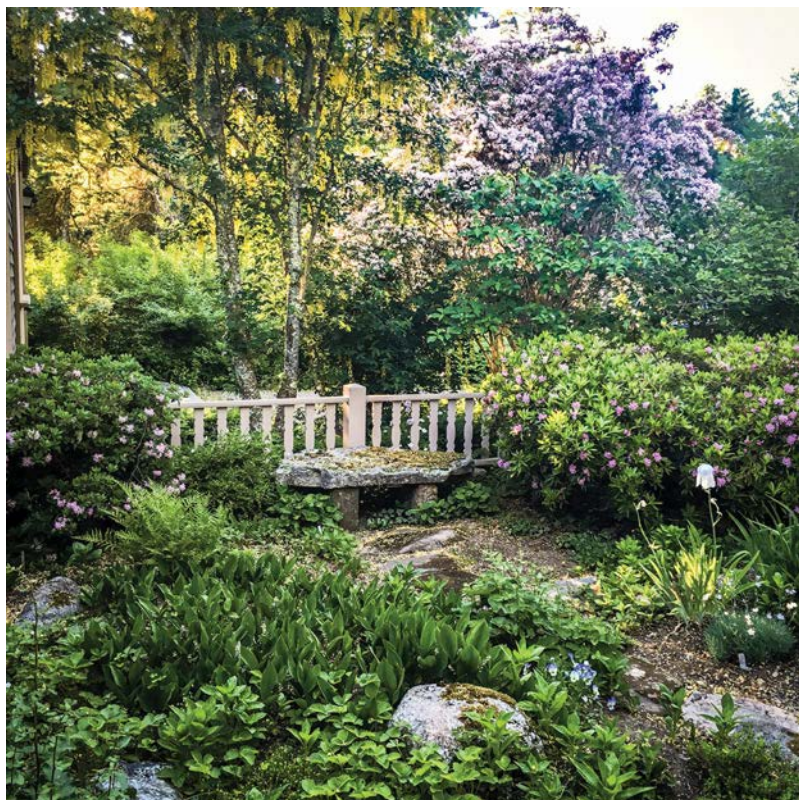




# BEATRIX FARRAND SOCIETY

## JOURNAL 2023



The Entrance Garden at Garland Farm with stone seat from Reef Point.  
Photograph by Nikolai Fox.

**Open Days at Garland Farm:**  
**Thursdays, 1:00 to 4:00 p.m.,**  
**June 22 to September 21.**

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**Campus Landscape Architect**  
**at Yale University**  
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**Plant profile:**  
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# Beatrix Farrand: Campus Landscape Architect at Yale University

by Karyl Evans,  
Filmmaker: *The Life and Gardens of BEATRIX FARRAND* (2018)

It was for love, not work, that Beatrix Farrand originally came to New Haven, Connecticut. A founder of the American Society of Landscape Architects while still in her 20s, Beatrix Farrand was already an established landscape designer running her own all-female firm in her native New York City when in 1913 she wed Yale University history professor Max Farrand. Over a period of more than two decades, Beatrix Farrand left a lasting mark on the campus design of Yale University, a collaboration that persisted long after the Farrands relocated to California in 1927. Much has changed on the Yale campus over the past century, but substantial areas of the grounds still bear the imprints of Beatrix Farrand's innovative work.



Above: Beatrix Farrand in the Greenhouse at Marsh Botanical Garden, Yale University, 1927. Below: Branford College Courtyard, Yale University, 2022, photo by Karyl Evans.

Beatrix Farrand was first hired by Yale in 1920 to consult on the new Harkness Memorial Quadrangle designed by architect James Gamble Rogers. In 1923 she became the University's first official consulting landscape gardener, a position she would hold until 1945. During her tenure, Beatrix Farrand received an honorary master's degree and held the rank of







Left: Layered Plantings in Saybrook College Courtyard, Yale University, 2022. Right: Beatrix Farrand-designed Courtyard in Branford College, Yale University, 2022. Photos by Karyl Evans.

“professor”. Beatrix Farrand has been credited with designing about seventy-five percent of the campus landscape during her tenure, including designs for Old Campus, Yale Divinity School, Sterling Memorial Library, the President’s House, Peabody Museum, the Yale Golf Course, and Marsh Botanical Garden.

Beatrix Farrand brought to Yale an exceptional knowledge of plants from her training at Harvard’s Arnold Arboretum, as well as a classic design aesthetic honed during extensive travels in Europe. From the beginning, she envisioned designing the entire campus as a botanical garden. Not only would the campus grounds be an environment for students to learn about regional flora, but it would also showcase the best principles of landscape design. Beatrix Farrand often remarked she wanted to educate students about what good landscape design looked like as they walk through campus.

Beatrix Farrand worked with the natural topography whenever possible in her landscape designs. When she drew up her plans for large institutional-scale projects like Yale and Princeton University, Beatrix used well-proportioned pathways, terraces, stairs, retaining walls, and garden beds. She preferred using more reliable native plant species and selected varieties that would have the most visual interest during the months students were on campus like azaleas that bloomed in the spring and witch hazel that bloomed in the fall.

Beatrix Farrand’s innovative installation of a plant nursery on campus not only yielded healthy plants at lower cost, but it ensured they would successfully

acclimatize when replanted. The nursery also allowed her to grow varieties not commonly available when she wanted to use specimen plants.

Today, her best preserved landscape designs at Yale are the seven enclosed courtyards in the Harkness Memorial Quadrangle, which now serves as residence halls for Branford and Saybrook Colleges. Her design features include the level courtyards planted with mostly trees and grass with open views of the building architecture, and clear sight lines to transition areas.

Beatrix Farrand designed these courtyard landscapes three dimensionally; creating hardscapes that included terraces adjacent to buildings, retaining walls with balusters, and stairs with low rises, wide runs, and frequent landings. Her planting designs were also three dimensional - using a variety of vines climbing building walls, espaliered trees, layered shrubs, and perennial beds.

Beatrix Farrand also varied the hardscape materials; random-patterned bluestone for walkways, stone for retaining walls, cement for stairs and retaining wall capstones, Belgium blocks for the pads of seating areas, and narrow low granite borders around garden beds. In addition, Beatrix Farrand designed many of the lighting fixtures, some of the wrought iron gates and stair rails, as well as her signature outdoor benches for seating areas.

In the Branford and Saybrook College courtyards today, Farrand’s original designs remain largely visible, with some changes over the years to ensure handicap





Above: Beatrix Farrand-designed Old Library Street, Yale University, 2022. Below: Beatrix Farrand-designed moats around Jonathan Edwards College, Yale University, 2022. Photos by Karyl Evans.

accessibility, and the occasional well-meaning memorial planting breaking the original symmetry.

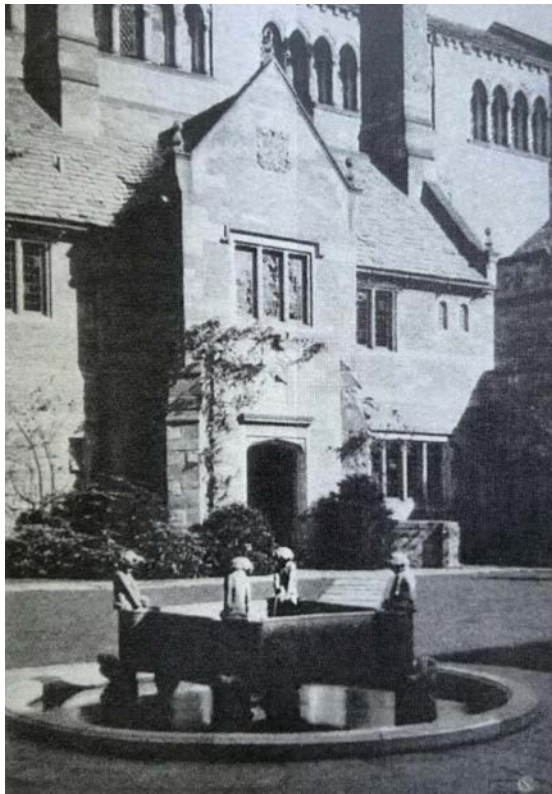
inside the Yale buildings, windows were installed near the bottom of the sunken moats.

Surrounding Harkness Memorial Quadrangle is one of Beatrix Farrand's most innovative design elements at Yale University - the sunken planted moat. Beatrix Farrand took into consideration that Yale buildings were located on city streets, with no green lawns or gardens to soften the space between the sidewalks and the buildings. She designed verdant linear parks with soft plant materials around the buildings in the form of sunken planted moats in order to give the eye some respite. Beatrix Farrand specified the sunken moat walls should be built from the same materials as the buildings they surrounded, so they look like what they are - an original design element. Her genius was to plant small flowering trees and shrubs in the sunken moats so that people walking on city sidewalks could enjoy the vibrant blooming plants at eye level. In order to let natural light in for the people living and working

Another well-preserved Beatrix Farrand-designed landscape is the Old Library Street walkway, which is adjacent to Harkness Memorial Quadrangle. Unnoticed by most pedestrians, Beatrix Farrand used the main entrance of University Theatre on York Street as the visual axis point when she designed the the Old Library







Left: Sterling Memorial Library, Courtyard 1, Designed by Beatrix Farrand, Yale University c. 1939.



Right: Sterling Memorial Library, Courtyard 1 Renovation, Yale University, 2022, photo by Karyl Evans.

