BEATRIX FARRAND SOCIETY

2022 NEWS

1906-1907 photographs of the Mrs. E. K. Dunham garden at Keewaydin, Seal Harbor. Courtesy of the National Park Service, Frederick Law Olmsted National Historic Site.

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"A Love Affair: Maine's Native Plants and Butterflies, Moths and other Insects"

by Andy Brand

The popularity of native plants has grown in leaps and bounds recently, and rightfully so. Not only are they beautiful, they're also tough and durable, demonstrate good resistance to drought and disease, and provide valuable food and habitat for wildlife. The intimate connection between native flora and fauna is particularly evident when examining our local insects. Insects have evolved with native plants, developing a mutually beneficial relationship that ensures both partners' survival.

Today's landscapes are all too often composed of mostly exotic species from around the world. While such landscapes may be aesthetically pleasing, they typically do not support the diversity of species found in properties largely comprised of native plants. I have spent the past 40 years observing how native plants increase the biodiversity in our landscapes, focusing on how they attract and support our region's tiny inhabitants. Landscapes that are rich in biodiversity, particularly insects, will result in healthy, functioning ecosystems benefiting all life. As the late biologist E. O. Wilson once said, insects (invertebrates) are "the little things that run the world."

Any landscape where the goal is to attract lots and lots of valuable insects should include members of the genus *Asclepias*, the milkweeds. Most of us plant milkweeds to support monarch butterflies, which can only complete their lifecycle on this genus. However, the showy flowers are laden with rich nectar enticing pollinators of all kinds. A truly magical experience is to stand in a patch of *Asclepias syrica,* common milkweed, when in bloom and witness the variety of bees, flies, and butterflies happily feeding on the fragrant flowers.

Fortunately, there is a milkweed species that will grow in any habitat or cultural condition you may have, from meadow to wetland, sun to part-shade. If I had to pick one milkweed species to include in my landscape, it would be butterfly weed, *Asclepias tuberosa*, a sun-loving, clump-forming perennial. Its bright orange

Butterfly weed, *Asclepias tuberosa.*

Milkweed tussock moth caterpillar.

flowers scream for attention on two-foot stems and stand out like beacons in dry meadows and fields. A deep taproot certainly provides excellent drought tolerance but also makes transplanting challenging. While watching monarch caterpillars eagerly munching on the foliage, be sure to look for groups of the milkweed tussock moth's smaller caterpillars (*Euchaetes egle*). These gregarious caterpillars, dressed in furry tufts of orange, black, and white, are cute, voracious eaters!

When selecting native plants for our yards, it is important to provide food for pollinators from early spring through the fall. I try hard to have some plants in flower from late March into November. A terrific wildflower for early blooms is *Geranium maculatum,* wild geranium or spotted cranesbill. As migrating birds begin to return to their summer haunts in April, you can



Left to right: Skipper butterfly nectaring wild geranium, *Geranium maculatum*; Brown-hooded owlet moth caterpillar; Juniper hairstreak on goldenrod, *Solidago sp.*

expect to see the first few lavender-pink, five-petaled flowers of wild geranium sprinkled through local woodlands. These early flowers are a valuable food source for our early flying native bees, flies, butterflies, and moths. While woodland settings are preferred, I frequently find this spring beauty along wooded edges, open glades, and moist meadows. Mounds of dark-green, typical "geranium-like," lobed foliage contrast beautifully with the flowers. Over time, this geranium can develop into impressive colonies, spreading via rhizomes as well as self-seeding, filling in open nooks and crannies.

Goldenrods (*Solidago* species) are the Rodney Dangerfield of the native plant world: they get no respect. This contempt is unjustified. Late-season allergies have been falsely attributed to the ubiquitous goldenrods that are in peak bloom at this time. However, it is not the goldenrod's pollen that causes our runny noses and itchy eyes, but the wind-borne pollen of common ragweed (*Ambrosia artemisiifolia*). So don't be afraid to use these valuable late-blooming perennials in landscapes.

In his research at the University of Delaware, Doug Tallamy found that members of the genus *Solidago* supported the highest number of Lepidoptera species. Just stand in a field of goldenrod when in bloom, and you'll be amazed at the audible chorus of bees, wasps, and flies. Goldenrods make a great pit stop for migrating monarch butterflies on their long journey south and are a critical food source for late-flying butterflies and other insects. The caterpillar of the brown-hooded owlet moth is one of my favorites, flaunting its multicolored body as it feeds on goldenrod flowers and leaves. Be sure to do your research before choosing which goldenrods to add to your yard; some species spread aggressively and are more appropriate for large landscape situations, while others form restrained clumps. So put away your tissues and eye drops and go for the goldenrods.

Wetlands are very valuable habitats that protect water quality, recharge water supplies, help prevent erosion, provide wildlife habitat, and contain an amazing array of plants. One of my favorite wetland species is buttonbush, *Cephalanthus occidentalis*. This large shrub is happy growing alongside sedges and rhodora *(Rhododendon canadense*), along the margins of rivers, ponds, lakes, and swamps, often in areas inundated with water. The common name refers to the spherical clusters of tiny white flowers that open in June to the delight of many pollinators, particularly butterflies and bumblebees. The keen observer will also discover species of long-horn beetles crawling over the satellite-shaped inflorescences, searching for pollen. A sign of the times is that this inflorescence shape has been compared to that of the Covid-19 virus!

