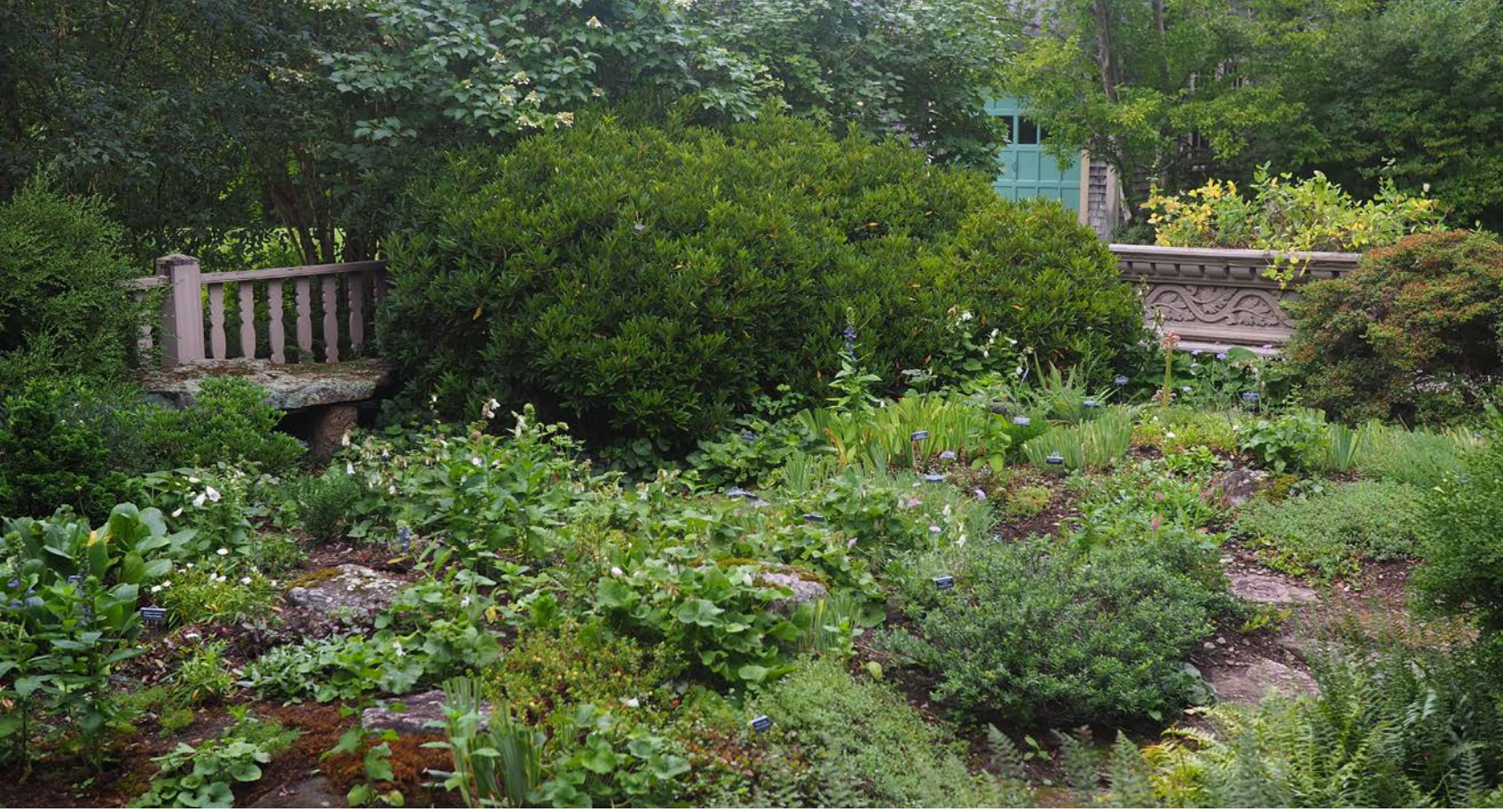


BEATRIX FARRAND SOCIETY

JOURNAL 2025

Editorial Team

publications chair Scott Koniecko
editor and designer Jenna Jandreau

Cover photo: The fully restored Entrance Garden, courtesy of Pink Kelley-Taylor.

Please address all inquiries to:

Beatrix Farrand Society
P.O. Box 111
Mount Desert, ME 04660

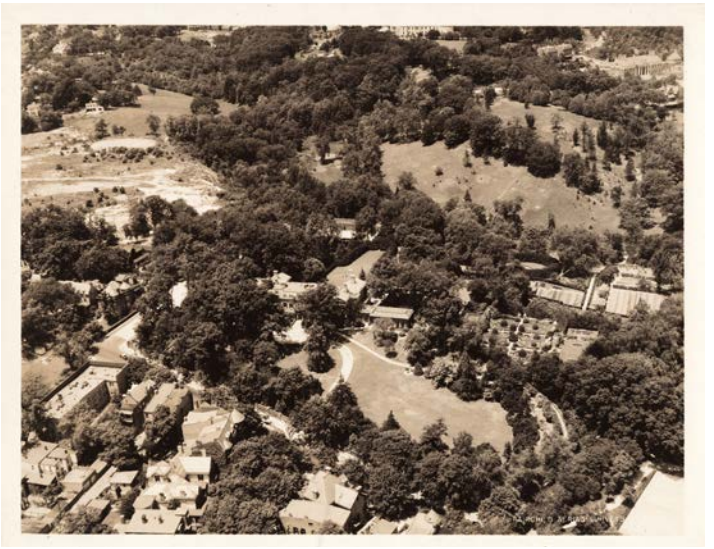
(207) 288-0237
info@beatrixfarrandsociety.org
www.beatrixfarrandsociety.org

Dumbarton Oaks in 1922–1931: The Garden Under Construction

by Anatole Tchikine, Curator of Rare Books at Dumbarton Oaks Research Library and Collection

This selection of ten archival photographs illustrates work on Dumbarton Oaks, which Beatrix Farrand began in 1921, through the first decade of the garden's history. They offer a valuable record of Farrand's experimental design process—confident and nuanced, yet rigorously site-specific, showing close attention to proportion and detailing enabled by accurate measurements and the use of full-scale dummies.

Researchers can view additional historical materials via the Dumbarton Oaks Garden Archives: www.doaks.org/library-archives/garden-archives.



Top left: Aerial view of Dumbarton Oaks, 1931, Fairchild Aerial Surveys, Inc. Dumbarton Oaks, Garden Archives, Photographic Collection, 3.14.

Top right: Steps to the Plum Walk from Cherry Hill, October 1929. Dumbarton Oaks, Garden Archives, Photographic Collection, 9.1a.

Bottom left: Work on the west wall of the Rose Garden, 1922. Dumbarton Oaks, Garden Archives, Photographic Collection, 40.1.

Bottom right: Site for Rustic Arbor, 1929, in what is now Dumbarton Oaks Park. Dumbarton Oaks, Garden Archives, Photographic Collection, 13.1.

Top: View of the Fountain Terrace before the introduction of the lead putti figures, added in 1931. Dumbarton Oaks, Garden Archives, Photographic Collection, 18.2b.

Bottom, left: Terracotta column and its stone replica later placed in the Urn Terrace, 1929. Dumbarton Oaks, Garden Archives, Photographic Collection, 47.2.

Bottom, right: Measuring photograph for the Terrior Column, early 1930s. Dumbarton Oaks, Garden Archives, Photographic Collection, 44.3.

Top: Dummy of a console (rejected) for North Vista, summer 1930. Dumbarton Oaks, Garden Archives, Photographic Collection, 34.21a.

Bottom, left: Work on the steps of North Vista, early 1930s. Dumbarton Oaks, Garden Archives, Photographic Collection, 34.21a.

Bottom, right: Dummy of the north gate of the Rose Garden, spring of 1930 or 1931. Dumbarton Oaks, Garden Archives, Photographic Collection, 40.75.

Skylands. Photo by Fred Jacobsen.

Duncan Candler Designs for Seal Harbor

by Earle G. Shettleworth, Jr.

One hundred years ago, in August 1925, Edsel Ford completed building a spectacular stone summer house on a hillside in Seal Harbor on Mount Desert. The son of America's leading automobile manufacturer, Ford constructed "Skylands" from plans by New York architect Duncan Candler. A century later the house remains in the public eye because of its present owner, famed tastemaker Martha Stewart. Less well known is Candler, who designed a dozen distinctive residences and several buildings for the Seal Harbor summer colony between 1906 and 1928.