Street landscape plan. Today, the University Theatre entrance is somewhat hidden by overgrown trees, but her original classic design principle is still discernible. Farrand continued the use of bluestone pavers in a random pattern for the walkways with wider plazas on each end of the walkway. Beatrix Farrand's design included alternating lamp posts and trees surrounded by the sunken moats and hedge plantings.

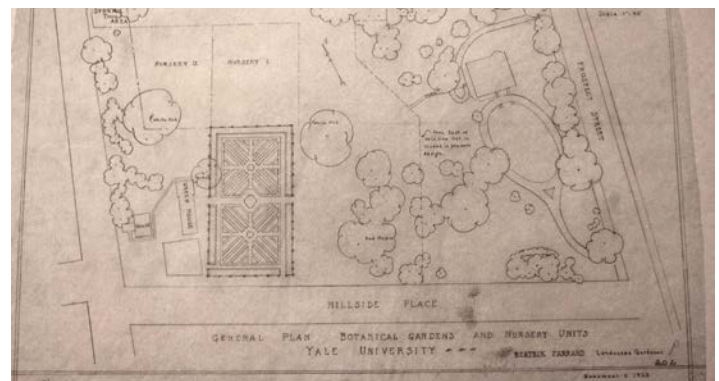
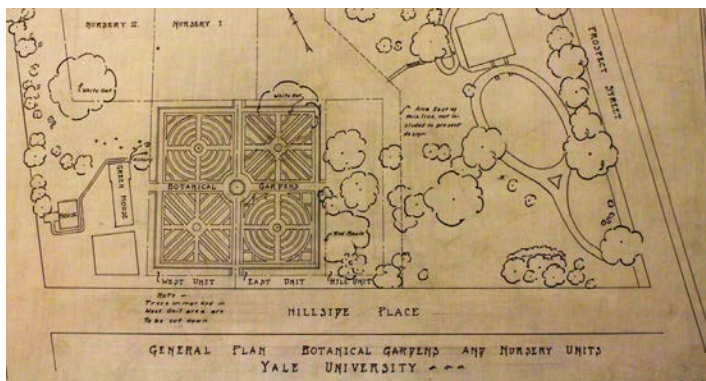
Behind the walls of Yale University's Sterling Memorial Library lies another Beatrix Farrand-designed landscape - simply called Courtyard 1. A relatively recent renovation of the courtyard by Towers | Golde LLC retained many of Farrand's landscape design elements, including perimeter and diagonal

walkways using the random bluestone pattern, as well as a level interior courtyard planted with grass and trees surrounded by layered planting beds. A striking square cistern remains the focal point of the courtyard. Originally Beatrix Farrand designed a round water feature at the base of the square cistern; today the cistern is mounted on a waterless square foundation.

The Marsh Botanical Garden, just north of main campus, was the first botanic garden designed by Beatrix Farrand. She worked closely with professors in the botany and forestry departments to design gardens on the hilly eight-acre parcel of land. Beatrix Farrand's original concept for the central garden was based on the four quadrants of the historic botanical garden in Padua,

Left: Original Padua Botanic Garden-Inspired Design by Beatrix Farrand, Marsh Botanical Garden, Yale University c. 1926.

Right: Revised and Built Padua Botanic Garden-Inspired Design by Beatrix Farrand, Marsh Botanical Garden, Yale University c. 1926.





Italy, but her vision was modified by her colleagues to include only two quadrants, much to her dismay.

Beatrix Farrand also designed an extensive tulip display garden with over 200 named varieties of Darwin tulips, among many other gardens she designed for the Marsh Botanical Garden at Yale University.

In 1926, Beatrix Farrand began designing a rock garden within the Marsh Botanical Garden. Not only did she have tons of local rock brought in and meticulously placed along the south side of the property for the garden, but over a six year period she planted over 1,000 alpine plant species she collected from her extensive network of plant propagators and seed suppliers. Local press accounts reported that thousands of people would visit the Marsh Botanical Garden each year in the late 1920s and throughout the 1930s.

Unfortunately when Beatrix Farrand retired from her position at Yale in 1945 just after World War II, no one was hired to take her place. The unattended botanic garden fell into decline. Most of the native plant specimens were dug up and moved to Connecticut College in New London, Connecticut. Today little remains of Beatrix Farrand's original design work at Marsh Botanical Garden, but there are currently some efforts to improve the site; invasive plants have been removed around the former rock garden, newly designed gardens are being planted, and the site is being further studied and evaluated.

In the process of producing my documentary film about Beatrix Farrand titled: *The Life and Gardens of BEATRIX FARRAND* (2018) and as an Associate Fellow at Jonathan Edwards College at Yale, I felt it was important to bring some attention to the significant work Beatrix Farrand completed on the Yale University campus. So I screened my 40 minute documentary to various departments at Yale between 2017 and 2019 with the expectation that people would come to more fully appreciate her contributions. In the process, I recommended that Yale University commission a cultural landscape report of Beatrix Farrand's work on campus which they did in 2019.

The report, prepared by Heritage Landscapes called the *Yale University Campus: Farrand Cultural Landscapes Study*, found there were seven "legible" Beatrix Farrand landscapes, ten "remnant" landscapes,



Above: Beatrix Farrand-Designed Tulip Display Garden at Marsh Botanical Garden, Yale University, c. 1934.



Below: Beatrix Farrand-Designed Rock Garden at Marsh Botanical Garden, Yale University c. 1934

Opposite: Remnants of the Rock Garden at Marsh Botanical Garden, Yale University, 2022, photo by Karyl Evans.

seven, "overwritten" landscapes, and ten additional "unconfirmed" landscapes on campus. It is my hope that the people in charge of the grounds at Yale University continue to: appreciate and be inspired by Beatrix Farrand's campus landscapes; work to preserve her landscape designs whenever possible; and find a way to creatively honor Beatrix Farrand's impressive legacy at one of the most beautiful campuses in America.

*Karyl Evans is a six time Emmy Award winning documentary filmmaker and a Yale University Associate Fellow.*



#### Resources:

To learn more about Beatrix Farrand and *The Life and Gardens of BEATRIX FARRAND* documentary film (40 minutes) by Karyl Evans visit: [BeatrixFarrandDocumentary.com](http://BeatrixFarrandDocumentary.com)

To view the short documentary about Beatrix Farrand's work at Yale University titled, *Beatrix Farrand, Landscape Architect, Yale University*, by Karyl Evans go to: <https://vimeo.com/233856470> (Commissioned by the Department of Molecular, Cellular, and Developmental Biology at Yale University, 2017.)

To read the Executive Summary of the *Yale University Campus: Farrand Cultural Landscapes Study* (2019) by Heritage Landscapes LLC visit: <https://facilities.yale.edu/sites/default/files/>

To learn more about the work of filmmaker Karyl Evans visit: <https://www.karylevansproductions.com>

Archival Illustrations: Special thanks to Manuscripts and Archives, Yale University as well as the Environmental Design Archives, Beatrix Farrand Collections, University of California, Berkeley, California.

A special thank you to Scott Koniecko and the Beatrix Farrand Society for their continuing support of my work on Beatrix Farrand.

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## Plant Profile: Cinnamon Fern (*Osmunda cinnamomea*; syn. *Osmundastrum cinnamomeum*)

by Dr. Lois Berg Stack

Cinnamon fern (*Osmunda cinnamomea*; syn. *Osmundastrum cinnamomeum*), one of Maine's most beautiful native ferns, is often described by words like handsome, elegant, graceful, dramatic, majestic. We slow down to admire this fern when we drive past a few clumps, and stop to photograph large colonies of it when we're lucky enough to see them. Naturally occurring populations are usually found in moist forested areas, on the shores of rivers and lakes, in swamps, and at the margins of wetlands. It is a plant of low light, growing well in sunny areas only where continuous and abundant moisture is present. It is found throughout Maine, and occurs well beyond the state, being native to eastern North America from Labrador south to Florida, and westward to Minnesota south to Texas.

**Cinnamon fern growth:** Cinnamon fern is a hardy perennial plant that reproduces by spore, rather than by seed. A thick and slow-growing rhizome (underground horizontal stem) produces short, sturdy upright stems that we can see just above the ground. In early spring, this upright stem displays coiled fiddleheads that unfurl upward into the lacy fronds (leaves) that we associate with ferns.

Cinnamon fern produces two distinctly different types of fronds. The first to appear in spring are the fertile fronds, which grow straight upward and bear dark green spore cases that look like tiny bunches of grapes. When these spore cases release mature spores, the cases turn cinnamon brown and persist into midsummer.

The second type of frond is the sterile green frond. By mid-spring, these grow up around the fertile fronds, arching outward to form a whorl 3' tall and 3' wide. Each frond has two parts: the blade is the expanded, flat upper section that is twice-divided to display the pinnae, which look like small leaves. The blades are broadest at the base, tapering toward the tip. Supporting each blade is the stipe, the lower section of the frond. Cinnamon fern's stipes are covered with dense cinnamon-brown hairs, used by hummingbirds to line their nests. The plants remain very attractive until they die back in fall.

**Cinnamon, interrupted and royal ferns:** These three large ferns are similar, and in fact are in the same family, *Osmundaceae*. All three grow in whorls from slow-growing rhizomes. All three have fronds that are mostly twice-divided, and the central axis of each frond bears a groove along in the upper surface of its entire length. The young fronds in spring are covered with fine-textured reddish or brownish hairs. These ferns' spores are not produced in structures on the undersides of frond tissue as are the spores of many other ferns, but rather develop on specialized portions of fronds. So far, the three ferns sound very similar, but in fact they're easily differentiated in the field if the spore-bearing structures are present:

- The spores of royal fern are located at the tips of the green fronds.
- The spores of interrupted fern are located in the middle section of some but not all green fronds.
- Cinnamon fern produces two separate types of fronds: an outer whorl of green, sterile fronds that surrounds an inner group of cinnamon-brown, spore-bearing fronds.





