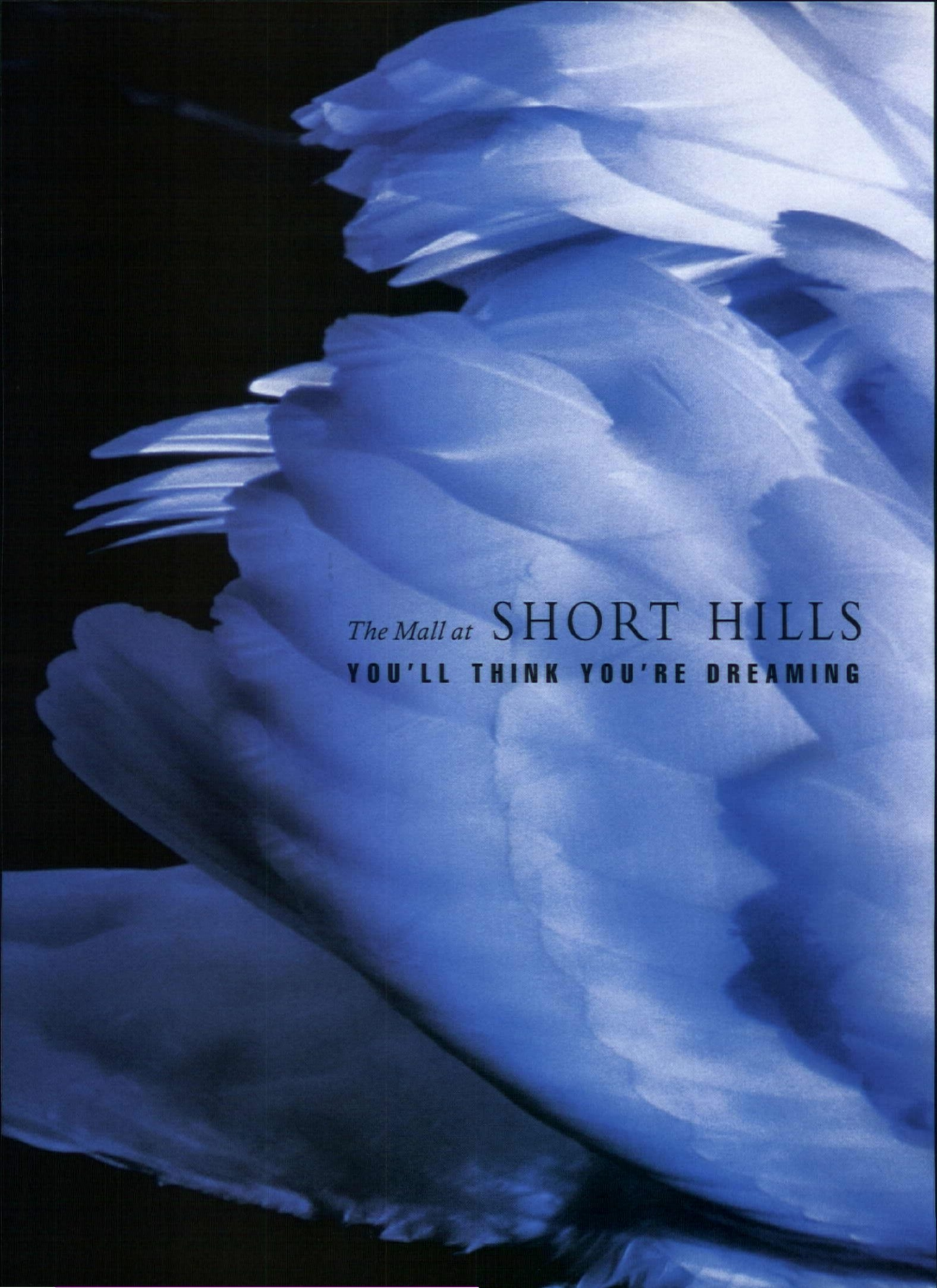
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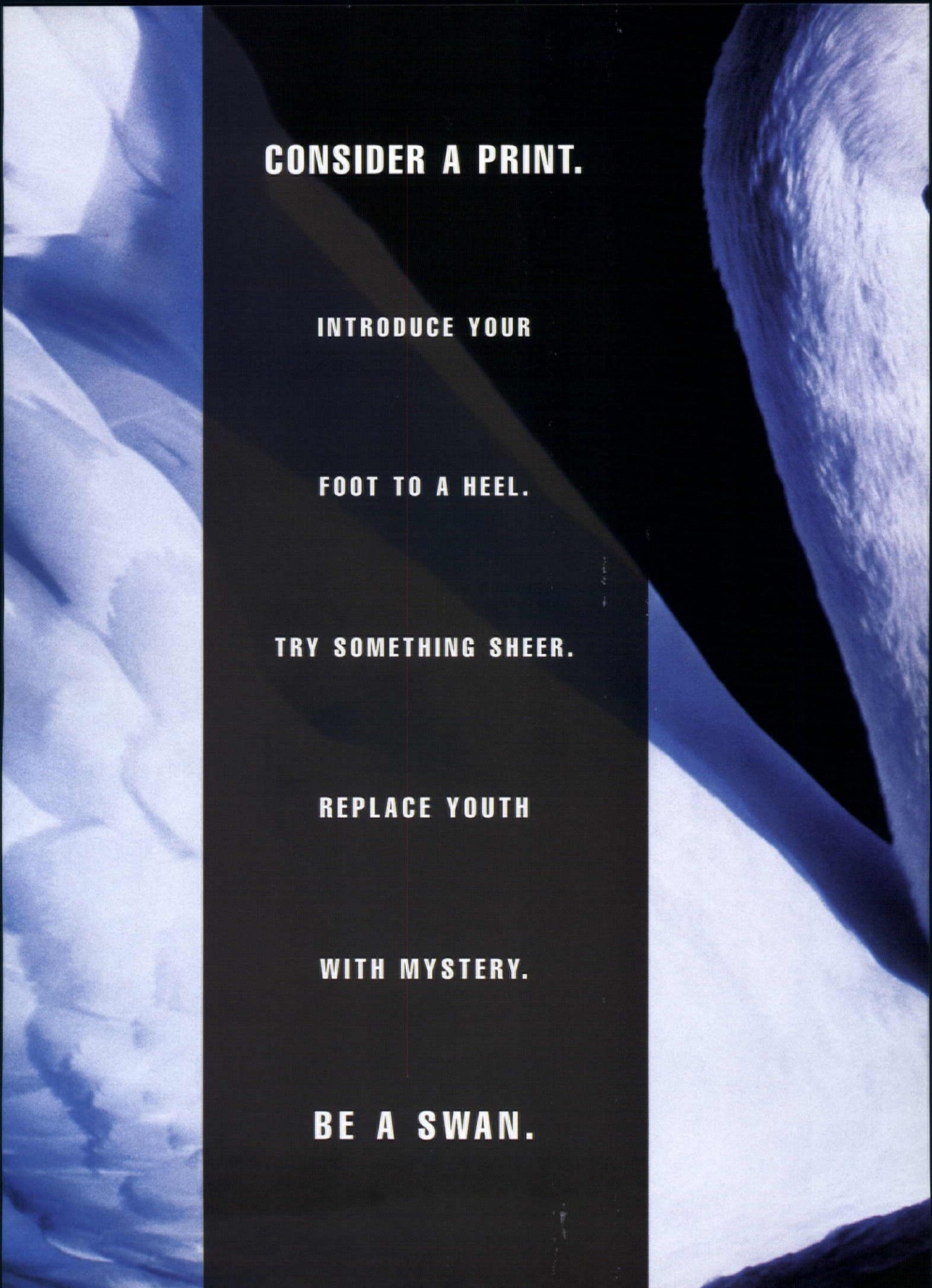
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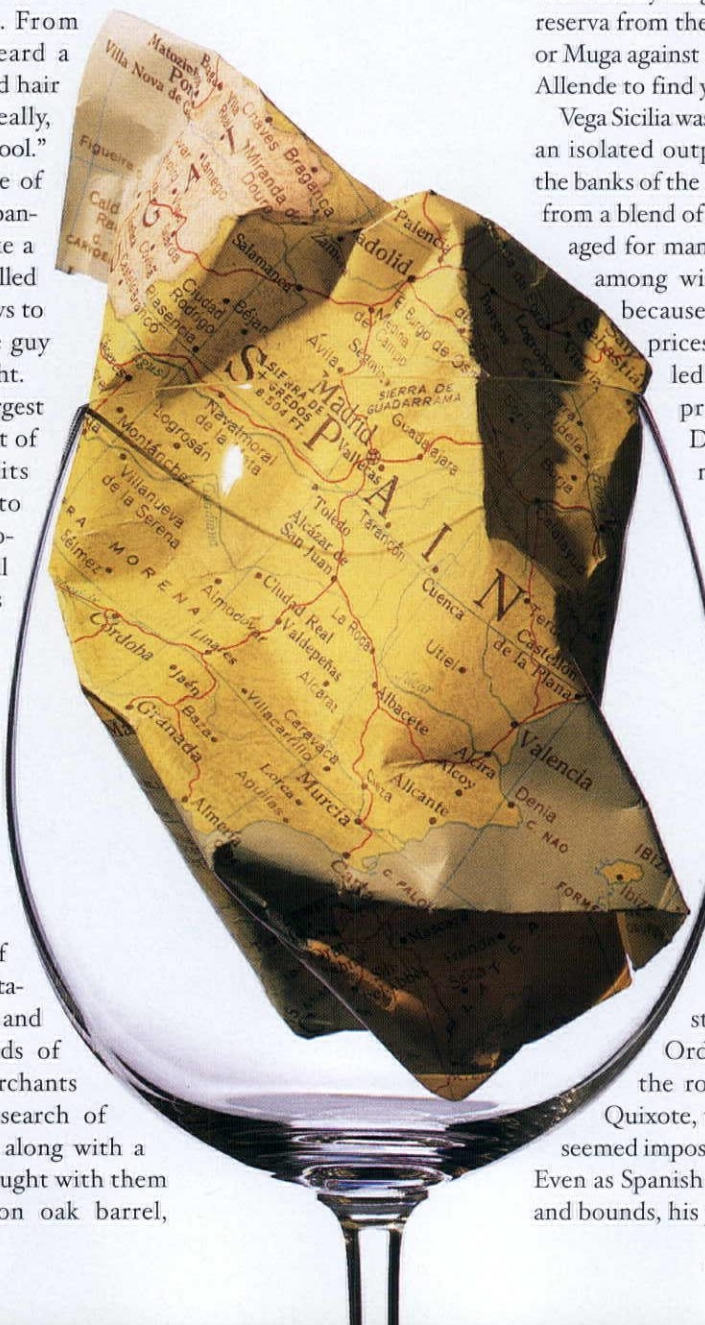
BODY LANGUAGE by jay mcinerney

A combination of heft and grace is raising the profile of Spanish reds

A FEW NIGHTS ago I was dining at a new Manhattan restaurant called 71 Clinton Fresh Food, the kind of place where Julia Child might find herself seated next to Iggy Pop—a place so hip that it made Bret Easton Ellis, who was at my table, feel self-conscious, and so foodie-friendly as to attract the executive chef from the four-star restaurant Jean Georges. From an adjoining table, we heard a guy with fabulously spiked hair tell his girlfriend, "No, really, Spanish wine is, like, really cool." At this point, on the verge of proclaiming the virtues of Spanish wines, I feel a little like a rock critic touting a band called Nirvana. It may not be news to everyone, but, really, the guy with the spiked hair was right.



Spain is the world's largest vineyard, although for most of this century the bulk of its production was devoted to plonk that served to ameliorate the hardships of rural life and enliven the novels of Ernest Hemingway. As far as the rest of the world was concerned, Spain was the source of sherry. Until recently, the story of Spanish table wines could be summed up in three words—Rioja and Vega Sicilia.

In the mid-nineteenth century, the wine growers of Rioja benefited from infestations of powdery mildew and phylloxera in the vineyards of Bordeaux. French wine merchants crossed the Pyrenees in search of juice, providing expertise along with a new market. They also brought with them the *barrique,* the 59-gallon oak barrel, which quickly became popular for aging. Riojas—and some other Spanish reds—are classified according to the time they are aged before they are released, crianza being the youngest wood-aged wine, reservas and gran reservas requiring longer aging. Oak aging can mellow a wine and add complexity, but many new-world drinkers prefer the fresher fruit flavors of the younger wines. Try a reserva or gran reserva from the venerable Marquès de Riscal or Muga against a newer style Rioja from Finca Allende to find your own preference.

Vega Sicilia was for more than a hundred years an isolated outpost of fine wine making on the banks of the Duero River. The wines, made from a blend of local and French grapes, were aged for many years, and developed a cult among wine cognoscenti, despite (or because of) their incredibly high prices. The quality of these wines led to the development of other properties in the Ribera del Duero region in the 1980s, most notably Alejandro Fernández's Pesquera. From this point on, the sleepy history of Spanish wine accelerates at a dizzying speed.

"Don't bother reading any of the books," Jorge Ordonez tells me, when I catch up with him. "It's all bullshit. It's all outdated already." For the past 14 years, Ordonez has been importing Spanish wines to the States, tirelessly proselytizing retailers and restaurateurs. Compact and well fed, with a small island of hair stranded above his forehead, Ordonez appears better suited to the role of Sancho Panza than of Quixote, though his mission must have seemed impossible enough in the beginning. Even as Spanish wine was improving by leaps and bounds, his job was complicated by, as he

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HOUSE &GARDEN

puts it, "the lack of Spanish restaurants to help spread the message."

Americans tend to be obsessed with familiar grape varietals. Get over it. The dominant Spanish black grape is middle-weight tempranillo, the primary ingredient of Rioja and Garnacha, known in France as grenache. Some of the best new wines are blends of indigenous and international grapes, like Abadía Retuerta, a complex, moderately priced tempranillo, cab, and merlot blend from Sardon de Duero. But my favorite wines from this producer are 100 percent tempranillos, like the Cuvée Campanario and Cuvée El Palomar, which remind me of hot-year Chambertins.

Spain is producing at least a dozen superpremium reds and a far greater number of interesting table wines

In Spain, as in most of Europe, the focus is on region rather than on varietal. Along with the Atlantic-influenced Rioja and Ribera del Duero, Penedès and Priorato in Catalonia are among the most important appellations. Penedès is dominated by the Torres bodega; Priorato is the source of superpremium cult wines such as Clos Erasmus and L'Ermita. Ordonez advises consumers to watch for the wines of three other regions, including the Toro region, not far from Ribera del Duero; Jumilla, in the southeast, which may be the homeland of Mourvèdre, here known as Monastrell; and Navarra, which borders on Rioja and produces similar wines at lower prices. The best place to start in Navarra is Bodegas Nekeas, which somewhat confusingly bottles under the name Vega Sindoa. Their wines may be the best red wine values on the planet.

As different as these regions are, they share the virtue of being very, very dry. Aridity is Spain's secret weapon. Although irrigation has recently been permitted, it is little practiced, and the yields of most Spanish vineyards are ridiculously low. Low yields translate into flavor concentration. In Napa or Pomerol, you have to pay top dollar for the kind of pitiful yields that are standard in Toro or Rioja.

All at once—like a child who has mastered addition and calculus in the same week—Spain is producing at least a dozen superpremium reds, like Pingus and Pesquera, and a far greater number of affordable and interesting table wines. Even the whites are starting to come around—but that's another story.

THE OENO FILE

■ 1999 ABADÍA RETUERTA RIVOLA SARDON DE DUERO **The spicy, smoky nose jumps out of the glass. The fruit is a beautiful marriage of cabernet sauvignon and tempranillo. $10**

■ 1999 BODEGAS NEKEAS VEGA SINDOA NAVARRA TEMPRANILLO-MERLOT **An elegant red that reminds me of a perfect little Chianti—though you can't find Chianti for this price. $7**

■ 1999 BODGEAS NEKEAS EL CHAPARRAL NAVARRA OLD VINES GRENACHE **Lighter in color and body than most Mediterranean grenache—almost pinotlike—but the flavors from these 60- to 100-year-old vines are layered, and linger long on the palate. $12**

■ 1998 FINCA ALLENDE "ALLENDE" RIOJA **A powerful Rioja in the riper, fruitier new-wave style. Fresher and brighter than the average Rioja, with hints of mineral. $22**

■ 1997 ABADÍA RETUERTA CUVÉE EL PALOMAR SARDON DE DUERO **After the shock of the powerful fruit, you notice the soothing texture. Although it's made from tempranillo and cabernet, it reminds me of a great Pomerol. Gorgeous stuff. $50**

■ 1998 LES TERRASSES PRIORAT **A big, bold wine with blackberry fruit and a tannic backbite. Drink now with steak or save it a year. $26**

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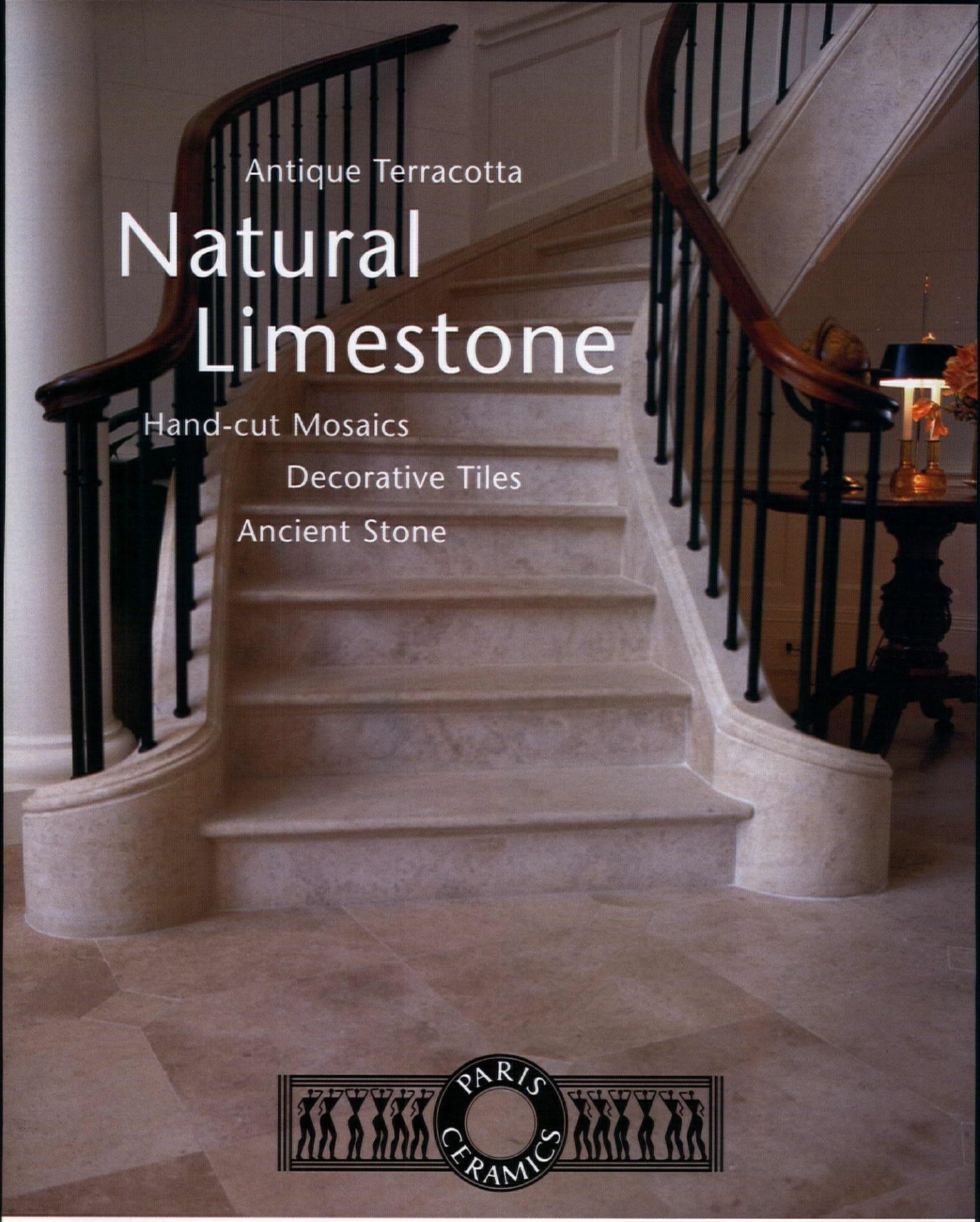

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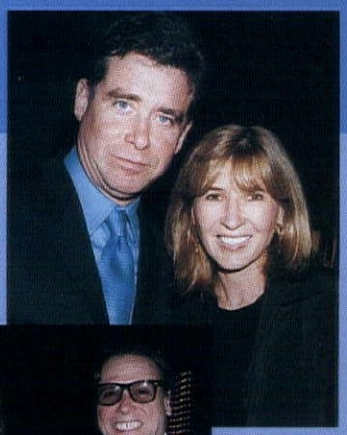
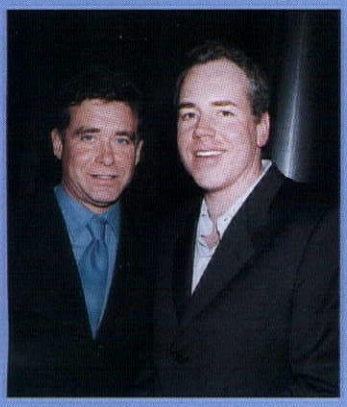
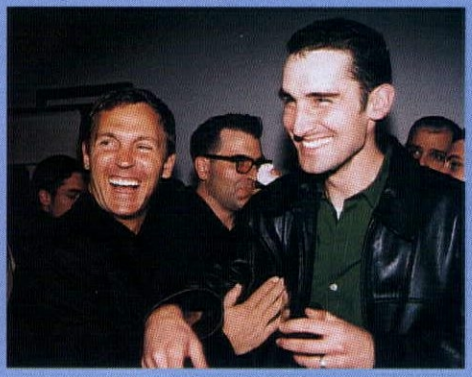




From left: *House & Garden* wine columnist **Jay McInerney** with author **Brett Easton Ellis**; the guest of honor with celebrity chef/restaurateur **Daniel Boulud**, *House & Garden* editor **Dominique Browning**, Restaurant Daniel sommelier **Jean-Luc Le Dû**, and *House & Garden* food editor **Lora Zarubin**; chef/restaurateur/TV Food Network personality **Mario Batali** with **Jim Signorelli** of NBC's *Saturday Night Live*; and **Jay McInerney** with designer **Nicole Miller**.