Born in Brooklyn, New York in 1873, Duncan Candler was the son of Flamen and Marcia Candler. Flamen was a successful lawyer. Duncan attended Brooklyn Polytechnic Institute and graduated from Columbia University in 1895. From April 1897 to February 1902, he attended the architectural section of the Ecole des Beaux-Arts in Paris. In August 1902 he married Beatrice Post and began practicing architecture in New York City, first with Heins and LaFarge, then with LaFarge and Morris, and finally on his own. He moved his office to New Canaan, Connecticut in 1940 and died in Salisbury, Connecticut in 1949.

In 1891 the New York grain merchant George B. Cooksey began to invest in the development of Seal Harbor as a summer colony through his Cooksey Realty Company. When Cooksey became ill, his cousin-in-law and business partner George L. Stebbins assumed the management of the company. Stebbins was married to Duncan Candler's sister, which provided the architect with a valuable connection to Seal Harbor.

Under George Stebbins' direction, the Cooksey Realty Company commissioned Duncan Candler's first Seal Harbor residence in 1906. Built in 1906-07 as a seasonal rental property, "Wabanaki" was a large, shingled cottage in the Arts and Crafts style. The façade featured a broad terrace with a wooden pergola, which would become a hallmark of Candler's Seal Harbor cottages.

Duncan Candler designed his second Seal Harbor cottage, "Eastpoint", for Charlotte Rhodes Hanna, the widow of prominent Ohio Senator Mark Hanna. Constructed in 1909, the Hanna Cottage was poised on the cliffs east of Cooksey Point. The house was skillfully connected to its rocky site by a rough stone terrace and

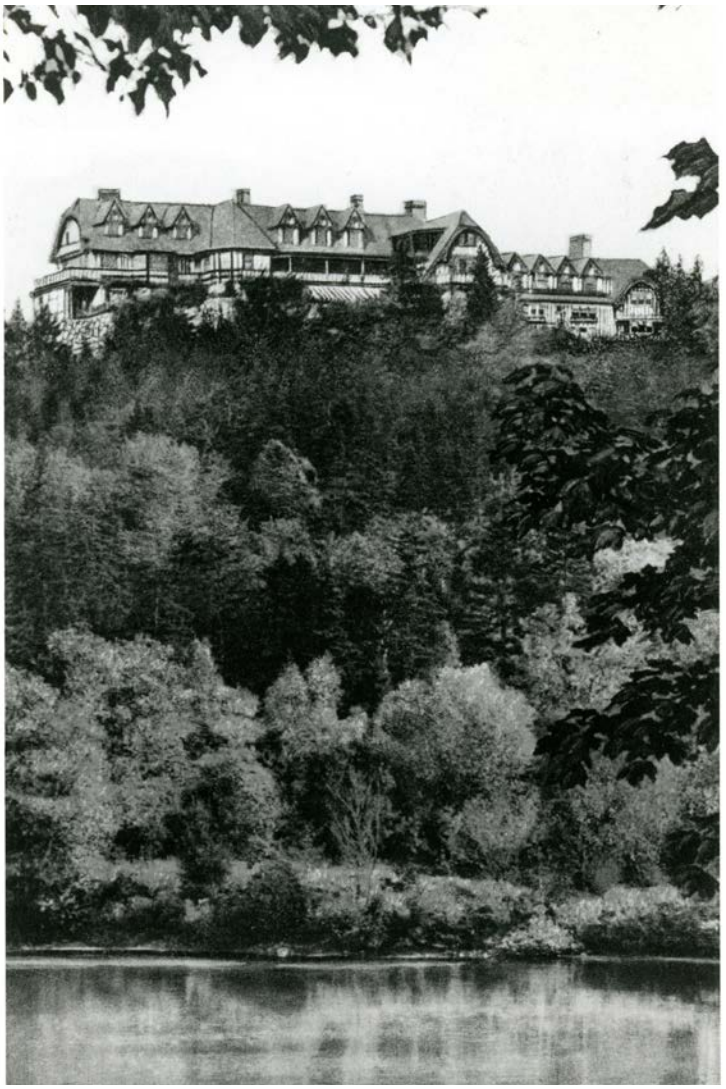
Above: "Eastpoint", Charlotte Hanna Cottage, Seal Harbor, 1909;
Below: Charlotte Rhodes Hanna on the terrace of "Eastpoint",
Seal Harbor.

first story. The second story was sheathed in shingles and capped by a low hipped roof. "Eastpoint's" exterior represented the later Shingle Style at its best with an Arts and Crafts influence reflected in the wooden pergola on the terrace. In contrast, the interior was finished with handsome Colonial Revival woodwork.

From 1909 until her death in 1921, Mrs. Hanna was an active member of the Seal Harbor summer community. Known for her warmth and generosity, she arranged the entertainment for President William Howard Taft's visit in 1910 and raised the funds to build Seal Harbor's Chapel of the Holy Family in 1912 to accommodate the religious needs of Catholic summer colony employees.

When New York physician Edward K. Dunham and his wife Mary acquired the site for their Seal Harbor summer home, "Keewaydin" in 1896, the *Bar Harbor Record* described the location as "the highest elevation near the water and gives a superb view of both the mountains and the sea." To better enjoy this vista, the

Above: Duncan Candler on the steps of "Eastpoint", Charlotte Hanna Cottage, Seal Harbor; Below: "Wabanaki", Cottage built for the Cooksey Realty Company, Seal Harbor, 1906-07.



Above: Mary Dunham on the terrace of "Keewaydin", Seal Harbor; Below, left and right: “The Eyrie”, John D. Rockefeller, Jr. Summer House, Seal Harbor. 1915-16.

Dunhams commissioned Duncan Candler to design a large brick terrace for the harbor side of “Keewaydin” in 1910. Candler’s terraces for “Wabanaki” and “Eastpoint” had impressed the couple.

Duncan Candler’s next major cottage project in Seal Harbor was the 1915-16 expansion of “The Eyrie”, the summer home of John D. Rockefeller, Jr., Abby Aldrich Rockefeller, and their six children. Associated with his father in the Standard Oil Company, Rockefeller first summered on Mount Desert as a college student in 1893. In 1908 the Rockefellers rented the Sears Cottage in Bar Harbor, where their son Nelson was born. Refreshed by the beauty of the island, they leased houses in Seal Harbor in 1909 and 1910, acquiring the cottage of Samuel Fessenden Clarke that year for $26,000. A biology professor at Williams College, Clarke built “The Eyrie” in 1898, a romantic half-timbered cottage

Above: The terrace of "The Eyrie", John D. Rockefeller Summer House, Seal Harbor, 1915-16; Below: The terrace of "Skylands", Edsel Ford Summer House, Seal Harbor, 1923-25.

designed by the Albany, New York architect Marcus T. Reynolds. The house took its name from its elevated location overlooking Seal Harbor.

In 1915 John D. Rockefeller, Jr. commissioned Duncan Candler to transform the Clarke Cottage into a one hundred-room, half-timbered mansion to accommodate a growing family, numerous guests, and a large staff. Using Candler's plans, Rockefeller employed B.W. Candage to turn Clarke's cottage into a 160-foot-long mansion containing more than twenty fireplaces and bathrooms as well as two elevators. The contractor laid the foundation in the spring of 1915 and constructed the house between the fall of that year and the following spring. The roof alone required five railroad cars of slate. Three years after Rockefeller's death in 1960, "The Eyrie" was torn down. All that remains today of the house is the brick and stone terrace that provided residents and guests with views as far out to sea as Mount Desert Rock Light. However, several Candler-designed outbuildings survive.

With their permanent home near Detroit and a winter residence in Florida, Edsel and Eleanor Ford chose to spend their summers in Seal Harbor. In 1922 the Fords purchased eighty acres near the crest of Ox Hill. That December John D. Rockefeller, Jr., wrote to Edsel Ford, welcoming him to Seal Harbor and suggesting that a house would be better suited for the view on the west side of the hill rather than the top. Ford responded in January 1923, thanking Rockefeller for his advice and informing him that he was consulting with Duncan Candler to site the house one hundred feet from the top of the hill facing southwest.

Candler worked with the Fords to plan a palatial two-million-dollar estate that included a main house, a guest house, a playhouse and squash court, a garage and stable, a tennis court, and gardens. Constructed between 1923 and 1925, "Skylands" was occupied by the Ford family in August 1925. Set into the hillside, the main house was built of Mount Desert granite by the local contracting firm of B.W. Candage and Son.

"Skylands" was aptly named by the Fords for its elevated location, with its sweeping vistas of the ocean and the offshore islands. Characteristic of Duncan Candler's work at Seal Harbor, a broad terrace provided the vantage point for these views, which could also be enjoyed from the living hall, living room, and dining room on the first floor and the principal bedrooms on the second floor.

