THE BEATRIX FARRAND SOCIETY

NEWS 2018

This winterberry, illustrated by renowned Maine botanist Kate Furbish,
will be displayed in the 2018 herbarium exhibition at Garland Farm.
Source: Kate Furbish Collection, Bowdoin College Library

OTHER JAPANESE GARDENS

by Samuel C. Morse
Amherst College

The Japanese gardens best known in the West are the dry-landscape gardens of fifteenth and sixteenth century Zen temples and the rōji, the intimate gardens of tea houses. In fact, gardens in Japan encompass a variety of other types including those designed in emulation of Chinese palace gardens, those created to evoke the Western Paradise of the Buddha Amitābha, the Lord of the Western Paradise, and those established to enhance the status of daimyō, the warlords of early modern Japan. This essay introduces one of each of these types in order to provide a window on a broader history of Japanese garden design.

IMAGE UNAVAILABLE ONLINE

Kusakabe Kimbei, Prince Hotta's Garden at Tokyo, platinum print on paper, image: 7 13/16 x 10 1/8 in., Smith College Museum of Art, Northampton, Massachusetts. Purchased with Hillyer-Tryon-Mather Fund, with funds given in memory of Nancy Newhall (Nancy Parker, class of 1930) and in honor of Beaumont Newhall, and with funds given in honor of Ruth Wedgwood Kennedy. Used with permission, Smith College Museum of Art, SC 1982:38-1132.

To-in Garden, Heijō Capital Site, Nara (8th century)

One of the best examples of a palace garden is at the eighth-century Tō-in, the complex at the southeast corner of the Imperial Palace of the Heijō Capital in Nara. While the existence of the garden had been known from historical records, its actual site was first discovered by archaeologists in 1967. Since then it has been painstakingly restored, and today evokes the elegant cosmopolitan culture of the Nara court.

Garden of the Tō-in. Reconstruction of an eighth century original. Site of the Heijō Capital, Nara, Japan. Photograph courtesy of Samuel C. Morse.

The Japanese rulers of the eighth century felt deep admiration for their Chinese counterparts and emulated their lifestyle in a variety of ways. The layouts of the capital and the palace and its gardens were based on Chinese models. That at the Tō-in, a complex used for banquets and court ceremonies, was no exception. The garden measured approximately sixty meters square, and its focal point was a pond constructed in the shape of a flipped, upside-down "L." Initially, its banks had regular contours in a Chinese style; however, over time they were given complex undulations to reflect more Japanese sensibilities. Built along the western back of the pond was a pavilion with a bridge that crossed the lake to the east. This pavilion seems to have been the main viewing spot, where the members of the imperial family and aristocrats could look out on various points of visual interest—an artificial hillock to the north, meant to represent a mountain, an island in the lake to the southwest, and groupings of rocks along the shore.

All the trees that were originally in the compound have yet to be identified, but they included exotic species as well as those native to Japan, most of which appear in contemporary poetry. Thus, while the garden drew its initial inspiration from continental sources, the attempt to recreate a more naturalistic setting and its relatively intimate scale reflects Japanese taste.

Buddhist Garden, Byōdo-in, Uji (1053)

The Phoenix Hall of the Byōdo-in in Uji, southeast of the city of Kyoto, was constructed in 1053 on the site of a villa of the eleventh-century regent, Fujiwara no Michinaga, whose court served as the model for "The Tale of Genji." The structure, its sculptures and paintings as well as its garden, were meant to evoke the Western Paradise of Amitābha, the Buddha of the West, who was believed to provide salvation to anyone with sincere faith. All were completed the year following the start of the Period of the End of the Buddhist Law, a time when belief in Amitābha was at its height.

Phoenix Hall and Garden, Heian period, 1053, Byōdo-in, Uji, Japan. Photograph courtesy of Samuel C. Morse

Contemporary texts mention that the temple and its setting evoked the appearance of the Western Paradise. The Phoenix Hall was constructed on an artificial island, and the lake that surrounded it was in the shape of the Sanskrit character "A," the seed syllable for Amitābha (mere mention of which would invoke the deity), thereby providing an additional symbolic resonance to the setting. Temple structures in Japan were usually oriented to the south, but the Byōdo-in faced east. The aristocrats who worshipped there most often prayed from the bank of the pond across from the hall imagining themselves in this world and seeking rebirth in Amitābha's other world, the distance of which was reinforced by the presence of the lake. The Buddhist texts that describe the paradise all emphasized that the faithful would be reborn wrapped in a lotus bud growing in the lake, so on occasion the devotees would worship from a boat in order to more closely replicate the experience of rebirth.