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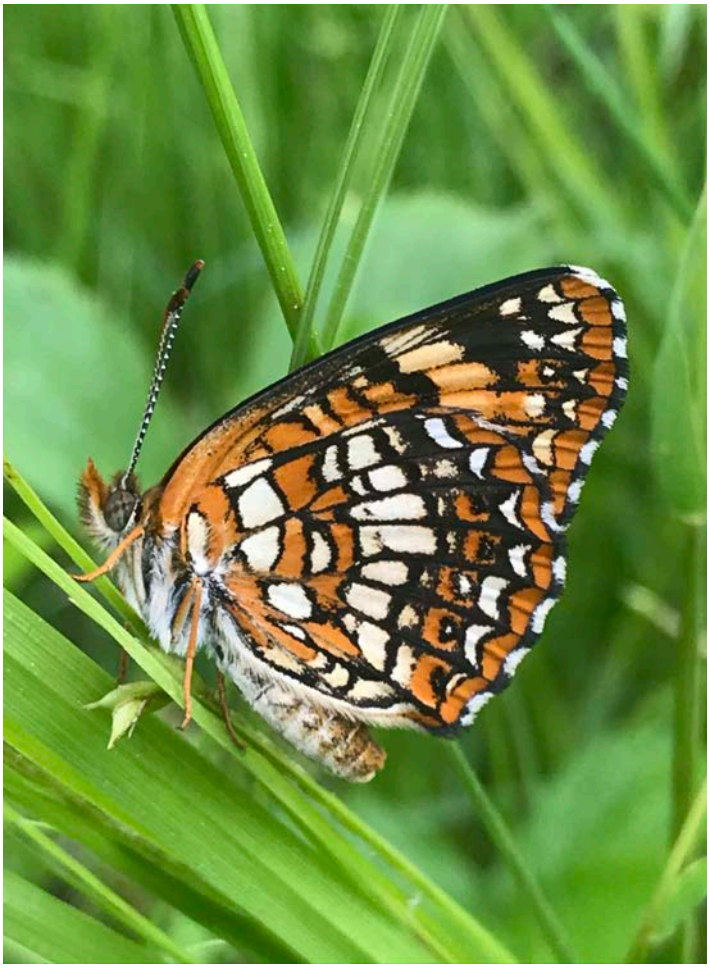
Buttonbush, *Cephalanthus occidentalis.*

In the insect world, there are



Left: Flat-topped aster, *Doellingeria umbellata.* Right: Harris' checkerspot butterfly.

I have been observing the intimate relationship between native plants and Lepidoptera for many years. I have spent hours on end following butterflies and moths through fields, swamps, and forests, closely watching how they interact...

generalists and specialists. Generalists are those species that can utilize a diversity of plants as their larval host plants, while specialists are pickier and can only complete their lifecycle on a very limited number of species—sometimes only one!

A perfect example of this exclusive relationship can be observed between the flat-topped aster (*Doellingeria umbellata*) and the Harris' checkerspot (*Chlosyne harrisii*). This aster is commonly found in meadows throughout Maine where its terminal cluster of white flowers sparkles in the late-summer sun. But it is the foliage of this aster, **and only this aster**, that the female Harris' checkerspot seeks out on which to lay her eggs. No other species of aster will do for her. She lays a cluster of eggs, and the young caterpillars feed communally, creating a shelter out of leaves and webbing. Lepidoptera with a highly restricted diet require us to be vigilant in our fight against invasive species and to support local conservation efforts to prevent habitat loss.

I have been observing the intimate relationship between native plants and Lepidoptera for many years. I have spent hours on end following butterflies and moths through fields, swamps, and forests, closely watching how they interact with native flora, learning which ones are popular nectar sources and which ones are preferred host plants, enticing females to deposit their eggs.

Left: Cecropia moth caterpillar. Right: Saddleback caterpillar.

I cannot stress enough the importance of observation as a tool to employ when we are landscaping our yards to maximize lepidopteran biodiversity.

Take the time to get out in your region's habitats and watch what the insects are doing.

It's through these wanderings and observations that I have gained a much greater appreciation for black cherry's (*Prunus serotina)* role in supporting Lepidoptera. Returning to Doug Tallamy's research, he reported that members of the genus Prunus supported over 450 species of Lepidoptera, coming in second only to the mighty oaks which support 534.

Not only are black cherry's dark green leaves a popular food for so many six-legged friends, its elongated racemes of white flowers open in spring to the delight of early pollinators. It is the diversity of caterpillars that will truly capture one's attention, from the three-inch long, multicolored larvae of the cecropia moth to the diminutive saddleback moth larvae, complete with stinging spines! This widespread native tree is not often included in our cultivated landscapes, but if our desire is to attract and maintain insects, particularly lepidopteran populations, then it is prudent to include black cherry.

These examples only begin to illustrate the close-knit relationships that exist between our native flora and Lepidoptera. I cannot stress enough the importance of observation as a tool to employ when we are landscaping our yards to maximize lepidopteran biodiversity. Take the time to get out in your region's habitats and watch what the insects are doing. Follow a female white admiral butterfly as she bounces from one plant to the next, quickly landing on a sedge blade, then an oak leaf, only to finally settle for a longer time on a poplar leaf, one of its host plants, and lay a precious egg. Observations such as these will help guide your plant selection decisions, resulting in a beautiful landscape that not only attracts a wide diversity of insects, but also supports their incredible life cycles.

Andy Brand is the Director of Horticulture at Coastal Maine Botanical Gardens in Boothbay Harbor, ME.

The Legacy of Beatrix Farrand Renewed

by Christian P. Sockel

In honor of their 50th reunion, The Hill School Class of 1971 raised over $600,000 to restore an on-campus garden created by landscape pioneer Beatrix Farrand in 1922.

Gardens are a place to connect with nature, with yourself, and with others. They are a place for contemplation, observation, and education. No one understood this better than the accomplished landscape architect and gardening pioneer, Beatrix Farrand. Born in New York City in 1872, she designed and executed the construction of gardens for Yale and Princeton, as well as countless private gardens including one at the White House. In 1899 Farrand was a founding member of the American Society of Landscape Architects, and only female among its eleven original members.

In 1920, Farrand was commissioned by The Hill School to create a garden for the newly appointed Head of School, Dr. Boyd Edwards, and his family. That year the school, which was originally founded in 1851 in Pottstown, Pennsylvania as the Family Boarding School for Boys and Young Men, changed ownership from the founding Meigs family and a for-profit entity, to a non-profit organization. Today The Hill School is a coeducational, independent boarding and day school for students in grades 9 through 12 run by its Alumni Association and its Board of Trustees.

The plan to develop the garden, including the commissioning of Farrand, was initiated by Helen Corning Warden, founder of the Academy of Vocal Arts in Philadelphia and wife of Clarence A. Warden, class of 1896 and The Hill School's first Chairman of the Board of Trustees. In addition to honoring the newly installed Head of School, Mrs. Warden wanted to commemorate the Class of 1922, the graduating class year of their son, Clarence Warden, Jr. At the time, Farrand was the Warden's personal landscape architect, and had designed several gardens at their private residence in Haverford, Pennsylvania.