Regarding the architectural style of "Skylands", Karl Schriftgiesser wrote in the *Boston Transcript* for May 26, 1926:

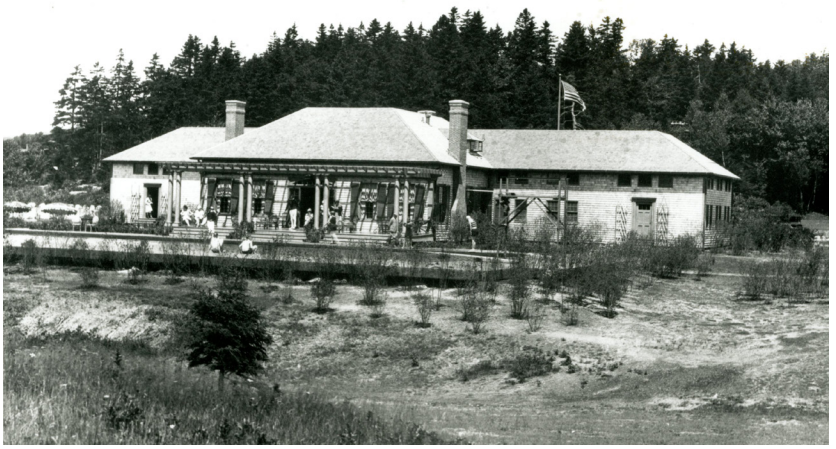
> Simplicity and not ornamentation being the keynote of the house, it is no wonder that such a charming effort has been obtained. No definite architectural type has been sought in designing the house. It is essentially a cottage that has been designed with

its setting as one of its major points of consideration. And in happy conjunction with the architect, the landscapist has blended his terraces and gardens.… Peace and quiet surround, and the beauty of the hills, and the majesty of deep water.

Likewise, Brad Emerson wrote in 2009 in his blog *The Downeast Dilettante*:

> Skylands is a severely geometric and horizontal house gorgeously sited just below the brow of the hill and appears to grow out of the very pink ledges on which it is built. It is as successful an example of a house growing organically from its site as any modernist effort.

Reflecting its rocky hillside site, the rugged stonework of the house was complemented by the naturistic landscaping of Jens Jensen of Chicago, a Danish-born landscape architect. Of "Skylands", Jensen wrote in his book, *Siftings*, "It is far from the prairies of the west to the rocky coast of Maine, to a different landscape with its different beauty..."



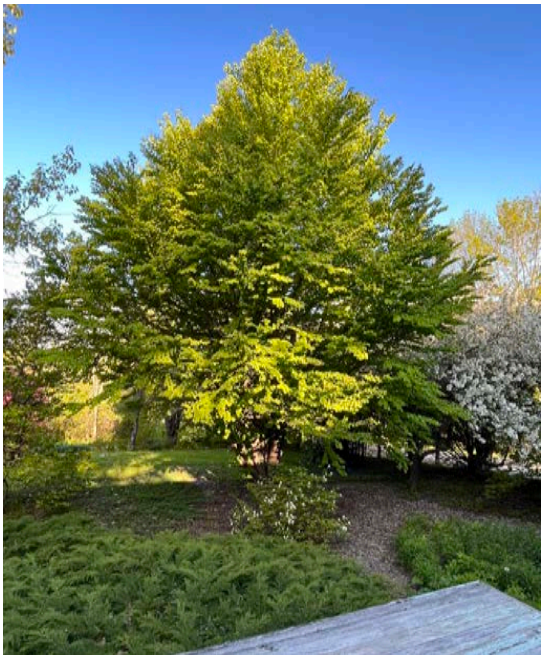
Above: Chapel of the Holy Family, Seal Harbor, 1912;
Below: Seal Harbor Club, 1926.

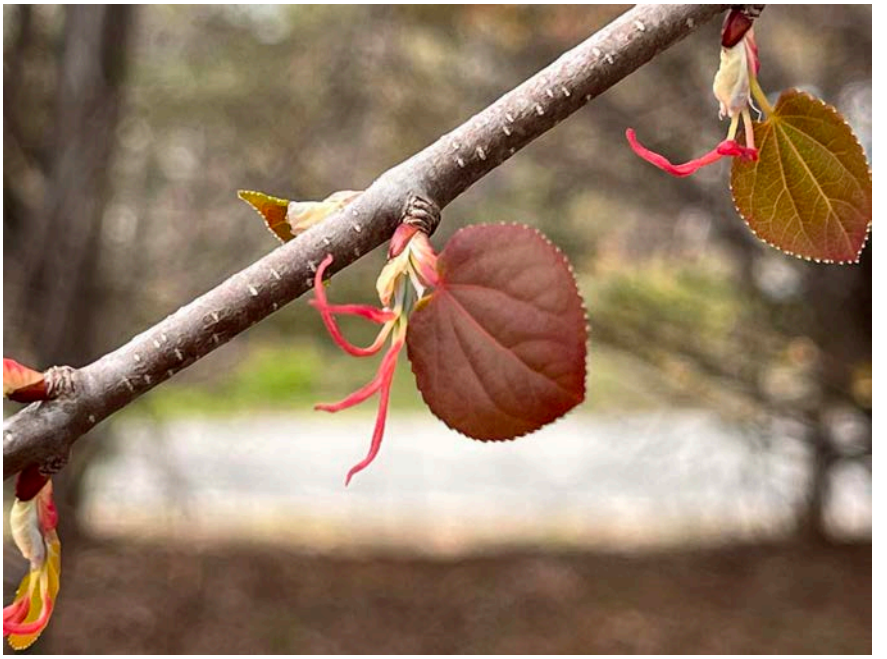
In contrast to "Skylands", Duncan Candler's last Seal Harbor project was "Sea Bench", a red brick French Provincial style summer house for Roscoe B. Jackson of Detroit, the president of the Hudson Motor Car Company. Mrs. Jackson and Mrs. Edsel Ford were cousins. This story-and-a-half, twenty-room house consists of a main section and an extension. Typical of Candler's designs, a brick terrace is located on the harbor side. Jackson had little time to enjoy "Sea Bench", for he died in March 1929 at the age of fifty. The Jackson Laboratory in Bar Harbor was named after him.

In addition to a dozen summer homes, Duncan Candler planned three buildings associated with the Seal Harbor summer colony, the Chapel of the Holy Family (1912, attributed), the first Neighborhood House (1913), and the Harbor Club (1926). Candler's design of Mrs. Mark Hanna's cottage in 1909 probably led to his commission for the chapel, a project in which she was deeply involved.

For two decades, Duncan Candler designed distinctive houses for the Seal Harbor summer colony on Mount Desert. These homes were the work of a talented architect who employed a range of styles to suit his clients' tastes. His houses embody the eclecticism that characterizes early twentieth century American domestic architecture. In addition to his design skills, Candler's jovial manner and personal charm endeared him to the prominent families for whom he worked, including the Rockefellers and the Fords. Except for "Skylands", his work is largely unrecognized, whether in Maine, New York, or Michigan. A recent biographical entry for Candler in Wikipedia provides an informative overview of his life and career. He is an architect worthy of greater appreciation.

Earle G. Shettleworth, Jr., is Maine's State Historian. All historic photographs included in this article are courtesy of the Maine Historic Preservation Commission.





Plant Profile: Katsura Tree *(Cercidiphyllum japonicum)*

by Dr. Lois Berg Stack

Katsura tree *(Cercidiphyllum japonicum)* is an elegant tree worthy of consideration for Maine landscapes with a large open space. It is hardy, hosts no serious pests or diseases, and is not known to be invasive (more on that later). Its strong, heavy branches support heart-shaped leaves that develop spectacular yellow fall color. In winter, its pyramidal form is on full display when highlighted by a covering of fresh snow.

Native range and hardiness

Katsura tree's genus, *Cercidiphyllum*, tells us that it has leaves similar to those of *Cercis*, the genus of redbuds. Its specific epithet, *japonicum*, indicates that it is native to Japan. It is found in many forests of both Japan and China.

Plant experts recommend planting katsura tree in USDA Plant Hardiness Zones 4-8. Except for cold northern Aroostook County and some mountain locations, Maine spans Zones 4-6. Zone 8 reaches as far south as South Carolina. Katsura tree grows well in this entire range, but does not grow as large in the northern end of the range, and needs protection from extreme heat and drought in the southern end of its range.

Taxonomy and natural history

The katsura tree family, Cercidiphyllaceae, has only one genus, *Cercidiphyllum*, and that genus contains only two species, *C. japonicum* and *C. magnificum*, both commonly called katsura tree. Most plant families are much larger. The largest plant family is the grass family, Poaceae, with about 10,000 species as diverse as lawn grasses and bamboos. Still, there is at least one plant family even smaller than the katsura tree family: the ginkgo family, Ginkgoaceae, has only one genus which has only one species, *Ginkgo biloba*.