The New Faces of Design November 1

A TAG Heuer/*House & Garden* exhibit featuring Brigitte Lacombe portraits of some of the world's most talented furniture designers



From left: Designer **Karim Rashid**; designers **Jeffrey Bernett** and **David Weeks**; fashion designer **John Bartlett** with designer **Mark Musters** and *House & Garden* merchandising director **Liz Burgess**.

Timeless Elegance Road Show September 27 to December 7

A series of Jaguar/*House & Garden* receptions co-hosted by Christie's Auction House

From left: Guests at the Palmetto dealership in Charleston, South Carolina; enjoying the view at the Great Britains dealership in San Francisco; **Linda Griswold** of Christie's with **John Johnston**, **Meg Bowen** of Christie's and **Helen Ashton** at the Palm Beach Motor Cars dealership in Florida.

on the block

MR. MEIER BUILDS HIS DREAM HOUSE by gregory cerio

In his first full-scale project in New York City, architect Richard Meier designs a glass-clad condo on the Hudson

Along with neighbors Calvin and Martha, architect Richard Meier, right, will enjoy sun and seamless views in the condo towers he designed for a riverfront site in Greenwich Village, above.

RICHARD MEIER is something of a light junkie. When the sun begins to lower in the sky, the famed modernist architect is known to go to the large west-facing windows of his offices on Tenth Avenue in Manhattan (offices that are, like his signature buildings—the Getty Center in Los Angeles, Barcelona's Museum of Contemporary Art, and the Church of the Year 2000, now under construction in Rome—done all in white) and fiddle with the blinds, trying to get the beams to enter the space in just the right way. "The late afternoon light over the Hudson is wonderful," says Meier. "Light is such a precious commodity in New York."

Chances are Meier will be working from home a lot more often in the near future. After a 40-year-plus career based in Manhattan, the Pritzker Prize–winning architect finally had the chance to design his first fully realized building in his hometown: a pair of 15-story condominium towers near the banks of the Hudson River, at 173 and 176 Perry Street in Greenwich Village. The striking design encompasses 28 full-floor apartments with terraces, each sheathed with glass curtain walls on all sides. "The views are extraordinary, and no other apartments in the city get light from every direction," says Meier. "It's going to be such a great building, I thought I ought to live there."

Other luminaries felt the same way about the building, which is scheduled to be completed by November and ready to receive residents six months later. Martha Stewart bought the penthouse in the north tower—the smaller of the two towers, with a footprint of just under 2,000 square feet—for a reported $3.75 million. Calvin Klein snagged the top three 3,700-square-foot floors in the south tower for a reported $18.2 million. New York restaurateur of the moment Jean-Georges Vongerichten not only bought a south tower apartment but also plans to open a restaurant in the complex that will double as a sort of in-house deli for residents.

Meier himself is blasé about bold-faced names on the door buzzers. "These people are my friends, so I don't think of them as celebrities," he says. "It'll be nice to have them as neighbors." Others involved in the project are more enthusiastic. "Celebrity buyers put a sort of seal of approval on a building," says Richard Born, a partner in the real estate development group behind the condominiums. "If you had some rock band buying, there might be a problem."

To those marketing the buildings, the true star is Meier. "Buyers are treating these apartments more as works of art than as real estate," says Louise Sunshine, whose firm, the Sunshine Group, has a sales exclusive on the property. "Richard Meier's name adds $1,000 per square foot." For those who want the full Meier experience, of the eight condos still unsold as of the first of this year, those on the lower five floors in the south tower can be had with a Meier interior design as part of the deal, with configurations for one to four bedrooms available.

This being ever contentious New York, not everyone is thrilled

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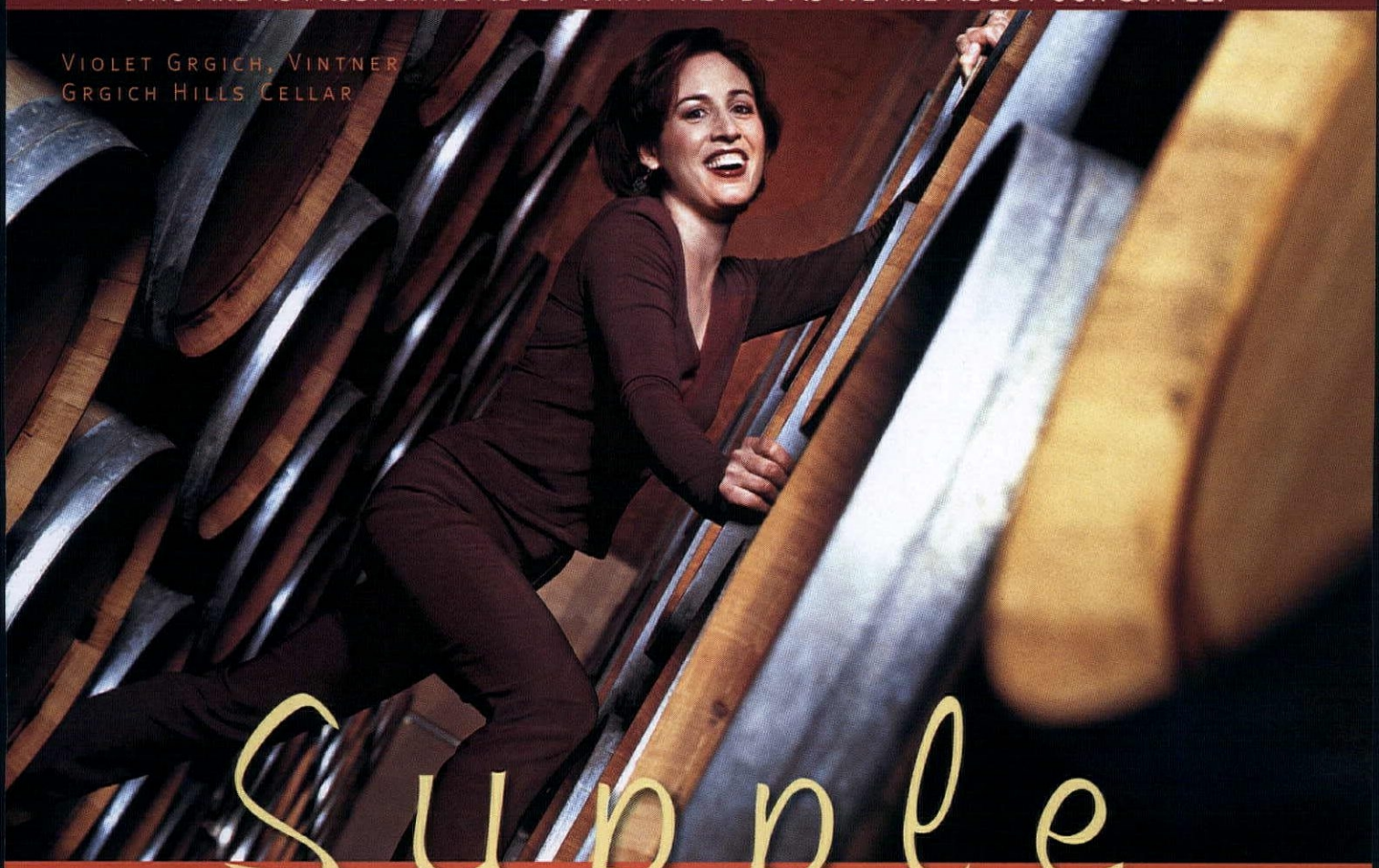

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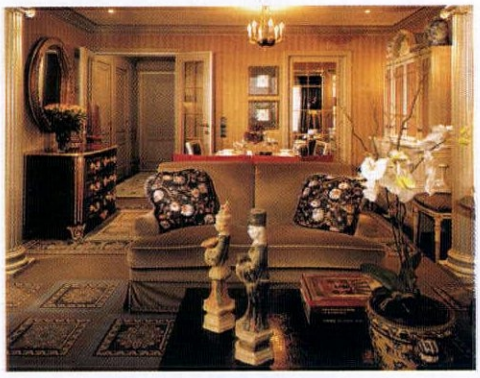
on the block

by Meier's work. A few Greenwich Village community groups have grumbled that the Perry Street towers are out of style and scale with the neighborhood. (The site lies a block outside the landmarked district of brick town houses, and thus required no city design approvals.) Meier bristles slightly at the criticism. There are buildings just as tall three blocks from the Perry Street site, he argues, and none of the nearby buildings on the riverfront are particularly distinguished. "There is," he says, "no one way to build in that neighborhood." Born is a bit more blunt. "These two buildings are replacing an asphalt lot and a one-story corrugated Ryder truck-rental place," he says. "I don't think the neighborhood is taking an aesthetic hit."

Indeed, those who admire Meier foresee an aesthetic hit of an entirely different kind.



Buyers of apartments on the liner *The World*, below, can choose from four basic designs, including the continental stylings of the J. P. Molyneux Studio, top and right.

home ahoy

The bedroom window of your apartment opens onto Copacabana Beach at Carnival time. Your living room faces the Firth of Forth and Edinburgh during the playing of the British Open. On another day, you can look across Sydney harbor in Australia from your terrace.

Such a fantasy is the idea behind *The World,* an ocean liner now being built by a Norway-based consortium called ResidenSea. It will be, essentially, a floating superluxe condominium. *The World,* says ResidenSea president and CEO Frédy M. Dellis, will be a way "to travel the world in a leisurely, luxurious way, without ever leaving home."

The World, scheduled for christening in January 2002, doesn't skimp on swank. The 110 two- and three-bedroom apartments, which range in size from 1,100 to 3,200 square feet and are priced between $2 million and $6.8 million, will come fully furnished, right down to the china, crystal, and Donghia linens. Buyers of the apartments—who are paying for what amounts to a 50-year right of use to the ship, which will likely

hip to be square

A new Miami Beach development attempts to marry modernism and Mr. Rogers

It's an interesting recipe. Take Dacra, a scenester-oriented Miami real estate development company, add a roster of highbrow contemporary architects, then put them under the direction of Duany Plater-Zyberk & Co.—a.k.a. DPZ—the leading lights of New Urbanism, the community-planning movement that calls for a return to traditional, small-towny, let's-go-for-a-stroll neighborhoods.

The result is Aqua, an 8.5-acre development on an island in the chain that includes Miami Beach. Slated for completion by 2003, Aqua incorporates three midrise apartment buildings and 46 single-family town houses, designed by such notable architects as Walter Chatham, Hariri & Hariri, and Alexander Gorlin. "With the typical 40-story Miami Beach apartment tower, what's being sold is the view of the ocean. We want to sell the view across the street," says Dacra president Craig Robins. "We'll create something special: a modernist neighborhood."

To reconcile modernism's spareness with cozy comity, DPZ planners devised shady sidewalks and an open promenade along the water's edge. All streets will end at the water (rather than in a cul-de-sac), for views and light. A gated luxury development—houses cost from $800,000 to $3 million, apartments from $350,000 to $2 million—accessible only by car, Elizabeth Plater-Zyberk admits, can't fulfill the New Urbanist paradigm of an economically and culturally diverse neighborhood. "You'd like to produce the ideal," she says. "But if there's an opportunity to make something that will contribute to the long-range development of a new urban building type, you take it."

COURTESY OF RESIDENSEA; COURTESY OF AQUA

on the block

be decommissioned in 2052—are offered a choice of four decor styles, all with full kitchens, including interiors designed by London's Nina Campbell and the J.P. Molyneux Studio of New York. Within each design scheme, owners can pick from several upholstery colors and patterns, though ResidenSea is adamant that buyers cannot mix and match from the different decor plans. The decorators also had to make concessions. "We had to make special considerations for corrosion in the salt air and the motion of the ship," says Mark Kelly, a designer in the J.P. Molyneux Studio who helped devise the firm's antiques-rich plan. "When it comes to vases and the like, we'll have to glue them down or something," he adds. "You'll have to like where they're going, because they will be there a while."

The boat will also feature requisite cruise ship amenities, from nightclub, casino, and theater to gym, spa, tennis court, and cafés. (ResidenSea's boast that the ship will have four "acclaimed" restaurants seems a bit dubious, though, considering it hasn't served a meal yet.) As of last December, 75 percent of the apartments had been sold or reserved.

Another decor option is a sleek, nautical interior by the Norwegian architects Yran & Storbraaten.

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left chair style #136, right chair style #302
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on reflection

HER SALAD DAYS by angelina conti

A Pennsylvania teenager goes for the green and finds that planting and tending a garden is an ideal learning experience

I GARDEN. Though this activity is popular among aging suburban boomers and senior citizens, among suburban teenagers it is rare. I know this because when I confess my passion I am greeted with confused looks, looks that suggest, with narrowed eyes and raised brows, that perhaps I am, indeed, a little off. After all, what teenager would willingly spend her time in the dirt, slaving all summer for something that she could easily buy at the supermarket? Apparently, me. And secretly I believe that this is a good thing.

Some of my earliest memories are of my parents gardening. Their loving cultivation of our suburban plot reflected two things. First, both my mother and father are descended from long lines of farmers and backyard gardeners, people who made room for flowers and vegetables wherever they lived. Second, both of them grew up in row houses in Philadelphia, surroundings that promoted a tremendous appreciation for something that was mostly absent in their childhoods: open space.

As a child, I saw huge, nearly black eggplants hulking under their leaves, heavy and lazy like fat, contented babies. I remember bean plants reaching at me as I weeded, their thin, spindly tendrils snagging in my hair. When I was little, the process that created these wonders was as mysterious to me as the varied names of the wonders themselves: gladiolus, forsythia, zucchini, rutabaga. I associated them all with some sort of story or fairy tale. But when I was 8 or 9, my father stopped planting vegetables, and though my mother continued with her flowers, something was missing. The two large rectangular plots in our backyard, once full of bounty, became increasingly imperceptible depressions in the ground, suggestions of what used to be. We opened the flow of our yard by removing the fences that had kept the dog out of the garden, yet its outlines remained, silent and brooding, like fossils. I'm not sure exactly what sparked my interest, but when I was 14, while my peers discovered dances and dates, I planted herbs. I emptied a few seed packets into terra-cotta pots, watered, and watched as the delicate young plants raised their heads out of the soil. I learned to recognize the pale green leaves of borage, the soft apple scent of chamomile, and the medicinal taste of sage. I have not stopped since.

The following year, I bought vegetable plants, killed many of them (cabbage is not a warm weather crop), and gathered my first harvest. Every year since then, I have grown most of my own plants from seed, a process that intrigues me no less as time goes by. First, the seeds must be blanketed in a deep, rich soil,

Angelina Conti takes a break from bean gathering in her suburban Eden.

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on reflection

watered, and kept somewhere warm. I put them on top of our heater, deep in the folds of darkness at the back of our basement. Each day in April, I come home from school to see what new beauty has raised its green body out of the dirt while I was away. Once they sprout, I relocate them to a sunny windowsill, where they crowd one another, competing for the sun, waiting for June.

As I have gotten older, gardening has become as much a political statement as a hobby, and as much an expression of what I believe as of what interests me. After I learned about hybridization and the damage done to the earth by fertilizers, I shifted away from chemicals and decided to use only heirloom seeds, older varieties that have been preserved by individuals for their authenticity and hardiness. I share my vegetables with neighbors, friends, and soup kitchens. I see gardening as a statement of self-determination, a form of independence through growing one's own food. It is a kind of environmental protection, a way of caring for the planet. I also do it because it is beautiful, and I believe that beauty is to be encouraged and expressed whenever possible.

TO ME, GARDENING is an act of love, and I suppose that doesn't really make me any different from my friends who love to paint, play the cello, or run track. I, too, am fortunate to have discovered early something that makes me happy. Recently a friend of mine, who has teased me in the past for my interest, asked to see my garden. I could only show her tufts of grass and soil while my seedlings waited inside the house for summer. She was still intrigued, however, at the potential. Perhaps that is why we garden, why we bother to create at all: it is not so much to see what we can possess, but what we can make, what imprints our fleeting human hands can leave on this world after we depart it.

Angelina Conti, a 12th-grade student at Strath Haven High School in Wallingford, PA, lives and gardens in Rutledge, PA.

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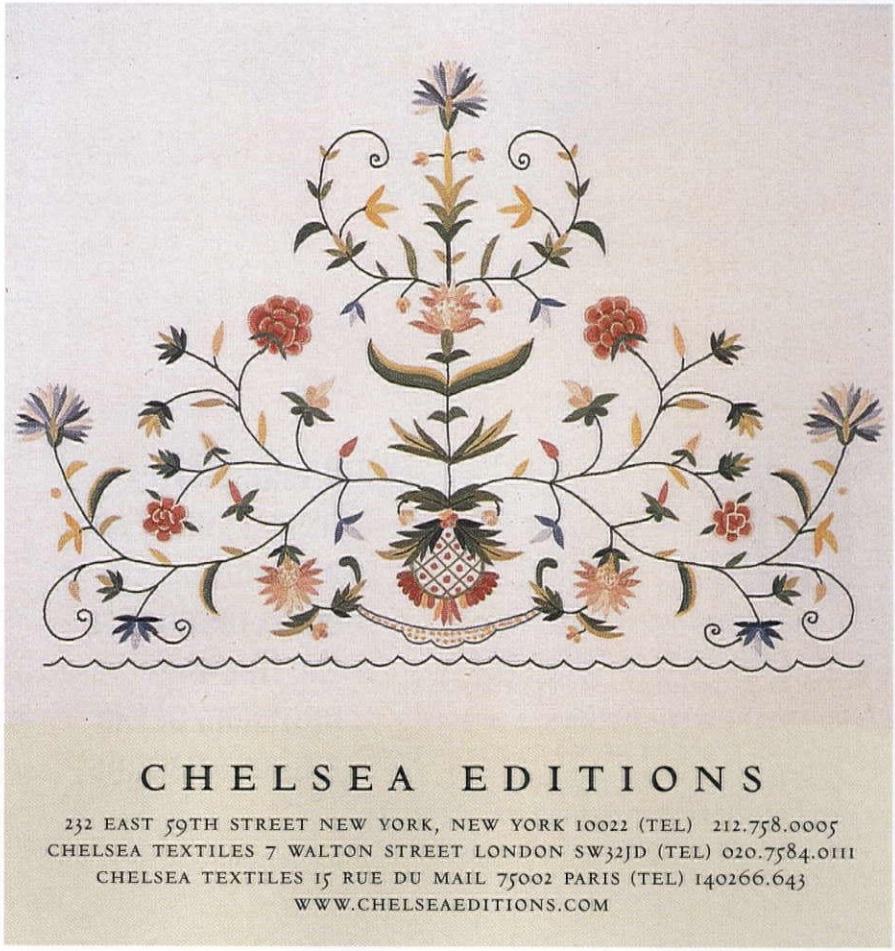

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simple things

SOLE SURVIVOR

by mary gordon

A lone platter from a jaunty set of wedding china testifies to the fleeting optimism of the author's parents

My parents were married in late 1947, two years after the end of the Second World War. Neither was young: my mother was 39, and she thought my father was 48, although it turned out he'd lied about his age and was five years older. He'd been married before, but she never knew that; she'd never been married. She'd been the support of her family—nine brothers and sisters; her father had stopped making money during the Depression and then had a series of mild heart attacks, making it more natural that she be considered the breadwinner. When my parents married, my father had been living in a series of undistinguished hotel rooms in midtown Manhattan, or in people's spare rooms, or in makeshift quarters at the tops of their garages. Everyone was surprised that they would think of marrying; her family was appalled. First, my father had no visible means of support, and second (although this was unstated), the family would be losing her paycheck. My grandfather refused to go to the wedding; on her way out the door to the church, he handed her a note, written in his beautiful copperplate, that said, "You will work till the day you die."