Opposite: Cinnamon fern colonizing a site with saturated soil at the edge of the Orono Bog, Orono ME.

Above, left: Cinnamon fern in early spring, displaying dark green spore cases on its fertile fronds.

Above, right: Cinnamon fern in late spring, displaying its characteristically cinnamon-brown spore cases after the spores have fallen.

**What is this plant's botanical name?** If you are familiar with cinnamon fern, you likely learned it as *Osmunda cinnamomea*. Like many plants, it has been named and renamed over time. Recent genetic analysis has shown that interrupted fern and royal fern are closely related to each other, but more distantly related to cinnamon fern. Additionally, interrupted fern and royal fern are known to hybridize with each other, but neither is known to hybridize with cinnamon fern. Consequently, cinnamon fern has been moved out of the genus *Osmunda* and into its own genus, *Osmundastrum*. In the nursery trade, you're likely to still find this plant under the name *Osmunda cinnamomea*.

**In the landscape:** Cinnamon fern thrives in moist-to-wet soils, in partial to mid-shade. The more conditions deviate from those parameters, the less cinnamon ferns thrive. Heavy shade, full light and drought limit its growth. It can be grown in heavy shade, but it will not be vigorous. In full light, it thrives only if the soil is wet year-round. And drought under any light conditions will cause it to decline. Choose a site that provides consistently moist, mildly acidic soil.

Few problems harm this fern. Caterpillars can cause minor feeding damage. Deer generally don't graze on it. Grazing humans should also leave it alone; even its springtime fiddleheads are mildly toxic, causing nausea.

Cinnamon fern's rhizomes produce black fibrous roots, which are excellent for holding soil in place along riverbanks. They are slow-growing, and should not be dug for use as a potting mix for orchids.

In the landscape, cinnamon fern combines beautifully mixed with great blue lobelia (*Lobelia siphilitica*) or cardinal flower (*Lobelia cardinalis*), both of which do best in wet soils. Such plantings would endure for several years, but over a longer timeframe the fern would dominate the space as its rhizome produces a large colony of ferns. This change would be fastest in wet soils, but slow enough to manage in an irrigated landscape situation.

*Dr. Lois Berg Stack is an ornamental horticulture specialist and a member of the Beatrix Farrand Society Advisory Council.*





## Maintaining Princeton University's Campus

by Devin J. Livi, Director of Campus Grounds, Princeton University

If you've never visited or explored the campus of Princeton University, I encourage you to do so. The campus is a special place, with a unique quality of intimate spaces, beautiful architecture and a remarkable landscape that knits the fabric together. It has an idyllic, serene beauty that mesmerizes you the moment you set foot on it.

As you work your way down the slope of the campus, from north to south, you see the eclectic beauty of its architecture constructed in different time periods. The northern part of the University is the historic campus. Princeton's initial buildings, Nassau Hall and Maclean House, were constructed in 1756 in the midst of what at that time were farm fields.

Over the next thirty years Nassau Hall served a key role in American history. It provided a significant hub of learning for many of the country's early leaders, its surroundings were a battleground during the American

Revolution, and for a few months in 1783 Nassau Hall served as the capital of the newly established United States.

Princeton's first significant landscaping was planned and developed during the mid- to late-1800s under the leadership of the 10th President, James McCosh. A native of Scotland, McCosh wanted to create an English park-like setting for the students and faculty. He both began planting trees on campus and persuaded the trustees to retain the college's first landscape gardener to care for the grounds.

Ralph Adams Cram served as Princeton's consultant university architect from 1907 to 1929. Under his guidance a master plan was developed and he strongly influenced the campus' development with the Collegiate Gothic style of architecture.

In 1912, Cram and the trustees hired landscape

Above: Princeton University's Beatrix Farrand Courtyard. Located in the heart of campus, the courtyard was named for Beatrix Farrand in 2019 in acknowledgement of her enduring legacy helping to shape the distinctive look of Princeton's grounds.



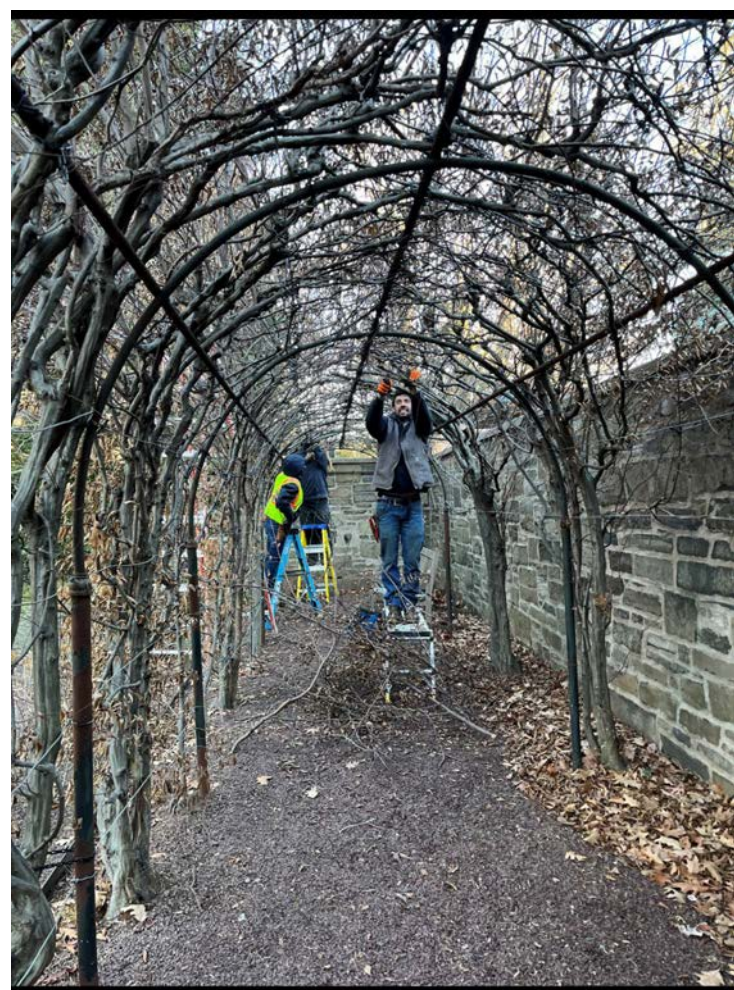
designer Beatrix Farrand, who initially worked with him on the design of the grounds at the Graduate College. During her long tenure at Princeton, Farrand oversaw the shaping of the University's grounds, and was the University's first consulting landscape architect, serving in that role until 1943.

Farrand created views and vistas that transformed the campus; her artistry still endures today. She used native trees and plants, choosing varieties that bloomed in spring or fall during the academic year. She also incorporated vines and espalier to complement the architecture. Farrand came to Princeton several times a year, and provided specific guidance and instructions about pruning, planting, and cultivating species on the campus and in the greenhouses and nursery.

Farrand successfully campaigned for a plant nursery late 1920s which, although relocated in the 1960s, is still a production nursery for the university. Trees and shrubs are planted there yearly, and left to grow and acclimate to the environment before being transplanted on the campus. The original 1935 greenhouse that Farrand convinced the University to purchase, along with two more recent greenhouses, continue to be filled with annual flowers grown in March and April that are planted in May, and are used in the winter to make cuttings for flats of groundcover.

I am very proud of the university's grounds team, which is comprised of approximately 50 skilled employees that do almost everything in-house. This includes all horticultural services-- planting large trees and groundcover, pruning vines and espalier, lawn maintenance, snow removal, and event set-up. It also includes a team of arborists for tree work, and a team of gardeners who plant bulbs in the fall, grow annuals in the greenhouses, and is responsible for planting, pruning, and digging in both the nursery and on campus.

The campus grounds team and I all feel it is a great honor and privilege to work at Princeton University, an institution of incredible beauty and a rich history. We also have become attached to Beatrix Farrand in a very special way, and feel rewarded to know that we are carrying her torch forward and are stewarding her landscape design.







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in a very special way, and feel rewarded to know that  
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and are stewarding her landscape design.**

The campus grounds team has an amazing amount of institutional knowledge that has been passed down over the past 100+ years through generations of workers. Some members have dedicated their entire career to manicuring the campus. Others are newer to the university, and know nothing about the history of the campus or Beatrix Farrand when they arrive. We believe that it is our job to teach them about Princeton's rich history, and how to accomplish our work while supporting an environment where learning and research can thrive.

Grounds work needs to happen at certain times. Not too early around the dorm buildings, not when lectures are being held or students are taking exams, and not when students fill the walkways between classes. This is the first lesson we teach employees in a lifetime of learning. I have found that watching an employee grow is not that dissimilar from planting a young tree in the nursery, bringing it to campus, and finally seeing it mature and develop into a beautiful specimen.

Princeton is currently engaged in a period of historic growth. A wide range of projects are underway, from state-of-the-art facilities supporting interdisciplinary research to a new art museum, a residential college that will accommodate the growing student body, and expanded spaces to support health and well-being.