Katsura tree and ginkgo are examples of relict plants, which are believed to be remnants of widespread and more diverse populations that lived between the time of dinosaur extinction and the more recent cyclic glaciation period. Other relict plants include dawn redwood and dove tree in east Asia, and sweetgum in southeastern U.S. to Central America. These plants

Left: Katsura tree *(Cercidiphyllum japonicum)*.
Right: Flowers of katsura tree have no petals, and most of the floral parts are tucked away from view. This is a female flower, evidenced by the few long red carpels that extend outward. (Carpels are the flower parts that hold the ovules. If pollinated, the ovules become seeds, and the carpels develop into protective seed pods.) The flower is located at the base of a leaf, still red-purple in its spring growth phase.



Left to right: 1) The newest leaves at the tips of these branches are purplish, while the maturing leaves have turned light green. 2) By late June, the leaves have taken on their bluish-green summer color. 3) In fall, katsura tree leaves turn yellow, apricot or sometimes orange.

create interest when they are introduced to the nursery trade, because of their remarkable natural history and also because they are unusual.

Description

Katsura tree has a tidy pyramidal growth habit when young. A foot or so above ground level, the trunk develops several heavy upright branches, with shaggy brown bark that peels. In landscapes, this tree reaches 40-60' in height and 20-30' in width, although in the wild it can reach 100' or more. With age, its pyramidal form gives way to a much broader form with heavy branches extending outward.

In early spring, flowers appear either before or at the same time the leaves emerge. These flowers are either male or female but not both, and they are found on separate trees. That means that a male and a female tree must be close enough to allow wind pollination, in order for the female tree to produce seeds. The flowers are very unusual and beautiful, best appreciated close-up. Male flowers produce several stamens that hold pollen, and form quite a showy cluster. Female flowers produce a few tubular red carpels. If pollinated, these carpels become the ¾-inch long pods that split open to release small winged seeds in the fall.

Leaves are heart-shaped, and 2-4" long. They look similar to redbud leaves, but the two trees can easily be contrasted because redbud produces its leaves in an alternate pattern along the stems, while katsura tree produces pairs of leaves opposite each other along the stems. Redbud leaf edges are smooth, while those of katsura tree are delicately scallop-edged. And, the tips of redbud leaves are pointed while those of katsura tree are rounded. The often-purplish leaf veins fan out from one point at the base of the leaf. Young leaves are reddish-purple. As they mature, they turn light green, then bluish green with lighter undersides.

At the end of the season, the leaves turn a spectacular yellow to apricot color. But that's not all. As the leaves deciduate from the branches, they produce maltol, a chemical that gives them a distinctive aroma often described as caramel, brown sugar or cotton candy. That fragrance gives katsura tree other common names, including caramel tree and cotton candy tree.

Popularity and diversity

Katsura tree was introduced to the U.S. in 1865, when Thomas Hoggs, Jr. sent many tree seeds from Japan to his family's Manhattan nursery. The shipment included katsura tree seeds, and since that time the tree has gained popularity as a street tree and as a specimen tree that is well suited to parks, golf courses and other landscapes with large open spaces. A home landscape with a large yard can accommodate a katsura tree, and even a smaller home landscape could provide space for one of the dwarf types.

Some cultivated forms have been introduced to the nursery trade over time, including these:
C. j. 'Aureum' has purplish new leaves in spring that turn light green in summer and bright yellow in fall;
C. j. 'Heronswood Globe' reaches only 15' in height, making it suitable for a smaller landscape;
C. j. 'Pendula' and *C. j.* 'Tidal Wave' have graceful pendulous branches; and
C. j. 'Ruby' is a dwarf type, reaching about 30' in height.

Cultivating katsura tree in the landscape

Buy plants in spring, when plant selection is best. Choose a site with moisture-retentive soil, in full sun

Left: Winter is a good time to appreciate a katsura tree's form. Most specimens branch just above the ground, and the heavy upward-turned branches cause the tree to be pyramidal in shape. Right: New snow on a katsura tree causes a shift in focus from the heavy limbs to the smaller snow-covered branches in the canopy.

to light shade, and avoid planting too near a sidewalk, driveway, or foundation as large roots grow at the surface, much like those of maples. Katsura tree suffers in dry soil conditions, which occur more frequently with climate change. Water well at planting time, again the next day, and once every 7-10 days all season, for the first three years after transplant. After that, water thoroughly when lack of rainfall causes droughty soil conditions.

Mulch the soil to help reduce evaporation of water and to reduce weed pressure, or plant a low groundcover that does not need to be mowed, to avoid lawn mower damage to the roots above soil level.

Fertilize starting in the year after transplanting. Fertilize once each year in early spring, before the leaf buds swell. Or, simply leave the fallen leaves in place, to decompose and recycle nutrients.

Hot afternoon sun and windy conditions can scorch the leaves. Irrigation and mulch help keep the soil moist. Planting in light shade or in a place protected from strong summer winds can also help. Pests and diseases are minimal.

Is katsura tree invasive?

Katsura tree has naturalized in roadside sites in Massachusetts and Connecticut, and in a few more distant states. It is not known to have naturalized in Maine. It is not on any states' invasive species lists. But, our plants face rapid and threatening ecosystem disturbance. Land development has accelerated in recent decades, causing fragmentation of natural plant communities and making them more vulnerable to invasion. The changing climate is making plant performance less predictable. Plants now considered to be well behaved might one day be recognized as invasive. This has occurred in the past with other species. Biologists recently found a small population of young katsura trees at Bucknell University in central Pennsylvania. They are now monitoring the plants, in an effort to determine the conditions under which this tree could become invasive. Time will tell.

Beatrix Farrand's katsura trees

Beatrix Farrand was well aware of katsura tree.

She studied plants with Charles Sprague Sargent, first director of Boston's Arnold Arboretum. The Arnold was founded in 1872, the year of Farrand's birth, and had acquired a katsura tree by 1878. It seems likely that Sargent introduced his student to this spectacular, recently introduced tree.

In 1921, Farrand arrived to design the landscape around Dumbarton Oaks, Mildred and Robert Woods Bliss's home in Georgetown, Washington D.C. She noted a mature katsura tree on the south lawn. She designed around it, and added a second katsura tree across the lawn to balance it. The old tree still stands. It no longer has a pyramidal profile, and its heavy lower branches extend out over the lawn, making it an even more compelling focal point in a landscape noted for its excellent design.

Farrand developed an herbarium of the plants at Reef Point, her home in Bar Harbor, Maine. One herbarium voucher shows a katsura tree stem with opposite heart-shaped leaves. The map on the voucher shows that the tree was located in an open area just south of the plant nursery and west of the house. When the stem was collected in 1950, the tree was young, just 15-20' tall.

Dr. Lois Berg Stack is an ornamental horticulture specialist and a member of the Beatrix Farrand Society Advisory Council. All photographs are courtesy of her. Herbarium voucher on opposite page is courtesy of the Beatrix Farrand Society.

This herbarium specimen from Beatrix Farrand's Reef Point Gardens was collected by Marion I. Spaulding, who worked for Farrand in 1949-1951. Look closely at the map on the label. The small red dot indicates the location of the katsuratree, in a large open space just south of the plant nursery and west of the house. This plant specimen was part of the herbarium that Farrand developed to document the plants of Reef Point Gardens, and to educate students about plant identification and use. The remaining 938 of her herbarium vouchers are now part of the University of California's herbaria.

2025 PROGRAMS & EVENTS

Pre-registration is required.
Visit beatrixfarrandsociety.org/programs to secure your spot.
A Zoom option is also available for all programs.
$10 members or $20 non-members (unless otherwise noted) / free for students

The Butterfly Effect : Micro Plantings for Macro Impact

Jared Barnes, Ph.D.
Thursday, July 10 at 4:00 pm
Garland Farm

In this spirited presentation, Dr. Jared Barnes explores how even small plantings can significantly enhance the ecological balance of your garden, provide essential habitats for creatures and pollinators, and contribute to a thriving ecosystem. You will discover how small-scale choices can lead to large-scale positive effects, enriching both your garden's beauty and its ecological function. And, by strategically incorporating these plants, you can create a dynamic and sustainable garden environment that fosters biodiversity.

Jared Barnes, Ph.D., has been passionate about gardening since childhood and is now an award-winning horticulture professor at Stephen F. Austin State University. He holds a Ph.D. in horticultural science from NC State and has traveled extensively across the U.S. and 11 countries to broaden his horticultural perspective. He writes the *plant•ed* newsletter (featured in *The NY Times*), hosts *The Plantastic Podcast*, and gardens with his wife and daughter at Ephemera Farm. His accolades include the 2021 SFA Teaching Excellence Award and multiple honors from the Perennial Plant Association. His expertise has been featured in *The NY Times, People, Organic Gardening*, and more, with articles published in *The American Gardener* and *Fine Gardening*.