Today the garden at the Byōdo-in has been substantially reworked. However, during the eleventh and twelfth centuries it served as a model for many Pure Land gardens in Japan, such as that at the Muryōkō-in in Hiraizumi in northern Japan, which has been restored to its original form.

Garden of the Sakura Domain, Edo ("Prince Hotta's Garden") (18th – 19th centuries)

Somewhat better known outside of Japan are the gardens constructed by the daimyō, the warlords of early-modern Japan. The Tokugawa government required all daimyō to maintain a residence in Edo (Tokyo), as well as support a castle and residence in their home domains. In their provinces they constructed gardens on a grand scale to match their cultural as well as political pretensions. In Edo their gardens were necessarily smaller, but they still embodied substantial ambition. Both gardens were places for them to engage in a range of pastimes from the tea ceremony to duck hunting and military exercises.

The garden of the Hotta clan of the Sakura domain was located on the eastern bank of the Sumida River that at one time marked the eastern edge of the city of Edo. Although no longer extant today, it was one of the most widely photographed daimyō gardens of the nineteenth century, and these early albumen images contributed to establishing an image of the Japanese garden in the West.

Daimyō gardens were expected to have a variety of features. They were designed to be walked through as if one were taking a journey through the archipelago of Japan or the Asian continent. Thus, there were often artificial constructions that made reference to famous places such as Mount Fuji, the pine islands of Matsushima, locales sacred in Japanese religious history, and even well-known sites in China, such as the West Lake. They were designed to provide distinctive experiences in all four seasons; thus one would find pines that remained green in winter, plum and cherry in early and late spring, wisteria and iris in summer and maples in autumn. In addition, the gardens were designed to be experienced both during the day and at night, so they were provided with large stone lanterns.

The daimyō were great patrons of the tea ceremony, so their gardens had at least one tea house, but also villas for banquets and other types of entertainment. On occasion they even had rice fields to emphasize the romantic view of the farmer and agricultural life that sustained the samurai lifestyle.

At one time, Edo boasted more gardens than any other place in Japan. Today the daimyō garden can be experienced at Hama Rikyū, the site of a residence of the younger brother of the fourth Tokugawa shogun, and the Koishikawa Kōrakuen, the garden of the villa of the Mito branch of the Tokugawa clan.

Dry landscape gardens and tea gardens justly deserve their reputation as high points of the Japanese garden designer's craft. Yet, it is important to remember that other types of Japanese gardens are also sources of fascination.

BEATRIX FARRAND SOCIETY PROGRAMS 2018

by Stephanie Burnett

Programs are held in the restored barn at
Garland Farm unless otherwise noted

'MANAGING THE EUROPEAN RED ANT'

ELEANOR GRODEN

Wednesday, June 13th at 4:00 pm

Dr. Eleanor (Ellie) Groden is a Professor of Entomology in the School of Biology and Ecology at the University of Maine. Her work focuses on helping the people of Maine manage some of the most economically damaging insect pests. Recently, she has been researching the invasive European red ant and working directly with communities in Maine to help them manage this pest. She will describe how to identify the red ant and distinguish this ant from other, native ants. Further, she will discuss impacts of these invasive ants and ways that you can manage them in your garden.

'THE BOTANICAL HAUNTS & HUNTS OF KATE FURBISH'

KAT STEFKO

Monday, July 23rd at 4:00 pm

Kate Furbish (1837-1934) lived in the same quiet area of Brunswick, Maine, for more than 90 years. And, yet, her life was anything but sedentary, or settled. This remarkable woman, a gifted botanist and artist, spent more than 40 years traveling the state of Maine, from the southern shoreline to the northern woods, and into the wilderness of Rangeley and beyond. More than 8,000 of her botanical samples survive, as does an extensive and impressive collection of more than 1,300 beautiful and skillfully rendered watercolor paintings of Maine's plants. Furbish gave her watercolors to Bowdoin College in 1908, and they remain today among the College's most treasured special collections. While Furbish traveled extensively, and seemingly exhaustively, she, like most botanists, had her favorite places to explore. Join Bowdoin College's Director of Special Collections, Kat Stefko, for a talk that retraces Furbish's steps to some of the places most near and dear to her heart, and explores the plants and wonders she found there.

