

Summer 2016

The Beatrix Farrand Society NEWS



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Image Courtesy of the University & Jepson Herbaria, University of California, Berkeley

COMMON FAMILY NAME: HONEYSUCKLE

Marion Ida Spaulding: The Woman Behind the Reef Point Gardens Herbarium

by Lois Berg Stack, Extension Specialist, Ornamental Horticulture, University of Maine; and Board Member, Beatrix Farrand Society

Beatrix Farrand recruited talented people to help her develop Reef Point Gardens into an educational facility. Marion Ida Spaulding (1908-1994) began working at Reef Point Gardens in 1947, mapping many of the gardens, and collecting and processing plant samples for the herbarium that documented the property's plant collection. This collection was intended to be a resource for year-round study by landscape students.

Spaulding understood the value of the opportunity to work at Reef Point Gardens, stating "A student may learn in theory many subjects in school, with that invaluable background. She goes forth to try her wings, and learns very soon that experience is the great teacher" (5). Spaulding was trained as a landscape architect before arriving at Reef Point Gardens, and the experience she gained there helped prepare her for a full professional life.

1908-1947: Spaulding's life before Reef Point Gardens

Marion Spaulding was born on 2 July 1908 in Tamworth NH, where her parents, Robert C. and Eunice Hoag Spaulding, owned Red Gables, a Guernsey dairy farm (3). Spaulding, her younger sister Evelyn, and their parents were active members of the North Sandwich Friends Meeting. Spaulding attended Stevenson Hill and Durgin Elementary Schools, and Moses Brown School, a Quaker school in Providence RI. She graduated from Lincoln School, a Quaker high school in Providence RI in 1927, and went on to graduate from Bradford Junior College, Bradford MA, in 1929 (2,3).

While Spaulding was at Bradford, an occupational advisor described several professions to her. In her 1981 memoir, Spaulding wrote "when she suggested landscape architecture I just knew it was the profession for me. I have never regretted it" (8). She spent 3.5 years at Lowthorpe School of Landscape Architecture in Groton MA, and described those years as "very happy ones with a lot of hard work and some play with a group of young women all intent upon becoming landscape architects, with kindly and patient instructors guiding us along the pathways of our ambitions" (8). She brought Lowthorpe friends home to Red Gables where "we rode horseback, climbed mountains, went swimming and whatever else appealed" (8).

In the late 1930s, Spaulding worked at the Melrose MA landscape design company of Brenda Newton, a Lowthorpe graduate and New Hampshire native. Spaulding developed her professional skills, "enjoying a good bit of supervision of the work" at the practice (8). From 1944-1946, Spaulding served in the Women's Army Corps with the Army Air Force, at Wright Field in Dayton OH. She worked in the engineering department as a landscape gardener, and at times assisted with plantings for Wright and Patterson Fields (8).

In 1946-1947, Spaulding studied at the Rhode Island School of Design, which had absorbed the Lowthorpe School of Landscape Architecture. She earned her B.S. degree in landscape architecture in June 1947 (4). At this same time, Beatrix Farrand wrote a letter to the school to recruit a worker for Reef Point Gardens, to plot plants within the gardens (5). Spaulding later wrote that she "quickly said that I would like to look into it", and traveled with her parents to Bar Harbor ME (5). Her first impressions of Reef Point Gardens were "of walks gardened with forget-me-nots – of brilliant yellow and orange azaleas and of a strange plant with large horse chestnut like leaves, called rodogersia" (5). She interviewed at Reef Point Gardens and started work there a week later.