A Life in the Garden: Tales and Tips for Growing Food in Every Season

Barbara Damrosch
Thursday, July 24 at 4:00 pm
Garland Farm

Barbara Damrosch brings a wealth of experience to her recent book *A Life in the Garden,* exploring themes like the rhythm of the seasons, the satisfaction of growing food, and the therapeutic power of working with soil. She offers thoughts on the role of gardening in modern life and its ability to connect people to nature, creativity and community. In her presentation, she wants to show you how gardening can be a partnership with nature, not a battle, and will get you into the vegetable garden if you are not there already.

Barbara Damrosch is one of the nation's most respected garden experts and writers. For many years she did business as a landscaper and landscape designer in Northwest Connecticut. That interest was expressed in her early book *Theme Gardens* and in her 1988 book *The Garden Primer,* which covers gardening in general. Meanwhile, an increasing enthusiasm for growing her own food (and eating the results!) began to shift her focus, and make her writing more personal as well. The result was a weekly column for *The Washington Post* called "A Cook's Garden" which she authored for nearly 15 years. Her passion for growing edibles culminated in her 1991 marriage to fellow author Eliot Coleman, and the couple's ownership of Four Season Farm, in Harborside, Maine, a year-round experimental market garden, exemplifying small-scale sustainable agriculture.

From left to right:

Jared Barnes, Ph.D.; Barbara Damrosch; Thomas Woltz; Jason Delaney; Laurie Olin as depicted in "Sitting Still" documentary by Gina Angelone; Achievement Award recipient Tom Stuart-Smith; and Craig Regelbrugge.

Evolving Intentions: Dynamic Preservation in Designed Historic Landscapes

The Beatrix Farrand Society Annual Lecture

Thomas Woltz

Saturday, August 2 at 4:00 pm
Holy Family Chapel, Seal Harbor
Free Admission

In the words of Charles Birnbaum, CEO of The Cultural Landscape Foundation, "Landscape preservation is all about managing change in an evolving world." During this year's Annual Lecture, Thomas Woltz will discuss the design process for the transformation of historic gardens and landscapes to adapt to 21st century demands of climate resilience, universal accessibility, and expanding public visitation.

Woltz will illustrate contemporary design opportunities in landscape preservation through case studies from the portfolio of Nelson Byrd Woltz Landscape Architects (NBW), including Frederic Church's Olana, Filoli, and Mount Cuba Center. He will also highlight projects restoring Beatrix Farrand landscapes, such as Edith Wharton's The Mount and Dumbarton Oaks Fellow's Housing. The presentation will feature a preview of the firm's 2025 monograph, *The Land is Full*, that presents 12 recent public parks and gardens designed by NBW in the US and Canada.

Thomas Woltz, Senior Principal of NBW, leads the firm in revitalizing public landscapes at the intersection of culture and ecology. His collaborative approach integrates scientists and historians, uncovering lost histories through designs for urban parks, post-industrial sites, and campuses. NBW's work spans 30 states and 12 countries. He is a Fellow of the American Society of Landscape Architects and has received numerous accolades, including Design Innovator of the Year by *Wall Street Journal Magazine*. Woltz is the 2018 recipient of the Beatrix Farrand Society Achievement Award and the firm has worked on four Beatrix Farrand landscapes.

Tulip Mania

Jason Delaney

Thursday, August 7 at 4:00 pm
Garland Farm

Drawing from five centuries' worth of lavish content in the Oak Spring Garden Library's rare and antiquarian holdings in Virginia, Jason Delaney will discuss the tulip's wild origins, its artistic historical representation, its early commercial aspects as the first speculative commodity, and its place in our gardens today.

Jason Delaney's career includes over 20 years at Missouri Botanical Garden, advancing to be the Bulb Collections Specialist, which took him all across the world from the Altai mountains of southern Siberia, the Caucasus Mountains of the Republic of Georgia, the High Atlas Mountains of Morocco, and the Changbaishan Mountains in northeastern China. Today, Jason owns and operates Professional Horticultural Services (PHS), specializing in residential garden design and maintenance; and PHS Daffodils, specializing in daffodil production. Collecting novel garden varieties and historic varieties for genetic preservation are his primary focus.

Additional programs are continued on next page.

Sitting Still With Laurie Olin: A Documentary Film by Gina Angelone

Thursday, August 14 at 4:00 pm
The Neighborhood House, Northeast Harbor

You may not know his name, but chances are you know his work. Laurie Olin is responsible for many of the most iconic and beloved parks, gardens, and public spaces in the country, including the Getty Center Gardens, Battery Park City, Columbus Circle, the National Gallery of Art's sculpture garden, the Washington Monument grounds, Bryant Park, Mission Bay, and Independence Mall, to name only a few. During this screening of SITTING STILL, viewers are offered an intimate look into the mind of Olin, a brilliant, irreverent landscape architect dedicated to designing public spaces fostering democracy and equality. At a time when profit often outweighs people, Olin's work stands as a testament to the power of landscape in addressing environmental crises and social divides.

Gardens as Storytellers: Cultural Narratives in Landscape Design

The Beatrix Farrand Society Achievement Award and Ceremony

Tom Stuart-Smith

Thursday, August 21 at 4:00 pm
Lecture held at Maren Auditorium, MDI Biological Laboratory, Salsbury Cove;
Reception will immediately follow at Garland Farm

During the 2025 Achievement Award and Ceremony, recipient Tom Stuart-Smith's lecture will explore the art of landscape design, drawing connections to Beatrix Farrand's approach to integrating diverse cultural influences and botanical traditions, and discuss how gardens can serve as narratives of cultural exchange and meaning.

As a landscape architect leading a team of 20 designers from his Hertfordshire studio, Stuart-Smith creates gardens, parks, and landscapes worldwide. His clients include the Royal Horticultural Society, the Royal Academy of Arts, The Duke of Devonshire, and Tate. His recent projects include multiple commissions at Chatsworth, a garden at the Hepworth Wakefield, Le Jardin Secret in Marrakech, a new native plant space in Hamburg's central park, and the Islamic-inspired Jellicoe Gardens in King's Cross. At the Chelsea Flower Show, he has designed nine award-winning gardens, all earning gold medals, with three recognized as 'Best in Show.' Currently, he is developing a new garden for Tate Britain, set to open in 2026, and working on the first major public garden in the centre of Edinburgh for 200 years.

Stuart-Smith is a Vice President of the Royal Horticultural Society, Honorary Fellow of the Royal Institute of British Architects, Fellow of the Landscape Institute, and a Royal Designer for Industry.

Where do your plants come from?

Craig Regelbrugge

Thursday, September 4 at 4:00 pm
The Neighborhood House, Northeast Harbor

Whether professional horticulturists, collectors, or just avid gardeners, we are united by a love for plants. Have you ever put down the trowel and paused to think about how plants get to us as consumers, and what goes into the process of breeding, growing and delivering them commercially?

Craig Regelbrugge dedicated his career to public policy work in service of the commercial horticulture industry. Much of his work focused on "unintended consequences" – plant pest and invasive plant prevention and response. He'll share reflections, observations, and lessons learned and a few thoughts about the future as he describes how the horticulture industry developed, and what it takes these days to produce plants consumers want.

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

Open Days
Thursdays, 12:00 to 4:00 p.m.
June 19 to September 18
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 visitors should use the parking lot off of Bay View Drive.

Inquiries regarding a visit may be directed to visit@beatrixfarrandsociety.org. For more information on accessibility, the gardens, the library at Garland Farm, and more, visit www.beatrixfarrandsociety.org

Support Beatrix Farrand Society with an Annual Membership

Because of memberships and donations, Beatrix Farrand Society is able to steward Garland Farm, and continue to offer programs to our community.

Renew your membership for the upcoming season, or consider gifting a membership, which includes:
- the annual *Beatrix Farrand Society Journal*, featuring articles from experts and professionals in the fields of history, landscape architecture, horticulture, climate science, and more
- access to Beatrix Farrand's Library at Garland Farm, by appointment
- invitations to workshops, programs and special events by email
- membership discount on programs and event, and items in the BFS Shop

Membership Levels

$45 - Individual
$90 - Family
$500 - Organization
$500 - Farrand Friend
$1,000 - Reef Point Society
$5,000 - Benefactor
$10,000+ - Leadership Circle

To purchase a membership, visit www.beatrixfarrandsociety.org, or mail a check to:
Beatrix Farrand Society, PO Box 111, Mount Desert, ME 04660

Jordan Pond Gate Lodge on Mount Desert Island. Mira/Alamy stock photo.