And so it was remarkable that my mother chose for her wedding china such a youthful, playful, unserious pattern. The background was white, and around each plate and bowl and saucer was a thin border of red. At the center was an arrangement of fruit. But the fruit was nothing like real fruit: gingham and polka dot made up the skin of the bananas and the apples and the pears. And this made the whole enterprise of eating seem a diversion merely, a child's game. Or a scene in a movie centering around a madcap heroine, someone from the middle of America, a girl whose complexion has the freshness of an apple, a girl who would never wear solid colors or dance anything but a jitterbug. Judy Garland married to Mickey Rooney: life was just one long extension of putting on a show in Dad's barn.

Did my mother understand that, with the purchase of her wedding china, she was refusing the ponderous weight of domestic life, denying the importance of regular, nutritious meals, of resonant family gatherings, or portentous toasts and time-honored traditions? She was insisting on the introduction of play—every meal might be a snack, and all conversation could be slang: pass the spuds, down the hatch.

My parents made a daring marriage; they were imprudent, and they followed their hearts. But they were never happy. Or they were happy only in short bursts, when we had all gone to the movies, or when I'd done something they thought particularly brilliant or funny. Their happiness was never tied to a formal occasion, anything which might have entailed sitting down at a carefully set table. I don't remember that we

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ever had guests for a meal. My grandmother lived only a block away, and all entertaining was done at her house. We would sit at her huge oval mahogany table, 30 of us at a time, and eat off plates with a pattern of pink and blue flowers—a hint of Fragonard. The silver was heavy, and the courses went on and on.

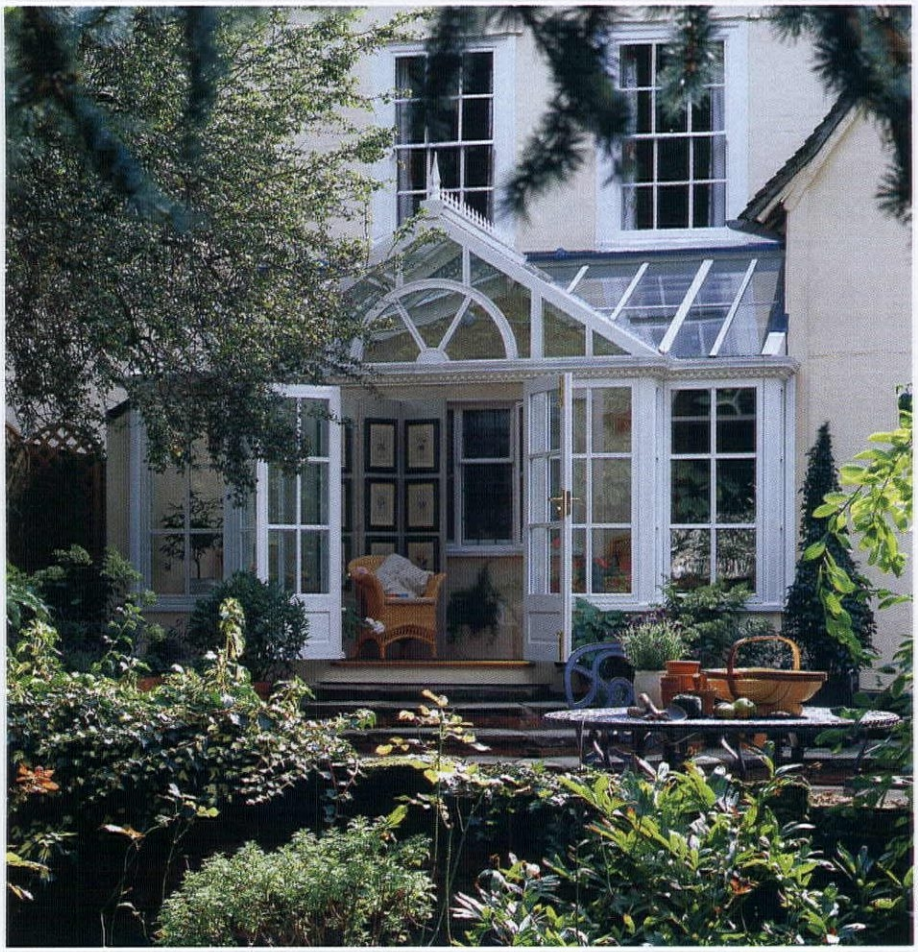
For some reason, I remember, we had one Christmas dinner at home. It was only the three of us. And we had a capon, not a turkey. My mother served it on the platter from her wedding set. The platter is a perfect size for a capon—smaller than an ordinary serving platter, as if my mother never planned to entertain.

The platter is all that is left of the set now, because my mother had to break up her household only nine years after her marriage, at the time of my father's early death. My mother and I packed everything that belonged to us and moved into my grandmother's house. No one imagined that anything of ours would be included in the objects that made up the time-honored system of my grandmother's domestic life. My mother's wedding china sat in a box in my grandmother's garage for 20 years.

At one point, I didn't know when or how, my aunt, who also lived with us, replaced my grandmother's floral dishes with a set that she'd got in boxes of a detergent called Duz. The pattern was called Golden Wheat. My aversion to it was my first experience of aesthetic chill, a rebellion against the idea that what was new and easily replicable must be superior to what had gone before. When my grandmother died, my aunt and my mother fought bitterly over the house; my mother won, but she had to pay my aunt a monthly sum for the privilege of living there. My aunt moved out; married, for the first time, at 46. But she did not take her ugly dishes. Twenty years later, when I moved my 75-year-old mother out of her mother's house, I allowed myself a bacchanalian moment of joyous destruction. I smashed every piece of Golden Wheat china on the driveway, swept it up, and put the fragments in black plastic garbage bags right on the sidewalk, as if they were corpses left for everyone to see.

I moved my mother into a new, small, cheerful house near me and my family. I unpacked and insisted that we use her wedding china. It was a new beginning, after all. But my mother quickly fell into depression, and piece after piece of her china broke. Now she is in a fog of senile dementia, and only the platter is left. It is among my dishes now, a provincial visitor among the cosmopolitan others. But I am always glad to use it. I include it at dinner parties with my more formal, though unmatched, pieces, a reminder that people gather over food for laughter and refreshment, that a dinner party is not a life-or-death matter but something meant to lighten the spirits. The platter is a reminder of my parents' hopefulness, which did them too little good but allowed me a life more various and highly colored than they could have dreamed.

Mary Gordon is a novelist whose recent nonfiction book Seeing Through Places *has been published by Scribner.*



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BEDTIME READING

by alan emmet

The Book of Roses sits atop *Onward and Upward in the Garden.*

A BOOK ON ROSES, even if not laced with glorious illustrations, can evoke blossoms more lavish and flawless than the actual roses you find in the garden in June. The buds, the petals, the shading of the open flower come alive. The sweet remembered fragrance infuses the mind: a dream of summer on a dark winter afternoon.

For anyone who gardens in a cold climate, books by English writers stir especially impossible dreams. In *Gertrude Jekyll on Gardening,* Miss Jekyll evokes hanging garlands, roses climbing into trees, and standards of the 'Mme. Plantier' rose laden with creamy blossoms a yard across, "though one of them is rather badly shaped this year, for my handsome [donkey] Jack ate one side of it when he was waiting outside the studio door." Of the 'Garland,' a ten-foot mass of bluish white clusters, Jekyll says, "It is well worth getting up at four A.M. on a mid-June morning to see the tender loveliness of the newly opening buds; for, beautiful though they are at noon, they are better still when just awaking after the refreshing influence of the short summer night."

What's a rose lover to do when flowers aren't in season? Open one of these indispensable books and let the mind—and memory—ramble

The one indispensable volume, I think, for anyone who likes Old Roses is *The Graham Stuart Thomas Rose Book.* Thomas has been observing, studying, collecting, and writing about roses since the 1930s. He approaches roses as a gardener, rather than as a botanist, he says, and he takes us into his confidence. For him, the Hybrid Perpetual 'Reine des Violettes,' introduced in 1860, "is the apotheosis of the Old Roses. One-half opening to a deep cup from unpropitious buds, the blooms are of dark, soft grape purple. Later they fade to the softest parma violet. The velvety upper surface contrasts with the lighter silky reverse of the petals." The book is illustrated with smallish, undistinguished color photographs, but they are merely a distraction from the author's charming watercolors and delicate pencil drawings. Signed with Thomas's distinctive interlaced initials, they show the buds, the open flower, the thorns, the "prickles," the leaves, and sometimes the crimson hips.

Peter Beales's *Classic Roses* is another comprehensive book, but with vivid close-up photographs. Though a good reference text, it is not as endearingly personal as Thomas's—certainly not a book to curl up with. These are English books, I remind myself, with descriptions of alluring roses far too tender for someone like me, who gardens in U.S. zone 5.

"All is permitted the rose," writes Colette, "splendor, a conspiracy of perfumes, petalous flesh that tempts the nose, the lips, the teeth. It is riper than fruit, more sensual than cheek

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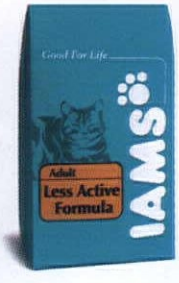

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or breast." In *Flowers and Fruit,* editor Robert Phelps has gathered a bountiful bouquet of Colette's writings on the vegetable kingdom. Often confined to her divan during her last decades, the belletrist rhapsodized about the gardens she had known intimately—the flowers she had held, the earth she had dug into. "In the gardens of my childhood we picked it [the cabbage rose] huge and unabashedly rose-colored," Colette writes. In church this rose held its head high, and "did not faint between two thickets of candles. 'Did you see Mme. Léger's rose on the altar? Like a head of lettuce, my dear, like a head of lettuce!' "

KATHARINE S. WHITE was an opinionated gardener if ever there was one. According to her husband, E. B. White, she refused to dress down for outdoor chores and gardened in her Ferragamo shoes and a handsome skirt. In *Onward and Upward in the Garden,* a collection of 14 pieces she published in *The New Yorker* between 1958 and 1970, she probably startled the gardening world by reviewing seed and nursery catalogs as though they were thrillers, critiquing their offerings. She pulled no punches. The rose of the year for 1959, featured in several catalogs, was 'Kordes' Perfecta.' "To my eyes," White wrote, "it is hideous—huge, high-centered, with flashy curled-back petals that are cream white, dipped at the edges in a harsh carmine. We are told that as the buds open, the carmine spreads and is followed by a suffusion of yellow. I find the prospect unalluring."

Nineteenth-century roses—so sweet, so virginal—slipped now and then into shocking illicit liaisons, according to Francis Parkman, an upright Boston Brahmin, respected historian, and author of the 1866 *Book of Roses.* 'Baltimore Belle,' he tells us, "is evidently the offspring of a foreign marriage. The union, probably accidental, seems to have been with the Tea rose or the Noisette." From "families of pure blood" we come to "bastard progeny." Mr. Parkman longed to be able to trace each rose's lineage, but resigned himself to admiring the offspring.

Have you ever considered making rose petal jam? I confess I hadn't, and after reading John Scarman's recipe in his *Gardening with Old Roses,* I know I won't. You are to go out early and pick the half-open roses of your 'Comte de Chambord,' then weigh the petals, boil them with water and sugar, etc. The 'Comte' is a Portland from 1863, with frilled three-inch flowers of clear pink, "deepening in color toward the center," and intensely perfumed. If I had him in my garden, I'd never shred him up for jam. This is another volume from England, where presumably people can do these things. But Scarman's is a lovely book, filled with tempting suggestions for combining old roses with clematis, perennials, and herbs. Frilly parsley looks charming at the feet of white 'Mme. Plantier'; purple sage illuminates 'Reine des Violettes.'

Nineteenth-century roses—so sweet, so virginal—slipped now and then into shocking illicit liaisons, according to Francis Parkman, a Boston Brahmin

Vita Sackville-West is another writer who tells us exactly what she thinks. *V. Sackville-West's Garden Book* is a compilation of articles she wrote for the *London Observer* from 1947 to 1961. Sackville-West particularly loved Old Roses, of which she grew many in her garden at Sissinghurst. "What incomparable lavishness they give," she writes. "There is nothing scrimpy or stingy about them. They have a generosity which is as desirable in plants as in people." Sometimes her favorites *become* people. 'Mme. Lauriol de Barny' is one. "Dating back to 1868, she has all the rosy lavishness of ladies of the Second Empire," Sackville-West writes. "I wish I could find out who Mme. Lauriol was in real life, to have so sumptuous a flower called after her. I suspect that she may have belonged to the haute cocotterie of Paris at that date, or possibly I misjudge her and she may have been the perfectly respectable wife of some M. de Barny, perhaps a rose grower at Lyon."

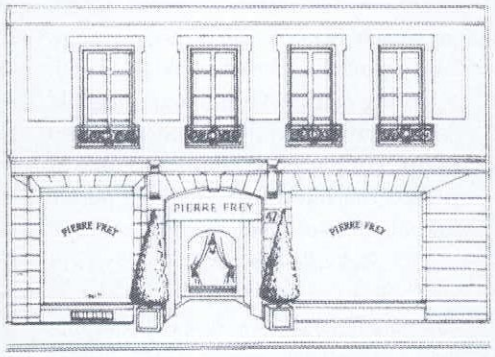
Rose names have changed in the past half a century, and not always for the better. For proof, just look at the All-America Rose of 1953, 'Chrysler Imperial,' which seems to have been named for a car. You can find more new names in *Taylor's Guide to Roses,* an excellent, comprehensive, down-to-earth manual for American gardeners. The editors cannot be held responsible for 'Just Joey,' 'Popcorn,' or 'Giggles.'

Thomas Christopher's *In Search of Lost Roses* reads like a detective novel. If you get invited along on an early-morning foray with the Rose Rustlers of south-central Texas, be sure to wear your snake-proof boots, and don't be surprised at the old saber that Miss Pamela Puryear carries. The rustlers prowl among crypts and mossy headstones in old graveyards, poking through the wild tangle of vines and brush, looking for rose canes. Carefully, so as not to harm the shrub, they'll take a few cuttings, hoping they can coax them to take root.

Christopher describes a very different search, in Virginia, where a rustler, Carl Cato, discovered by the door of the Appomattox Courthouse a shrub of 'Old Blush,' a tender China rose of great antiquity. An examination of Matthew Brady's daguerreotype of Lee's surrender showed the same rose growing in the same spot. Cato, a southerner, was proud of having located "the last surviving witness to that fateful event."

SACKVILLE-WEST knew one way to end a day: "Deadheading the roses on a summer evening is an occupation to carry us back into a calmer age and a different century. Queen Victoria might still be on the throne. All is quiet in the garden; the paths are pale; our silent satellite steals up the sky; even the aeroplanes have gone to roost and our own nerves have ceased to twangle. There is no sound except the hoot of an owl, and the rhythmic snip-snip of our own secateurs, cutting the dead heads off, back to a new bud, to provoke new growth for the immediate future."

Alan Emmet is the author most recently of So Fine a Prospect: Historic New England Gardens *(University Press of New England).*



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hunting & gathering

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Get the look: 1 Old World Weavers' Versailles cotton chintz; 2 Roquepine painted silk taffeta with white ground, from Brunschwig & Fils; 3 silk Faille Ancienne in cerise, from Old World Weavers; 4 light cotton, from Osborne & Little; 5 Sinfonia V sheer, from Création Baumann; 6 Isola Stripe in blue and cream, a cotton blend, from Brunschwig & Fils; 7 Vecchio paint finish, available on Louis XV chair, from Louis J. Solomon, Inc.; 8 silk Caprice des Dames in multi on blue-and-cream check, from Scalamandré; 9 rhododendron 2079-50 and 10 Costa Rica blue 2064-50 paints, from Benjamin Moore & Co.

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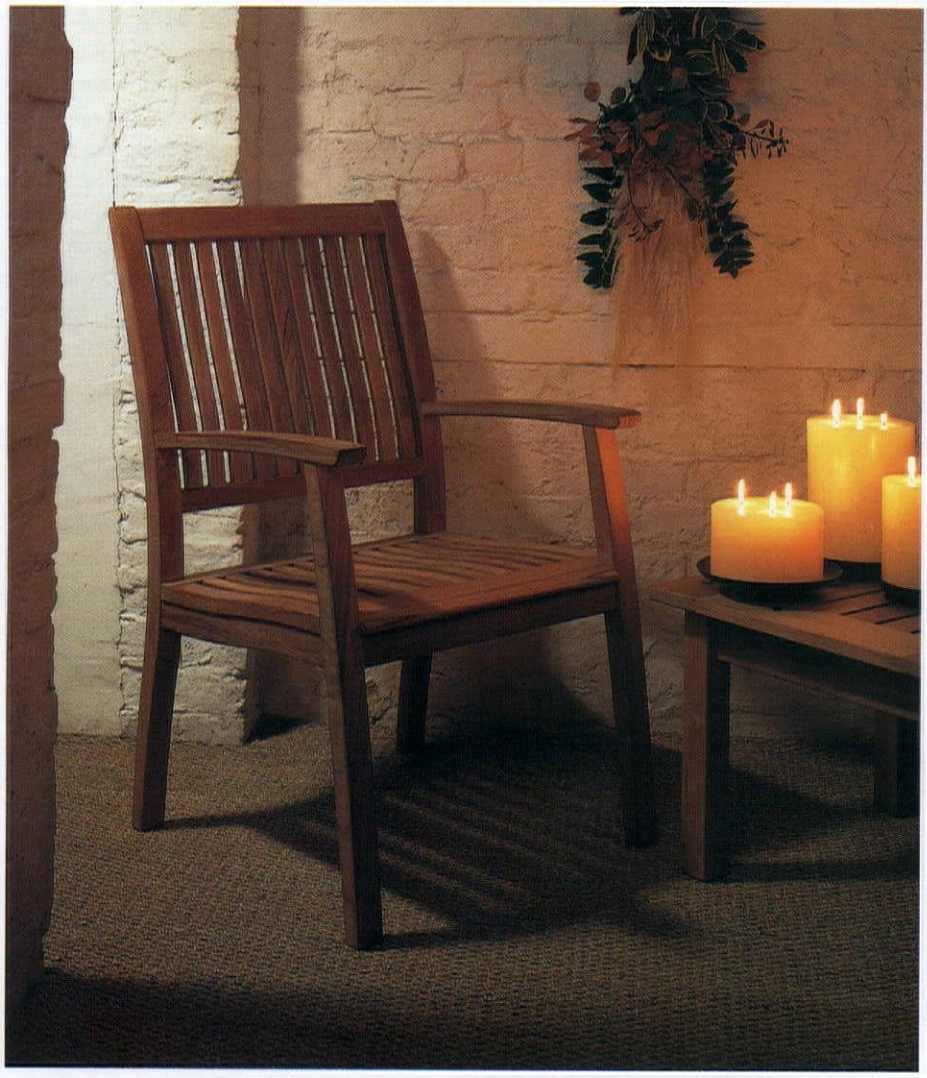

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fine romance

Snuggle up in a cozy rolled arm chair, $1,560 plus the cost of fabric, from Shabby Chic, NYC. The ruffly cotton slipcover is Rose Cottage, from Clarence House. Rose Cumming's Cabbage Rose glazed chintz is on the pillow and in the background.

get the look

1 Hand-blocked cotton Chequers Chintz, Fonthill Ltd.; **2** Haddon Hall glazed chintz, Brunschwig & Fils; **3** Relaxed Linen in peony from Donghia Furniture/Textiles Ltd.; **4** foldover galon trim, M & J Trimming; **5** tone-on-tone stripe, Kravet Fabrics, Inc.; **6** Clarence House's English Spring; **7** green 566 and **8** blushing red 2079-20, Benjamin Moore & Co.

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—RONALD GRIMALDI, ROSE CUMMING

dressed up

The Cockpen chair from Baker Furniture's Historic Charleston Collection is upholstered in Old World Weavers' Lasalle. The screen is covered in Sagano by Bises Novita for Rubelli, at Bergamo Fabrics Inc.

get the look

1 Margurette Brocade in multicolored on beige, Christopher Hyland Inc.; 2 Sunehra linen, John Robshaw Textiles, through Kevin Jacobs Studio Inc.; 3 Scappatura in taupe/eggshell, The Silk Trading Co.; 4 Grado, a rayon fabric by Rubelli, through Bergamo Fabrics Inc.; 5 Crown braid velvet trim, M & J Trimming; 6 Bucintoro Broccato in green, Old World Weavers; 7 peach kiss 2089-60 and 8 pale sea mist 2147-50, Benjamin Moore & Co.