1947-1951: Spaulding's contributions to Reef Point Gardens

Spaulding understood Farrand's vision for the work she was to do: through her mapping of the gardens and subsequent development of an herbarium, visitors would be able to identify and learn about the plants of the Reef Point Gardens. She described her mapping efforts in a presentation to the Maine Federated Garden Clubs (9): "My being at Reef Point is to carry out yet another purpose which is intended to aid in the study and greater enjoyment of the plant material by those who wish to know the names of unfamiliar plants. The usual method of naming plants in Arboretums is by tags and various sorts of labels. Labels have been placed on many typical shrubs and trees and will be on some of the larger ground cover plantations. But labels among perennials are constantly being misplaced and mar the beauty of the plantings. Therefore a system of sections 50' x 75' for the whole six acres was permanently staked out on the ground and transposed on to the over-all plan which I have. The work of plotting the plant material on to enlarged section plans is most interesting. The completed plans are reduced to small Photostats like those I have here. Those may be taken out into the garden and the plant material in any given section may be located and named in this way – thus eliminating many labels".

Her mapping project allowed her to intimately know and love the gardens, and appreciate its many nuances. In a communication to the Tamworth Garden Club, Spaulding praised Reef Point Gardens, noting its full season of color in a relatively small area. She enthusiastically pointed out that "The bird lover, the camera enthusiast, the Artist, the book worm are among those who



may find enjoyment here along with the horticulturist, botanist, gardener or just plain admirer of things beautiful in nature” (5).

During her January 1950 presentation to the Tamworth Garden Club (6), she spoke of Mount Desert Island, marveling “how so much natural beauty of Lake, woods, mountain and ocean can be packed into one small area is still a mystery & never ceasing wonder to me”. She entitled that presentation “Reef Point and Your Garden”, in line with Farrand’s hope that the facility would serve as an educational resource. She described the “young Laburnum – golden chain trees. What a walk this will be in years to come when the long wisteria like panicles hang overhead on a clear June day – I have one of these planted at home – given me by R.P. [Reef Point] and I hope that I may find that it is hardy here, because it is a truly lovely small tree”.

By October 1947, when a fire destroyed much of Bar Harbor, Spaulding had nearly completed mapping the plants in the Reef Point Gardens landscape (5). Her work on the herbarium was yet ahead of her, and her mapping efforts prepared her for the task.

In just a few years, Spaulding developed most of the herbarium. She referred to the process only a few times in her personal writings. In referring to her collection methods, she noted that “Practically all the equipment has been obtained with the excellent assistance of Professors Hyland and Clapp at the University of Maine, and to whom we are grateful” (9). She also mentioned several small wildflowers that had been planted in the Reef Point Gardens’ developing wildflower walk, noting that most of them were “too small for me to steal from for the herbarium last spring except for hepatica from which I did gather a few leaves and previous blossoms” (6).

Spaulding collected, dried, pressed, mounted and labeled the plant specimens, and filed them in the Reef Point Gardens library. She added a small section plan to each voucher, with a red dot to indicate the plant’s exact location in the section. Plant identification was meticulously verified; vouchers of trees and shrubs were sent to the Arnold Arboretum, those of garden plants were sent to Cornell University’s Bailey Hortorium, those of heaths and heathers were sent to the Royal Botanic Garden in Edinburgh, and those of ferns and native plants were sent to the University of Maine (7). Spaulding completed at least 797 vouchers that attest to her artistry and attention to detail. A subsequent worker at Reef Point Gardens, Kenneth A. Beckett, added at least 120 more vouchers.

The size of the Reef Point Gardens herbarium is uncertain. Farrand projected its final size would be “more than 1500 specimens” (1). Spaulding wrote in August 1951 that “Twelve hundred specimens have been collected and pressed, and when all the woody, climbing, herbaceous, bulbous, annual, grasses and other plants have been collected the herbarium will contain nearly two thousand mounted specimens of material gathered within the six acres of Reef Point Gardens” (7). She wrote in her 1981 memoir “I spent many happy hours recording the plant material onto section plans, collecting pressing and mounting specimens for an herbarium of some 1500 plants” (8). Farrand eventually transferred the herbarium, along with most of her papers, to the University of California, Berkeley. The Beatrix Farrand Collection that is currently at Berkeley’s University Herbarium contains a total of 917 vouchers, 797 of them collected by Spaulding. She collected 796 of those between 12 April 1949 and 6 September 1950, and one last one on 15 October 1951 (13). It is, of course, possible that some vouchers are housed elsewhere or have been lost.