The Talented Mr. Att

by Witold Rybczynski

Of the architects who built on Mount Desert Island in the early years of the previous century, one of the most interesting—and original—was Grosvenor Atterbury. His first commissions, in 1900-04, were two large summer houses and a Congregational church in Seal Harbor, followed by a summer house in Bar Harbor. Interestingly, the young Beatrix Farrand, then Beatrix Jones, was involved in all three residential projects. In 1930 Atterbury returned to design gate lodges in Acadia National Park. His last Maine project was a residential building for a US Navy radio station on the Schoodic Peninsula.

Grosvenor Atterbury (1869-1956) belonged to an in-between architectural generation, younger than turn-of-the-century masters such as Charles McKim and Cass Gilbert, and older than the early modernists Raymond Hood and George Howe. Like the celebrated Bertrand Goodhue, his exact contemporary, and unlike many architects at that time, Atterbury was not a revivalist. "The true answer to a problem must be derived logically from its own premises and conditions," he pronounced.[1]

He was born in Detroit and grew up in New York City, where his father practiced corporation law. It was while Grosvenor was a student at Yale, which both his father and grandfather had attended, that his parents built a weekend house in Shinnecock Hills, on eastern Long Island. The charming shingled cottage was designed with the advice of Stanford White, a family friend who likely influenced young Atterbury's choice of profession. After graduating from Yale, he enrolled in architecture classes at Columbia (though not long enough to receive a degree), took summer painting lessons in William Merritt Chase's art school in Shinnecock Hills, apprenticed with McKim, Mead

[1]Quoted by Peter Pennoyer and Anne Walker in their excellent monograph, *The Architecture of Grosvenor Atterbury* (W. W. Norton, 2009), 57.

Grosvenor Atterbury (1869-1956).
Courtesy of Century Association Biographical Archive.

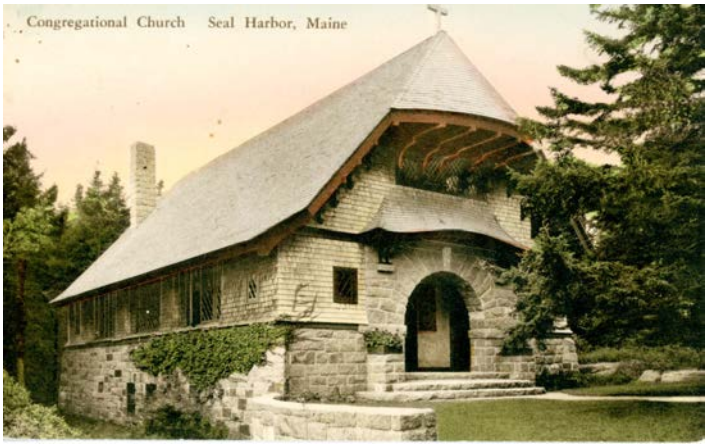
& White, and travelled to Spain, Tangier, and Cairo. He spent a year in Paris in an atelier of the École des Beaux-Arts, though again, not receiving a degree. Obviously a young man in a hurry, immediately on his return to New York in 1895, he opened his own office.

Atterbury's first clients were family friends and schoolmates, and he quickly established a reputation as an up-and-coming designer of homes for the well-to-do—city houses in Manhattan and country houses on Long Island. One of his early projects was a summer colony of ten cottages at Bayberry Point, on Long Island's south shore. The houses were built out of cast-in-place concrete, and what is even more striking is that they had flat roofs and starkly unadorned surfaces, anticipating by a decade the white-cube villas that would be built by European avant-garde architects such as the Viennese firebrand, Adolf Loos (author of "Ornament and Crime"). Can Grosvenor Atterbury be credited with inventing the International Style? Not exactly. The Bayberry Point houses were advertised as "creations of the fancy" and were intended to recall the Moorish architecture of North Africa, that he, like his collaborator, Louis Comfort Tiffany, had visited.

What brought Atterbury to Mount Desert Island? He had become friends with Albert and Adele Herter, wealthy New York artists, for whom he had designed a beautiful house on eastern Long Island (Albert's German-born father and uncle had founded Herter Brothers, the country's leading cabinetmaker and decorator). Albert and Adele regularly summered in Seal Harbor, so did Albert's brother Christian, a New York physician and noted pathologist. Around 1890, when Dr. Herter decided to build a summer house for his large family in Seal Harbor, it was only natural that Atterbury should be the architect. At this time Albert Herter was serving on a Congregational building committee planning a new church for the summer residents of Seal Harbor, and Atterbury got that job, too. In addition, the second member of the chapel committee, Edward Cushman Bodman, a wealthy New York businessman, also became a client. A year later Atterbury had a fourth Mount Desert commission, a large house in Bar Harbor for Ernesto Fabbri, a New York banker, and his wife Edith.

Atterbury subsequently designed an Italian Renaissance mansion for the Fabbris on New York's Upper East Side. When called upon, he could work in a revival style, but his country houses were typically ahistorical: low-slung buildings with sheltering roofs, replete with balconies and loggias, and covered in cedar shingles, stucco, or brick—he pioneered the use of over-burnt brick, to give a rough, homespun appearance. It is hard to characterize their architectural

Buonriposo, the Bar Harbor home of Ernesto and Edith Fabbri.
Courtesy of Jesup Memorial Library.



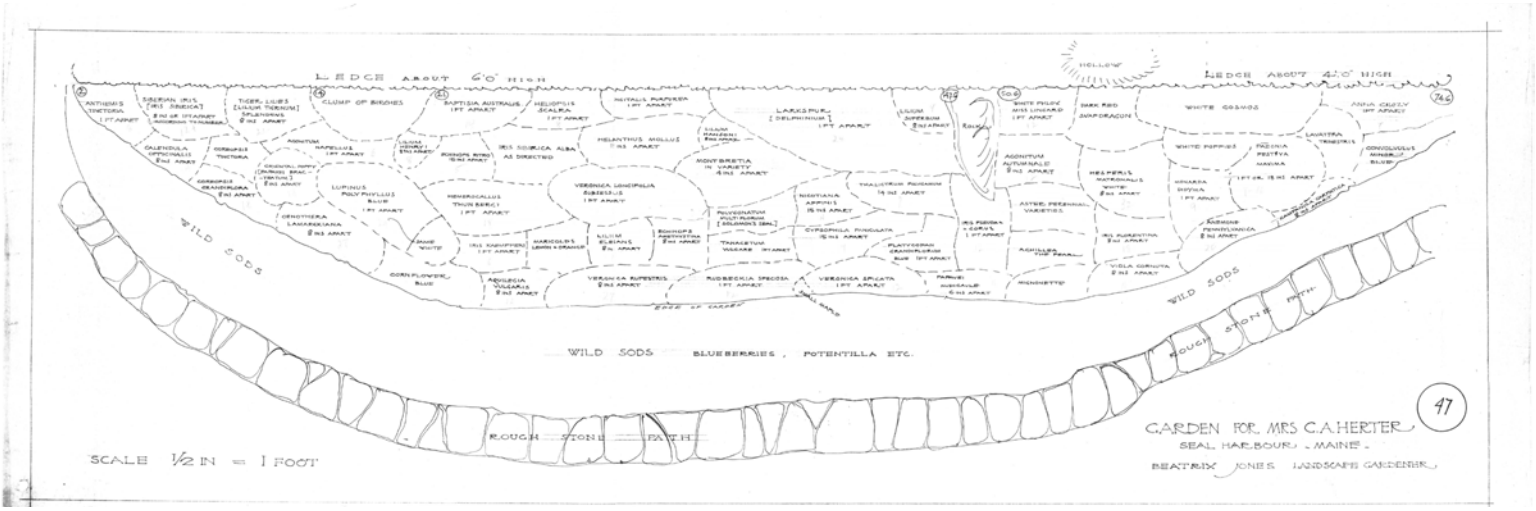
Postcard of Union Congregational Church in Seal Harbor. Courtesy of the Maine Historic Preservation Commission.

style; although Atterbury was influenced by the Arts and Crafts movement, he was his own man. Près Choisis, the Herter house on Long Island, was vaguely Italian, salmon-colored stucco with blue trim, and a copper-tiled roof. Miradero, the large Christian Herter house in Seal Harbor, was casual Shingle Style, with deep eaves, interesting details, and sensible canvas awnings on the south side. Felsmere, the Bodman house, was a combination of shingles and stone, with round turrets enclosing porches and piazzas. By contrast, the Fabbris' Buonriposo (demolished in 1963), was a rambling, stuccoed affair with arched loggias. As for the Seal Harbor church, it was a charming stone and shingle building (today a residence) that fitted perfectly into the rugged Maine landscape. "The whole effect is that of kindliness and sheltering strength as well as of great solidity and permanence," praised a 1907 article in Gustave Stickley's arts and crafts magazine, *The Craftsman.*

The true answer to a problem must be derived logically from its own premises and conditions, he pronounced.