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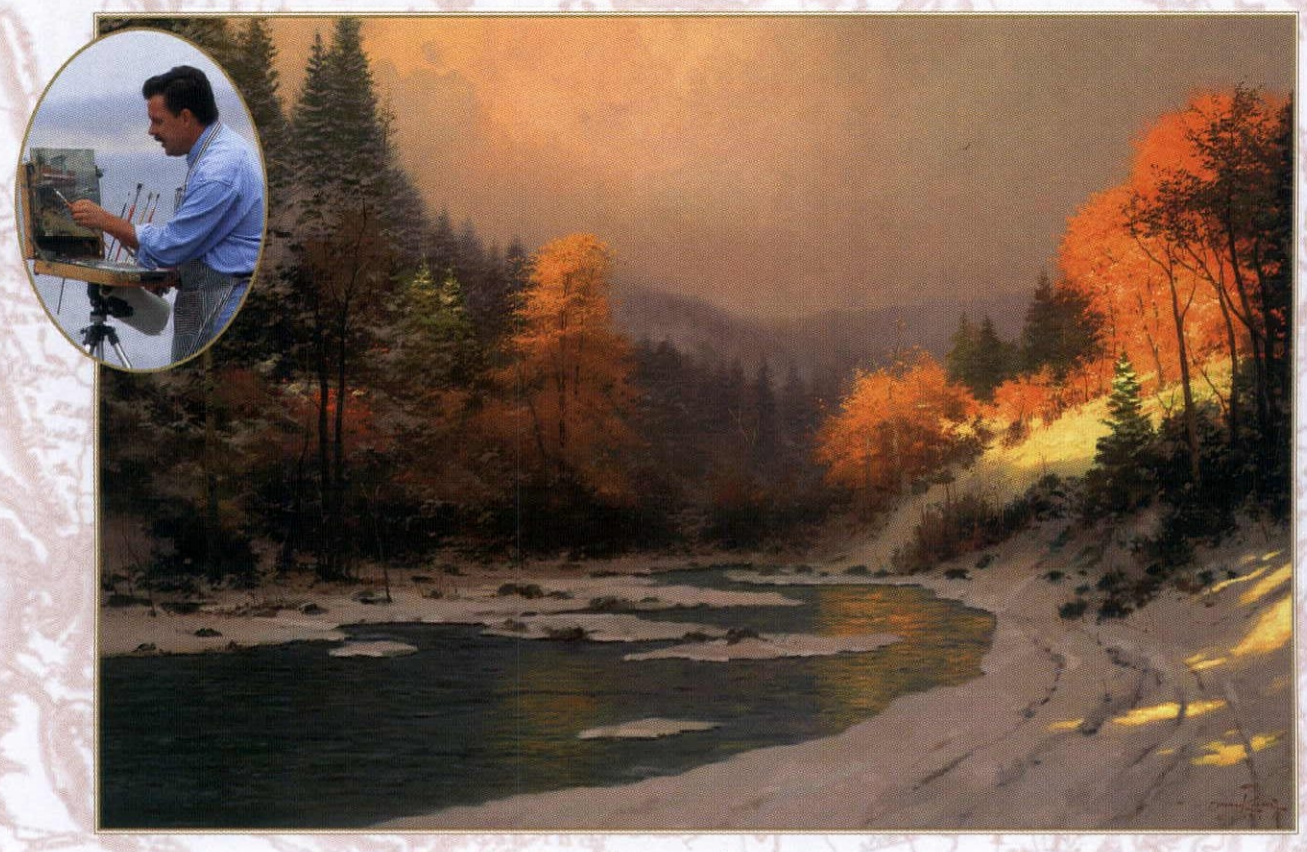

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There is enough darkness in the world already, share the Light. – Thomas Kinkade

petal power

A Louis XVI chaise from Louis J. Solomon, Inc., is upholstered in Spirit, and the floor cushion in Kay, both from Sanderson. The hanging panels are Rose Poiret, by Hodsoll McKenzie, Christopher Norman Inc.

get the look

1 Manuel Canovas's Pamina, through Osborne & Little; 2 leopard velvet, Kravet Fabrics, Inc.; 3 Poiret velvet, Créations Métaphores, through Donghia Furniture/Textiles; 4 Marinella in brown and 5 Maletto in yellow, both JAB-Anstoetz, through Stroheim & Romann; 6 camel hair, Rogers & Goffigon Ltd.; 7 pink starburst 2004-40 and 8 Serengeti sand 2164-40, both Benjamin Moore & Co.; 9 Guimpe trim, M & J Trimming. Sources, see back of book.

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—JAINE McCORMACK, SANDERSON

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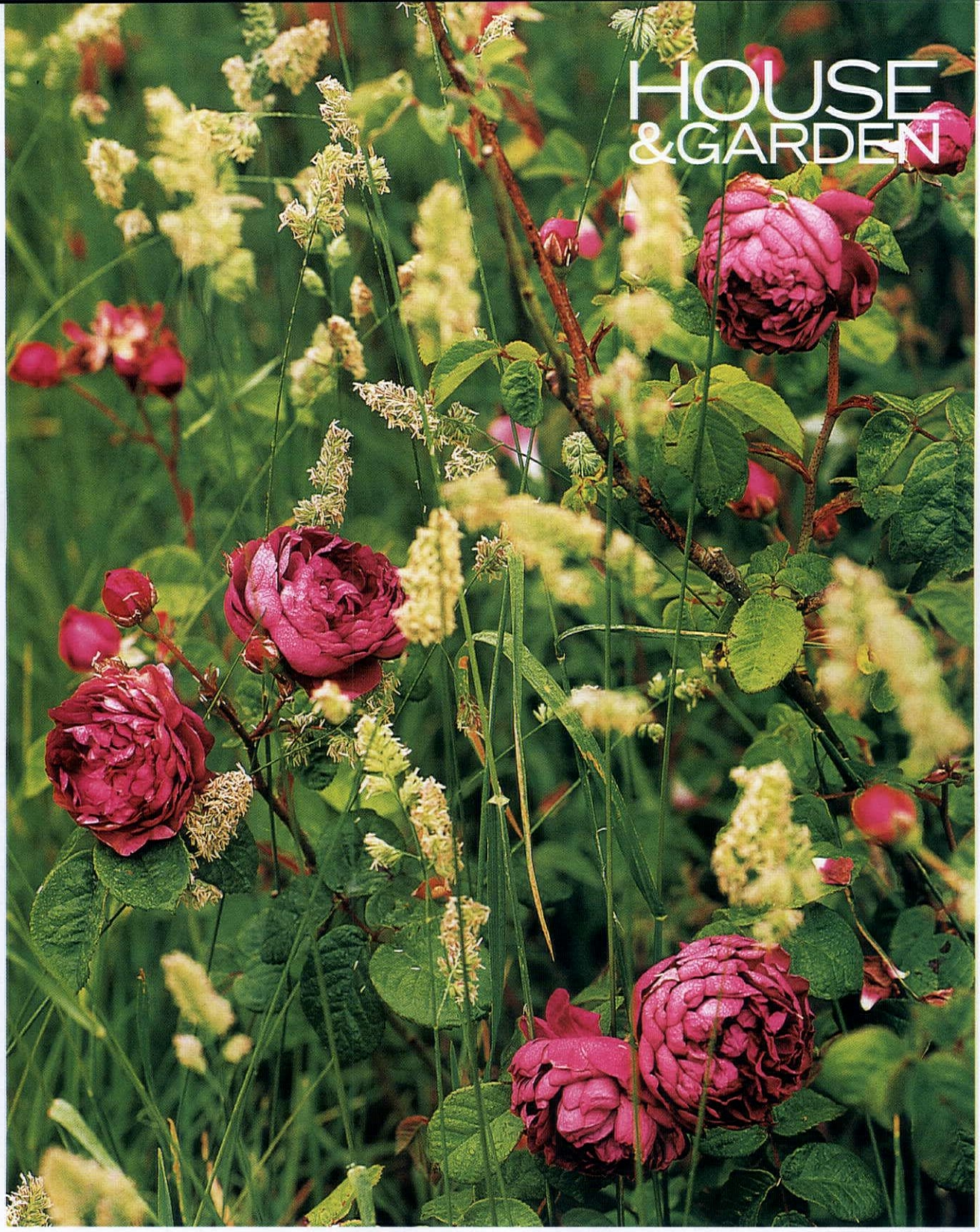
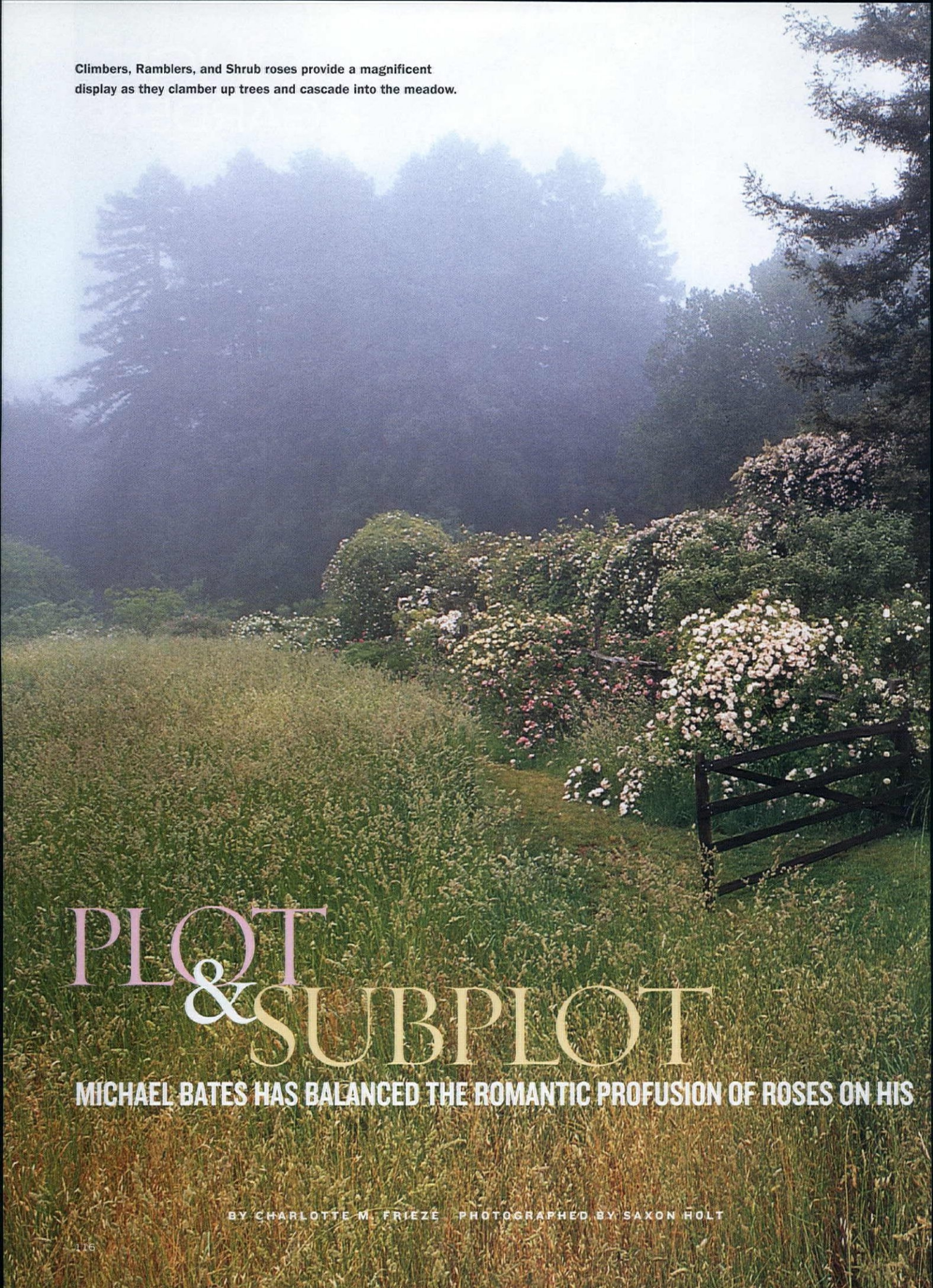


first principle roses

What other flower could have endured so many centuries of overexposure, not to mention all those metaphors, and come up smelling like . . . a rose? If there is no rose without a thorn, then despite its thorniness, this flower, like no other, has shown itself adaptable to human wishes—and less likely to wear out its welcome in the garden.

The old Gallica rose 'Cardinal de Richelieu' mingles with orchard grass in Michael Bates's Sonoma garden.

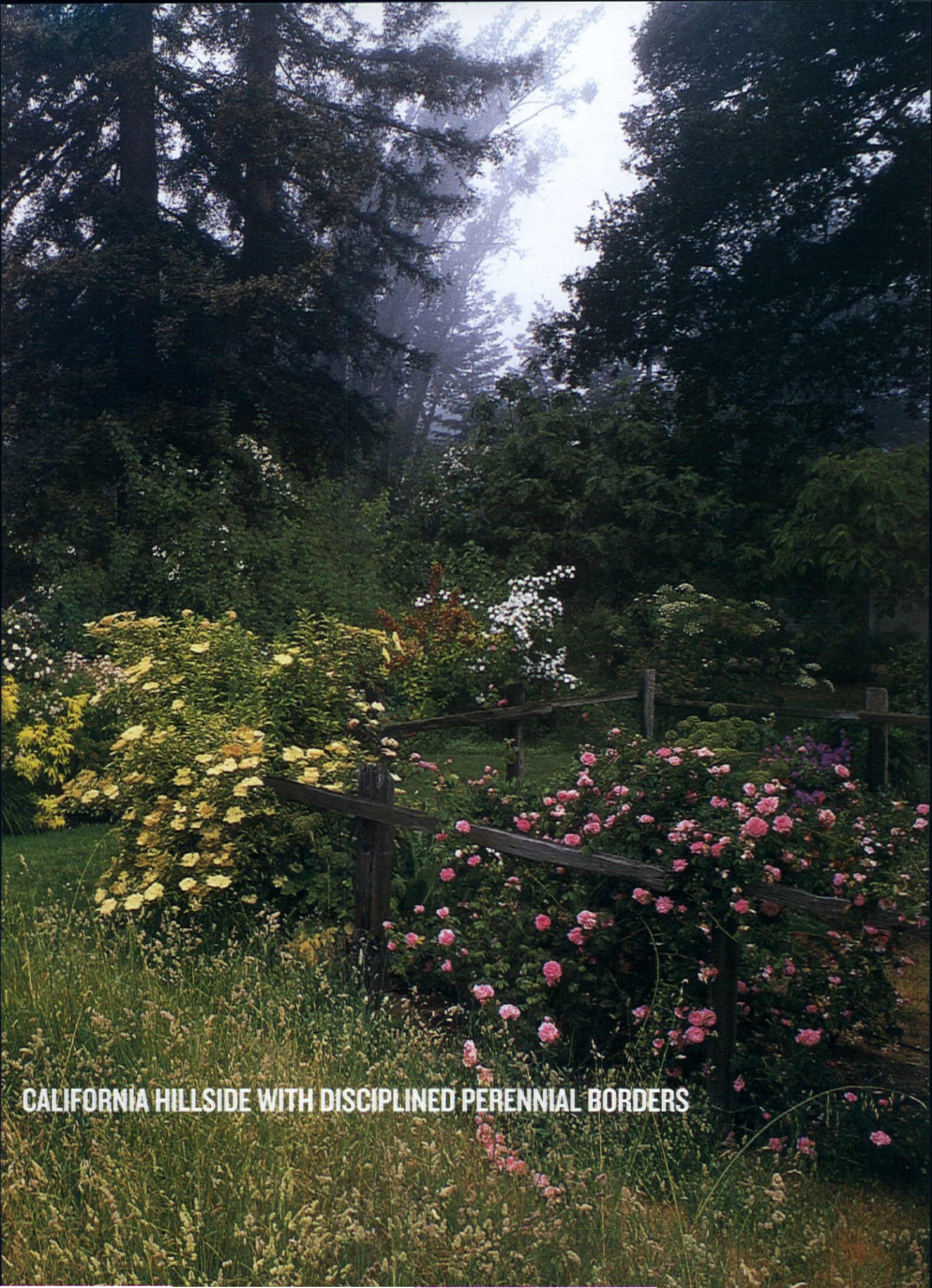


Climbers, Ramblers, and Shrub roses provide a magnificent display as they clamber up trees and cascade into the meadow.

PLOT & SUBPLOT

MICHAEL BATES HAS BALANCED THE ROMANTIC PROFUSION OF ROSES ON HIS

BY CHARLOTTE M. FRIEZE PHOTOGRAPHED BY SAXON HOLT



CALIFORNIA HILLSIDE WITH DISCIPLINED PERENNIAL BORDERS

AS YOU CLIMB the steep driveway that leads through a tunnel of native live oaks, bays, and madronas to garden designer Michael Bates's Sonoma Mountain hideaway, you wonder how this can possibly be the home of a rose aficionado. Don't roses require at least six hours of sunlight?

After parking and following a path lined with masses of echium, *Euphorbia characias,* and agave, you reach a sunny clearing where the paradox is resolved. Roses spill in fragrant swags around the entire garden. Stepping past a vertical yew that acts as a foil for a pink-flowered *Rosa californica* 'Plena,' you are ready to meet Bates and embark upon an extraordinary rose adventure.

Garden design was not always Michael Bates's métier. He left an advertising career in London in the mid '70s to become a self-described "itinerant explorer" with a base in San Francisco. Fortunately, one of his expeditions took him along this scenic road an hour north of San Francisco. Several years later, when Bates and his new wife, Helen, decided to put down roots, he found himself again drawn to this road, where, to the couple's astonishment, they passed a sign that read simply: HOUSE + 5 ACRES.

The split-rail fence, above, which displays the white Climber 'City of York' and the pink Rambler 'Albertine,' was made from rails Bates found in the redwood grove below the house. ■ **'Albertine,' opposite page, flows down to mingle with meadow grasses.**

Derelict as the turn-of-the-century house and property were, Bates knew they were fated to be his. Perched a thousand feet up the northeast face of Sonoma Mountain, the land is blessed with a more moderate climate than the valley, with its summer heat and killing frosts. Bates can grow apples, oranges, and lemons, as well as perennials from his native England, tree dahlias from Mexico, and, most importantly, a wide variety of roses. These are conditions most gardeners only dream of.

Bates removed the circular driveway to make room for a perennial garden and a front porch where wisteria and roses grow. He replaced the chain-link fence that separated the house from the field with a 120-foot-long pergola, which establishes the edge between cultivated areas around the lawn and the meadow that stretches out to meet the mountain. Covered with a variety of climbing roses, the pergola forms a fragrant tunnel leading to the woodland garden.

The garden has evolved over the past 19 years into a series of spaces, each featuring roses in combination

the flower box

A wonderful example of allowing roses to do their own thing. The roses have enough structure to contain the garden without losing their free spirit.

■ **Distinctive characteristic** Cascading roses grown in relaxed mixed plantings

■ **Best bloomers** 'Penelope' (Climbing Hybrid Musk), 'Eden' (Climber), 'New Dawn' (Climber), 'Sally Holmes' (Shrub)

■ **Best fragrances** 'Mme. Hardy' (Damask), 'Zéphirine Drouhin' (Bourbon), 'Gloire de Dijon' (Climbing Tea), 'Autumn Sunset' (Shrub) —STEPHEN SCANNIELLO

The double-blossomed *Rosa* x *fortuniana* envelops the 120-foot-long pergola, filling the air with its delightful fragrance.

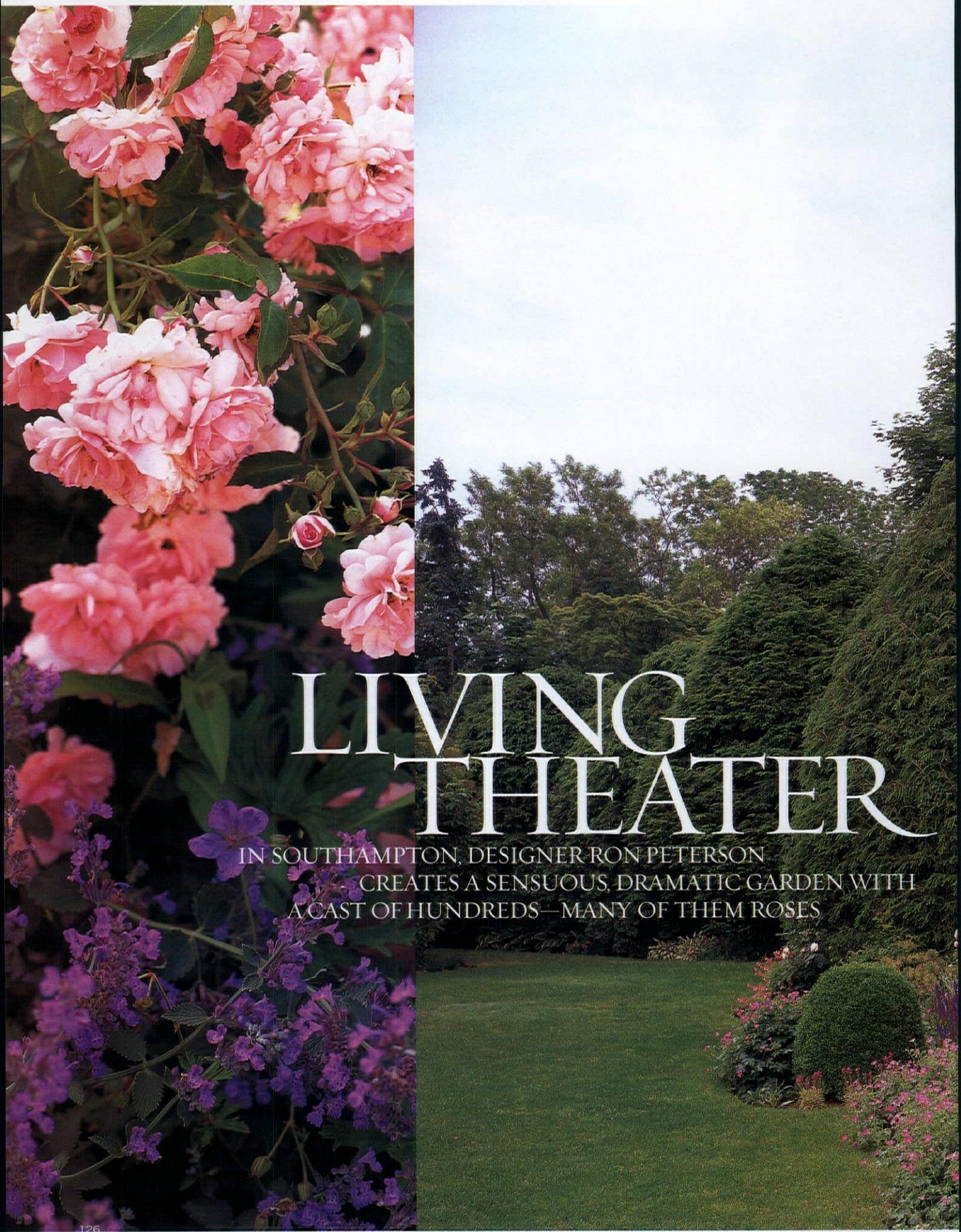
For Bates, rustic garden structures are a means of both defining the garden and controlling the often unruly roses and vines. Here, the purple flowers of *Wisteria sinensis* envelope a pergola on the front porch, seen through the arbor that leads to the meadow. Clematis and roses conceal a pergola that frames the lawn.