It is difficult to know the full impact that Reef Point Gardens had on Marion Spaulding, but she did share with the Maine Federated Garden Clubs that “It is little wonder that those who live and work at Reef Point come to love it and consciously or unconsciously their lives become enriched by working with and studying the living plant material about them and reach further to grasp the natural beauty of the ocean, mountains, woods and sky everywhere upon the Island and then out in the world beyond. And so it should be with all garden lovers” (9).

1951-1994: Spaulding’s life after Reef Point Gardens

After leaving Reef Point Gardens, Spaulding returned to Tamworth NH and took over the management of Red Gables Farm, as her father was failing. He died in 1952. She sold the herd in 1957, but continued to live at Red Gables until her failing health forced her to leave late in her life (14).

Spaulding worked from 1956-1960 at Meredith Gardens, a florist shop in Meredith NH (8). She found it fun to work with cut flowers, and learned to make arrangements for all occasions, corsages and more. But, after four years of floristry, she wanted a change.

From 1962-1973, Spaulding worked on the mapping of the Laconia NH Comprehensive Plan, and then worked for the Winnepesaukee River Urban Renewal Project – Laconia Housing and Redevelopment Authority (8). Through her investigation of buildings and development of preliminary drawings, she influenced the saving of two mills, one repurposed as an office building and the other as a cultural arts center. She also developed the planting design for the entire project. From 1972 until after 1980, Spaulding chaired the Tamworth Town Planning Board. She wrote in 1981 that this volunteer job was “challenging to say the least”, making her “thankful for my previous training as I struggle with the details of subdivision plans and Master Plan now completed” (8). And, she maintained a landscape gardening practice for private clients and local government for many years (14).

Spaulding was an active member of the Tamworth Garden Club (now Bearcamp Valley Garden Club). Boxes of garden club documents housed at the Cook Memorial Library in Tamworth NH document that she was a member for many years, and served as president in 1954-1955. She hosted garden club meetings, chaired annual flower shows, and gave presentations at

garden club meetings on topics such as the gardens at Reef Point Gardens, and how to use shrubs in the landscape. Additional original documents held by the Tamworth History Center include her garden club awards for various entries of both vegetables and flowers in garden competitions.

In her personal life, Spaulding attended local concerts, art shows and civic events, and was an enthusiastic horsewoman, skier and tennis player (2). She remained close to her family; her photo album remains at Red Gables Farm, and it contains photographs of Spaulding hiking, spending time at the shore in Marblehead MA, posing with a horse, and with her family in many group photos. Her nephew, Robert Wallace, describes Spaulding as “a second mother to me” (14).

Spaulding continued to be an active Quaker, serving as Clerk of her local Meeting and bringing floral arrangements to Meeting every Sunday (2). She died on 25 May 1994, at age 85 (3). In a Quaker tribute at the time of her death, she was described as having grace, dignity, integrity, tenacity, and a “deep and abiding love of her New Hampshire roots, and the beauty and timelessness of her surroundings” (2).

Marion Spaulding's thoughts on gardening

Spaulding displayed an early interest in professional writing. The family that currently lives and farms at Red Gables Farm has respectfully kept many drawings and plant lists that document her professional landscape designs. Tucked in with the design plans is a neatly paper-clipped group of newspaper columns, published in the early 1930s as a series called “Garden Glimpses by Marion I. Spaulding”. These practical advice columns include more than 50 titles such as “Landscaping the Small Place”, “A Few Suggestions for Pruning”, “The Rainy Day Gardener” and “Rock Garden Design.”