"This garden was a gift to bring a sense of rest as well as beauty to those who sought to enjoy rest and quietness in the midst of the busy activities of School life," Mrs. Warden stated in a 1922 issue of The Hill News, the school's student-run newspaper. The garden, known as "The Headmaster's Garden" until 2021, took nearly three years to construct and was completed in May 1922, with a dedication ceremony held after Commencement exercises that year. A plaque installed in the garden commemorates the Warden family and their generosity.

This spring, 2022, The Hill School will rededicate the garden and honor the School's Class of 1971 in recognition of their 50th reunion and their success restoring the garden. The garden, which will be known as "The Class of 1971 Garden," became a special place for this class as the location of many of their reunions and class gatherings, and it was also a key event space frequently used by the School for alumni, parent, and student events. Unfortunately the garden fell into disrepair over the years, and significant work became necessary on its stonework, terraces, and plantings.

The Class of 1971 was motivated to take on the fundraising, design, and improvements to the garden by their fondness for it as a place to gather and revisit memories of their Hill days, as well as the opportunity to honor Beatrix Farrand. Doug Schutte '71, long-serving class secretary and member of the reunion gift committee, said that the selection of the garden restoration as a 1971 class gift in honor of their 50th reunion expanded "into a legacy for the 100th anniversary of the design by Farrand, honoring and remembering her, while incorporating an academic and historical link to the coeducational family boarding school that The Hill has become."

In fall 2020, a 1971 class gift committee was formed to develop a plan with The Hill and the local landscape design firm, New Castle LLC, of Reading, Pennsylvania, to formally restore and modernize the garden. Twin goals were to update the garden to meet the school's current needs for outdoor spaces, while also preserving as much of the Farrand original design elements as possible.

Courtesy of The Hill School.

This garden was a gift to bring a sense of rest as well as beauty to those who sought to enjoy rest and quietness...

The Class of 1971 set out to raise the full $600,000 cost of the restoration and modernization project, and exceeded their goal by raising $615,000 to date. Gifts beyond the project budget will bolster the newly created Class of 1971 Beatrix Farrand Scholarship. The monies raised allowed for repointing and restoring the stone walls and terraced walkways; the addition of new plants, shrubs, and flowers; and new lighting and lawn furniture. A new patio with a wood-burning fireplace and a pergola was also installed, as well a garden irrigation system.

Careful review of Farrand's original blueprints from 1920 was conducted by the gift committee and New Castle LLC in order to install as many of Farrand's original plantings as possible, given soil and climate change over the last 100 years. Outside Farrand experts, Kate Kerin and Lyndon Miller, were consulted on garden layout and plant selection so that the garden was restored as closely as possible to what Farrand herself would have planned if she were restoring the garden today.

A kiosk is planned for the garden to honor Farrand's outstanding accomplishments and life's work. The Hill is working closely with UC-Berkeley to replicate some of Farrand's archival materials that faculty and students will be able to access and study in Hill's Ryan Library. The archives relate to the Garden itself and potentially other landscape work at The Hill (blueprints, drawings, planting lists, photography, news articles) where Farrand either had influence or she directly designed. The School also plans to integrate further study and learning about Farrand and the garden's architectural design into its curriculum, providing students with an experiential learning opportunity. Finally, The Hill is exploring partnerships with regional gardens like Chanticleer (Wayne, Pennslyvania) for opportunities to collaborate on programs, internships, and a possible lecture series.

Christian P. Sockel P'22 is The Hill School's Assistant Head of School for Institutional Giving.
For more info on the garden project or to schedule a visit to The Hill, please contact him at 610-914-4531 or csockel@thehill.org.

Plant Profile: Boxwood

by Stephanie Burnett, Ph.D.

Boxwood is a shrub that is used extensively as a hedge, topiary, or screen in landscapes. It is a staple of gardens because it can be sheared without damage, survives in both full sun and partial shade, and is a lovely evergreen shrub. Since boxwood can be sheared and shaped, they are often incorporated in formal gardens and Japanese gardens.

At Garland Farm, Beatrix Farrand included boxwood (*Buxus sempervirens*) in her home's entrance garden. This plant most notably lines the bluestone entrance paths, and it is most visibly placed on the path to the front door. It is regularly pruned, so it remains short enough to permit a view of the diverse variety of plants in the entrance garden. It also provides winter interest in that area, along with other evergreen shrubs such as Japanese Holly (*Ilex crenata*) and Inkberry (*Ilex glabra*). Boxwood can be damaged during the winter if winds are severe, which will cause foliage to turn bronze or yellow. Winter damage tends to be more of an issue for plants located in full sun than partial shade. If you have plants that have been damaged by winter winds, you can remove damaged stems and the plants will recover.

There are three different species of boxwood that are used in gardens, and they each have different traits and benefits. *Buxus sempervirens*, pictured on the opposite page, is known as either the Common, American, or English Boxwood, and is probably the most frequently used boxwood species in gardens. It is larger in overall size than the two other species of boxwoods and reaches 15' to 20'. It is easily pruned to smaller sizes if desired, however, as is done at Garland Farm.

In some areas of northern New England, Common Boxwood won't survive the winter. It is winter hardy on Mount Desert Island and other central and coastal areas, but not in central or northern Maine (hardy to USDA zone 5 or 6, depending on the cultivar). Some cultivars survive winter better than others; the Lyle E. Littlefield Gardens at the University of Maine in Orono has a stately boxwood reaching nearly 10' in height that survives winter better than other Common Boxwood. Flowers on Common Boxwood, as on the other two species, are indistinct and greenish in color.

Buxus microphylla is known as either Japanese or Littleleaf Boxwood. It is smaller in overall size and has smaller leaves than the Common Boxwood, and does not usually reach more than 3-4' in height. Littleleaf Boxwood is a great alternative to Common Boxwood if a smaller plant is desired that will require infrequent pruning. It is the least winter-hardy of all three species of boxwood. It will survive winter on MDI and portions of coastal Maine, but not many other areas of northern New England (hardy to USDA zone 6).

Finally, *Buxus sinica* or the Korean Boxwood is a great option for cold, northern gardens. It is less commonly seen in landscapes than either Common or Littleleaf Boxwood, however it can survive winters in central and portions of northern Maine (hardy to USDA zone 4-5). Plants are somewhat smaller than Littleleaf Boxwood and have smaller leaves than Common Boxwood.