Tall bright-green mounds of *Euphorbia characias*, echium, boxwood, and an upright Irish yew are sculptural accents in the chaos of perennials lining the entry path, above. ■ Michael Bates, right, takes an early morning walk with his dog Hopi in the garden near the house. ■ Bates enjoys colorful plant combinations, such as the red English rose 'Chianti,' opposite page, with golden-leaved *Weigela* 'Rubidor.' Sources, see back of book.

with plants ranging from meadow grasses, perennials, and herbs to apple and citrus trees. With framed vistas to heighten your anticipation, this is a garden to wander through, pausing at the carefully placed seats to savor the view. "Creating windows to the adjacent gardens and meadow, I create a mystery that draws you along the paths," Bates says. "This elevates my garden from being simply a collection of plants."

To walk through the pergola is to experience the sense of mystery that Bates set out to achieve. Entering from the woodland garden, you are engulfed in a web of branches and blossoms. To the left is the meadow and to the right intriguing glimpses across foxglove spires toward the house. Turning left at the pergola's terminus takes you through a rose-covered arbor into the meadow, where apple trees and roses grow amid the tall grass. Following the mown path, you come upon roses cascading over the split-rail fences that Bates describes as "the clotheshorses of the garden." An open gate invites you back into the cultivated area near the barn, where lemons and yellow iris grow next to red 'Chianti' roses and golden-leaved weigela.

Asked about the pleasures of his life as a gardener, Bates responds by holding up the huge bouquet of grasses, roses, and the branches of spiraea and weigela he has just picked. "I can't imagine a garden where I couldn't do this," he says, "and I certainly can't imagine having a garden without roses."



LIVING THEATER

IN SOUTHAMPTON, DESIGNER RON PETERSON CREATES A SENSUOUS, DRAMATIC GARDEN WITH A CAST OF HUNDREDS—MANY OF THEM ROSES

Ron Peterson stands in the middle of his creation, this page. A quartet of clipped hemlocks and a graceful Himalayan pine form the backdrop for a lush mix of roses and perennials. The rose 'Constance Spry' is behind him; 'Mary Rose' is in front. ■ Peterson uses perennials, far left, that spread and creep at the feet of his roses: here, nepeta and geranium.

BY DEBORAH NEEDLEMAN · PHOTOGRAPHED BY MATTHEW BENSON

ONE DAY about 13 years ago, Ron Peterson's ex-wife phoned to say she had just seen the perfect house for him. On her advice, he drove out to Southampton, New York, and quickly bid on the modest but charming nineteenth-century carriage house. It was set back from the road, and had a very overgrown garden. Peterson, a designer who has created corporate logos for companies such as Pepsi and Prodigy, recognized the garden's "great bones" in the form of very mature evergreen trees. That was part of the lure.

Peterson had long been eager to make a garden of his own. At his former home in Connecticut, local nurseryman Rudy Nabel had designed a formal, English-style walled garden. Puttering in it, Peterson constantly mused, like a philistine in an art museum, "I could do this." Now was his chance.

In 1989, his first year in the Hamptons cottage, Peterson did what every homeowner should: nothing. He absorbed the seasonal progress of his land, and read every book on gardening and design he could find. Only then did he begin, slowly, even timidly, to care for and slightly alter the existing garden.

It wasn't until Hurricane Bob blew through in 1991—tearing out huge evergreens from the center of the garden and defoliating every tree left standing—that Peterson began in earnest. Inspired by the newly open spaces, he consigned to the junk heap big, unhealthy shrubs, including junipers that "were weeping and creeping all over the place" and a collection of leggy Hybrid Tea roses. He laid out most of the garden by eye, considering only form and texture, then laid in color.

His first tasks were enlarging and reshaping the beds, then adding structure with new trees, such as Himalayan pines, birches, and flowering plums. All the trees have yielded to his trademark passion for form. Peterson shapes the periphery evergreens into soft pyramids, clips the yews architecturally, and limbs up and shapes the trees. The

In front of the house, this page, a scallop of ivy climbs the portico by the yew-enclosed herb circle. In the foreground, foxglove, rose campion, and salvia surround a boxwood ball. ■ From the herb circle, opposite page, the view goes past Peterson's sinuous planting beds to a perfectly pruned maple.

the flower box

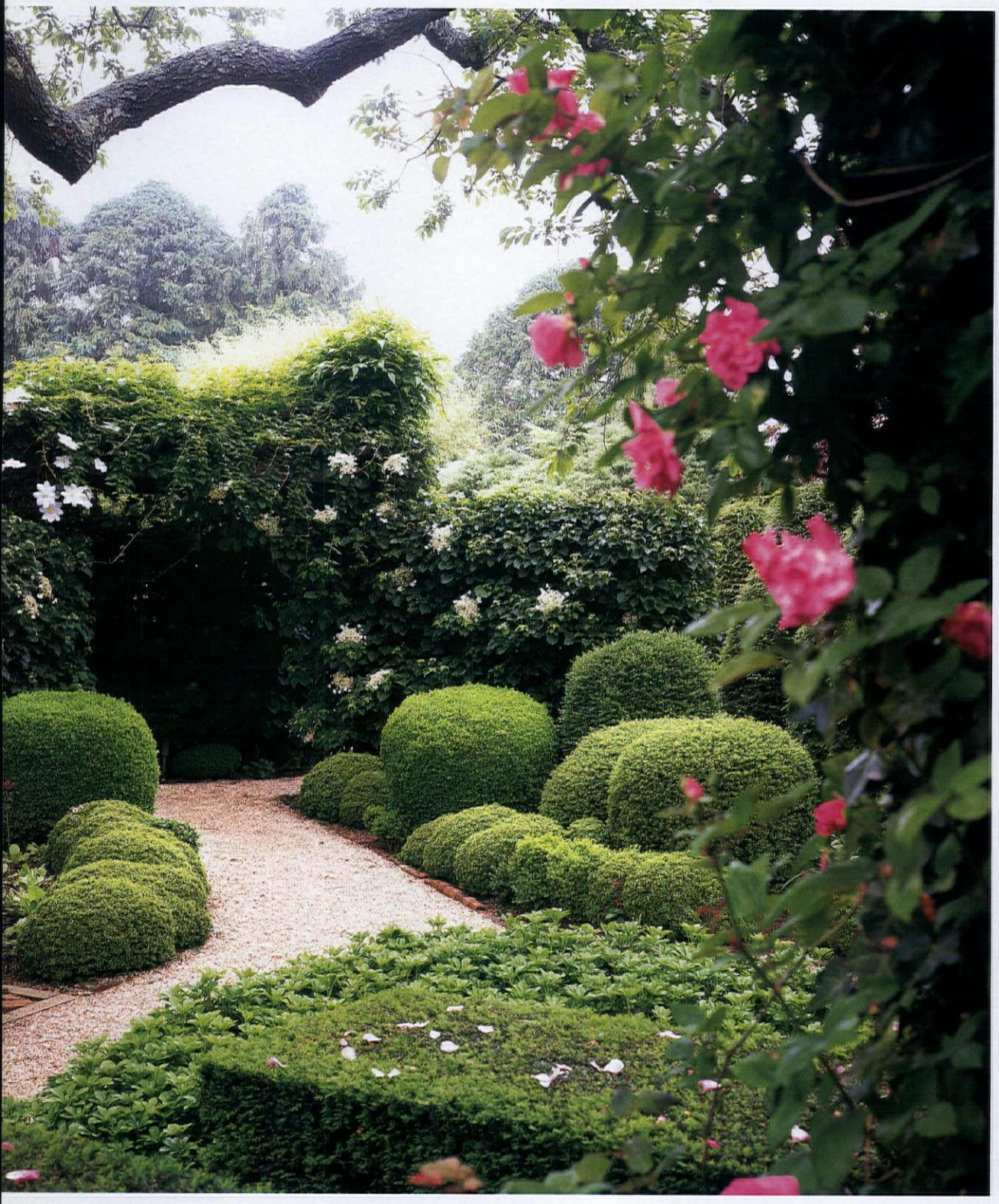
This is the kind of garden I like to create. The use of roses augments its beauty, yet the structure is so strong that the garden would still be beautiful without them.

■ **Distinctive characteristics** A beautiful example of how to use roses in companionship with evergreen shrubs and perennials

■ **Best bloomers** 'Queen Elizabeth' (Grandiflora), 'Belinda's Dream' (Shrub), 'Knock Out' (Shrub), 'Carefree Sunshine' (Shrub)

■ **Best fragrances** 'Mister Lincoln' (Hybrid Tea), 'The McCartney Rose' (Hybrid Tea), 'Just Joey' (Hybrid Tea), 'Alchymist' (Shrub) —S.S.

THE WHOLE COMPOSITION IS SO ORGANIC, IT SEEMS AS IF IT'S BREATHING. "IF IT DOESN'T LOOK NATURAL, THEN I'VE FAILED"—RON PETERSON



The shade-tolerant climbing rose 'Zéphirine Drouhin,' opposite page, frames a path, flanked by ilex and box, that leads to an arbor clad with climbing hydrangea and *Clematis* 'Henryi.'

A pollarded weeping willow, this page, stands over a sweeping pink and purple bed of lupine, foxglove, astilbe, nepeta, and a 'Sir Walter Raleigh' rose.

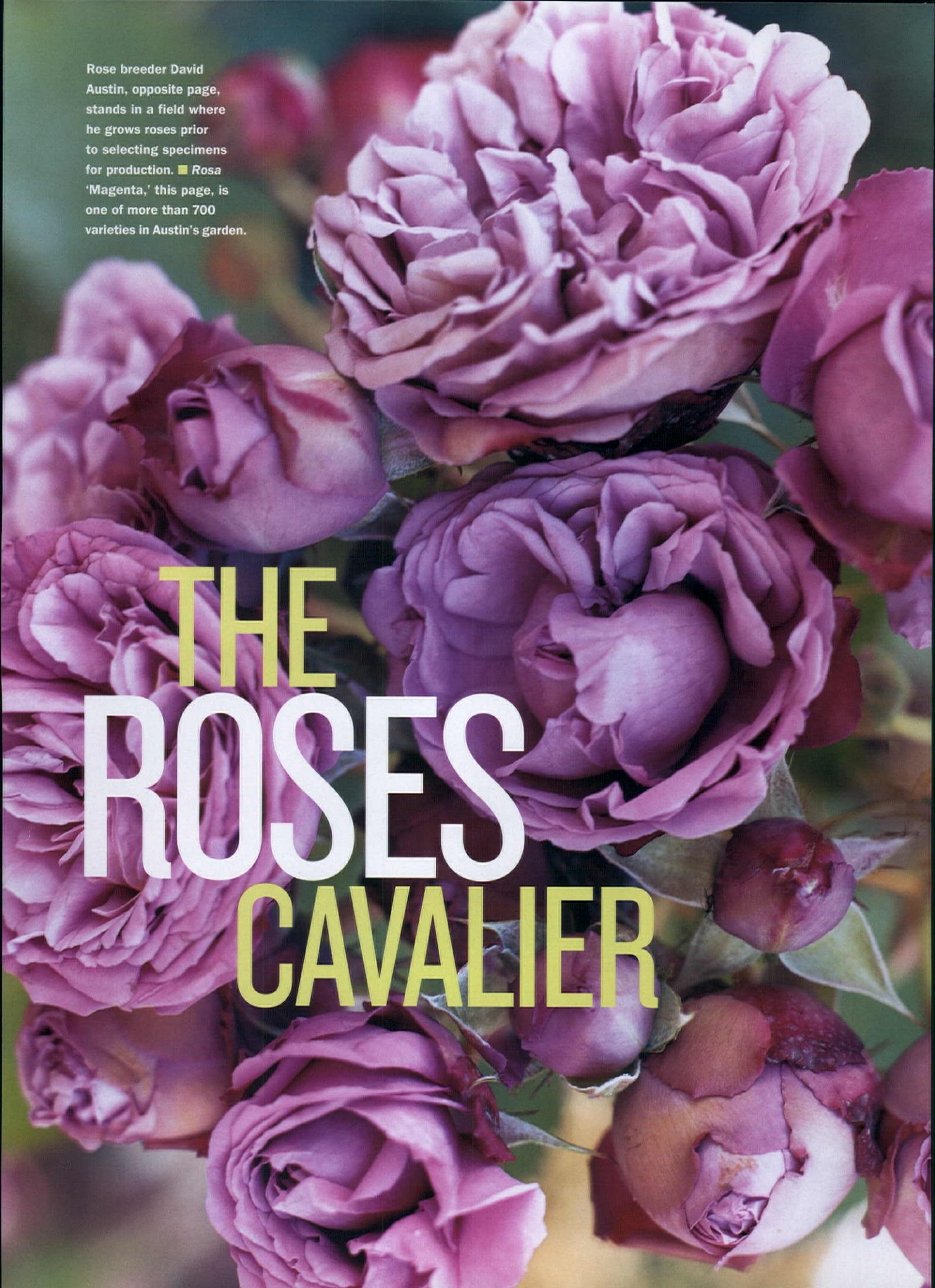
deciduous tree branches now resemble expressive arms holding aloft their formal configurations of leaves. The weeping willows look straight out of a Dr. Seuss book.

Today the pea gravel drive leading into the garden seems more like a curving Japanese dry riverbed than a driveway. It cuts a path through generously proportioned beds and berms that seem to have been pushed up and formed in response to its snaking route. These large, biomorphic beds, which are as meticulous and sculptural as Peterson's evergreens, wind through lawn and trees. The whole composition is so organic, it seems as if it is breathing. "If it doesn't look natural, then I've failed," Peterson quips. Yet nature never looked like this, unless one thinks of a bonsai as natural.

The whole garden is a skillful, layered composition of shapes and textures. It feels like a large, sinuous sculpture that you can walk through, experiencing the play of forms—round against pyramidal against straight edges—and tones, primarily greens and golds. In this theaterlike setting is a constantly evolving performance of perennial flowers, mostly roses. Peterson determined, early on, the color schemes for each of the beds, and by now there are more than 150 varieties of roses setting the scene. He allows only hardy specimens, however, that don't require hilling up in winter. He has a preference for English ones, but there are many Grandiflora, Climber, and Meidiland roses, also. At their feet are simple, freely spreading perennials, like cranesbill, nepeta, lady's mantle, and lamb's ears, which complement the roses in color and form.

What Peterson has done on this one-acre site (and continues to do, by himself) is remarkable. This is an artist's garden, but it is not wild, Dionysian. It is an immaculate paradise where Peterson has overlooked no detail in the execution of his all-encompassing vision. For him, every aspect is joined to the whole, and perfectly maintained by him. He shares the garden with his wife, Linda Lucy, who seems devoted to its progress; but it is clearly his domain. Peterson spends the winter pruning, and takes a week off each spring to ready the garden. During the season, he gardens one day every weekend, reserving Sunday afternoon for golf. And though Peterson's horticultural prowess impresses many visitors, perhaps no one is as amazed as his former wife.

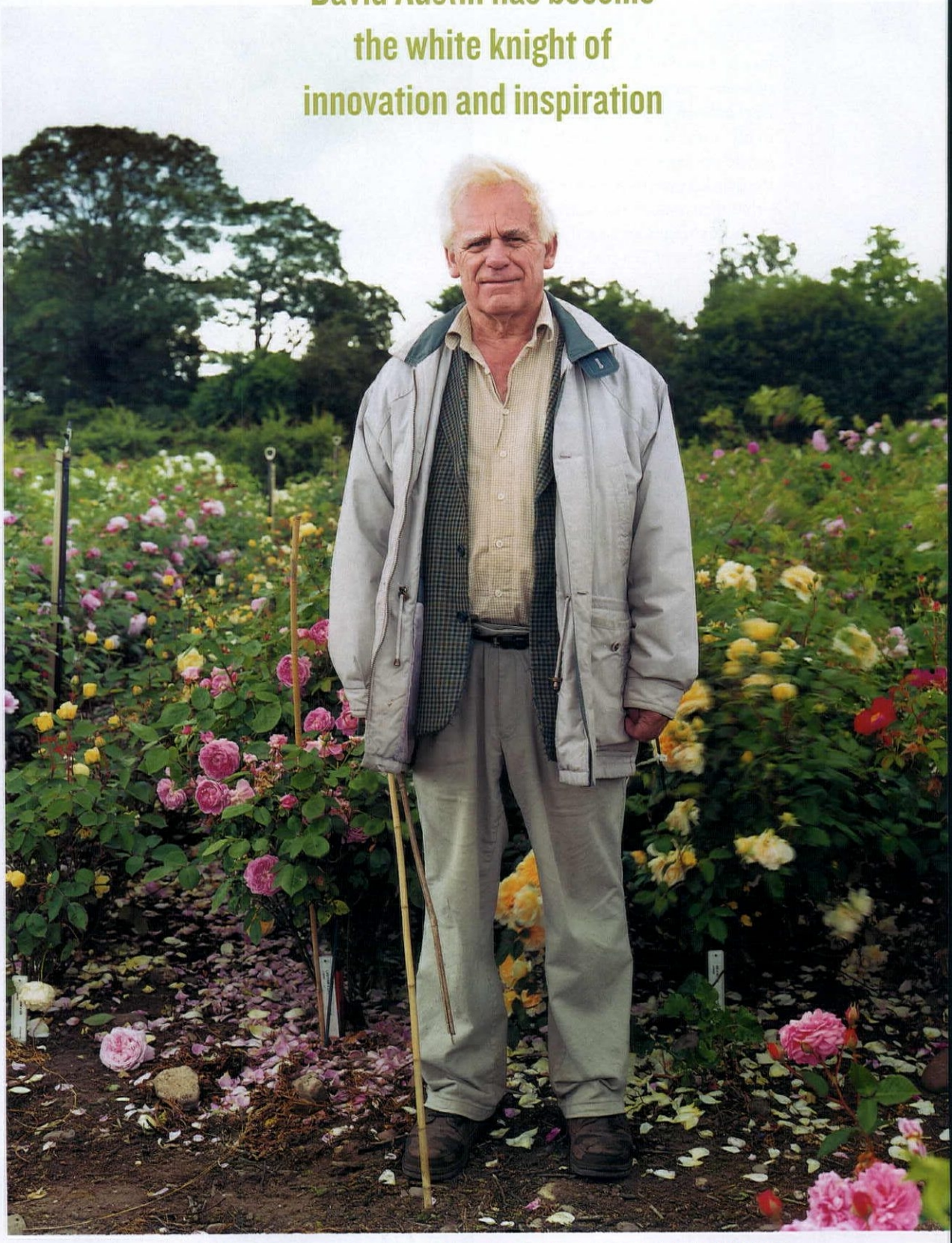
An arch of 'New Dawn' and 'William Baffin' roses, this page, frames the pool. ■ The small water garden behind the house, opposite page, features a climbing 'New Dawn' and a pink Meidiland rose amid lady's mantle and water lilies. Sources, see back of book.



Rose breeder David Austin, opposite page, stands in a field where he grows roses prior to selecting specimens for production. ■ *Rosa* 'Magenta,' this page, is one of more than 700 varieties in Austin's garden.

THE ROSES CAVALIER

In the tradition-bound world of rose breeding, David Austin has become the white knight of innovation and inspiration



BY CHARLOTTE M. FRIEZE PHOTOGRAPHED BY HOWARD SOOLEY

A WALK THROUGH David Austin's two-acre rose garden in Albrighton, England, on a June morning is a richly satisfying experience. The gentle cooing of doves mixes with the quacking of the contented ducks that feed outside the nearby barn. A heady fragrance of old and new roses, the singular scent of Tea rose, and notes of myrrh, sweetness, spice, and fruit envelop you as you stroll along the brick and grass paths. Blossoms of all shapes, sizes, and colors create a kaleidoscopic feast for the eyes. Ask Austin how it all came to be and he'll explain: "I didn't want to drive a tractor."