Annual Lecture

'GOING NATIVE: USING NATIVE PERENNIALS, SHRUBS & TREES IN THE GARDEN'

HEATHER McCARGO

Saturday, August 4th at 4:00 pm

Gates Auditorium, College of the Atlantic, Bar Harbor

no admission fee

Heather McCargo is director of the Wild Seed Project and has years of experience growing and propagating native plants, including her time as head propagator in the 1990s at Garden in the Woods, the botanical garden of the New England Wild Flower Society. She will share her expertise in this presentation about gardening with native plants in a variety of different site conditions common in landscapes - sunny moist, sunny dry, shady, acidic woodland. Heather will recommend a diverse collection of plants for the home landscape, and talk about easy methods for native seed sowing. She will also discuss issues in the nursery trade with native plants and genetic diversity.

PROGRAM PRE-REGISTRATION REQUIRED
programs@beatrixfarrandsociety.org
207 - 581 - 2937

The Beatrix Farrand Society Achievement Award & Lecture

THOMAS WOLTZ

Monday, August 13th at 4:00 pm

Maine Seacoast Mission, 127 West Street, Bar Harbor

no admission fee

Thomas Woltz will receive the Beatrix Farrand Society Achievement Award this year. His lecture discussing his work is free and open to the public. Thomas Woltz has worked on many parks throughout the country, including helping to design areas of our beloved Coastal Maine Botanical Gardens. Other noted projects include the Naval Cemetery in Brooklyn and Centennial Park in Nashville. Woltz was instrumental in restoring the grounds at Olana in Hudson, New York; Frederic Church originally designed this space. Woltz focuses on improving ecology of landscapes to make them more functional for wildlife. He has received many honors for his work in the field, including being named a member of the Society of Landscape Architects' Council of Fellows.

'ISLAND HOPPING: LANDSCAPE DESIGN LESSONS FROM MANHATTAN TO MAINE'

PATRICK CULLINA

Wednesday, August 15th at 4:00 pm

Join Patrick Cullina for a review of his current work on site design and plant and material selection. He'll focus on his current projects in New York City, above Long Island Sound, on the North Fork of Long Island, and on a privately-owned island just south of Rockland, Maine.

'BEEKEEPING AS AN ART AND SCIENCE'

ROBERT SEARS

Monday, August 27th at 4:00 pm

Bob Sears is a passionate beekeeper who will discuss the trade of beekeeping and the importance of pollinators in gardens. He will also share information about the biology of the honeybee and how that is important for beekeeping. Gardens can serve as important habitats for pollinators; at Bob's talk, you will learn how to improve pollinator habitat in your garden. After the talk, explore our new pollinator garden at Garland Farm for more ideas you may implement at home.

'NATIVE PLANTS FOR NEW ENGLAND GARDENS'

MARK RICHARDSON

Monday, September 10th at 4:00 pm

Lecture & Book Signing

Native Plants for New England Gardens is a handy guide to more than 100 great native perennials, trees, shrubs, ferns, grasses, and vines. The book features practical information accompanied by beautiful color photographs. Join co-author Mark Richardson for this informative discussion about native plants and all their garden uses – from plants to use in place of mulch to those that attract and support pollinators.

PROGRAM ADMISSION:
$20 FOR NON-MEMBERS / $10 FOR MEMBERS /
STUDENTS ATTEND FOR FREE

LYLE E. LITTLEFIELD'S REEF POINT SLIDES












These images of Reef Point were taken by Lyle Littlefield. The images that were dated were all taken in 1949, when Littlefield was a graduate student of horticulture at the University of Maine. See the following article for more information.
Photos courtesy of Bradly Libby, University of Maine.












THE UNIVERSITY OF MAINE AND REEF POINT GARDENS

by Wendy Knickerbocker

In the 1930s, Beatrix and Max Farrand began spending more and more of their time at Reef Point. They decided to establish a horticultural study center there, and in 1939 they formed the Reef Point Gardens Corporation.

Beatrix Farrand wanted Reef Point Gardens to be a teaching garden as well as a demonstration garden. To that end, she sought collaboration with horticulturists, botany professors, and landscape designers at the University of Maine in Orono. The professors brought many students of horticulture and botany to Reef Point, undergraduates as well as graduate students and researchers.

In November of 1958, three months before she died, Beatrix Farrand sent a check for $100 to the University of Maine. The accompanying note to the university's president read: "Thank you for sending the recent University of Maine Bulletin. The enclosed check for $100.00 is sent with my compliments, to be used where most needed by the University." Farrand's contribution was initially allocated to Unrestricted Gifts, but a few years later it was transferred to Student Aid.