Spaulding continued to write throughout her life. The Tamworth History Center, formerly the Tamworth Historical Society, has many undated documents that Spaulding wrote on backs of notecards and on lined notebook paper and onionskin – seemingly whatever paper was on hand. In one undated document (12), she wrote “Why do I want to write? That is a very big question and one that has been going through my mind ever since I took the test and started the N.J.A. course in journalism.” She added “Perhaps in summing up my reasons for wanting to write, I might say that I do not want to write just to write, anymore [sic] than I want to design gardens, for the sake of designing or want to lecture about gardening and plant materials, just to impress people with my knowledge. I want to contribute to others something of the joy and happiness which I have found”.

She expressed that joy and happiness in an undated story, “The Summer Garden” (11). It attests to her love of plants, gardens and landscape design, and her desire to share her knowledge of those subjects through her writings. Although Reef Point Gardens is not named in her story, she tells of sitting in a garden “comprised of many small gardens which I had come to see throughout the growing seasons. Many gardeners today have turned their backs on the vast amount of plant materials and settled down to specialize in one certain type of plant or garden. Here they might come and gain new ideas for many of these special gardens. This was a garden in the English manner designed by a Landscape Gardener, as she chose to call herself, not having had training in a special school, but a vast amount of study and experience gained over the years through contacts with the finest Landscape men of the late 19th Century. Here she lived in the English Cottage type house from which the gardens radiated and made an integral [sic] part of it – all blending into one complete unit.” She ended this reverie with this tribute: “Indeed this was the interpretation of gardening at it's [sic] best, as visualized and executed by one who lived close to nature, who felt the awe and wonder, the intricate and delicate beauty of growing things. How else could such a garden or any garden be created?”

The Reef Point Gardens herbarium continues to educate

From 1955, when Beatrix Farrand donated her papers and herbarium to the University of California, Berkeley, until very recently, the Reef Point Gardens herbarium was difficult to access because it was integrated into Berkeley's extensive University Herbarium.

Since 2013, an exciting partnership between the Beatrix Farrand Society and Berkeley's University and Jepson Herbaria has made the herbarium accessible both online and at Garland Farm, Farrand's last home and the home of the Beatrix Farrand Society, in Bar Harbor ME. Each voucher is barcoded, scanned at high resolution, labeled and recorded in the herbarium database. The original pressed plant vouchers remain at Berkeley. The images are publicly available online at: https://ucjeps.cspace.berkeley.edu/ucjeps_project/public/publicsearch. In addition, a set of full-size images has been printed and mounted on display boards for use at Garland Farm. This project is noteworthy for Berkeley's Herbarium, because this collection is the first group of cultivated plants to be digitized. It's important for the Beatrix Farrand Society because the collection represents an accurate record of the plants that were planted at Reef Point, rather than a list of plants on a landscape plan that might not have been installed. This project is important to gardeners and scholars because it increases their access to this collection, from which they can learn from Farrand's plant selection and garden design, even though Reef Point Gardens was dismantled in the 1950s.

Each summer, Garland Farm mounts an exhibition of images from the herbarium. The fourth exhibition is now being developed for summer 2016. It will feature Marion I. Spaulding, whose skill, artistry and dedication to detail made the herbarium a reality.

Thanks to Robert Wallace, Marion Spaulding's nephew, Ellington CT; Chris Clyne, librarian at the Cook Memorial Library, Tamworth NH; and Amy Carter and Bob Streeter, who continue the farming tradition at Red Gables Farm, Tamworth NH. Their generous assistance and hospitality are sincerely appreciated.

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- 5 Spaulding, Marion I. October 1948. To the Members of the Tamworth (NH) Garden Club. (letter)
- 6 Spaulding, Marion I. 17 January 1950. Untitled presentation to the Tamworth (NH) Garden Club.
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- 11 Spaulding, Marion I. Undated. The Summer Garden.
- 12 [Spaulding, Marion I.] [personal note, undated].
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- 14 Wallace, Robert. 21 February 2016. Personal email communication.