One of the great rosarians of our time, Austin is known as the father of the English rose. But it all began when he realized he wanted to do more than work on the family farm. The young Austin had an experimental turn of mind, and inspiration for his future career was just down the road, at the nursery of Jimmy Baker, a breeder of perennial flowers, including the colorful Russell lupines.

There, in the early 1950s, Baker introduced Austin to the world of plant hybridizing. Sticking to his farming roots, Austin first tried to create new grasses. But it was his sister's gift of the book *Old Garden Roses* by E.A. Bunyard that made him realize his true calling: to develop a new type of rose.

A great lover of Old Roses—those roses in existence prior to the

In the Long Garden, English roses, including 'Teasing Georgia,' on the right, line the path, while 'Mme. Alfred Carrière' climbs over the pergola.

the flower box

Austin is perpetuating what people love most about the rose. These are the Old Roses of tomorrow.

- **Distinctive characteristics** Fragrant, elegant roses with modern ease of care all season long
- **Best bloomers** 'Golden Celebration,' 'Pat Austin,' 'Heritage,' 'Abraham Darby'
- **Best fragrances** 'Pilgrim,' 'Evelyn,' 'Abraham Darby,' 'Perdita' —S.S.

introduction of the first Hybrid Tea in 1867—Austin set out to combine their voluptuous shapes and strong fragrances, their delicate charm and soft yet rich colors, with the repeat flowering of a modern Hybrid Tea or a Floribunda. But the world of rose hybridizing wasn't ready for the tremendous changes Austin would bring to the field. The Hybrid Tea was at its peak, and any contender to the throne was suspect. Even today, when Austin's reputation is secure, the British Old Rose expert Graham Stuart Thomas calls him a "nonconformist." But as Austin reflects: "Commercial rose growers are very conservative people. They would just keep to Hybrid Teas if they had their way."

Even more than determination, Austin needed infinite patience and a steady hand to become a breeder. Success requires hundreds of thousands of crosses, taking pollen from two roses and placing it on

A hybrid is developed by brushing pollen from different roses onto another, above. ■ The resulting seed is then sown in the greenhouse, top. ■ Outstanding seedlings are tagged, opposite page, and later planted in the test fields.

HIA
HIA
Shaz

Austin names English roses after literary figures, loved ones, and garden greats, including, from left, 'Noble Antony,' 'Geoff Hamilton,' 'Pat Austin,' and 'Graham Thomas.' Sources, see back of book.

"Rose growers are very conservative people. They would keep

the stigma of another. Standing in the midst of a sea of tagged seedlings in an Austin greenhouse, the operation's technical manager, Michael Marriott, explains: "It takes 300,000 seeds to produce 100,000 promising seedlings, which after eight to ten years of growing in the fields will produce five or six varieties."

In 1961, Austin produced a seedling that stood out from the rest, a lovely pink Climber with a strong myrrh scent that he named 'Constance Spry,' after the English flower arranger and gardener. His only disappointment? It bloomed just once a year. Eight years later, Austin accomplished his goal and introduced the first repeat-flowering English roses, 'Canterbury' and 'The Knight.' His appearance at London's Chelsea Flower Show, in 1983, to launch the butter yellow 'Graham Thomas' and the pink 'Mary Rose,' put his company, David Austin Roses, on the charts.

English roses surround a statue by Pat Austin entitled *Lady Anne.*

Today, as you enter the Long Garden—the first of five garden rooms at the Austin home—you'd never imagine its humble beginning as mere rose-breeding-stock beds. Boxwood-edged beds overflow with the Old Roses that have inspired Austin over the years, including 'Queen of Denmark' and 'Mme. Legras de St. Germain.' Free-flowering Modern Shrub roses, and English roses such as 'Teasing Georgia' and 'Molineux,' are interwoven in order to extend the flowering season. Pergolas heavy with Climbing and Rambling roses, including 'The Alchymist,' 'Alexander Girault,' and 'The Garland,' cross the garden, framing views of adjacent plantings and sculptures made by Austin's wife, Pat. To the right, the slate-covered roofs of the brick Queen Anne–style house Austin inherited from his parents rise above the hedges. To the left, the peaks of the greenhouses provide a reminder of the garden's raison d'être.

to Hybrid Teas if they had their way"—David Austin

A statue, *The Three Graces* by Pat Austin, draws the visitor along the path to the end of the Long Garden. Passing between the brick piers behind the statue, you enter the informal garden where Species roses—wild roses created by nature, including *Rosa eglanteria, R. setipoda,* and *R. canina*—stand tall, their peak bloom having passed, their showy hips just beginning to form. To the left, in the Victorian Garden, English and Modern Shrub roses take the stage. Beds of roses including the pink 'John Clare' and the buff 'Bredon' radiate out from the base of another Pat Austin statue, entitled *Lady Anne,* which rises above a frothy sea of white 'Francine Austin' roses, named after the wife of David Austin, Jr.

Austin's English roses are predominant in the Renaissance Garden, where an Italianate pavilion, a topiary, and a canal edged with low roses set the tone. Sitting in the pavilion's shade, you have an all-encompassing view across the colorful tops of roses. Here, roses named after Shropshire notables, such as 'Abraham Darby,' and after the famed gardener, 'Gertrude Jekyll,' vie for position with those named for literary characters, such as 'Othello,' 'Prospero,' 'Fair Bianca,' 'Sweet Juliet,' and 'Tess of the d'Urbervilles.' The fifth and most recent addition, the Lion Garden, has a classic bedding design that features Hybrid Teas, Floribundas, and English roses, in combination with herbaceous plants.

By incorporating more than 700 rose varieties in the five garden rooms, Austin not only showcases the more than 120 English roses he developed, but also demonstrates the great versatility of the rose family, elevating the bush from its humbler status as a source of cut flowers to an integral part of the garden. Even more impressive, perhaps, is the fact that here, in just two acres, stands a sumptuous summary of David Austin's 40 years of accomplishment as a hybridist and a champion of the rose.

English roses in boxwood-edged beds flourish in the Renaissance Garden.

BRING BEAUTY INSIDE. THESE FLOWERY THINGS WILL NEVER FADE

BLOOMS FOR THE ROOM

This page, from top: Venetian glass DISH, ca. 1870, $445, James II, NYC; 19th-century Venetian glass DECANTER, $2,500, Gardner & Barr, NYC; *pâte de verre* Roses BOWL, $1,250, Daum, NYC; CUP from Versace's Floral Elegy three-piece dessert set, $650, Rosenthal. Opposite page, from top: Classico bread and butter PLATE, $10.50, Rosenthal; pack of five CARDS/envelopes, $6.25, and Repertoire ADDRESS BOOK, $24, both from Papivore, NYC; sterling silver Rose Leaf DISHES, $185 each, Buccellati. All linen NAPKINS, $20 each, Takashimaya, NYC. All RIBBONS, Mokuba, NYC. All FABRICS, B&J Fabrics, NYC.

PRODUCED BY JEFFREY W. MILLER PHOTOGRAPHED BY LISA CHARLES WATSON

Opposite page, from top: TRAY from Contessa Tete a Tete set, $860, R. Ginori; Djerba highball GLASS in white, $470, Hermès; Empire Red dinner PLATE, $348, Bernardaud; Opaline PLATE, $685 for a set of six, James II; Lipari Lilac Stripe CUP and SAUCER, $90, Bernardaud; crystal BUTTERFLY, $210, Lalique. This page, from top: *pâte de verre* and crystal Roses BOX, $440, Daum; CUSTOM-EMBROIDERED ROSES, Penn & Fletcher, NYC; Contessa TEAPOT, R. Ginori.

Opposite page, from top: Elsa Peretti's red lacquer Bean LIGHTER, $110, Tiffany & Co.; flower SHEARS, $28, Takashimaya; Classico bread and butter PLATE, Rosenthal; TEAPOT, Takashimaya; Victorian cut and overlaid WINEGLASS, $725 for a set of five, James II; Ducale Murano glass and 24k gold-leaf WINEGLASS, $74, Segusso. This page, from top: *Roses* BOOK by H.R. Darlington, $350, Bauman Rare Books; Bodley porcelain dessert PLATE, $3,250 for service of 13, James II; oxidized-bronze praying mantis PIN by Gabriella Kiss, $1,400, Ted Muehling, NYC.

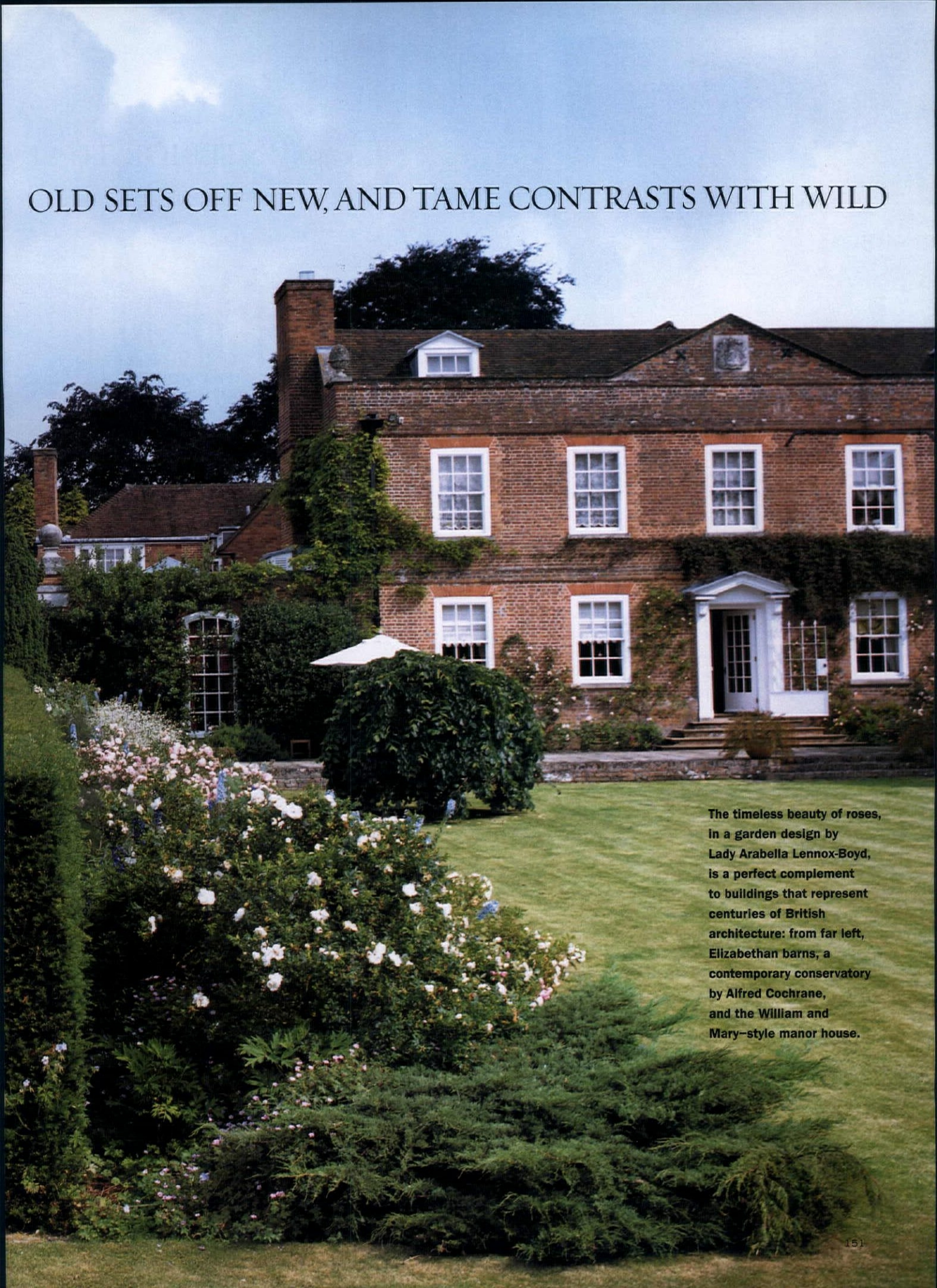
This page, from top: 'Rosa Sulfera' PRINT by P. J. Redouté, $4,800, Ursus, NYC; 19th-century shell VASE by Fratelli Toso, $3,000, Gardner & Barr; Sa Majesté La Rose PERFUME by Serge Luten, $80 for 1.7 fl. oz., Bergdorf Goodman. Opposite page: Spectrum Yellow service PLATE, $135, Bernardaud; Arbor DINNER PLATE, $70, Tiffany & Co.; Fanfare BOWL, $135, Hermès; Venetian CORDIAL GLASSES, ca. 1920, $200 for two, Gardner & Barr. Sources, see back of book.

A DELICATE BALANCE

IN A SUPERB ENGLISH HOUSE AND GARDEN,

WRITTEN BY IAN PHILLIPS PHOTOGRAPHED BY FRANÇOIS HALARD PRODUCED BY CYNTHIA FRANK

OLD SETS OFF NEW, AND TAME CONTRASTS WITH WILD



The timeless beauty of roses, in a garden design by Lady Arabella Lennox-Boyd, is a perfect complement to buildings that represent centuries of British architecture: from far left, Elizabethan barns, a contemporary conservatory by Alfred Cochrane, and the William and Mary–style manor house.

AN INTERIOR THAT

The warm front hall, above, with its 18th-century English furniture and barrel of walking sticks, contrasts nicely with the bright study.

An 18th-century English girandole, opposite page, hangs over the fireplace. Georges Le Manach's Le Palmyre was used for the club chair and the curtains. The pink armchair is a 1950s Jean Royère design.

"I HAVE A particular fondness for roses," says the owner of a manor house near the English town of Newbury. "You can create such beautiful arrangements with them." A glance around the garden and interior that she and her financier husband have created makes it clear: what you have just heard is classic British understatement.

Roses turn up time and time again, inside and out. There's the rose arch, inspired by the Jardins de Bagatelle in Paris, and a formal white rose garden that combines varieties such as 'Iceberg,' 'Margaret Merril,' and 'Princess of Wales.' Indoors, the flower appears on fabrics, on cushions, painted on an Italian bed around which a garret room was designed, in a Portuguese rug in one bathroom, and on the canopy of the four-poster in a guest bedroom. "Fondness," indeed.

But roses may be only the most consistent motif in this exquisite, eclectic, refined, yet exuberant house and garden. Here, abstract modern art installations share space with older figurative works. Modern animal-print fabrics cover traditional chairs, and the clubby decor of a study is set on its ear by a splash of pink upholstery. In this house there is furniture from the 1750s and the 1950s; there's a room cheerily, head-swimmingly decorated with wallpaper and bedding in patterns based on blue-and-white porcelain; there's even a squawking parrot. The whole effect is at once soothing and exciting.

The manor house on the banks of the river Lambourn—on which the owners often like to float in inflated inner tubes—has a staid

IS EXQUISITE AND ECLECTIC, REFINED YET EXUBERANT

Blue, white, and bombastic, a guest room, opposite page, is covered in La Villageoise by Braquenié. The bathroom, this page, left, features a Portuguese gros-point rug and Czech & Speake faucets. The canopy bed, above, is trimmed in Alicia by Colefax & Fowler.

enough pedigree. Though the building was given a William and Mary–style brick facade in the seventeenth century, elements of the original Elizabethan farmhouse are still visible. Even older is the carp pond at the bottom of the garden. It is mentioned in the *Domesday Book* of 1086—William I's compendium of the lands he annexed in the Norman Conquest.

The gentry is still making its mark on the garden. For the avenue that leads up to the house, the owners say they took inspiration from the late David Hicks. "We went to visit him and saw he had planted hedges underneath his lime trees," explains the owner. "It made the trunks look like pillars, and he kindly told me exactly how to re-create the effect." The general garden layout, however, was conceived by Lady Arabella Lennox-Boyd. "She's a friend and had already created a garden for my husband in the city of London," says the owner. "We also love her own garden in Lancashire, which is so romantic and in harmony with the landscape."

House and garden become one in the conservatory, above. ■ A close look at the table, opposite page, shows a tablecloth, from D. Porthault, depicting all the vineyards of France. The dishes are by Puiforcat; the goblets were custom-made.

The same can be said of the design here, which finely complements the architecture of the house. The large July border is planted with peonies, sedum, irises, and buddleia. A vast expanse of lawn provides a perfect contrast to the neatly enclosed rose garden. The manicured yew hedges by the pool, sculpted in the form of small houses, are offset by the untamed garden on the far side of the river. There, willows and alders weep, bamboo shoots sprout, and wildflowers such as snowdrops and daffodils blossom. The river is inhabited by trout, wild ducks, and swans, and spanned by a wrought-iron bridge decked completely in wisteria. "It's quite a sight in full bloom," says the owner. Her favorite area, however, is the white rose garden. "It's so beautiful on summer evenings when the flowers become translucent in the light."

Winter days are generally spent in the delightful conservatory, which was designed by architect Alfred Cochrane. Plumbago and bougainvillea wrap themselves around the seventeenth-century Dutch chandelier. Foxgloves and lilies stand in pots. The room is very much the heart of the house. It is also home to Robert, the family's 25-year-old scarlet macaw. Superlatively sociable, he screams whenever the telephone rings, and often sits on his master's shoulder during mealtimes. "He loves pasta, and also has quite a sweet tooth," says one of the owners. "He makes such a racket when the pudding comes, and rattles his cage until he gets his share."

The wicker chairs in the conservatory were bought from the store Au Fond de la Cour in Paris, and there are numerous other French touches in the house. An eighteenth-century English commode in the French manner stands in the drawing room. (A large number of Gallic cabinetmakers fled to England after the revolution.) The paneling in the bathroom was custom-made in France (it was precut and then assembled like a jigsaw), and most of the armchairs were reupholstered at London's George Spencer Designs. The tub chair in the guest bedroom was resuscitated from the

The rose arch was inspired by the Jardins de Bagatelle in Paris. The roses were purchased from David Austin Roses Ltd.; the boxwood and yew for the hedges are from the Hillier Nurseries, Romsey, Hampshire.

the flower box

I can imagine enjoying the fragrance and brilliant glow of these roses on a moonlit stroll.

Distinctive characteristics
Simple design using boxwood as frames, yew hedges as backdrops, and arbors to create fragrant tunnels

Best bloomers
'Kronprinzessin Viktoria' (Bourbon), 'Iceberg' (Floribunda), 'Albéric Barbier' (Rambler), 'Climbing Iceberg' (Climbing Floribunda)

Best fragrances
'Margaret Merril' (Floribunda), 'Fair Bianca' (English), 'Yvonne Rabier' (Polyantha), 'Mme. Joseph Schwartz' (Tea) —S.S.

"THE WHITE ROSE GARDEN IS SO BEAUTIFUL
ON SUMMER EVENINGS, THE FLOWERS BECOME
TRANSLUCENT IN THE LIGHT"

The formal white rose garden, opposite page, features varieties such as 'Iceberg,' 'Margaret Merril,' and 'Princess of Wales.' ■ A stand of delphiniums, this page, brings a gorgeous blue note into the manor garden.

dilapidated state in which it was discovered at an English market. The two pink moderne armchairs in the study are by the legendary Jean Royère, who designed an office in the '50s for the owner's father.

Every nod to twentieth-century design is matched by a bow to times past. One example: the dining room is completely devoid of electricity. Instead, the Chippendale table and chairs are lighted by candles in an Irish cut-glass chandelier. To one side stands an exquisite petit-point Queen Anne screen depicting a Japanese domestic scene. Above the mahogany sideboard are blue-and-white porcelain plates from the famed Nanking Cargo—the Europe-bound contents of a trading ship out of Canton that sank in 1680. On the opposite wall is a painting of a dog by Lambeth Marshall, bought by the owner's husband during his time at Oxford University.

The owners have continued to be patrons of the arts, and have put together one of the finest and most diverse private collections in England. Here, the pieces are displayed in striking counterpoint to one another. In the drawing room, for example, two paintings of masked wrestlers by contemporary artist Peter Blake and an installation incorporating American street signs by Robert Rauschenberg are set off against a Rodin sculpture.