The *University of Maine Bulletin* for the fall of 1958 was a fund-raising newsletter, highlighting some of the university's particular needs, and Beatrix Farrand responded to that request for support. The ties between Reef Point Gardens and the University of Maine in the 1940s and 1950s were numerous and enduring. Farrand's donation was tangible evidence of her appreciation of that relationship.

Some notable University of Maine faculty and staff members who were involved with Reef Point Gardens are listed below, in order of their initial engagement.

(1942) **J. Howard Waring** (1889-1959) was a professor and Head of the Horticulture Department from 1925-1951. His specialty was fruit trees, particularly apple trees, and Beatrix Farrand asked for his assistance with the fruit trees at Reef Point. In 1942 he collaborated with Farrand in propagating a hardy species of peach tree, grafted on the stock of Reef Point's trees. Several of the new peach trees were planted at Reef Point the following year; they did well, and Waring monitored their hardiness. For the next five years or so, he arranged for students in several horticulture classes to visit Reef Point Gardens and study not only the plants but also the planting designs. After the Bar Harbor Fire of 1947, he inquired about Reef Point's apple trees. J. Howard Waring continued to consult with Beatrix Farrand for at least another year after that.

(1945) **Joseph M. Murray** (1901-1982) was a professor and Head of the Zoology Department from 1934-1940. During that time he served as Director of the university's Marine Laboratory in Lamoine, where he established summer research projects in marine zoology. He also worked with Clarence Little, one of the founders and the first Director of the Jackson Laboratory. Murray was Dean of the College of Arts & Sciences from 1941-1966. The university's School of Biology and Ecology is housed in Joseph Magee Murray Hall, named for him when it was built in 1966. After he retired from the University of Maine, he moved to Bar Harbor. Joseph Murray was appointed a member of Reef Point Gardens Corporation in 1945, and he remained a member until the corporation dissolved in 1962.

(1947) **Roger Clapp** (1904-1977) was a professor of Horticulture and Landscape Design from 1929-1969. He earned his MS at the University of Maine, researching the distribution and hardiness of landscape plants in Maine. He was a hands-on teacher who designed the landscaping for most of the new buildings on campus between 1940 and 1969. The Roger Clapp Greenhouses, currently used for research in horticulture, sustainable agriculture, and forest ecology, were named for him in 1980. Roger Clapp was appointed a member of Reef Point Gardens Corporation in 1947; he resigned the following year.

(1948) **Arthur L. Deering** (1888-1965) was the Assistant Director of the Cooperative Extension Service and the Agricultural Experiment Station from 1927-1929 and Director from 1930-1957. He was also Dean of the College of Agriculture from 1933-1957. Arthur Lowell Deering Hall, which houses the Sustainable Agriculture and Environmental Horticulture programs, was named for him in 1957. Arthur Deering was appointed a member of Reef Point Gardens Corporation in 1948. He resigned in 1950, when he accepted a mission to study agricultural extension services in Europe.

(1949) **Lyle E. Littlefield** (1921-1988) earned a BS in 1945 and an MS in Horticulture in 1952 from the University of Maine. His thesis included a comprehensive study of the woody plants on the Orono campus. He began teaching in 1948, as an instructor of Horticulture and an assistant at the Agricultural Experiment Station. He held both posts for 39 years, advancing to Professor of Horticulture at the College of Agriculture and Specialist in Ornamental Horticulture for the Cooperative Extension Service before he retired in 1987. In 1965 he established the university's trial gardens for cold-hardy landscape plants; after his death the garden was named the Lyle E. Littlefield Ornamentals Trial Garden. Lyle Littlefield visited Reef Point Gardens at least once, in 1949 when he was a graduate student. He took the photographs displayed elsewhere in this newsletter.