New Members of the Board of Directors

Three new members were elected to the Board of Directors at the Annual Meeting last August. Please welcome and greet them when you see them at Garland Farm.



Gerd Grace I am a long-time summer resident of Northeast Harbor in our cottage at Asticou. It was built in 1888 by my great-grandfather, Casper Wistar Morris, and his wife, Laura Remington, who came from Philadelphia. Fred Savage designed the house. It certainly is my greatest treasure. I was born in Philadelphia and lived in Paris during the 1960s and 70s. Otherwise, home has been New York City since 1962. I have three children who live in New York and one in Miami, along with four grandchildren and one on the way. I graduated from Sarah Lawrence College in 1982 and taught kindergarten in the mid-80s for five years at a girls' private school in the city. I spent about twelve years at the Morgan Library working for the Director. What a wonderful job that was! —such a special institution, small and intimate.



Betty Massie has a PhD from Florida Institute of Technology and has worked as a clinical psychologist for forty-plus years. She and her late husband became year-round residents of MDI in 2001 when he became a full-time scientist at Mount Desert Island Biological Laboratory. They had been summer residents beginning in the early 1980s. Since her retirement from MDI Hospital in 2013, Betty has volunteered at several local gardens and has made full use of her interest in local history by working as a tour guide and publishing Self-Guided Walking Tour of Historic Bar Harbor, now in its second printing.



Mary Roper is the Garden Manager of Asticou Azalea Garden in Northeast Harbor, where she has cared for and restored the garden, as designed by Charles Savage in 1958. She initiated the propagation of the Asticou Plant Collection, which originated in Beatrix Farrand's Reef Point Gardens. Since 2008, she has designed and helped to build an expansion to the garden, returning to Savage's original location for stones and pine trees, and expanding the 1958 style westward. She received her BA in Human Ecology at College of the Atlantic in Bar Harbor, after a less formal introduction to azaleas and gardens in her original home of Atlanta, Georgia. Manager recipient of the Homer Lucas Landscape Award in 1992, Mary especially enjoys blending native and exotic plants to create a style that resonates with the coast of Maine, bringing the imagery of Acadia into full bloom. She resides in Lamoine, where many trees are grown for the Azalea Garden around her old Maine farmhouse.

Plant Profile: Linnaea borealis

By Dr. Bryan Peterson

We can be certain, after a prolific career as a nationally recognized landscape gardener and designer, that Beatrix Farrand knew her plants intimately. Given her breadth and depth of experience, any plant (if only plants could feel) would be honored to rank among her favorites. But which one earned that truly special place in her heart? There is no shortage of plants from which to choose—perhaps one of the endless cultivars of iris, rose, clematis, or peony? Perhaps some attention-grabbing specimen that loudly announces its seasonal splendor?

In fact, the evidence available to us today gives this distinction to the subtle and elegant twinflower (*Linnaea borealis*). In an interview published in the April 1962 edition of *Flower Grower* magazine, Amy Magdalene Garland recounted that twinflower was Mrs. Farrand's favorite flower, which she enjoyed near the doorstep in her final garden in the twilight of her life. And why shouldn't it be? This magnificent, well-behaved plant produces an attractive evergreen carpet of glossy, rounded leaves, punctuated in spring by a profusion of fragrant pink bells dancing airily in pairs atop long peduncles. Although it currently seems to be absent from Garland Farm, twinflower will no doubt find its way back to the dooryard garden during the long restoration to its historic character. Before moving to Garland Farm, Beatrix Farrand also grew twinflower collected from Mount Katahdin at Reef Point, her famous home for plants from around the world.

Mrs. Farrand was not alone in her love of twinflower. In all of his 18th-century explorations, the prolific Swedish botanist, Carl Linnaeus, found no plant that captivated him more. Today, it is difficult to find a portrait of Linnaeus without a hallmark sprig of twinflower clasped in his hand or affixed to his lapel. It is fitting, then, that this dainty resident of northern woodlands was eventually named *Linnaea* in his honor. The specific epithet is equally fitting, as *borealis* (Latin for 'of the north') could scarcely suit a plant more than it does twinflower. Indeed, the plant is found across the northern hemisphere, from boreal forests near the Arctic, southward to evergreen and mixed forests in parts of Europe, Russia, Alaska, Canada, and the contiguous United States, including the woods of New England.