Ilex crenata, or Japanese Holly, is similar to boxwood and is often mistaken for it, as it also is an evergreen shrub that can be used for hedges or screens. Japanese Holly is a great substitute for boxwood in some of the colder areas of Maine, particularly if Korean Boxwood is not readily available. It survives winters in both coastal and central Maine, including USDA Hardiness zones 5-8.

There are a few notable differences between Japanese Holly and boxwood. The arrangement of leaves on the stem differs between the plants, and is key in determining whether a plant is holly or boxwood. All boxwood have two leaves directly opposite from each other on stems, while all hollies, including the Japanese Holly, have leaves that alternate position on the stem. Like all hollies, female Japanese Holly plants will form attractive berries. Hollies are unusual in the plant world, because some plants have only male flowers, and some have only female flowers. It is therefore important to have female selections in gardens, to provide attractive fruit, but also to have one or two male selections, to provide pollen for fruit formation. 'Compacta' and 'Convexa' are two examples of female Japanese Hollies, while 'Golden Gem' is an example of a male Japanese Holly.

Stephanie Burnett, Ph.D., is Associate Professor of Horticulture at University of Maine.

Common Boxwood, *Buxus sempervirens*. Close-up of Reef Point Herbarium voucher.
Courtesy of Jepson Herbarium, UC Berkeley.

Visit Us at Garland Farm, Beatrix Farrand's Last Home and Gardens

Open Days: Thursdays, 1:00 to 4:00 p.m., June 23 to September 22. Suggested Donation - $5

Seasonal Entrance - Grass Parking Lot
475 Bay View Drive
Bar Harbor, ME 04609

Use this address for wheelchair accessible entrance:
1029 US Route 3
Bar Harbor, ME 04609

From Ellsworth: Cross the bridge from Trenton onto Mount Desert Island, and bear left on Route 3, continuing through the traffic light, and proceeding a couple miles. When you cross the Mount Desert Narrows (a beautiful creek flowing into the bay), keep an eye out on the left for Garland Farm's 1029 mailbox and a gravel driveway.

For our seasonal grass parking lot, continue on Route 3 about 500 feet past our mailbox and turn left onto Bay View Drive, then make your first left into the grass parking lot.

From Bar Harbor: Pass Hadley Point Road on your right, then proceed 2/3 of a mile before taking a right onto Bay View Drive. Bay View Drive appears quickly on a high-speed roadway, so finding it requires close attention. Once on Bay View, make your first left into the grass parking lot.

The entrance near our mailbox is for wheelchair access and off-season access only. All other visitor should use the parking lot off of Bay View Drive.

Call us for more information: (207) 288-0237 or send an email to visit@beatrixfarrandsociety.org.

2022 PROGRAMS & EVENTS

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

PROGRAM ADMISSION

$20 for Non-members, $10 for Members, Free for Students
except the August 6 and August 11 programs, which are Free

PRE-REGISTRATION REQUIRED

Send an email with name and number of guests to: programs@beatrixfarrandsociety.org
or call (207) 288-0237 and leave a voicemail message.

For more information on programs and speaker biographies, visit: www.beatrixfarrandsociety.org/programs

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Valencia Libby
"The Northwest Gardens of Lord & Schryver"

Thursday, July 7
4:00 p.m.

Lord & Schryver, the first landscape architecture firm founded and operated by women in the Pacific Northwest, designed more than two hundred gardens in Oregon and Washington, including residential, civic, and institutional landscapes. Elizabeth Lord and Edith Schryver met as young women and in 1929 established their highly successful firm in Salem, Oregon; their work is acknowledged as one of the milestones in the history of garden design in the Northwest and beyond. Valencia Libby has researched and taught extensively on women's contributions to landscape design and horticulture, and has authored numerous articles on landscape preservation and women's history. Libby's 2021 book, *The Northwest Gardens of Lord & Schryver*, recently received the J.B. Jackson book prize from the University of Virginia's Center for Cultural Landscape and will be available for purchase.

Alicyn Smart
"Identifying Plant Diseases"

Monday, July 18
4:00 p.m.
Zoom

Dr. Alicyn Smart, Plant Pathologist with the University of Maine Cooperative Extension and Director of the Plant Diagnostic Lab, will discuss plant diseases, and resources and services offered by the Cooperative Extension's newly built Plant Diagnostic Lab, a vital resource for disease identification throughout Maine. Dr. Smart will also speak of new and emerging plant disease issues in the state, and measures that gardeners can use to prevent common disease issues in gardens. You will receive a Zoom link prior to the program if you pre-register.

Witold Rybczynski
"Two Walks with Frederick Law Olmsted"

Thursday, July 21
4:00 p.m.
Neighborhood House

To commemorate Olmsted's bicentennial, Witold Rybczynski, author of the prizewinning Olmsted biography, *A Clearing in the Distance,* talks about the life of the famous park builder, and takes you on a "walk" through two of his most memorable landscapes, Prospect Park in Brooklyn and the Biltmore estate in Asheville, NC. Rybczynski studied architecture at McGill University in Montreal, where he also taught; he is currently emeritus professor of urbanism at the University of Pennsylvania. He has written eighteen books on subjects as varied as the evolution of comfort, a history of the weekend, American urbanism, the development of a new community, and a search for the origins of the screwdriver. His essays have appeared regularly in *Architect* and *The New York Times,* and he has written for *The Atlantic, The New Yorker,* and *The New York Review of Books.*

The Beatrix Farrand Society Annual Lecture
"Beatrix Farrand: Garden Artist, Landscape Architect"
Judith Tankard

Saturday, August 6
4:00 p.m.
Holy Family Church

Judith Tankard returns to present her latest research on the current state of Beatrix Farrand gardens, including the Peggy Rockefeller Rose Garden at the New York Botanical Garden, the International House Courtyard at the University of Chicago, Garland Farm, Dumbarton Oaks, and Dumbarton Oaks Park, among others. Tankard's research led to an updated edition of her distinguished monograph on Farrand, available for purchase at this event. Tankard is a landscape historian, preservation consultant, and the author or co-author of ten books on historic gardens and garden designers. She is a frequent lecturer on landscape history and a contributor to the British journal Hortus. The annual lecture is free and open to the public. Call the Beatrix Farrand Society at (207) 288-0237 for parking recommendations.