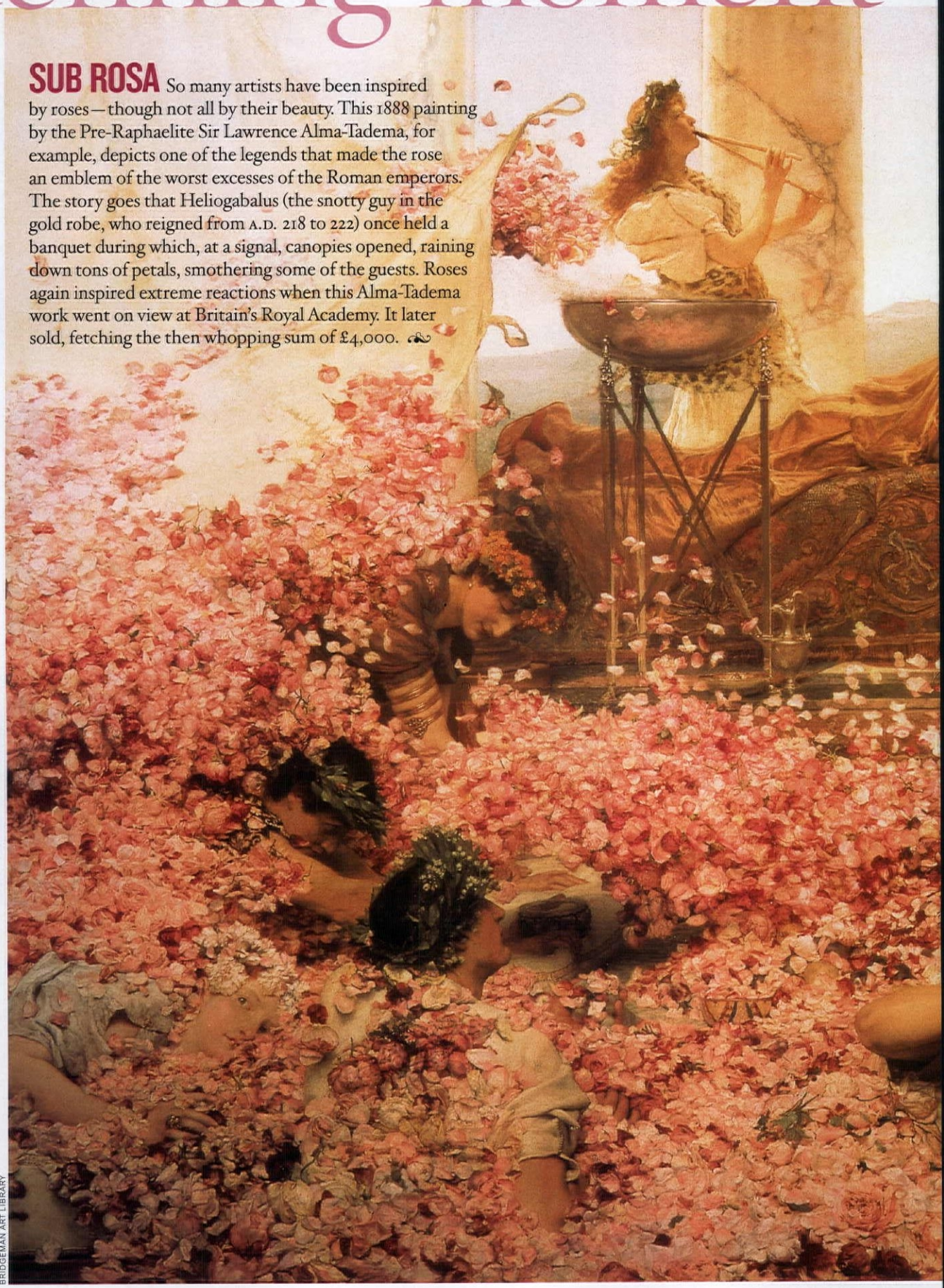
Throughout the house there are also various needlework designs commissioned from today's artists. The maze pattern on a Queen Anne stool in the drawing room, for instance, was devised by sculptor Wendy Taylor. The owner herself produces needlework designs, drawing on many sources for inspiration. "For me, needlepoint is very much like an adult coloring book," she notes. "Having said that, it requires so much patience that sometimes I think it's easier to have a baby." But then, in many respects, the very same thing could be said about decorating an English country house.

A weeping willow, opposite page, shrouds a bench found at a country fair. ■ Just inland of the river Lambourn, which flows through the property, is a carp pond that was mentioned in the *Domesday Book* of 1086. Sources, see back of book.

Ian Phillips is a freelance writer based in Paris.

defining moment

SUB ROSA So many artists have been inspired by roses—though not all by their beauty. This 1888 painting by the Pre-Raphaelite Sir Lawrence Alma-Tadema, for example, depicts one of the legends that made the rose an emblem of the worst excesses of the Roman emperors. The story goes that Heliogabalus (the snotty guy in the gold robe, who reigned from A.D. 218 to 222) once held a banquet during which, at a signal, canopies opened, raining down tons of petals, smothering some of the guests. Roses again inspired extreme reactions when this Alma-Tadema work went on view at Britain's Royal Academy. It later sold, fetching the then whopping sum of £4,000.



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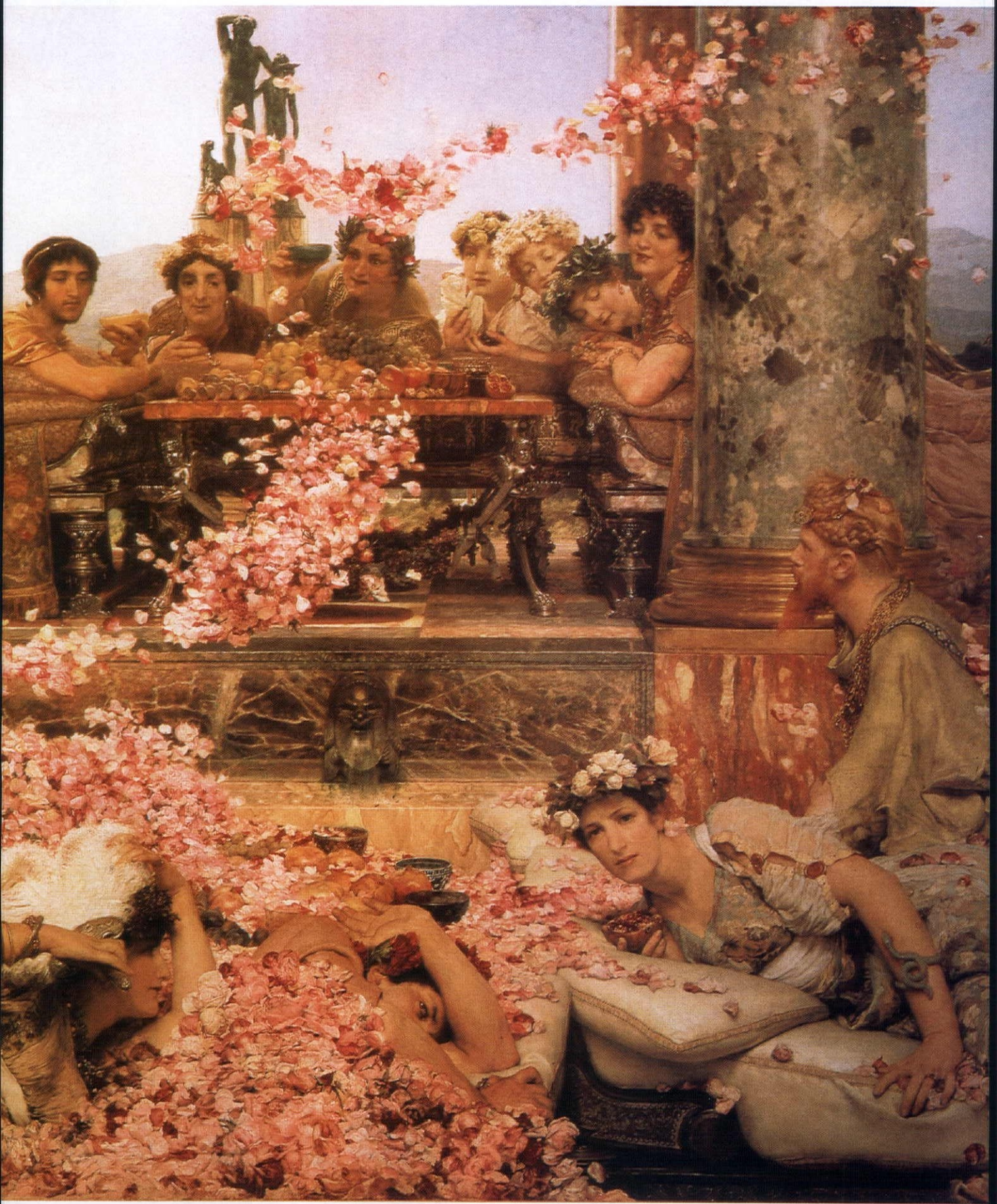
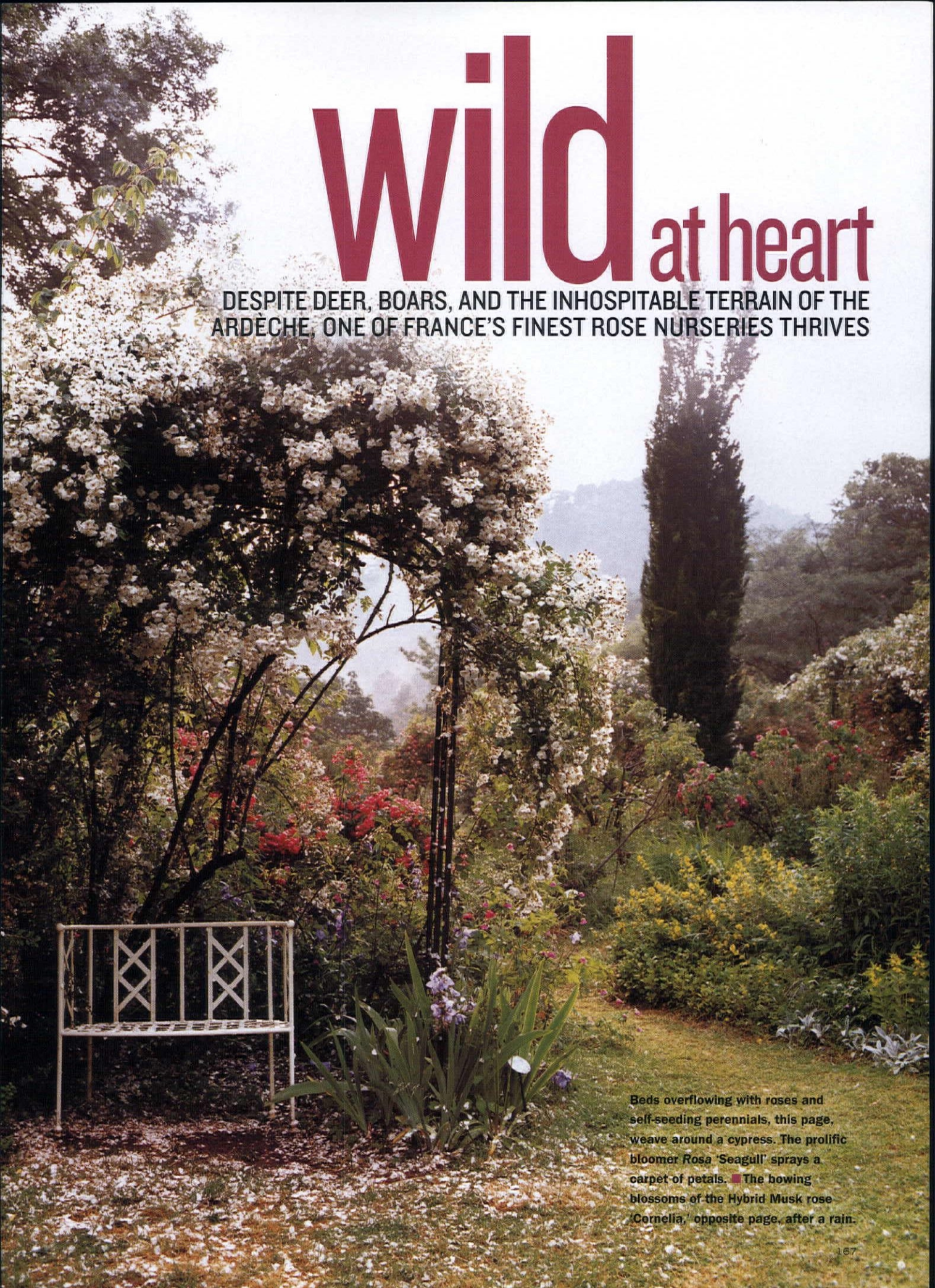


BY DEBORAH NEEDLEMAN PHOTOGRAPHED BY MICHAEL T. MCDERMIT

wild at heart

DESPITE DEER, BOARS, AND THE INHOSPITABLE TERRAIN OF THE ARDÈCHE, ONE OF FRANCE'S FINEST ROSE NURSERIES THRIVES



Beds overflowing with roses and self-seeding perennials, this page, weave around a cypress. The prolific bloomer *Rosa* 'Seagull' sprays a carpet of petals. ■ The bowing blossoms of the Hybrid Musk rose 'Cornelia,' opposite page, after a rain.

HIDDEN IN THE STEEP, rugged mountains of the Ardèche, where the soil is poor and dry, is one of the most respected Old Rose nurseries in France, the Roseraie de Berty. In this unlikely place, owner Éléonore Cruse has wrestled the wilderness into a magical garden where nearly 600 varieties of Old Roses vie, mingle, and climb.

Cruse's garden is defined not by the usual formal hedge or wall, but by views of the surrounding mountains. Although the Ardèche is near Provence, it has a more austere beauty and a sense of isolation. Cruse took advantage of this in designing her unusually wild rose garden, which literally dissolves into the landscape. While many rose gardens are at best formal, and at worst uptight, the rambling, untrammeled sensuality of this garden makes clear the ancient power of the rose. Wandering the paths, accompanied by the sound of the river and the cackle of crickets, you are engulfed by the form and fragrance of roses—rising onto trellises, lunging outward at eye level, creeping along the ground through self-seeded flowers. In this setting, the magnificent range and depth of color, the delicate tissuelike texture, and the impossible petal configurations of the rose become startlingly apparent.

When Cruse fled Paris in 1970, roses were far from her mind. She settled in this rough country with the intention of

On the road to Éléonore Cruse's garden and nursery, Roseraie de Berty, a verdant valley opens up to a view of a foggy hamlet, above. The nursery is about a two-hour drive southwest of Lyons. ■ Climbers 'Helenae' and 'Crimson Rambler,' opposite page, scale the stone walls of Cruse's house, which dates from 1764.

the flower box

This garden makes you want to kick off your shoes and run barefoot through the fallen petals.

■ **Distinctive characteristic** Roses tucked into every nook and cranny, so you are always enveloped by their fragrance

■ **Best fragrances** 'Sombreuil,' 'Celine Forestier' (Noisette), 'Souvenir de la Malmaison' (Bourbon), 'Thisbe' (Hybrid Musk)

■ **Best bloomers** *Rosa moschata* 'Plena' (true double-flowered Musk), 'Seagull' (once-blooming Rambler), 'Mme. Alfred Carrière' (Noisette), 'Bloomfield Abundance' (Shrub) —S.S.

raising sheep and teaching herself to weave in order to support her family. When her land proved too small for a flock, she turned to goats and cows, making cheese and butter, which she sold. Farm life didn't pan out, but Cruse's various livestock gave her a dividend, clearing and fertilizing the land, and making rose growing possible.

When, in 1984, Cruse happened upon the book *Les Roses Anciennes* by Charlotte Testu, it struck her like a revelation. The awesome, complicated beauty of these flowers was so different from the stiff hybrids with which she was familiar. Testu was partly responsible for bringing Old Roses—varieties and species that appeared in horticulture before 1867—back into people's minds. In the eighteenth and nineteenth centuries, France had led the way in cultivating roses, but had then largely forgotten about them.

Cruse immediately bought 20 Old Roses and planted them among her vegetables. Ever resourceful, that summer she tried her hand at grafting, and by the next season had 200 roses, which she sold at market. By then, the soil in her vegetable garden was rich and organic. The roses thrived, and she grew more and more of them, until they pushed out all the vegetables. Cruse had become enthralled by the stunning diversity of roses, and by how each blossom changes every day. Today her catalog features more than 300 of the varieties she grows; but Cruse says that since people are generally looking for repeat bloom, fragrance, and disease resistance, she sells mostly the same 50 plants.

Cruse and her daughter, Angèle, left, on the terrace where they serve tea to garden visitors. One of Cruse's arrangements of mixed rose blossoms sits on the table. ■ Cruse's arches, opposite page, are wide and low, so that the roses—here, 'Paul Transon'—are within reach.

SENSUALITY OF THIS GARDEN MAKES CLEAR THE ANCIENT POWER OF THE ROSE

It is not an easy life that Cruse and her partner, Christian Biette, who joined her ten years ago, have chosen. They battle wild boars and deer; they endure a solid month of pruning and many more of planting, digging, potting, packing, shipping, and selling. In America, they would have a staff of gardeners, propagators, and salespeople; but here there are few people who want to work in a garden. The two divide the work: Biette runs the nursery operation, and Cruse acts as gardener and business manager. She feels that pruning is such a subjective, intuitive process that she would never let anyone help anyway.

In June, work stops in the garden and the Roseraie opens to visitors. At that time, when the garden is at its peak, it's one of the most magical places I have ever been. This may be in part because its beauty is so short-lived. Most people try to spread their garden's splendor over the longest season possible, which is sensible, but not as heartbreakingly magnificent. For a brief spell the Roseraie is the epitome of what a rose garden can be.

There is also a precious period in the fall when much of the work has been done and many roses rebloom. Then, the garden, with its fresh blossoms and rose hips flourishing against changing foliage, is Cruse and Biette's private paradise.

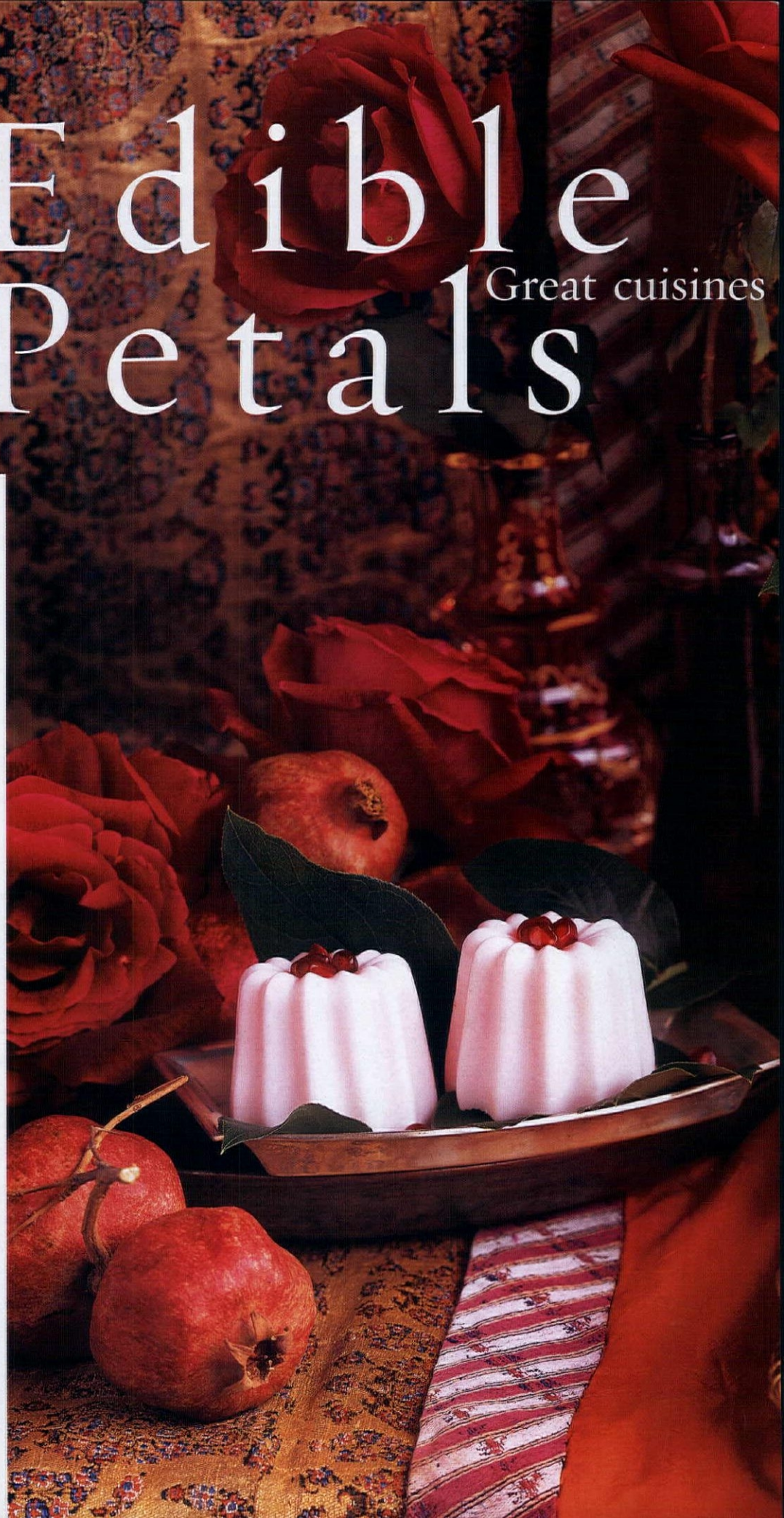
This page, clockwise from top left: the beautiful blossom of a single-petaled rose; the homemade rose petal syrup Cruse makes and serves with tea; and the dry stone walls of the garden that Biette restored. ■ Angèle, opposite page, is resplendent under 'Adélaïde d'Orléans' roses. Sources, see back of book.