1986 photo, courtesy of Special Collections, Raymond H. Fogler Library, University of Maine at Orono

(1949) **Fay Hyland** (1900-1984) was a professor of Botany from 1926-1965. His specialty was woody plants, and he taught dendrology and plant taxonomy in the School of Forest Resources as well as botany and horticulture. In 1934 he developed the Hyland Arboretum (now the Fay Hyland Botanical Garden) to study the growth of both native and non-native trees and shrubs. In later years, when the International Paper Company donated a tract of bog land to the university, the School of Forest Resources named it after him; the Fay Hyland Bog is now part of the Orono Bog Boardwalk. He was appointed a member of Reef Point Gardens Corporation in 1949, and that summer and fall he consulted with Marion Spaulding on her herbarium work. In 1952 he donated materials on Maine plants to the library at Reef Point. He was an active member of Reef Point Gardens until it dissolved, and he was present at the corporation's final meeting in July of 1962. Fay Hyland was one of the members who supported donating Reef Point's funds to a Maine organization instead of to the University of California at Berkeley, citing Beatrix Farrand's working relationship with the University of Maine.

1977 photo, courtesy of Special Collections, Raymond H. Fogler Library, University of Maine at Orono

(1950) **Louis T. Ibbotson** (1901-1983) was the Librarian of the University of Maine from 1928-1962. He was a forward-looking academic librarian, and during his tenure the university's library moved from its original building to the new Raymond H. Fogler Library. Not only did Ibbotson advocate and lobby for the new building, he also assisted with its design. He began advising and assisting Beatrix Farrand with the cataloging of the Reef Point Gardens Library in 1950, and he was appointed a member of the corporation that same year. Louis Ibbotson continued as a consultant for the library cataloging project until he resigned as a member of Reef Point Gardens Corporation in 1953.

(1954) **Karl Sax** (1892-1973) was a botanist and geneticist who hybridized plants at the Agricultural Experiment Station from 1920-1928. He went on to Harvard University, where he was a biology professor from 1935-1959 and Director of the Arnold Arboretum from 1947-1954. In 1952 he bred a plant and named it *Forsythia* 'Beatrix Farrand', in honor of Farrand's service as Consultant Landscape Gardener to the Arnold Arboretum. Soon after he stepped down as the Arboretum's director, Beatrix Farrand persuaded him to become a member of Reef Point Gardens Corporation. The corporation held a special meeting to appoint Karl Sax in 1954, and he remained a member until the corporation dissolved in 1962.

WINTERBERRY IS WORTHY OF A CLOSER LOOK

PLANT PROFILE: WINTERBERRY (*ILEX VERTICILLATA*)

by Lois Berg Stack

Winterberry (*Ilex verticillata*) is native to eastern North America, from the Canadian Maritimes south to Florida, and west to Minnesota and Texas. You are likely to first notice this shrub in the fall, when its ¼-inch round orange-red fruits show up in abundance in our wetlands. You'll know it when you see it! And, once you've recognized it, this plant is worthy of a closer look.

Unlike many other hollies, winterberry is not evergreen. As its leaves turn yellow and drop in the fall, masses of colorful fruits are revealed along its branches. Leaf peeping tourists, even from their cars, smile at the bright splashes of color in wet swales and culverts along the roads. Fall hikers can learn much about the concept of plant communities by spotting winterberry, and then taking a closer look at several other plants that are often found with it, indicating wetland conditions: trees such as balsam fir, gray birch, northern white cedar, red maple and red spruce; shrubs like arrowwood and speckled alder; and understory plants like interrupted fern, royal fern and sensitive fern.

'Red Sprite' winterberry is a dwarf form with a brilliant display of bright red fruits that persist until spring. This photo was taken on New York City's Highline on March 6, 2018. Photo courtesy of Scott Koniecko

Images of winterberry (*Ilex verticillata*) are part of the 2018 herbarium exhibition at Garland Farm. Vouchered plant specimen from the Reef Point Gardens Herbarium, courtesy of Beatrix Farrand Society and the University of California's University and Jepson Herbaria

Winterberry fruits feed many animals, including raccoons, white-footed mice and nearly fifty species of birds, which often eat them in mid-winter, after more palatable fruits are gone. Although the fruits are poisonous to people, you can cut branches of them to enjoy in floral arrangements and wreaths. If left to dry indoors, the fruits remain on the stems for months.

In spring, winterberry's twiggy stems produce finely-toothed leaves that are 2-4 inches long, leathery and dark green. In late June or early July, the plants buzz with clouds of honeybees, many native bees, flies and other insects. Take a closer look, and you'll see that they are pollinating the small whitish flowers along the stems. Winterberries produce male and female flowers on separate plants. Both flower types have four petals. Male flowers have four threadlike stamens in a ring just inside the petals. When mature, these stamens display bright yellow pollen. Female flowers may also have stamens, but they don't produce pollen. In the middle of each female flower is a round light-green ovary that, if pollinated, develops into a bright orange-red fruit.