The Beatrix Farrand Society Achievement Award and Lecture
Dan Pearson

Thursday, August 11
4:00 p.m.
Neighborhood House

Dan will talk about his journey as a garden and landscape designer, from a childhood obsession with the pond life in his parents' garden, and through a burgeoning schoolboy interest in plants both native and ornamental which led to his formal education in horticulture at RHS Wisley and the Royal Botanic Gardens, Kew. He will touch on a number of his recent and current public projects that aim to engage and educate visitors about nature, including the visionary Tokachi Millennium Forest on the Japanese island of Hokkaido, and his as yet unrealised plans for the Dartington Estate in Devon, where he walks in the footsteps of Beatrix Farrand. Pearson is a British landscape designer, horticulturalist, writer and gardener whose work is characterised by an innate sensitivity to place, an intuitive and light-handed approach to design, a strong ecological approach to benefit biodiversity, bold and painterly naturalistic plantings and deep-rooted horticultural knowledge. He is a Member of the Society of Garden Designers (MSGD), an honorary fellow of the Royal Institute of British Architects (Hon FRIBA) and a Royal Designer for Industry (RDI). In 2022 he was awarded an OBE in the Queen's New Year's Honours. The achievement award lecture is free and open to the public.

Emily Henry
"Sustainable Floristry in the Home:
An afternoon of technique, design and local flowers"

Saturday, September 10
11:00 a.m.
Cost: $90 includes materials

Emily Henry, owner of Chickadee Hill Flowers, will speak about the sustainable floristry movement, and its place and importance in our homes and communities. Henry will also offer an arranging demonstration of different techniques, design principles, and the best ways to showcase the beauty and sophistication of local, seasonal floral material. The class portion of the program will focus on design, with Henry spending one-on-one time with participants working through different concepts and challenges that arise during the arranging process. Participants will leave with an arrangement in hand.

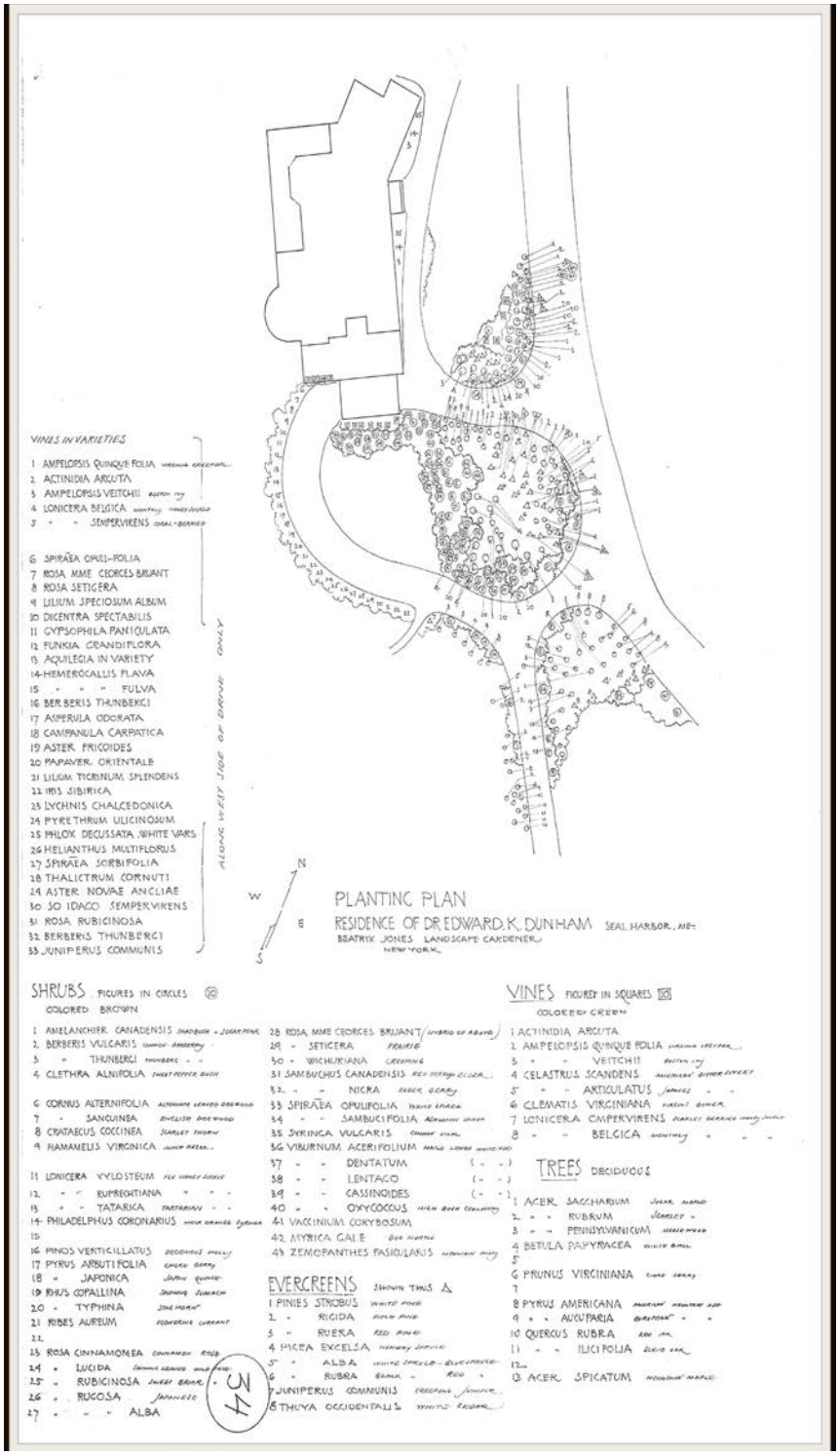
Cathy Rees
"Winterland: Create a Beautiful Garden for Every Season"

Wednesday, September 14
4:00 p.m.

From the time the leaves drop in October until they begin unfurling in May, our Maine gardens spend seven months in a leafless, dormant state. *Winterland* was written for northern gardeners and designers who want to celebrate their outdoor spaces during the winter months. In her talk, Rees will discuss design strategies to employ, elements to emphasize, and gardening practices to adopt that will make your garden more engaging both throughout the winter and during the other seasons. Thoughtful gardening for the austere season will heighten the beauty and functionality of your garden year-round. Rees is co-founder of Native Gardens of Blue Hill and has been working in and designing Maine gardens for over 25 years. The garden is where her interests in design and ecology come together. Rees's book, *Winterland,* will be available for purchase.