It is an inspirational time and it is exciting to imagine what new spaces will be created over the next 100 years and whether those projects will stand the test of time as well as Farrand's work has done. One thing is certain, someone will still be carrying the torch then, as we do today, and stewarding the landscape of Princeton University. In 1926, Farrand stated in an article for the Princeton Alumni Weekly:

*We all know education is by no means a mere matter of books, and that aesthetic environment contributes as much to mental growth as facts assimilated from a printed page. No life is well-rounded without the subtle inspiration of beauty.*

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Devin Livi encourages visits to the campus by those who are interested and would be honored to give a tour. Phone 609 258 6046 and/or email [dlivi@princeton.edu](mailto:dlivi@princeton.edu). He firmly believes that no words or images do justice to the architecture, intimate spaces, views, and beauty of the landscape of this historic campus.





Terrace Garden at Garland Farm. Photograph by Hannah Hoggatt.

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

**Open Days: Thursdays, 1:00 to 4:00 p.m., June 22 to September 21. 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.

For more information, send an email to [visit@beatrixfarrandsociety.org](mailto:visit@beatrixfarrandsociety.org).



## 2023 PROGRAMS & EVENTS

Programs are in-person, with a Zoom attendance option available, unless otherwise noted.

Pre-registration is required.

Visit [beatrixfarrandsociety.org/programs](https://beatrixfarrandsociety.org/programs) to secure your spot and learn more about this season's programs and speakers.

### **Pollinators at Thuya Garden**

Rick LeDuc, Land & Garden Preserve

Tuesday, June 27 at 4:00 p.m.

Garland Farm

\$10 members / \$20 non-members / free for students

People typically think of “pollinators” as bees and butterflies, but in this talk by Rick LeDuc, Thuya Garden Manager, a wider array of insects will be considered, not only for the crucial parts they play in pollinating, but also their other vital roles in the ecosystem. In addition to providing pollinators with lots of flowers, LeDuc employs numerous other gardening practices to help them survive as pollinator populations continue to decline.

### ***I'll Build a Stairway to Paradise:***

### ***A Life of Bunny Mellon***

Mac Griswold

Wednesday, July 19 at 2:00pm

Garland Farm

\$10 members / \$20 non-members / free for students

Book signing to follow program.

Mac Griswold, a journalist and acclaimed cultural landscape historian, has been writing about gardens since 1987, producing books and articles that explore the secrets of landscapes and gardens. “Gardens never lie,” she says, “they always tell you something about their makers and their times.” Rooted in Bunny Mellon’s gardens and her collections of garden books and works of art, Griswold’s biography offers an unparalleled portrait of a complex and private person whom Mac knew as a friend.

### **Botanical Watercolors, a workshop**

Katy Gannon-Janelle

Tuesday, July 25 from 10:00am - 3:00pm

Garland Farm

\$150 per person includes all supplies and lunch.

Katy Gannon-Janelle is a Master Gardener and botanical illustrator who earned a Certificate of Botanical Arts from Coastal Maine Botanical Gardens (CMBG) in 2019. From June thru November, 2020, CMBG hosted a solo exhibit of Katy’s botanical art, the only show ever given to a graduate. Her illustration was featured on the cover of the Spring 2021 issue of *Roots*, the Journal of the Historic Iris Preservation Society. Her own garden was featured in *DownEast Magazine* and *Maine Homes* in the August 2021 issues, with the description in *Maine Homes* reading, “A colorful Falmouth garden benefits from an artist’s eye”. Participants will learn about botanical illustration and will draw a flower of their choice from Garland Farm’s garden. Please note, class size is limited.

### ***Spirit of Place: The Making of a New England Garden, Inspiration and Practice***

### **The Beatrix Farrand Society Annual Lecture**

Bill Noble

Saturday, August 5 at 4:00pm

Holy Family Chapel, Seal Harbor

Free admission

For thirty years Bill Noble has worked as a garden designer and professional in garden preservation. Noble will explore the pleasures and challenges—both aesthetic and practical—of creating his own garden, one that feels deeply rooted to place. Noble’s garden is included in the Smithsonian Institution’s Archive of American Gardens and has been featured in *Martha Stewart Living*, *House & Garden*, *The New York Times*, *Washington Post* and the Garden Conservancy’s *Outstanding American Gardens*.





## The 2023 Beatrix Farrand Society Achievement Award and Lecture: Robin Lane Fox

Wednesday, August 16 at 4:00pm  
Holy Family Chapel, Seal Harbor  
Free admission

Gardening writer, historian, and English classicist Robin Lane Fox has been the gardening columnist for *Financial Times* since 1970. He has authored *Thoughtful Gardening; Variations on a Garden; The Classical World; The Invention of Medicine*; and more. Lane Fox is an Emeritus Fellow and currently oversees the grounds at New College, Oxford.

## ***Beyond Bold: Inspiration, Collaboration, Evolution*** Eric Groft

Tuesday, August 22 at 4:00pm  
Garland Farm  
\$10 members / \$20 non-members / free for students  
Book signing to follow program.

Groft is one of the principals of Oehme, van Sweden, a landscape architecture firm that has been creating extraordinary outdoor spaces for nearly fifty years, from the expansive Tippet Rise Art Center in rural Montana to urban oases like the Chicago and New York Botanical Gardens. Among an impressive list of commissions and projects, Groft's federal work includes the 2020 renovation of the White House Rose Garden, which today features universal accessibility, critical upgrades to irrigation and drainage, and state-of-the-art electrical infrastructure for lighting and media technology. An expanded palette includes 200 additional rose bushes and a diverse selection of perennials.

## **The Art of the Seed** K Greene, Hudson Valley Seed Company

Saturday, September 16 at 1:00pm  
Garland Farm  
\$10 members / \$20 non-members / free for students

Hudson Valley Seed Company is known not only for their beautiful seeds, but also for their wonderful packaging. Each year, the company commissions contemporary artists from around the United States to tell the story of a particular seed variety. That art and those seeds combine to create an Art Pack, a unique celebration of the diverse stories of seeds and their stewards. Greene, creative director and company co-founder, will discuss the artistic value of seeds, plants, and the stories surrounding them. A full display of seeds from Hudson Valley will be available for sale after the talk.





Robert John Thornton, *The Temple of Flora*, c. 1807

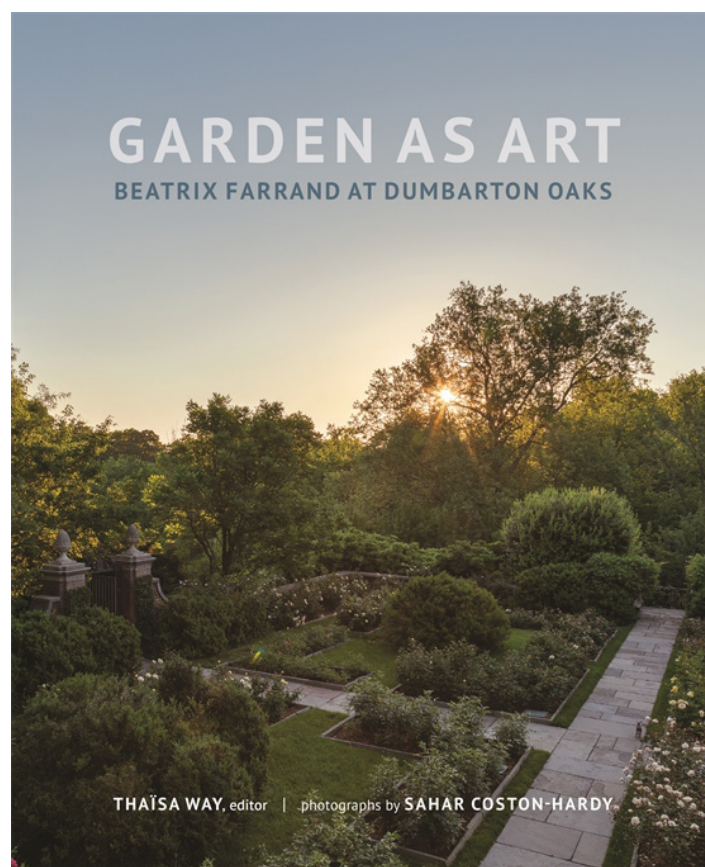


## *Garden as Art: Beatrix Farrand at Dumbarton Oaks* (Dumbarton Oaks, 2022)

Review by Judith B. Tankard

The profession of landscape architecture became ever-so-slightly more visible in 2022 with celebrations honoring the 200th anniversary of Frederick Law Olmsted's birth, as well as Beatrix Farrand's 150th. Fortunately, several new books honor the careers of both figures. While not as well known as Olmsted and his firm, Farrand takes her rightful place in the profession in her majestic creation at Dumbarton Oaks, which celebrated its 100th anniversary last year. To commemorate the occasion, Dumbarton Oaks published *Garden as Art* with a collection of essays as well as visuals. As Thaisa Way, the book's editor, writes, the gardens offer a unique vision of Farrand's collaboration with her appreciative clients, Robert and Mildred Bliss, as well as a seminal example of the art of landscape architecture.