In 1914 Atterbury was commissioned by Arthur Curtiss James, one of the richest men in the country, to design a group of farm buildings in Newport, Rhode Island, to house the railroad baron's prize Guernsey herd. The picturesque compound, which was modeled on a village in the Italian region of Switzerland, led to more farm commissions, including one for John D. Rockefeller, Jr. on the family property in Pocantico Hills, New York. It was Rockefeller who brought the architect back to Mount Desert Island in the 1930s to work on Rockefeller's pet project, Acadia National Park. Atterbury was responsible for two rustic gate houses with steep, tile-clad roofs, half-timbering, and stone walls with brick accents. He also designed a third building that was never built: a sort of equestrian rest stop overlooking Eagle Lake, it contained stables, a carriage house, and public facilities that included a dining room and a tea porch. When Rockefeller persuaded the Navy to relocate its radio station from Mount Desert Island to the Schoodic Peninsula by funding the new compound, Atterbury designed an impressive stone and brick residential building (today on the National Register).

Atterbury is sometimes described as a "gentleman architect"—a gentleman designing for other



A plan by Beatrix Farrand (then Beatrix Jones) for the garden of Mrs. C. A. Herter at Miradero in Seal Harbor. Beatrix Farrand Society collection.

US Navy Radio Station (currently Schoodic Education and Research Center). National Park Service photograph.

What are we to make of this architect who moved effortlessly between high-cost hobby farms and low-cost blue-collar housing?

gentlemen—but he was not only that. Brought up with a sense of noblesse oblige, he also applied his talents to social issues. In 1906 he designed a model tenement for the Pittsburgh steel magnate and philanthropist, Henry Phipps, for whom he later built a tuberculosis institute and a psychiatric clinic, the first of its kind in the U.S. In 1909, the Russell Sage Foundation, which had been founded by the widow of a successful Wall Street financier and was led by a former client of Atterbury, commissioned him to be the architect for a model community in Queens. Forest Hills Gardens, which was intended to introduce the British Garden City movement to Americans, was laid out by the landscape architect and planner, Frederick Law Olmsted, Jr. Atterbury was responsible for the Congregational church and a tennis club, as well as the town center, which included shops and an eight-story hotel. In addition, he designed a variety of single-family houses, large and small. The imaginative housing groups and terraces gained national recognition, and led to housing commissions for planned communities in Massachusetts, Pennsylvania, Ohio, and Tennessee.

An unusual group of houses at Forest Hills Gardens was intended for lower-income buyers. These row houses, which we would call affordable housing, were relatively small—1,960 square feet and only 13 feet wide—but what is most novel is that they were constructed entirely of hollow precast concrete panels. A single house consisted of 140 panels and could be assembled in nine days. The material was Nailcrete, an Atterbury invention. The use of prefabrication in housing at such an early date—1913–was decades ahead of what any other architects were doing, in the United States or in Europe. The exterior panels were given an attractive rough pebble finish, and the pitched roofs, protective overhangs, dormers, and traditional windows, looked neither cheap nor mass-produced. Unlike many contemporary housing experiments, the prefab houses proved long-lived, and continue to be desirable real estate today.

What are we to make of this architect who moved effortlessly between high-cost hobby farms and low-cost blue-collar housing? Over a long career, Mr. Att, as his employees called him, was responsible for more than thirteen hundred projects, large and small, and of a bewildering variety: mansions and tenements, golf clubs and psychiatric clinics, chapels and model communities, Ivy League campus buildings and social housing. Was the talented Mr. Att a society architect or a pioneering reformer? Why not both.

Witold Rybczynski, emeritus professor of urbanism at the University of Pennsylvania, is the author of twenty-three books. His latest is *The Driving Machine: A Design History of the Car.* He gave the Beatrix Farrand Annual Lecture in 2024.

An aerial view of Cobscook Bay, a patchwork of federal, state, and private conservation lands, in Lubec, Maine.

Butler Parklands: Creating New Opportunities for Nature Based Recreation

by Charlie Howe

Beatrix Farrand's writing, particularly her correspondence, reveals how deeply she believed in the emotional, psychological and spiritual benefits of connecting with the natural world. She often described her gardens as places for personal retreat and renewal. Farrand viewed gardens not merely as decorative spaces, but as environments where people could experience a deep, personal connection to nature. Her designs often were intended to offer a sanctuary from the hustle and bustle of modern life.

Farrand regretted that the growth of cities in the United States was reducing society's access to the calming beauty of natural areas. In 1899, she stated the following in an article for New York's Reform Club on City Affairs: "*With the rush and pressure of our modern living a reaction has come in the shape of positive craving for the rest and beauty which can only be satisfied through contact with nature . . . This is felt by all classes alike, but while the rich man can easily escape from the tyranny of bricks and mortar, noise and dust, the vast majority of a city's population must endure them as best they may.*"

Over the next 100 years, the United States would continue to urbanize, and the rural population would decline from sixty percent when Farrand was writing in 1899 to twenty percent today. With the growth of the private automobile, however, a larger portion of the urban population could leave the city to recreate. From the 1950s to mid-80s, per capita visits to state parks, national parks and U.S. Forest Service lands grew substantially. What was once an agrarian nation, interacting with nature daily as part of its livelihood, had become an urban nation – seeking rest and beauty in leisure activities like camping, hunting, fishing, hiking and skiing.

Then in the late 1980s and 90s – due to what is largely believed to be the result of rising popularity of digital entertainment in the form of cable television, VHS films, home computers and gaming systems – per capita visitation to parks began to decline. By the early 2000s numerous writers, educators and healthcare professionals raised the alarm of increasingly sedentary lives, separated from the natural world. At the same time, several peer-reviewed studies demonstrated the

emotional and psychological benefits of interaction with nature – reducing stress and mental fatigue, and increasing focus and problem-solving ability, among other benefits. One such study by Atchley et al. described the healing qualities of the out of doors, in words that echo Beatrix Farrand's message a century earlier: *"Our modern society is filled with sudden events (sirens, horns, ringing phones, alarms, television, etc.) that hijack attention. By contrast, natural environments are associated with a gentle, soft fascination, allowing the executive attentional system to replenish."*

Gilbert Butler and Uruguayan President, Luis Lacalle Pou, raft up during a paddle on a little visited stretch of the Uruguay River near San Javier, Uruguay.

It is within this context, in 2005, that a successful private equity pioneer named Gilbert Butler founded Butler Conservation Fund, later to be renamed Butler Parklands. Over the next 20 years, the charitable foundation would create eight large park systems and develop associated programs to host schoolchildren for guided outdoor sports – including hiking, biking, cross-country skiing, snowshoeing and kayaking – under the overarching mission of connecting people with nature through aerobic activities.

Gilbert Butler's philanthropy and dedication to park and trail building are driven by a commitment to places for which he feels a strong personal connection. For Butler Parklands' work, this commitment has led to the creation of parks in the inspiring landscapes that continue to call the founder back. These parkland projects align with, expand, and draw public attention to existing conservation efforts:

- **Cobscook Shores Park System** on Cobscook Bay in Maine, a longtime focus of state, federal and nonprofit conservation efforts;
- **Penobscot River Trails,** a 20-mile carriage road system on a wild stretch of the East Branch of the Penobscot River, near Baxter State Park and Katahdin Woods and Waters National Monument in Maine;
- **Black River Environmental Improvement Association** park system on the Tug Hill Plateau southwest of Adirondack State Park in New York;
- **Shawangunks Regional Trail Network,** a walking, biking, and cross-country ski network in the Hudson Valley of New York, in collaboration with the Open Space Institute, Minnewaska State Park, the Mohonk Mountain House and the Wallkill Valley Land Trust;
- **Black River Cypress Preserve** park system on South Carolina's Black River, a conservation focus area and, as of 2023, the site of South Carolina's newest state park;
- **Islas y Canales Verdes del Rio Uruguay,** an aquatic park program on the border of Argentina and Uruguay, in partnership with Uruguay's Farrapos National Park, El Potrero Reserve, and the state parks system of Entre Rios, Argentina;
- **Perito Moreno National Park** trekking network, a 100-kilometer trekking system among the vibrant blue lakes of Perito Moreno National Park in Argentine Patagonia, and
- **Patagonia National Park in Chile,** hiking trails and public access infrastructure, in partnership with Tompkins Conservation, Rewilding Chile, and the Chilean Forest Service (CONAF).