The Mrs. E.K. Dunham Garden at Keewaydin, Seal Harbor
New Exhibit to Open at Garland Farm in June 2022

On display is a print of Farrand's planting plan (pictured: below, left) from the Beatrix Farrand Society collection, and photographs of the gardens, courtesy of the National Park Service, Frederick Law Olmsted National Historic Site, a selection of which are pictured below right and on the newsletter's cover. View the exhibit during Open Days at Garland Farm or by appointment. Please call (207) 288-0237 or send an email to info@beatrixfarrandsociety.org to express interest.



Toward the On-Going Education of Landscape Gardeners
Beatrix Farrand: Garden Artist, Landscape Architect by Judith Tankard, 2022.

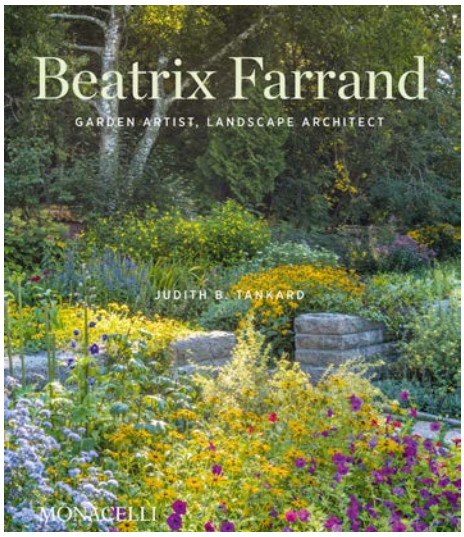
by Jennifer Jewell

For the past thirty plus years, esteemed Landscape Historian Judith Tankard has shined light on the lives, and particular design genius, of eminent landscape architects, designers, and gardeners of the 20th century. Her research into and insights about women in the profession, including Gertrude Jekyll, Ellen Biddle Shipman, and Beatrix Jones Farrand, as well as movements in landscape design, in particular Country House Gardens and Gardens of the Arts and Crafts Movement, have been outstanding. Tankard's diligence and engaging documentation continues to animate our collective garden imaginations and understandings– through word and image.

Exhaustive in her research and her presentation of the social and cultural importance of gardens and gardeners, Tankard's new *Beatrix Farrand: Garden Artist, Landscape Architect* does not disappoint in its fresh perspectives on the role of horticulture and gardens in our cultural evolutions and adaptations – from coast to coast, through wars, through economic booms and busts. It reminds us sharply of both the ephemerality and immortality of the work of landscape designers and horticulturists whose imprint can still be seen in our garden, horticultural, and cultural lives today.

Tankard's fresh perspective on Farrand's life and career updates her 2009 monograph on the designer with new research and interpretation. This new work allows us to understand much more completely this intelligent and "tireless" designer and professional – and her continued influence in our horticultural and designed environments.

With the insightful distance of time, Tankard contextualizes Farrand's groundbreaking path: her fine, experienced attention to classical details and the balance in her work, between formality and wildness, in both layout and plants. Tankard does this within topics we still navigate and contemplate as gardeners, designers, and thinkers today. This includes the importance of native plants and ecosystems to complement formalized non-native plants of beauty. It also includes the importance of public parks and equitable access to them, and the role of landscape in society's educational settings and as a part of cultural literacy. It further includes the role of women in landscape architecture and landscape gardening, and, the importance of culturally resonant decorative beauty, scale, and proportion.



Through Tankard's hard work, we – gardeners, readers, and designers – become more educated about what Farrand herself observed was "the work – the hard work – but perpetual pleasure," of designing and experiencing gardens. Tankard's scholarship opens to us Farrand's own observations about her career, first as a gardener and horticulture student, then as a proud landscape gardener always centered on plants. Tankard's updated work solidifies Farrand as a role model for many, many designers and horticulturists coming after her.

Both women, Tankard and Farrand, illustrate that it has perhaps never been more important to review and to keep documenting, cataloguing, preserving and protecting the everyday details of our gardens, landscapes, and design work for future reference, referral, and refreshment.

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Max and Beatrix Farrand in the library at Reef Point, circa 1940.

Max Farrand, Historian Extraordinaire

by Dr. Patrick Callaway

The Beatrix Farrand Society promotes an awareness of the works of Beatrix Farrand; however, this does not capture the full picture of her personal life and times. Her husband Max was also an important figure. His disciplined and thorough professional work during the late nineteenth and early twentieth centuries was very influential in detailing the early history of our nation. Mr. Farrand's work remains important for historians today, and surprisingly his work is also influential in the legal system.

Max Farrand was born in 1869, the youngest of four sons. He graduated from Princeton with a bachelors' degree in biology in 1892. His further degrees, however, were in history. Under the tutelage of Woodrow Wilson, the future president, Farrand was awarded both a masters (1893) and doctorate (1896) in history from Princeton. After teaching stints at Wesleyan, Stanford, and Cornell, Farrand was hired by Yale University in 1908.

His scholarly work at Yale was productive. His books *The Records of the Federal Convention of 1787* (1911), *The Framing of the Constitution* (1913), and *Fathers of the Constitution* (1921) established him as one of the leading scholars of the Constitution and the nation's early republican era. Farrand belonged to the first generation of professional historians. Prior to the late nineteenth century, history was considered a type of popular literature, and not a science that followed clear rules of research and evidence. Farrand's investigation into the development of the Constitution illustrates his scientific method of accurately reconstructing history.