Edible Petals

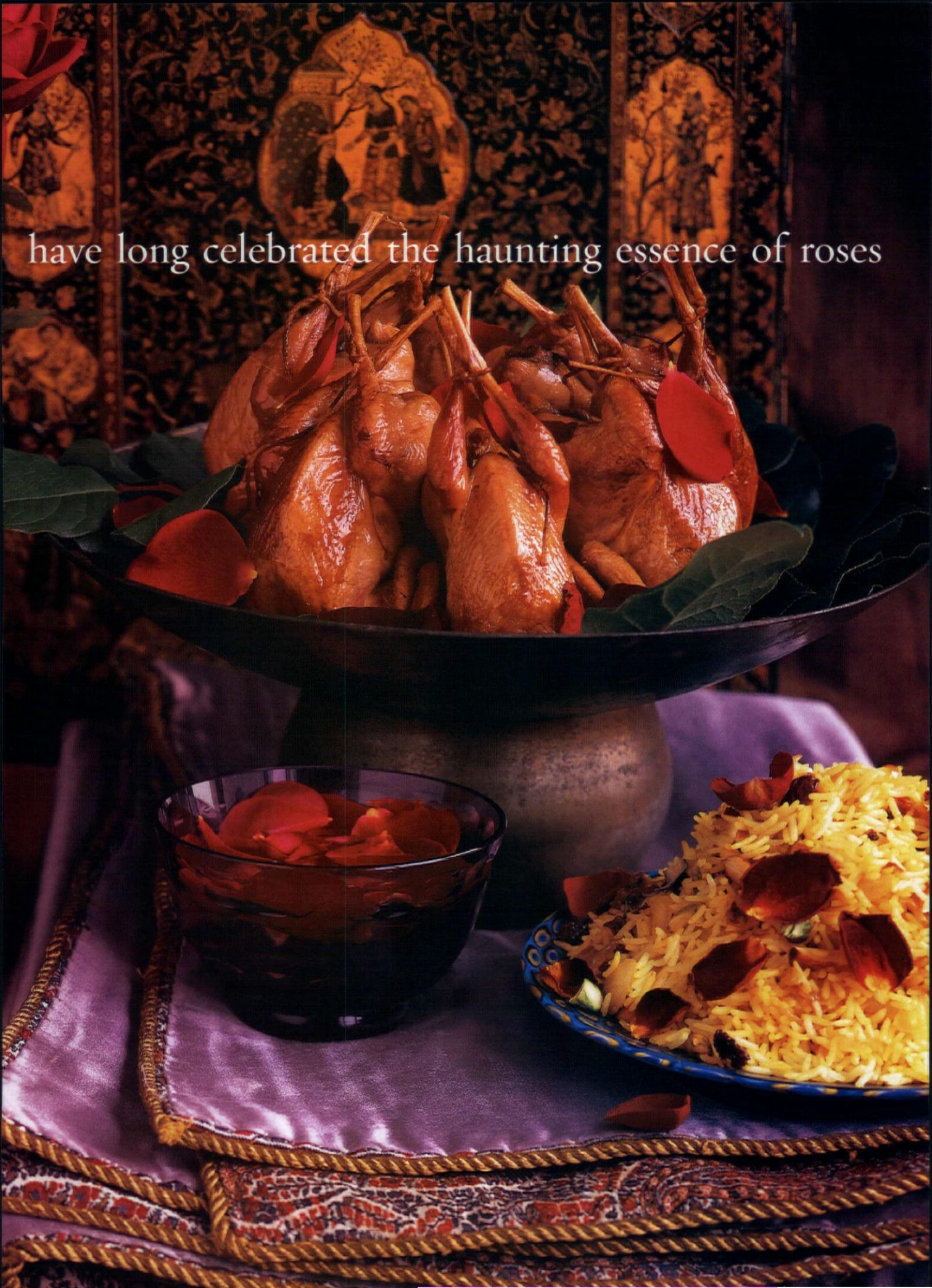
Great cuisines

PERSIAN FEAST

In a land where food is inseparable from religious symbolism, a ceremonial meal such as the late March feast to welcome the Iranian New Year is bound to be rich in associations. Celebrated on the first day of spring, the feast includes dishes that express hopes for renewal. The supposed magical cleansing power of rose water guarantees it a place at the table and in several of the dishes. Our own Persian feast scatters rose petals over saffron rice, glazes roast quail with rose syrup, and blesses a *panna cotta* with a hint of the rose.



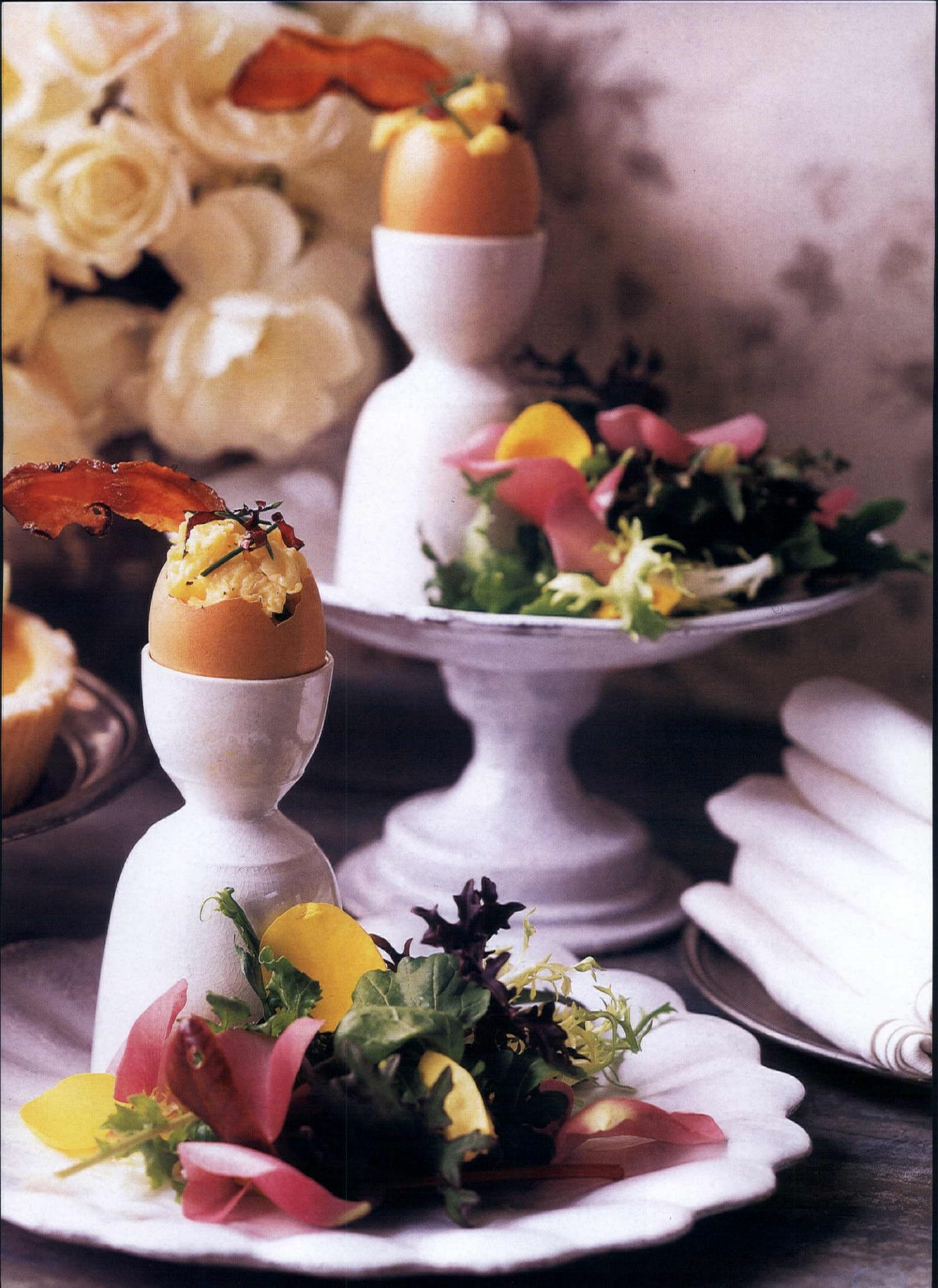
The meal is meant to be as satisfying to the eye as to the taste buds. The saffron rice with rose petals is served on a hand-blown Murano glass plate from ABC Carpet & Home, NYC. The back of a painted Persian mirror sits behind an Islamic basin, both from Alexander's Antiques, NYC, as are all the 19th-century shawls and the gilded perfume bottle.


have long celebrated the haunting essence of roses

FRENCH BRUNCH

The pursuit of freshness is almost as much a French culinary obsession as the quest for novelty and variety. Nothing can quite compare with rose petals for bringing the savor and scent of the garden directly to the table. Added to scrambled eggs and to a salad for a spring brunch, they introduce a note of originality—as well as delightful taste and texture—to a meal that has become a cliché in entertaining. Arranged on a lemon tart for dessert, candied petals may be less surprising but no less appealing. A glass of rosé champagne and a bunch of blooming 'Icebergs' completes the gustatory romance of the rose.

The first meal of the day requires the air of calm provided by simple surroundings. A double-glazed ceramic soup plate and a footed platter from ABC Carpet & Home hold the salad and the egg cups. The Isabel flute, far left, is from William Yeoward Crystal, and the star-etched glass champagne flute, immediately to the right, is from ABC Carpet & Home. The table is from Les Pierre Antiques, NYC. Bennison Fabrics' Roses, in monochrome gray on oyster, hangs in the background.



ENGLISH TEA

From a hospitable climate to a wartime dependence on rose hips for vitamin C, the Sceptered Isle seems to have a closer connection to roses than any other country. Indeed, roses bloom so often in the love poetry of England that it would be almost impossible to imagine Anglo-Saxon ardor without them. And so, when it comes to that most English of meals, tea, what could be more fitting than the introduction of the country's favorite flower in both savories and sweets? While blooms of 'Abraham Darby' adorn the table, rose petals have been tucked into several sorts of sandwiches, and a hint of rose water flavors the pound cake.

PHOTOGRAPHED BY BEATRIZ DA COSTA
PRODUCED BY LORA ZARUBIN AND CAROLINA IRVING
STYLED BY BETTY ALFENITO FOOD STYLED BY ANNE DISRUDE

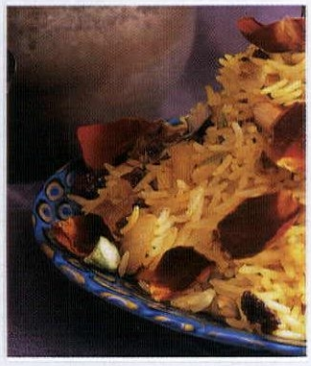
Roses themselves take center stage in an English tea. The Springtime china cup and saucer are by Anna Weatherly Designs, available at ABC Carpet & Home. The sterling jam spoon and dessert silverware are from James II, NYC. The three-tiered silver cake stand and the compote from a Green English dessert service are both from the Vintage Tea Shop at Bergdorf Goodman. Sources, see back of book.

Recipes

QUAIL WITH ROSE SYRUP GLAZE

5 tsp. unsalted butter
1/2 cup rose syrup
6 quail
Salt and freshly ground pepper

Preheat oven to 375 degrees. In a small saucepan over medium heat, cook butter and rose syrup for two minutes, stirring occasionally. Remove from heat and cool. Rinse quail and pat dry. Tie the legs together with kitchen string. Rub with salt and pepper and place in a buttered baking dish. With a pastry brush, baste the quail with all the rose syrup glaze. Bake for 40 minutes, basting occasionally. Remove string and serve with saffron rice.



SAFFRON RICE WITH DRIED CHERRIES

Serves 4 to 6

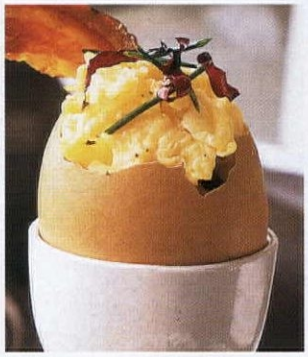
2 Tbsp. olive oil
2 large onions, chopped, approximately 1 cup
1/4 cup dried cherries
3 Tbsp. shelled pistachios
2 Tbsp. slivered blanched almonds
1 tsp. saffron threads
1 tsp. cardamom
2 tsp. salt
1 cup basmati rice (washed)
2 1/4 cups water
1–2 tsp. rose water

In a heavy 2-quart saucepan, bring olive oil to a medium heat. Add onions, and sauté until transparent. Add all remaining ingredients, except the rice, water, and rose water. Sauté for three to four minutes; stir in rice. Sauté for one minute, stirring frequently, then add the water. Cover, bring to a boil, reduce heat, and simmer for 20 minutes. To serve, place on a platter and sprinkle with rose water.

PANNA COTTA

3 Tbsp. cold water
1 envelope unflavored gelatin
Almond oil for ramekins
4 cups heavy cream
1/4 cup granulated sugar
3 Tbsp. pomegranate syrup
1 Tbsp. rose water
Grenadine (optional)

In a small stainless-steel bowl, combine the cold water and gelatin. Set aside to soften. Lightly brush eight 4-ounce ramekins with almond oil and refrigerate. In a 2-quart saucepan, combine cream and sugar. Bring to a simmer and cook for about one minute. Remove from heat and let cool to about 130 degrees. Stir in the pomegranate syrup and rose water. Add several drops of grenadine for desired color. Pour about one cup of cream over softened gelatin. Stir until gelatin is completely dissolved, rubbing with your fingers to feel any hard bits of gelatin. When dissolved, pour mixture into remaining cream, stirring well. Strain through a fine-mesh sieve or cheesecloth. Remove ramekins from refrigerator and fill. Chill four hours. To serve, place ramekins in cold water for several minutes to loosen. Invert onto dessert plates, and gently tap each panna cotta from its mold.



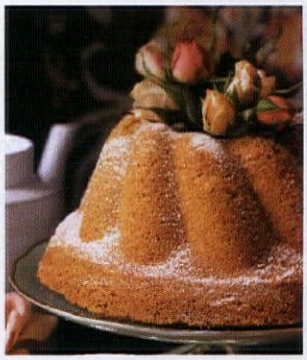
SCRAMBLED EGGS WITH ROSE PETALS

For each egg, select three or four rose petals, preferably red. Wash petals carefully and remove the bitter white base. Cut into thin slices with a sharp scissors. Scramble the eggs, and when they are finished, add rose petals. Serve with slices of crisp bacon.

CRYSTALLIZED ROSE PETALS

Highly scented fresh roses
1 egg white
Granulated sugar

Wash the rose petals, and dry well. Cut off light-colored base of each petal. Beat egg white until foamy. With a small pastry brush, brush egg white on rose petals. Both sides should be moist, but no surplus egg should remain on the petals. Sprinkle granulated sugar on both sides, and set on a tray to dry.



POUND CAKE WITH ROSE WATER

Fine dry bread crumbs
1 lb. butter
3 1/3 cups sugar
1/2 tsp. mace
10 eggs
4 cups sifted all-purpose flour
2–3 Tbsp. rose water

Place rack in bottom third of oven. Preheat oven to 350 degrees. Butter a 10-by- 4-inch tube pan, line bottom with parchment paper, butter, and dust lightly with fine dry bread crumbs. In a large bowl of an electric mixer, beat the butter to soften. Gradually add the sugar and mace, scraping the bowl with a rubber spatula to keep ingredients well mixed. Add eggs, two at a time, beating until thoroughly incorporated after each addition. On lowest speed, gradually add the flour, scraping bowl and beating the batter just until smooth. Remove from mixer. Stir in rose water. Pour batter into pan and level. Cover top with enough aluminum foil to fold down loosely around sides of pan. Bake 50 to 60 minutes, removing foil for last 30 minutes.

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Further reading: Nori and Sandra Pope, *Color by Design,* Soma Books, 1998. Penelope Hobhouse, *Penelope Hobhouse on Gardening,* Frances Lincoln Ltd., 1994. Louisa Jones, *The French Country Garden,* Bulfinch Press, 2000.

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1999 Abadía Retuerta Rivola Sardon de Duero, Zachy's, Scarsdale, NY. 914-723-0241. 1999 Bodegas Nekeas Vega Sindoa Navarra tempranillo-merlot, Wine Connection, Pound Ridge, NY. 914-764-9463. 1999 Bodegas Nekeas El Chaparral Navarra Old Vines grenache, 1998 Finca Allende "Allende" Rioja and 1997 Abadía Retuerta Cuvée El Palomar Sardon de Duero, Marty's, Allston, MA. 617-782-3250. 1998 Les Terrasses Priorat, Vintage Wine & Spirits, Mill Valley, CA. 415-388-1626.

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173–176 Perry Street, The Sunshine Group, NYC. 212-631-0077. *The World* of ResidenSea, Christie's Great Estates. 888-983-2212. Dacra, Miami Beach, FL. 305-674-1100.

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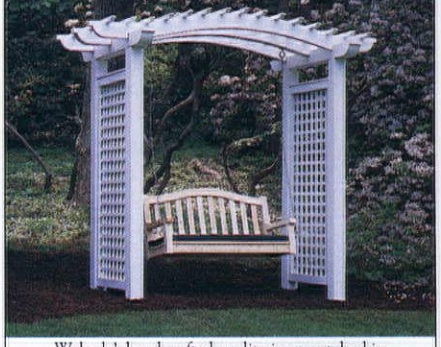

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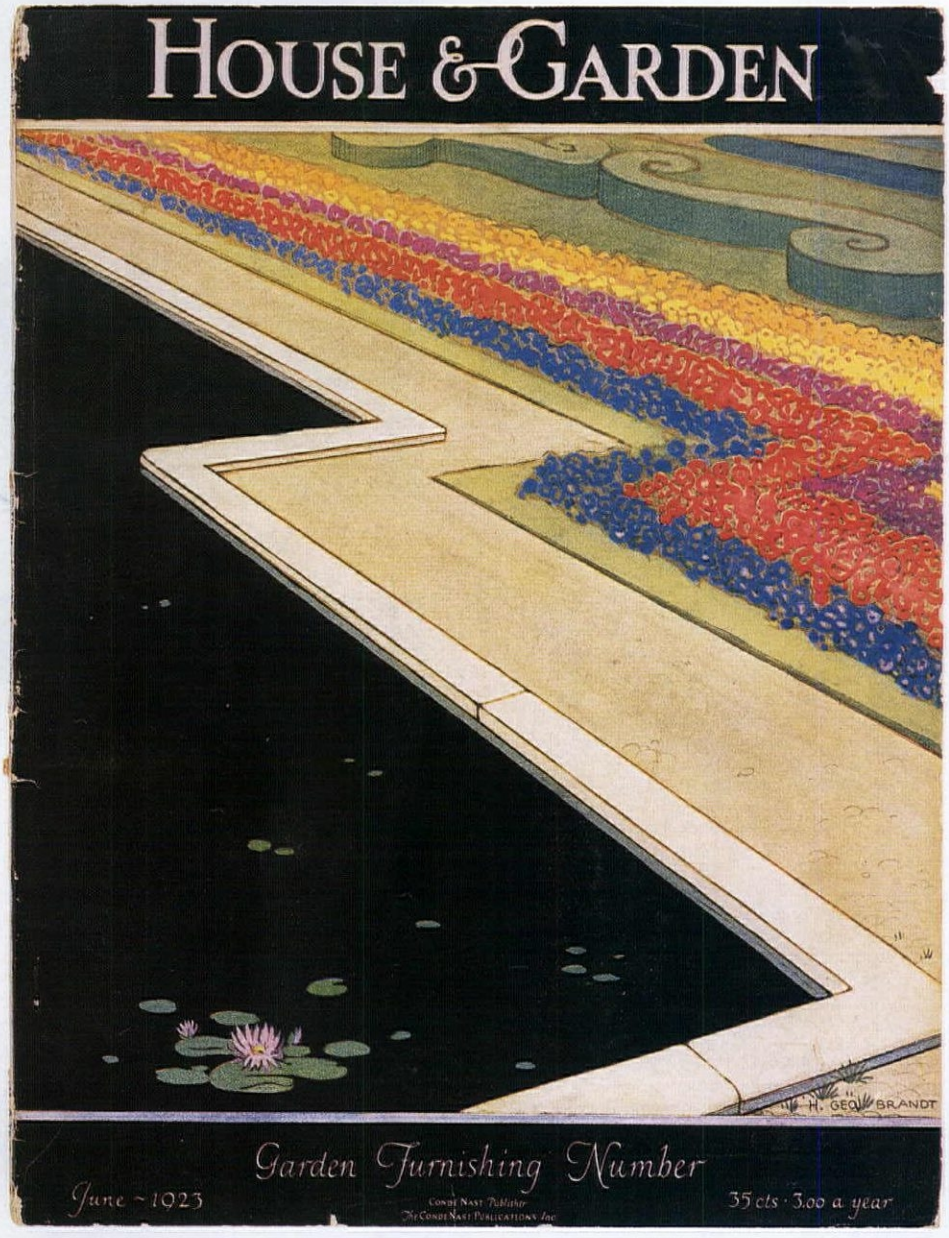

the moderne decade

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