Given the rich history of twinflower, and its magnificently understated springtime display, it certainly deserves our consideration for a spot in informal borders with partial shade. It is entirely at home in yards throughout New England, with cold hardiness never a concern. With a northern distribution in nature, summer heat may be a problem, so be on the lookout out for the punishing effects of intense summer sun and drying soils. Twinflower grows best in soils that closely match our native forest soils, which tend to be acidic. Other than that, twinflower should perform reliably in the garden, year after year. Oh, but there's a catch—to grow it, you first have to find it offered for sale! Of course you are not likely to find it at the big box stores, but even many reputable garden centers are unlikely to carry it. Nurseries specializing in native flowers and woodland plants are your best bet. To prevent frustration, you'd best consider the challenge of the hunt as another aspect of this lovely plant that adds to its charm.



Photo by Rob Routledge, Sault College, Bugwood.org

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Looking ahead to this summer on Mount Desert Island



Monday, June 13th at 4:00

Growing Vegetables in Container Gardens

Dr. Mark Hutton from the University of Maine, Cooperative Extension, has spent his career breeding and growing vegetables. He works at Highmoor Farm in Monmouth, Maine, which has been an active farm for over a century. Join us as he shares his extensive knowledge of vegetables to describe the best varieties and practices for using these delicious edibles in small spaces.

Monday July 18th at 4:00

Plant Exploring for the Arnold Arboretum

Please join us to learn about adventures in plant exploration. Dr. Michael Dosmann is visiting us from the Arnold Arboretum of Harvard University, where he is the Curator of Living Collections. His work at the Arnold Arboretum carries him all over the temperate world as he finds appropriate woody species to add to the Arboretum's diverse and impressive collection that is used for research, conservation, and educational purposes.



Tuesday July 26th at 4:00

Beatrice Farrand: At Home on Mount Desert Island

Roxanne Brouse will discuss her recently completed monograph describing Beatrix Farrand's work designing the historic carriage roads of Acadia National Park. Beatrix Farrand arrived on Mount Desert Island at seven years of age and spent the next eight decades on her "much loved Island." She absorbed its cultural and natural history, and used knowledge gleaned through keen observation to enhance both public and private landscapes. Her planting design for the carriage roadsides of Acadia National Park exemplifies her naturalistic approach. For her, it was a labor of love. The monograph, entitled, 'The Public-Spirited Beatrix Farrand of Mount Desert Island' is the first detailed guide to her work on the carriage roads.

August 6th at 4:00 pm at College of the Atlantic, Gates Auditorium

World Premier of "The Life and Gardens of Beatrix Farrand" (32 minutes) by Karyl Evans, Karyl Evans Productions, North Haven, CT

Five-time Emmy Award winning documentary filmmaker Karyl Evans' new documentary, "The Life and Gardens of Beatrix Farrand", chronicles Beatrix Farrand's impressive 50 year career as a landscape architect during the first half of the 20th century. With a degree in horticulture/ landscape architecture and a master's degree in filmmaking, Ms. Evans has combined her greatest interests to create this new documentary. The film covers over 20 sites across the country related to Farrand's life and work, as well as archival images and documents, as well as interviews with Farrand scholar

Looking ahead to this summer on Mount Desert Island (continued)