*Garden as Art* celebrates Dumbarton Oaks in a collection of essays by well-known Farrand authorities and admirers, including John Beardsley, Peter Crane, Jonathan Kavalier, Therese O'Malley, Lanning Roper, Anatole Tchikine, and Thomas Woltz as well as Beatrix Farrand herself. The book is enhanced by photo essays that present the gardens in all seasons. Of special relevance to members of The Beatrix Farrand Society is Anatole Tchikine's essay, "Beatrix Farrand, Mildred Bliss, and the Garden Library at Dumbarton Oaks." In his role as Rare Book Curator at Dumbarton Oaks, Tchikine has had the luxury to explore this lesser-known aspect of Farrand's accomplishments. "The Garden Library was a lasting tribute to Farrand's friendship with Bliss and their joint gift to Dumbarton Oaks," writes Tchikine. The creation of the Garden Library was the last collaboration between the "gardening twins" (Bliss and Farrand) after Farrand retired from consulting on the gardens in 1947. At that point Farrand proposed assembling a collection of rare books, folios, and prints "highlighting the nature, evolution, and practice of garden design that became the core of the (renowned) Dumbarton Oaks Garden Library." As Tchikine writes,



Dumbarton Oaks Library

"The final episode in their thirty-year collaboration, the Garden Library was the epitome of this productive relationship and a fundamental if somewhat overlooked aspect of Farrand's enduring legacy at Dumbarton Oaks."

Tchikine's insightful essay highlights a portfolio of twenty-five full-page examples from the library,





some of which were acquired by Farrand. Among the rare books and prints are seventeenth and eighteenth-century examples by Giovanni Battista Falda, Guiseppe Zocchi, Antonio Bosio, and others, while more familiar examples include Humphry Repton, A. J. Downing and Edith Wharton. Of equal interest are a selection of botanical prints and albums ranging from Jacques Le Moyne, Robert Thornton, and Pierre-Joseph Redouté to Margaret Mee.

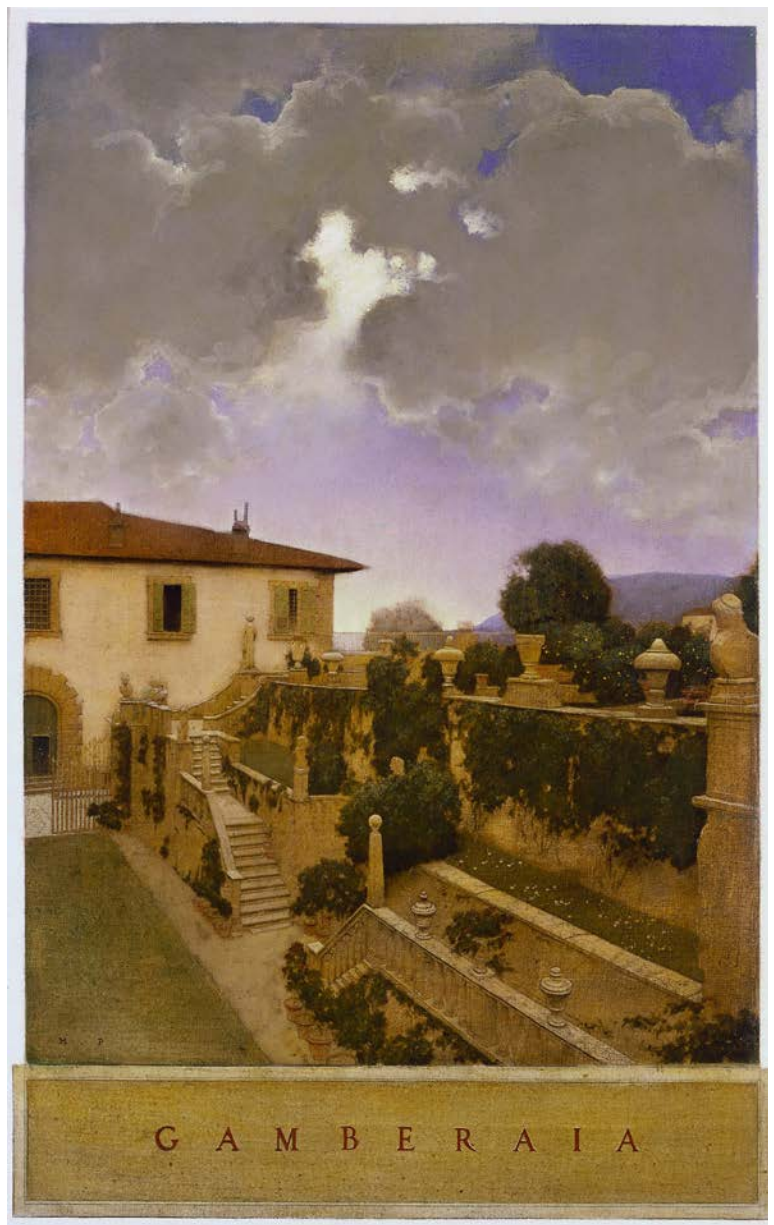
Farrand advised on acquisitions for the Garden Library right up to August 1950, when she sent a telegram to Mildred Bliss recommending several Italian prints. Tchikine's essay aptly reveals another side to Farrand's impact on the profession of landscape architecture as well as a window to a long-lasting working relationship between two like-minded people.

*Judith Tankard is a landscape historian, author, and former board member of the Beatrix Farrand Society.*

Telegram from Beatrix to Mildred Bliss, 1950.

CLASS OF SERVICE		WESTERN UNION		SYMBOLS	
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.		JOSEPH L. EDGAR, President		EX=Over Letter NL=Night Letter LC=Deferred Cable NLT=Cable Night Letter Ship Radiogram	
The time shown in the data line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.					
0A249 BB537					
B=BHA074 NL PD=BAR HARBOR ME 11=					
MRS ROBERT WOODS BLISS=					
HOTEL MIRAMAR SANTA BARBARA CALIF=					
1950 AUG 11 PM 3 30					
THANKS DELIGHTFUL AUGUST SEVENTH LETTER. SUGGEST YOU NEED FOR OAKDOM ZOCCHI VEDUTE TOSCANA STOP AUDIBERTO REGIAE VILLAE STOP. BERGE THEATRUM HISPANIAE STOP. FALDA FONTANE DI ROMA STOP MOLLET CLAUDE THEATRE DES PLANS STOP ROSENBERG ALTICCHIERO STOP COSTA FIUME BRENTA STOP HAVE REVIEWED OUR OAKISH LIST AND DO NOT FIND THESE. DEVOTED LOVE BOTH=					
TRIX=					
<i>Entered on list in New Bliss Garden Book list</i> <i>Aug 11 1950</i>					
THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE					

Above: Humphry Repton, *Plans, Sketches & Proposals for the Improvements of Her Ladyship's Villa...* (before & after), 1789;  
Below: Edith Wharton, *Italian Villas and Their Gardens*, 1904.

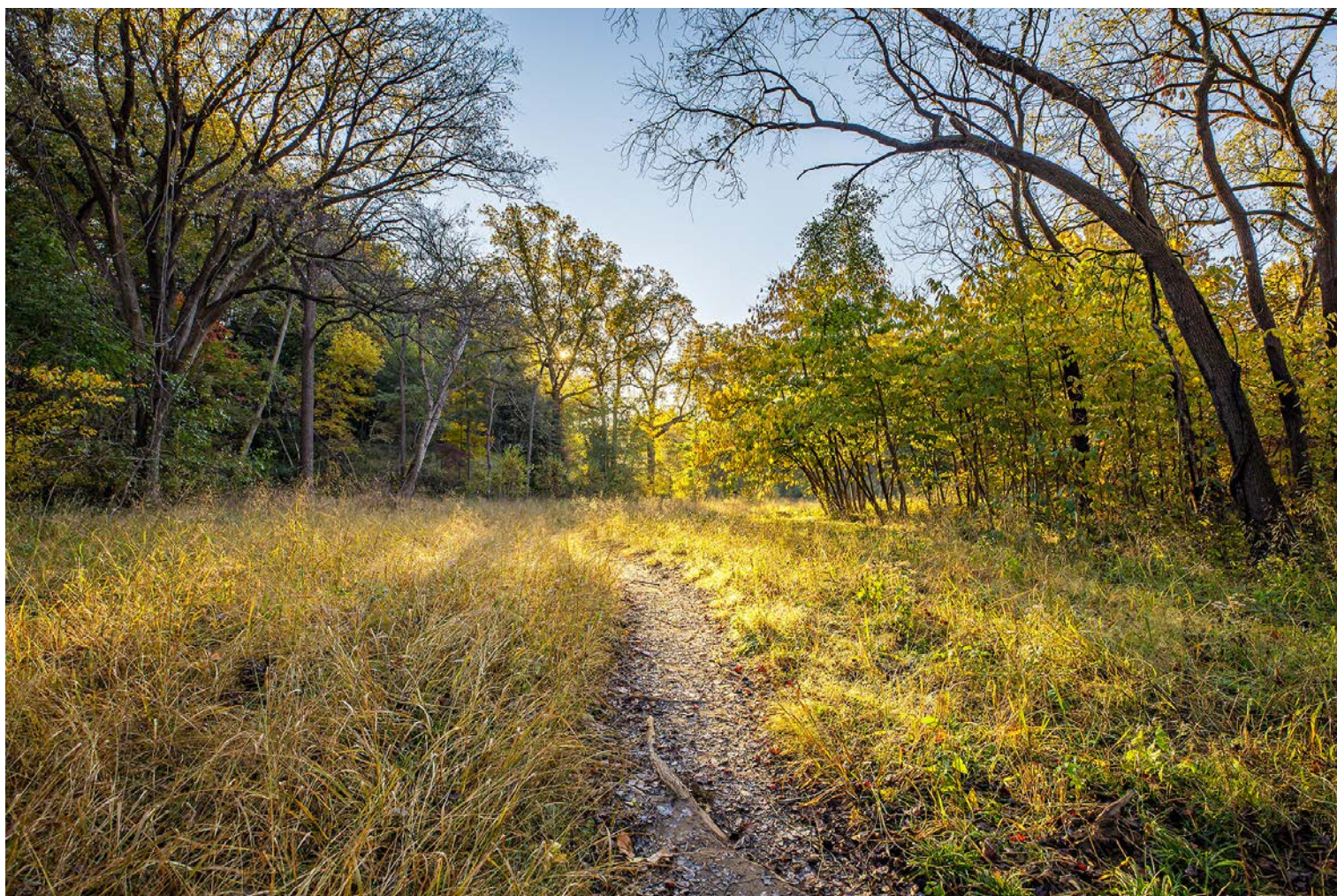






Margaret Mee, *Rapatea paludosa* Aublet, 1964.