Source information from the actual Constitutional Convention of 1787 is minimal since the convention was held in secret, and delegates were strictly required to keep the discussions private. To this day, no clear transcript of the convention has been uncovered. Much of what we think about of as the public debate over the Constitution, such as the Federalist Papers, happened after the convention was over, and the drafting of the Constitution complete. A handful of convention records were released in 1819, but it was not until 1840

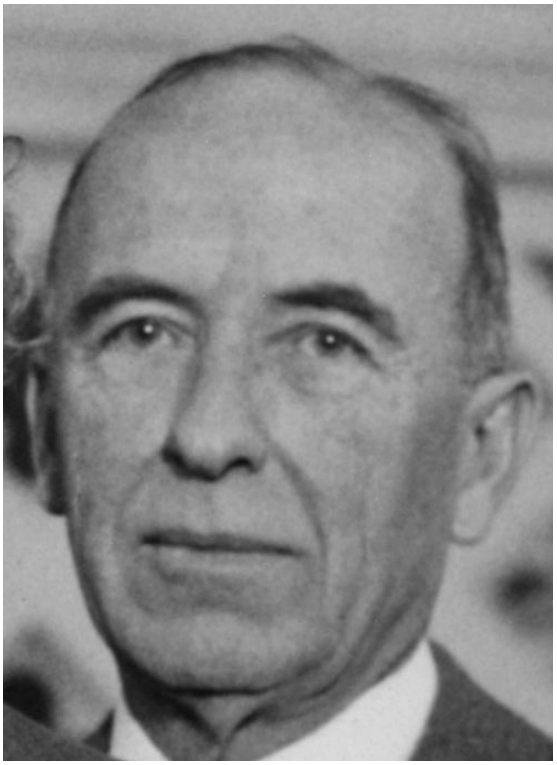
that James Madison's notes were made public.

For Farrand, the convention records and Madison's account were inadequate. In his analysis, he found that Madison's notes had been edited between 1787 and their publication in 1840. Therefore, the notes were not completely reliable and it was necessary to examine other records as well. Farrand introduced his *The Records of the Federal Convention* as a comprehensive account of the convention. It included official records and Madison's notes, and also documentary evidence of letters and autobiographies from other sources from before, during, and after the convention itself.

Researching all of this evidence was an arduous task, and finding the records was only part of the challenge. In his book, Farrand footnoted and cross-indexed each source which allows the reader to follow the Constitutional debates day-by-day, and to understand the origins and development of each clause of the final Constitution. The result was an examination of both the final text of the Constitution, and the debates, which provided the meanings behind the document.

Farrand's research and documentation established him as one of the leading professional historians of the era, and opened many opportunities. Henry and Arabella Huntington established the Huntington Library in San Marino California in 1919 as a public institution, making books, manuscripts, and works of art "of the greatest rarity and value" available to researchers. The collection included books and manuscripts early American history. One of the first research associates was Max Farrand, who became the first director of the library in 1927. The pinnacle of his professional career was in 1940, when he was appointed president of the American Historical Association. Max Farrand retired in 1941, and died in 1945.

Farrand's influence lasted long after his death in a field he may not have suspected. Writing in 1938, Farrand commented that to fully understand the Constitution a student would need comprehension of the economic, political, and social conditions of the time. These factors also influenced the framers, with the inevitable conclusion that "the Constitution of the United States far from being of divine origin, is a very human document."



Max Farrand, 1931.

This observation also relevant to the judicial system. Farrand's *Records* remains a leading reference for the judiciary and the *Records* are frequently quoted in Constitutional law cases. A 2003 edition of the "Georgetown Law Journal" notes that Farrand's work amounts to "a secret drafting history" of the Constitution and "is an invaluable extratextual source of constitutional meaning" that should be referenced in order to understand the document.

Max Farrand's role as Beatrix Farrand's husband is well known to the members of the Beatrix Farrand Society. He was also an extraordinary writer, researcher, and immensely influential scholar, whose work influenced historians and legal scholars long after his passing.

Dr. Patrick Callaway, Director of Beatrix Farrand Society, earned his Doctorate in History from the University of Maine in 2019. His research focuses on the economic connections between the United States and the British Empire in the late eighteenth and early nineteenth centuries. He earned is MA in History from Montana State University in 2008, and his BS in Secondary Education from the University of Montana-Western in 2005.

Ferns for Art and for the Garden

by Alison C. Dibble, Ph.D.

'Wood fern', by Alison C. Dibble, oil on panel 5 x 7".

Ferns! There is so much to appreciate in a plant with a leaf that is like a delicate filigree. Ferns make a foil against which your succession of colorful perennials and annuals can put on their show. Whichever ferns you grow, your patch of ferns will probably be low maintenance, tolerate shade, resist competition from weeds, and remain disease- and pest-free. Plus your ferns could serve as an excellent subject for your art.

Would just any fern do? For art, probably yes. But for the garden, probably not! One purpose of this article is to encourage you to try some fern art, if you are trending in that direction. Another purpose is to offer some ideas for garden-worthy species you can try in Maine and elsewhere in the Northeast.

Let's talk art, first. A fern leaf, or frond, makes an excellent subject for a sun print (required: cyanotype paper – no drawing required and easy to do!). Or if you like to sketch, ferns present a stimulating challenge. Working on a tightly detailed illustration is like a meditation, time slips by and the artist's worries lift away, too. But on another tack, when I set out to paint ferns, I might focus on capturing the life force of the fern in a rapidly-done, loose painting. I've included a few of those here, from my fiddlehead series, so you can see what that's like. I use a big brush, mix some colors, and just blast away at it. If you are intimidated, you might consider that fern art is for personal enjoyment; there are no rules, and your art is not trying to be a masterpiece. How wrong can it be, right? So just go for it.

Keep in mind that ferns do not bear flowers, and most are not edible.[1] This is of consequence in a small garden, where your priorities might be food, or pollinator plants, or wildlife habitat, or color (or all of these and not in this order). Ferns do take up space. They don't attract or support insects except incidentally. Some are toxic if eaten in quantity by people or livestock (e.g., Bracken fern, *Pteridium aquilinum*). On the other hand, despite the drawbacks of no flowers, no fruits, and not much nutrition, ferns don't require any dead-heading, many tolerate lean soils and drought, and they get left alone by pests (mostly). You can cut them back in the fall, or leave them as an architectural feature in your winter garden. They don't need covering in winter. Talk about a stress-free garden – you can just sit back and appreciate them.

Mind you, I am an experimental gardener and it's just me out there doing everything, with an occasional

assist from my patient husband. My garden contains a few successes, evidence of questionable decisions, and many failures. Of these, the ferns are in the success column.

Ferns make a foil against which your succession of colorful perennials and annuals can put on their show.

One thing I noticed in a career that involved many years of field botany is that white-tailed deer don't seem to eat ferns much. I can't say "never." Further, the hungry snowshoe hares that assume my garden is just for their benefit do not seem to gravitate toward ferns. And it appears that slugs and snails don't bother most ferns in most situations, though there is no guarantee. Anyway, if you have critter troubles, ferns might enable you to have more of a garden.

To get started with ferns, here is an approach:

'Maidenhair fern' by Alison C. Dibble, oil on panel 5 x 7".