Despite the diversity of locations and ecosystems, these parks share a common approach – they celebrate inspiring landscapes through family friendly recreational activities that are fun, restorative and stimulating. Together, these parks offer several hundreds of kilometers of trails designed for beginner and intermediate skill levels, along with frequent rest locations where visitors can take a break from sun, bugs, wind or cold, or simply relax and appreciate their surroundings. These trails provide choreographed access to iconic features of each landscape, especially the wild shorelines and riverfronts that make these locations compelling. Perhaps most importantly, the parks are intentionally automobile free, carefully designed to quickly separate visitors from parking lots, vehicles, roadways and development so that they can

Top row, left to right: Students cross a slough in the cypress and tupelo swamps of the Black River Cypress Preserve, near Andrews, SC.; A trekking group hikes the Azara Circuit part of the 100 km trekking network in Perito Moreno National Park, in Argentine Patagonia.
Middle row: Kayakers descend a wild nine-mile stretch of the East Branch of the Penobscot River, Grindstone, Maine.
Bottom row, left to right: Visitors cross the intertidal on the Red Point Island Trail, part of the Cobscook Shores Park System in Lubec, Maine.; Cross country skiers at Penobscot River Trails enjoy views of Mount Katahdin, Grindstone, Maine.

enjoy the subtle stimulation of nature without the distractions and interruptions of the built environment.

To activate engagement with its parks, Butler Parklands hosts more than 20,000 student visits annually for guided hiking, biking, snowshoeing, skiing and kayaking. Like Beatrix Farrand, whose formative years were spent at Reef Point in Bar Harbor, Gilbert's conservation ethic took root near his childhood home of Utica, New York, and during summer months on the Maine coast in Northeast Harbor. By providing young students with early, memorable experiences in nature, the foundation hopes to create lasting preference for time spent out of doors. As psychologist Louis Chawla wrote of the impact of childhood nature experiences on conservation professionals, *". . . these ecstatic moments are radio-active jewels buried within us emitting energy across the years of our lives."*

Four rest location typologies, clockwise from top left: 1) a back country hut in Perito Moreno National Park, Argentina; 2) a screened picnic pavilion at the Cobscook Shores Park System, Lubec, Maine; 3) an island picnic pavilion and hut on the Uruguay River, Argentina & Uruguay; 4) a warming hut at Penobscot River Trails, Grindstone, Maine.

These student programs are an important expression of the Butler Parklands belief in the powerful synergy between nature, public health and active outdoor recreation, and the conservation of our environment. Such early experiences can have an outsized impact on growth and development and lead to a lifetime of appreciation for the renewing and inspiring virtues of nature.

After decades of declines in contact with the out of doors, in 2017 the trend began to reverse. The 2023 Outdoor Industry Association's Trends Report details an increase from 49% of U.S. citizens regularly participating in at least one outdoor activity in 2017 to 55% of citizens in 2022. This small but meaningful change began with growth in so called nature "appreciation" activities, like wildlife photography and birding, and gained momentum during the Covid-19 pandemic. Butler Parklands is happy to be supporting this shift by creating new opportunities to enjoy the natural environment. We hope that through these efforts more of our neighbors will find respite and some might experience a deep, personal connection with nature.

Charlie Howe is Director of Parklands for Butler Parklands Inc., a private foundation dedicated to connecting people with nature.

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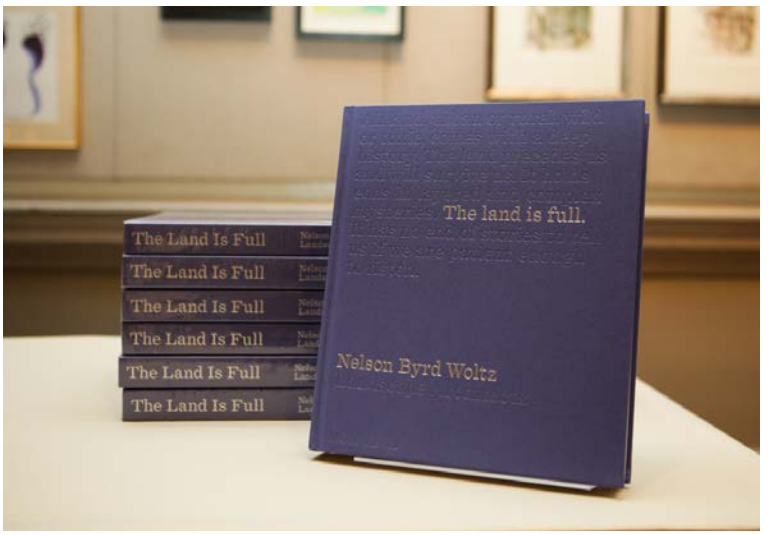
The Land Is Full: Nelson Byrd Woltz Landscape Architects (New York: Monacelli, 2024)

A Review by Judith Tankard



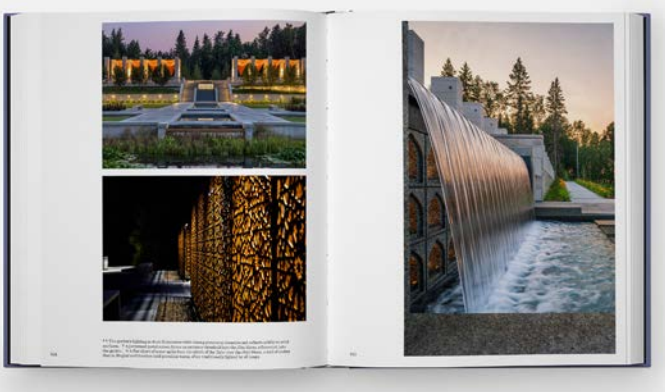
Guiliano Correia photograph.

The Land Is Full celebrates the work of a significant contemporary landscape architecture firm whose principal, Thomas Woltz, also happens to be a Beatrix Farrand Society Achievement Award Recipient as well as an ardent supporter of the society. Monacelli Press are publishers of significant monographs on contemporary landscape architects such as Michael Van Valkenburgh as well as our own Beatrix Farrand. This new volume, however, is bigger than life and difficult to review. Weighing at least ten pounds, the heavy book requires a sturdy table rather than a cozy lap to absorb and enjoy the contents. In a nutshell, it celebrates twelve major contemporary parks and public areas designed by the renowned firm Nelson Byrd Woltz Landscape Architects. A graduate of the University of Virginia, Woltz holds a Master's Degree in Landscape Architecture and Architecture as well as an Honorary Doctor of Science from SUNY College of Environmental Science and Forestry. Essays by Woltz, Nina-Marie Lister, Brent Leggs, Robert Pogue Harrison, and Andrea Wulf enhance the celebration of twelve major parks and gardens that create public spaces for communities. The project descriptions are skillfully edited by Bradford McKee.

The one thing that immediately stands out is the visual component of the book. The photographs are primarily informal, showing people using, and enjoying, these parks and naturalistic landscapes rather than the usual staged artistic compositions. The book focuses on twelve projects ranging from a burial ground adjacent to the Brooklyn Navy Yard that has been reclaimed as a meadow filled with native plants, pollinators, and birds, to the revitalization of Memorial Park in Houston that weaves the city infrastructure with ecology. As Woltz writes, "The land allows us to remember who we are and have been." Case studies included in the book are Bok Tower Gardens, Hudson Yards, Brooklyn Naval Cemetery, Aga Kahn Garden (Edmonton, Canada), Memorial Park (Houston), Flight 93 National Memorial (Shanksville, Pennsylvania), Duke University Reclamation Pond, and Centennial Park (Nashville) among others. Such a diversity of projects (and agendas) means the book should be dipped into frequently. Both the words and the visuals present much to absorb.

One of the most poignant is the Flight 93 National Memorial in Shanksville, honoring the 40 people who died there on September 11, 2001. The park encompasses 2,200 acres, a former coal mining site. A paved walk through an opening in the wall traces the path of the fatal flight, with a boulder marking the point of impact. The Field of Honor is ringed by an allee of red maples with forty groves of forty trees each (sugar maple, white oak, and elm) which lend dramatic color in early September. On a completely different theme, the Hudson Yards Public Square in New York is a dramatic park set in New York City. Formal irregular beds, with dramatic paving and more formal beds of shrubs, are the choice for an urban environment. But whatever the landscape, the presence of people enjoying the outdoor spaces is what makes the work come alive. And this was also true in the work of Beatrix Farrand, who, in some ways, may have been an inspiration for the Woltz firm.

Judith Tankard is a landscape historian, preservation consultant, and the author or co-author of twelve books on historic gardens and garden designers. A popular lecturer in the United States and Britain, Judith is a frequent speaker at symposia and conferences devoted to the preservation of historic landscapes, pioneer landscape designers, and more.



Courtesy of Phaidon Press.

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.

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IN MEMORIAM

PATRICK CHASSÉ (1947-2025)

The board of directors wishes to offer their deepest gratitude and acknowledge Patrick Chassé's inspiring vision to restore Garland Farm and create the Beatrix Farrand Society.

Climbing hydrangea on the barn at Garland Farm. Photograph by Kyle Jandreau.