## The Wild Garden, Dumbarton Oaks Parks

**Liza Gilbert, Board Co-Chair,  
Dumbarton Oaks Park Conservancy**

**Lindsey Milstein, Board Co-Chair,  
Dumbarton Oaks Park Conservancy**

A serene green oasis, once the wild garden of Dumbarton Oaks, was designed over a hundred years ago by Beatrix Farrand, America's pioneering woman landscape architect. Created from 1920-1941 as a private 'Valley of Eden' for wealthy patrons Mildred and Robert Bliss, the wild garden was later given to the people of the United States under the care of the National Park Service by the Blisses in 1941. Over time the garden deteriorated due to ravages of storm water and invasive weeds.

This exceptional wild garden, now Dumbarton Oaks Park, is experiencing new health, new energy,

and a new life as volunteers throughout the Greater Washington Area join the dedicated Dumbarton Oaks Park Conservancy leaders to restore the Park. Come and explore the restoration underway . . . you will be amazed! Beatrix Farrand would also be filled with wonder at the Park burgeoning with visitors and volunteers, and the public taking ownership of this glorious garden.

Dumbarton Oaks, Beatrix Farrand's masterwork, is one of the few country-era estate designs that pairs both formal and wild gardens. Many only know of the formal garden, recognized as one of America's



great gardens, however, experiencing both the wild and formal gardens is integral to understanding and appreciating this masterwork. The wild garden, now a public park, is the other half of this great American garden story that must be told.

Nestled in a deep stream valley in the Georgetown neighborhood of Washington DC is this rare treasure, a nationally significant cultural landscape, a 27-acre wild garden. Unlike the formal gardens, there are no extant plans for the wild garden, and it is assumed that Farrand directed the design in the field. She created a progression of spaces of different scales, from small garden rooms to sweeping meadow and woodland spaces along a streamside circuit. What was once an agrarian landscape was brilliantly conceived and executed as a wild garden that reimaged existing architectural features into garden follies, amplified existing planting into hedgerows, woodlands and smaller garden spaces, while incorporating and celebrating the dramatic sculptural form of the existing stream valley topography.

Though many perceive this garden as simply a two-dimensional woodland backdrop to the formal gardens, it is a place rich with story and sensory experience. Farrand worked steadfastly for thirty years to make the wild garden in the stream valley sing. Lulled by the sounds of water splashing over stone dams, the aural backdrop sets civilization aside. Under the majestic towering canopy trees that create a ceiling of green, each

visitor feels the great scale of nature replace the visions of the city. From drifts of streamside bulbs to swoops of sunlight meadow rooms, one senses the human hand at play, but with the great dexterity of a master of scale and proportion. Rounded sentinel stones are placed to mark key views and path intersections much to the delight of the visitor who registers the pattern and whimsy.

Following the Bliss' gift and change in ownership, Farrand played a crucial role as an advisor on design and maintenance issues during the transition and beyond. Unfortunately, no comprehensive maintenance plan was developed for this private wild garden turned public park. After decades of neglect, it had become completely hidden from view by shrouds of invasive vegetation. With the urging of the community, the National Park Service completed the Cultural Landscape Report for this site in 2000. While this report captures the cultural significance of this site, the park itself remained unmanaged.

In 2006, The Cultural Landscape Foundation sounded the alarm on this deteriorating landscape treasure by listing it in their *Landslide* program as *At-Risk* and on the verge of obliteration. The Park is at the bottom of a watershed of over 175 acres of the surrounding highly developed cityscape. The characteristics of this steep stream valley topography, shaped like a bathtub, which make this site intimate and serene, also present a major ecological challenge due to the ever-increasing effects of rampant stormwater.



Opposite: Restored Meadow Room 5. Photo by Allen Russ. Above: Park on the verge of obliteration. Source: Jim Osen.





Spring in Dumbarton Oaks Park. Photo by Lindsey Milstein.

Dumbarton Run, a tributary to the Potomac, has eighteen weirs designed by Farrand that are not adequate to handle the stormwater issues in the park today. All of the Farrand-designed landscape spaces were ravaged by unmanaged vegetation and a dramatic increase in stormwater quantity and velocity. The torrents of stormwater led to soil erosion, alteration of historic circulation routes, and widespread deterioration of stone structures. This radically altered the ecological balance of the site and exposed the enormity of the problem, sparking the attention of a few citizens up for the challenge. In 2010, the Dumbarton Oaks Park Conservancy was formed to tell this story, and to right this wrong.

Dumbarton Oaks Park Conservancy's mission is to *restore, promote and maintain* Dumbarton Oaks Park now and for future generations, working in public-private partnership with the National Park Service. This formal partnership enables the mobilization of thousands of volunteers, and a wide range of businesses and community groups from the Greater Washington Area to rejuvenate this work of landscape architecture. As a small community-based non-profit with limited resources, alliances are created at every level to accomplish the work and bring all kinds of people and ideas into the process. This is how the Conservancy ushers this landscape and its stewards forward.

The Conservancy's iterative approach considers ecology, community, and individual health. This means developing a design strategy that not only heals the land but also builds a sense of community; one that brings ecological vitality to the land, and engages the

public and the surrounding neighborhood with the historic park. The overarching guiding principle with each restoration project is Farrand's design vision. In her writings, Farrand reflects that if a garden is to be successful:

*it must be in scale with its surroundings as well as appropriate to them, and also that it must be kept up, as a garden, if left to itself, will quickly make alterations in the original scheme; certain plants will become rampant, others will die out, and the delicate balance will be destroyed.*

This wild garden revitalization requires a deep knowledge of Farrand's work and of the site. It also demands an adaptive management approach. This means balancing the value of historic accuracy with sustainability, accessibility and diversity. For example, some plants that Farrand specified are now highly invasive. In response to this changed ecology, the Conservancy has developed a more sustainable matrix of plants that will provide ecological value, need less maintenance and align with Farrand's aesthetic. The longevity and health of this park depends on inspired and flexible thinking, while evaluating results throughout the process.

The Stream Valley Project, currently underway in collaboration with Larry Weaner Landscape Associates (LWLA) is a plan for the backbone of the wild garden design. The new native planting design celebrates the variety of textures, colors and seasonality that were originally part of the streamside planting drifts, and the new plant selections provide deep ecological value for the stream corridor.

In Fall 2022, hundreds of volunteers launched the first phase of invasive plant removals and planting. Boots on the ground, our community driven restoration projects, bring people into the unique story of this urban park and the restoration layers required to bring the historic design back into ecological balance. With over 94,000 volunteer hours now invested in revitalizing the health of the park, we are curtailing the invasive threats and protecting the remaining Farrand historic plantings for the future. The Conservancy has a maintenance master plan in place, to secure the investment in and artistic value of the wild garden. The stewardship that this garden inspires is a great testament to the vitality of this open space in the urban core.



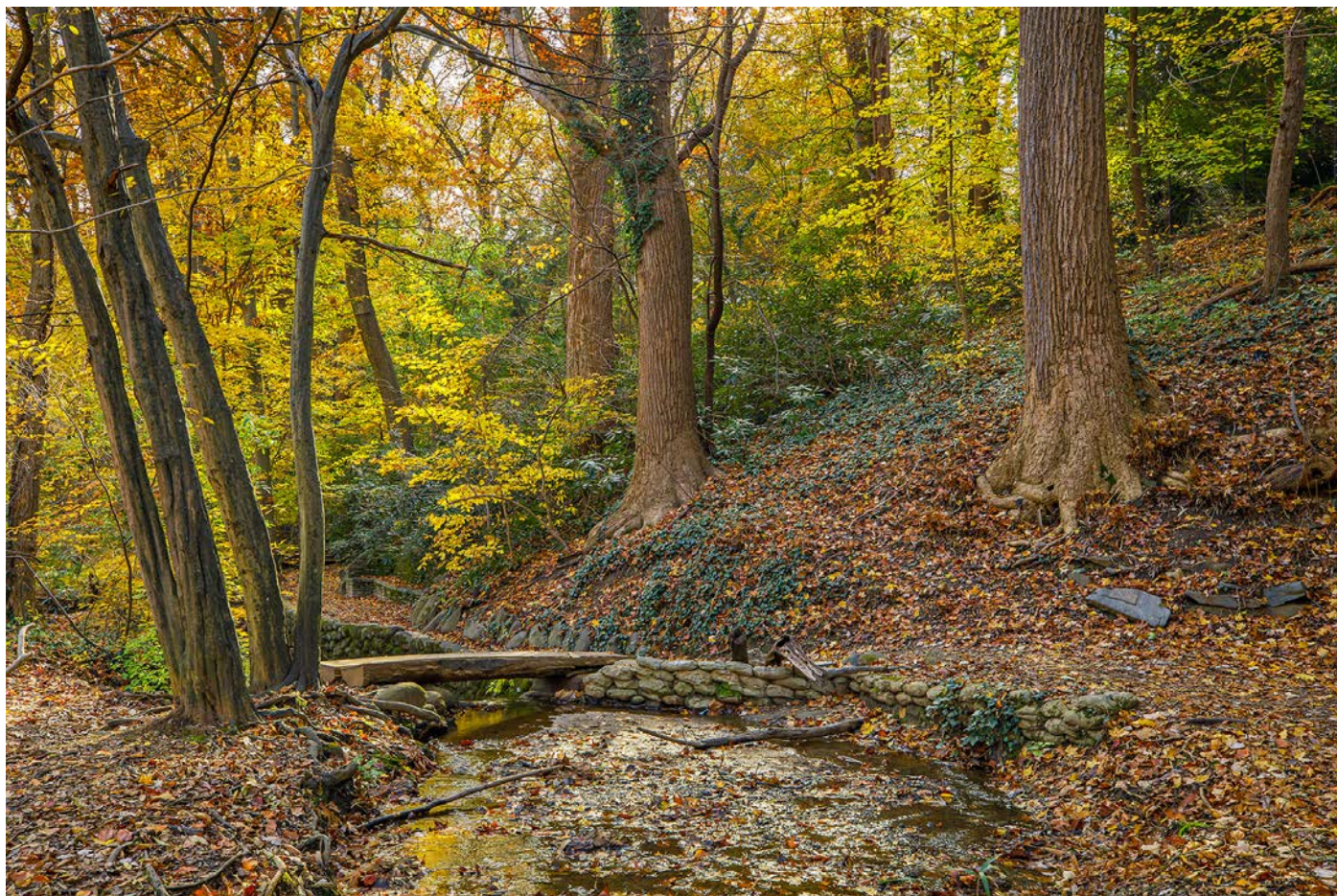
With the steadfast help from our next generation of park stewards the Conservancy has accomplished the following:

- Restoration of Farrand's five hedgerow-defined meadow rooms from invasives to warm-season native grasses.
- Rehabilitation of the Upper Stream Valley by at-risk young adults receiving green jobs training as part of the *Expeditions: Landscape by Design* program. This 4-acre hillside was transformed from an invasive porcelain berry jungle to a native riparian forest.
- Restoring historic Clifton Hill Walk, a path designed by Farrand after 1941, to open up sweeping views to the formal gardens for the new visiting public.

With these projects and others, more than half of the park is under full restoration and long-term maintenance. To fully protect this cultural legacy, the Conservancy must continually be an agent of



positive change. With this unstoppable spirit, it is developing innovative green infrastructure solutions for stormwater remediation and design interventions that set a high standard of community health, accessibility and inclusion. Dumbarton Oaks Park Conservancy is securing this significant green space and celebrating the challenging topography that inspired Farrand's design over a century ago.



Above, top: Dumbarton Oaks Park Conservancy *Landscape by Design* students. Photo by Lindsey Milstein.

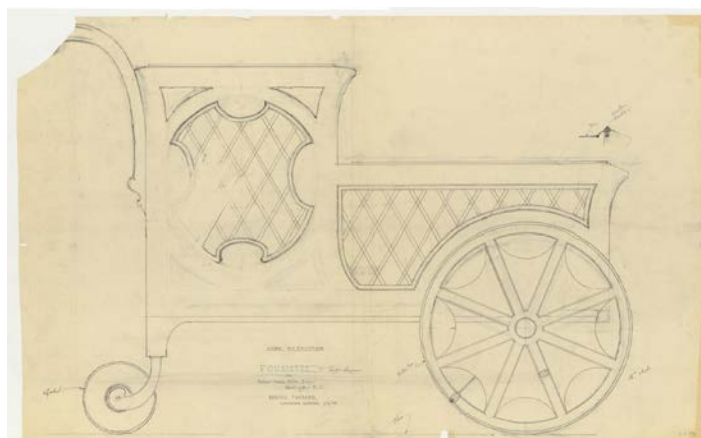
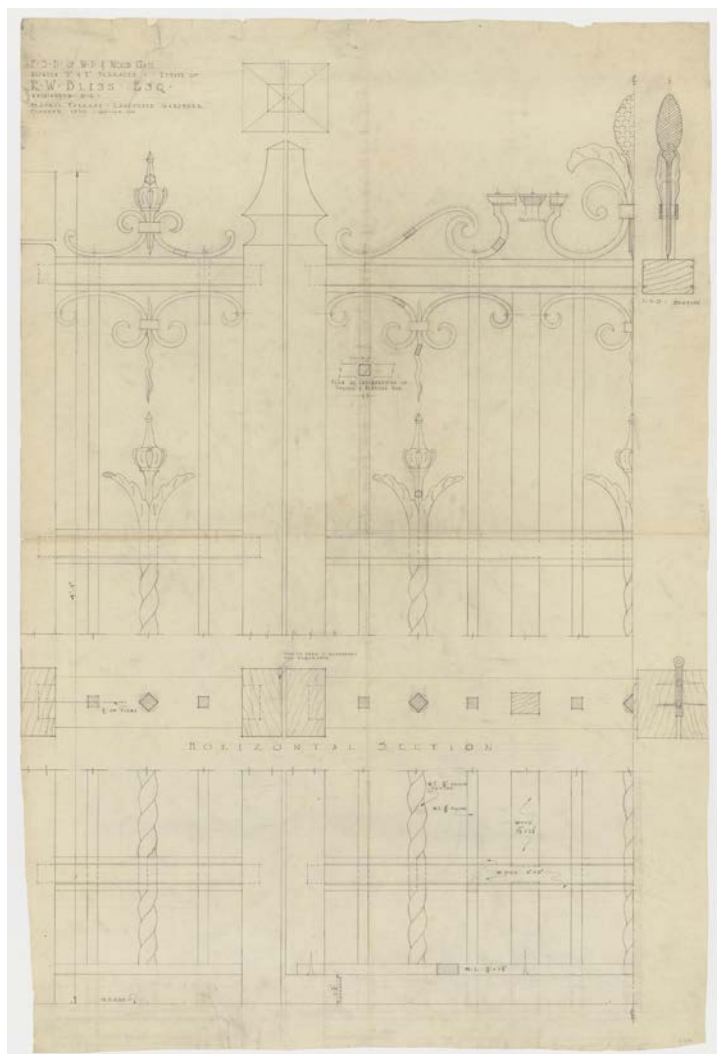
Above, bottom: Clapper Bridge crossing Dumbarton Run. Photo by Allen Russ.