Diana Balmori, landscape historian Judith Tankard, and landscape architect Shavaun Towers. Some of the gardens explored in the film include Garland Farm and the Rockefeller Garden in Bar Harbor, Maine, Dumbarton Oaks in Washington D.C., and the East Garden at the White House. The film also explores the personal life of Beatrix Farrand, who was the niece of Edith Wharton, and who, at the age of 41, married Max Farrand, a professor at Yale University. The film is an impressive overview of Farrand's stunning gardens, her pioneering innovations on college campuses including Princeton and Yale University, and her ingenious design philosophy, which has stood the test of time. You can learn more about Karyl Evans at KarylEvansProductions.com



August 14th at 4:00 pm Plant Collecting

Dan Hinkley will discuss the where, how and why of plant exploration during his presentation. Months if not years go into the preparation of each trip; deciding where to travel to, learning in advance the species of plants that exist there and hiring guides. During the process, collection notes are meticulously recorded while each night, seed collections must be cleaned for ultimate inspection by the USDA. After sometimes months in the field, all seed are sent directly to the Agricultural Inspection Station. Yet then the real work begins- sowing the seed, successfully establishing them in a garden setting and then evaluating them for possible bio-invasiveness, before ultimately releasing them into the marketplace. This process will be illustrated using several different recent trips and the plants observed to drive the point home- plant exploration is a LOT of work.

August 23rd at 4:00 at the Maine Seacoast Mission Charles Jencks Beatrix Farrand Society Achievement Award 'In pursuit of Greater Meaning'

We are pleased to announce that Charles Jencks will receive the Beatrix Farrand Society Achievement Award this year. Renaissance man, Charles Jencks, has many claims to his international fame. His landform at his home in Dumfriesshire, 'The Garden of Cosmic Speculation' has become one of the most influential gardens in the world – and his latest work, the monumental Crawick Multiverse – just 30 minutes from Dumfries House – has been hailed as his late masterpiece. Andrew Marr has described him as 'one of the most ambitious and radical artists of our time'. He is also the man who invented the term 'post-modernism', which has changed the way we look at modern architecture; and who with his late wife Maggie Keswick, started Maggie's Centres designed by world renowned architects to offer solace and support for cancer patients at major hospitals.



Looking ahead to this summer on Mount Desert Island (continued)

Based on key books about his work, Jencks will be talking about his life, landforms, galaxies, Maggie and much more plus how architecture can change lives.

Issues first addressed in my writing, such as the public nature of iconic landmarks in the age of confused global culture, are later taken up in my landscape where I translate some of the fundamental elements of the cosmos into a communicative art. I argue that the units of the universe – its laws, atoms, black holes, DNA, and other essentials including its basic patterns – should be celebrated expressively, brought into public life (not “sit on their ass in a museum” as Pop Artists proclaimed in the 1960s). These natural and cosmic realities are virtually eternal and universal, and should become a fitting global iconography if we are up to the task.

August 24th at 4:00 pm

A View Inside Untermyer Gardens Conservancy

Timothy Tilghman is visiting us from Untermyer Gardens Conservancy in Yonkers, New York, where he works as the Head Gardener. Please join us to hear more about Mr. Tilghman’s work and the lovely Untermyer Gardens Conservancy. Samuel Untermyer purchased Greystone estate in 1899 and established gardens there in 1917. The Untermyer Gardens Conservancy, which began in 2011, is restoring the gardens, which were largely neglected after Mr. Untermyer’s death.



September 9th at 4:00 pm

The World of Carnivorous Plants

Carnivorous plants are unusual, fascinating, and diverse. John Mark Courtney of Aquascapes Unlimited specializes in growing plants that grow in wet places, including carnivorous plants. He will talk to us about carnivorous plants, and he is also bringing a variety of plants for purchase after his talk. To get an idea of the variety of plants that might be available, visit the Aquascapes Unlimited website.

Please register in advance for these programs by calling 207-581-2937 or e-mailing programs@beatrixfarrand.org. Unless otherwise noted, programs are held at Garland Farm in Bar Harbor. Please state the name and date of the program, the number of people attending, and contact information in case there is a change in the program. The cost for this program is \$10 for members of the Beatrix Farrand Society and \$20 for non-members.



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