Knowing how to recognize male and female flowers is important if you want to dig some winterberry seedlings to transplant. For best fruit display, you'll want nearly all female plants, with just one or two male plants to provide pollen. Put your knowledge of floral structures to work! In early spring, it's not possible to tell males from females. But if you wait until late June or early July when the plants flower, you'll be able to easily identify males and females by their flowers.

At nurseries, winterberry plants are labeled as being either male or female, and are also identified by a specific cultivar name. These cultivars vary not only by sex but also by height (5-10'). Female cultivars vary by fruit size (¼ – ½"), color (golden orange to red) and persistence. Some cultivars flower earlier than others, and it's important to buy males and females that flower at the same time so that the pollinators' work is not in vain. Popular female winterberry cultivars and their male pollenizers include:

'Afterglow' (compact plant; orange-red fruits), pollenized by 'Jim Dandy'
'Red Sprite' (compact plant; persistent bright red fruits), pollenized by 'Jim Dandy'
'Sparkleberry' (persistent red fruits), pollenized by 'Southern Gentleman' or 'Apollo'
'Winter Gold' (golden-orange fruits), pollenized by 'Southern Gentleman' or 'Apollo'
'Winter Red' (upright plant; red fruits), pollenized by 'Southern Gentleman' or 'Apollo'

Learn even more about winterberry by visiting Garland Farm this summer. The 2018 herbarium exhibition displays two images each of 39 species of native plants, including winterberry. For each species, a voucher from Farrand's Reef Point Herbarium is displayed with a painting by renowned Maine botanist Kate Furbish. The herbarium exhibition can be seen during Garland Farm's Open Days from late June through September. See www.beatrixfarrandsociety.org for more details.

GARLAND FARM GARDEN UPDATES

by Brenda Les

It was a good year for Garland Farm gardens with many visitors enjoying them on Open Days. Restoration of the Entrance Garden continues with the addition of Bergenia, Bearberry, Daphne and Dianthus. The Holding Garden restoration is complete. Plants for future use in the other gardens are kept here along with cutting flowers for events. The Wild Garden has lovely spring flowers, ferns and flowering shrubs and the Terrace Garden continues its magnificent bloom. Another coming season should offer more delightful color and interest in all of the gardens.

photograph by Brenda Les

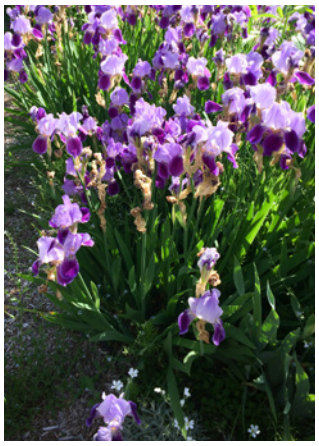
HIRYU AZALEA
Rhododendron obtusum

photograph by Brenda Les

ENTRANCE GARDEN HIGHLIGHTS

photograph by Brenda Les

HONEYSUCKLE
Lonicera x *heckrottii*



photograph by Brenda Les

BEARDED IRIS
Iris germanica cultivar

photograph by Brenda Les

HOLDING GARDEN HIGHLIGHTS

photograph by Brenda Les

BEARDED IRIS
Iris germanica cultivar

photograph by Brenda Les

WILD GARDEN HIGHLIGHT
LARGE FLOWERED TRILLIUM
Trillium grandiflorum

photograph by Nikolai Fox

TERRACE GARDEN HIGHLIGHT

OPEN DAYS AT GARLAND FARM

Thursdays, 1:00 pm to 5:00 pm
June 28th through September 27th & by appointment
directions & information: www.beatrixfarrandsociety.org
generalcoordinator@beatrixfarrandsociety.org
207-288-0237

THE BEATRIX FARRAND SOCIETY
P.O. Box 111
Mount Desert, ME 04660

THE BEATRIX FARRAND SOCIETY

The Beatrix Farrand Society (founded 2003) is located at Garland Farm, on Mount Desert Island in Maine. Garland Farm was the landscape architect and gardener Beatrix Farrand's last home and garden. It is the mission of the society to foster the art and science of horticulture and landscape design, with emphasis on the life and work of Beatrix Farrand. Garland Farm is open to the public late June through September on Thursdays from 1pm to 5pm and by appointment.

P.O. Box 111, Mount Desert, Maine 04660

www.beatrixfarrandsociety.org