1. Identify the ferns you have growing on or near your property. You can get a fern identification book from the library, or buy the *Peterson's Field Guide*[2] to use around home and bring along on vacation in the Northeast, so you can enjoy ferns in many habitats wherever you go. If ferns are already present at your place, then it's going to be easier to match up growing conditions should you decide to move a clump to another spot.

2. If you don't have ferns, your local nursery can probably help you. Seek to purchase ferns that are propagated instead of dug from the wild. Or, sometimes a nursery can obtain clumps of ferns from a site where a development is slated to destroy habitat. Ask about the sources of ferns before buying.

3. Plan, pick and choose. Some ferns behave badly in a garden. How large is the area you want to provide? Consider how tall your fern species will get, and its mode of spreading. Several common Maine ferns, native and each beautiful in its own way, make poor choices for a garden because they lack a tidy clump-forming habit and might soon take over. Among these,

Hay-scented fern *(Dennstaedtia punctilobula)* seems to suppress other types of plants, however, it's a sweet-smelling fern that could be used to hold soil on sloping ground, well away from garden beds.

Sensitive fern *(Onoclea sensibilis)*, called that because it withers upon the first frost in autumn, grows

'Ostrich fern' by Alison C. Dibble, oil on panel 5 x 7".

Working on a tightly detailed illustration is like a meditation, time slips by and the artist's worries lift away, too.

in red maple swamps, ditches, and other low areas. In winter it has interest because its fertile fronds stick up above the snow. But it has a coarse appearance otherwise and spreads by shallow runners.

Bracken fern, mentioned previously, is large, rangy, and most people would agree that it's too rambunctious for the garden.

Among native Maine ferns that make good candidates for the garden are these:

Cinnamon fern *(Osmundastrum cinnamomeum)* – this clump-forming fern grows about 3-4 feet tall and needs about 5 feet across for just one clump. I don't dig or move it because I already have it next to the driveway. It bears a glorious cinnamon-colored fertile stalk in about late June, and the leaves remain vibrant into the early fall, then turn yellow-orange until the hard frosts. This one could be good for use as a background fern behind shade-tolerant perennials.

Interrupted fern *(Osmunda claytoniana)* is closely related to cinnamon fern, but instead of the cinnamon stick, its fertile frond is along the sterile (green) frond, forming what look like squiggly dark brown structures partway up the stalk. That's where the spores are borne. This is a handsome fern, too. It sometimes grows next to cinnamon fern in the wild, suggesting that it might be interchangeable with that one in a garden setting.

Maidenhair fern *(Adiantum pedatum)* will probably have to be purchased from a nursery. This is a shade-adapted fern associated with higher pH soils. In my garden maidenhair fern has come back each spring faithfully for more than 20 years even in full sun location and acid soils, so it might not be fussy. It is not

big enough to be a background subject, it's more of a novelty and fun to grow. In the wild, on rocky slopes, it forms loose clumps and can get expansive. If you see it like that, you know you are in a rich spot, botanically.

Marginal wood fern *(Dryopteris marginalis)* has a lovely bluish cast, subtle but it's there. It's called "marginal" because the sori, or groups of indusia (little capsule-like structures that have the spores inside) are on the underside of the leaf near the edges. Very pretty! In the wild it grows among rocks in hill country or where big boulders predominate, in acid conditions. In my garden it's in full sun and grows well; it comes up faithfully year after year.

Crested wood fern *(Dryopteris cristata)* has an upright ladder-like arrangement of the pinnae (leaflets) on a narrow frond that is stiff with a veiny texture. It's a plant of wooded swamps, yet it tolerates full sun and average soil moisture in my open garden. This, too, has done well in the garden and increased its clump size over the years but remained tidy.

There are a few other native ferns that I haven't grown yet but I think have potential in a shady woodland garden.

Christmas fern *(Polytrichum acrostichoides)* is an evergreen fern with stiff, leathery leaves, each pinna (leaf section) shaped like a Christmas stocking if you use your imagination. It remains in a tight clump, and grows among hardwoods such as red maple *(Acer rubrum)* and white ash *(Fraxinus americana)*. I'd give it full shade.

The **evergreen wood fern *(Dryopteris intermedia)*** is lacy and pretty, it remains in a clump, and has color all winter, though last year's fronds are replaced each spring. It grows in mixed woods (i.e., some conifers as well as hardwoods).

Royal fern *(Osmunda regalis)* wants wet feet, and grows quite tall (even up to about 5 feet). Such a handsome fern! I think it could be worth a try in a shady water garden setting or if you have a slow-moving stream.

Talk about a stress-free garden – you can just sit back and appreciate them.

I have tried several times to grow the **Japanese painted fern,** a nonnative fern that is a spectacular horticultural plant. It can be found in some nurseries, and it tends to be pricey. It's too small to be much of a background plant, but could look wonderful in a shady rock garden. It has stiff silvery blue-green leaves with pinkish elements. I want to paint this! Other people seem to be able to grow it but mine have perished every time in the first winter, and I've tried about three times. Maybe I've given up on that one, though as I write this I think I could buy it one more time.

There are many more, too. We can't cover all of Maine's formidable list of amazing ferns or all the interesting horticultural offerings that you might consider. Maybe my suggestions are enough to start you on your way.

So, keep your eye open for ferns. Some might be good subjects for your art. Some might do well in your garden. I'm wishing you every success!

Notes:

1. As a rite of spring, fiddleheads of the ostrich fern, *Matteuccia struthiopteris* have been harvested in Maine from floodplain forests since precolonial times. This tradition persists and has expanded to restaurant menus. But there are risks (https://www.cdc.gov/mmwr/preview/mmwrhtml/00032588.htm). Harvest is unregulated; some fiddleheads might come from polluted ground, or be taken too much from one place, or be a different species than ostrich fern. Some folks just eat asparagus instead.

2. Cobb, Boughton, Cheryl Lowe, Elizabeth Farnsworth. 2005. *Peterson Field Guide to Ferns: Northeastern and Central North America*, 2nd Edition.

Alison C. Dibble, Ph.D. is a retired botanist and conservation biologist who worked at the University of Maine after obtaining her graduate degrees there. She makes art and manages an unruly, eclectic garden in the forest in Brooklin, Maine. See her work at https://adibblepaintings.com

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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.