# A Selection of Garden Archives Drawings by Beatrix Farrand, Digitized by Dumbarton Oaks

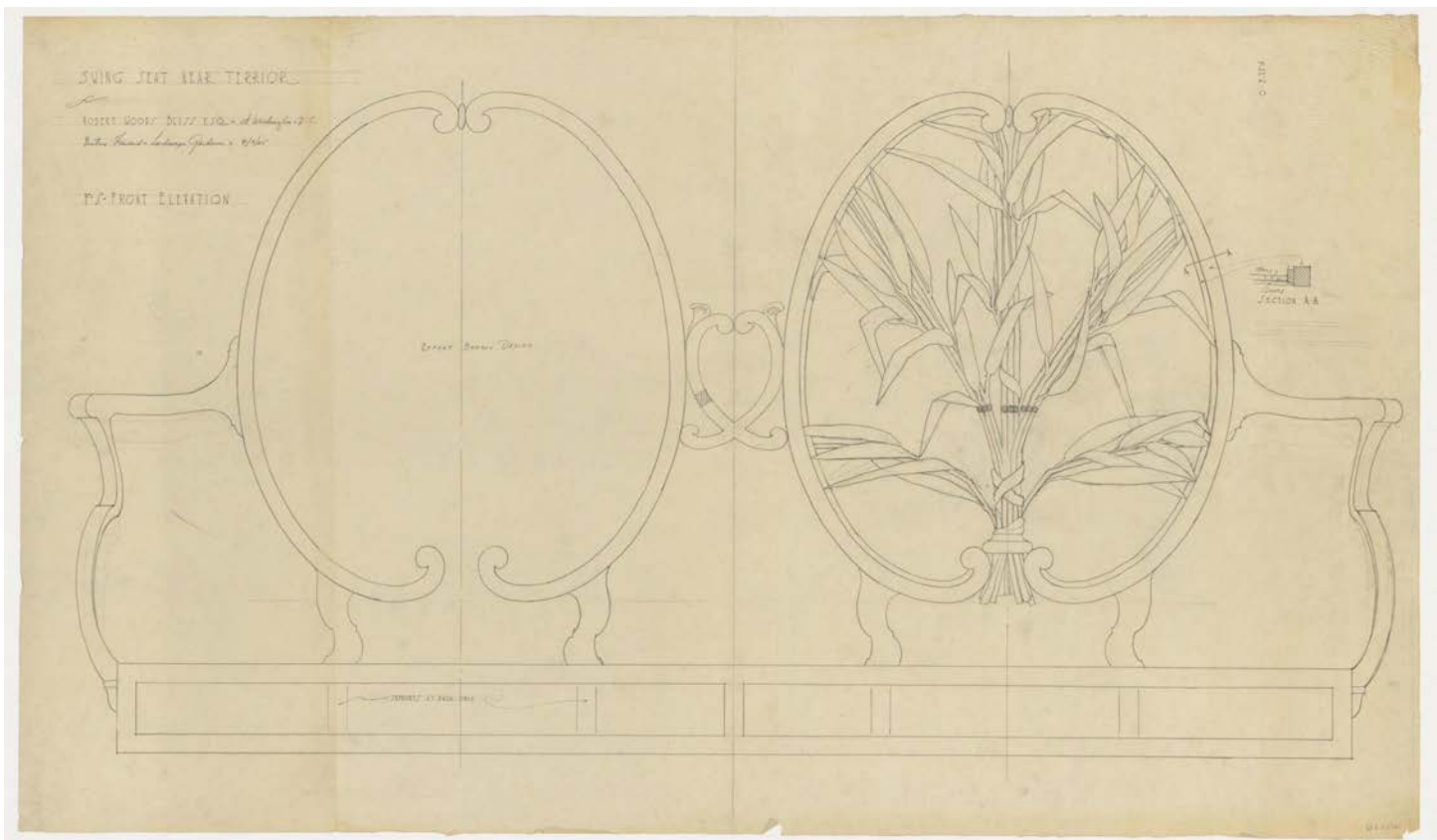
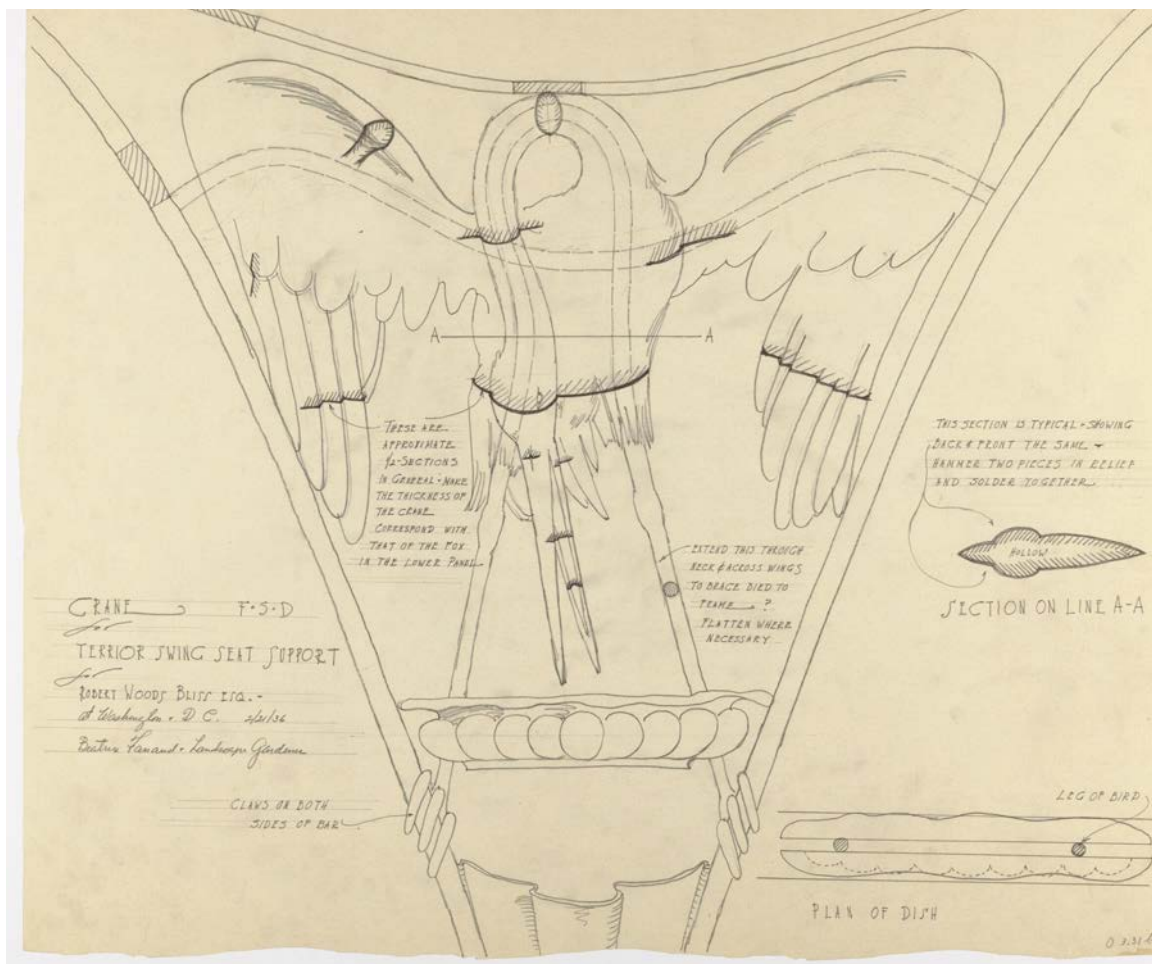
By Anatole Tchikine, Curator of Rare Books, Dumbarton Oaks Research Library and Collection

In 2022, Dumbarton Oaks finished digitizing its collection of Garden Archives drawings, most of which were donated in 1950 by Beatrix Farrand. These materials document the history of the garden that she designed for Mildred and Robert Bliss beginning in 1921, with which she continued to be closely involved until 1946. While many of the drawings were executed by Farrand's associates—notably James Berrall, Ruth Havey, and Robert Patterson—they also include a large number of autograph works. These usually highly finished studies, some of which are full-scale designs on tracing paper, reveal a less-known side of her artistic personality, showing a profound debt to the European tradition of decorative arts. Drawn with assured proficiency and measured judgment, Farrand's ideas for garden ornaments—benches, vases, and metalwork—are characterized by conceptual clarity coupled with incredible attention to detail. Occasionally, they are accompanied by precise instructions concerning the technicalities of execution. High-resolution scans of these drawings are available through the Dumbarton Oaks website or the Harvard Library catalog.



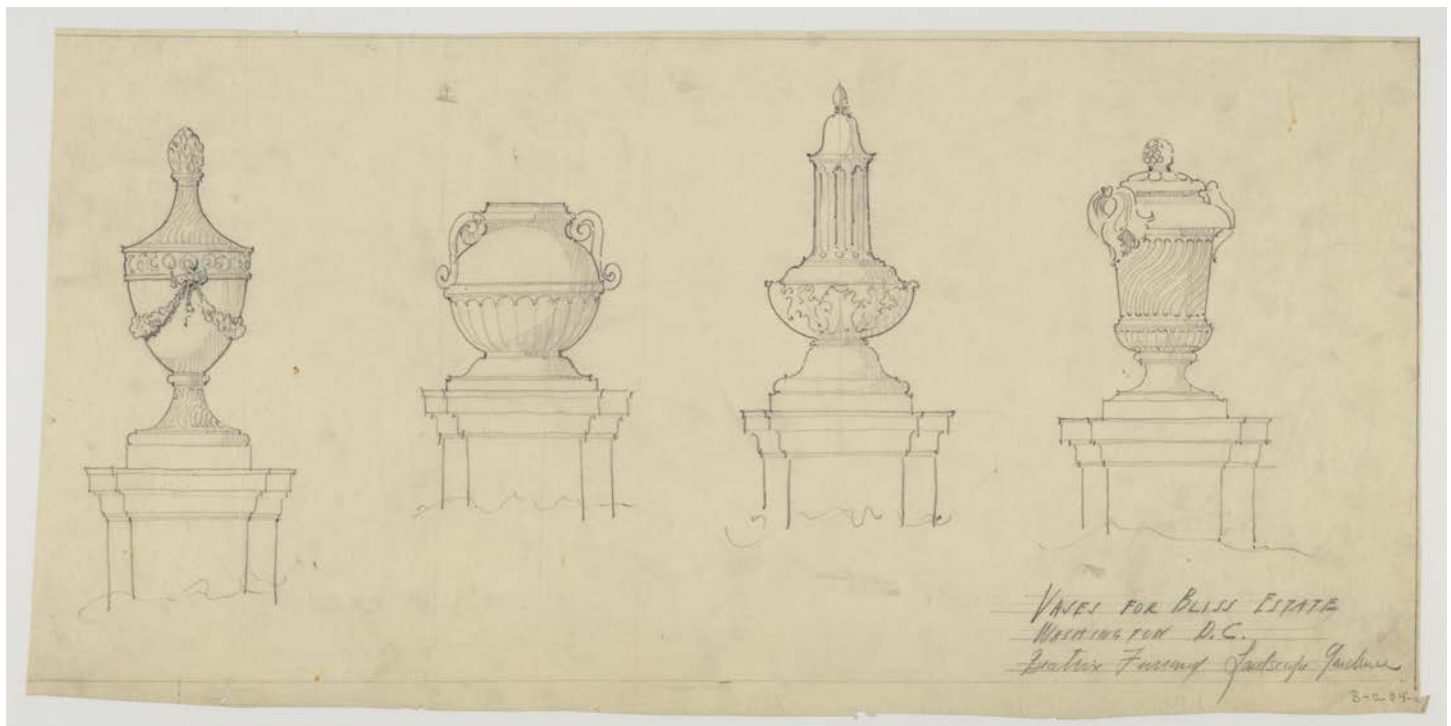
Clockwise from top left: Beatrix Farrand, Design for a bird bath with the Bliss monogram, Dumbarton Oaks, 1931; Beatrix Farrand, Design for a wooden gate between the Fountain and the Arbor Terraces, Dumbarton Oaks, 1930; Beatrix Farrand, Design for *pousette* (pushchair) for Dumbarton Oaks, side elevation, 1934.





Above: Beatrix Farrand, Drawing of a crane for the Terrior swing seat, Dumbarton Oaks, 1936;  
Below: Beatrix Farrand, Design for the Terrior swing seat, Dumbarton Oaks, front elevation. 1935.



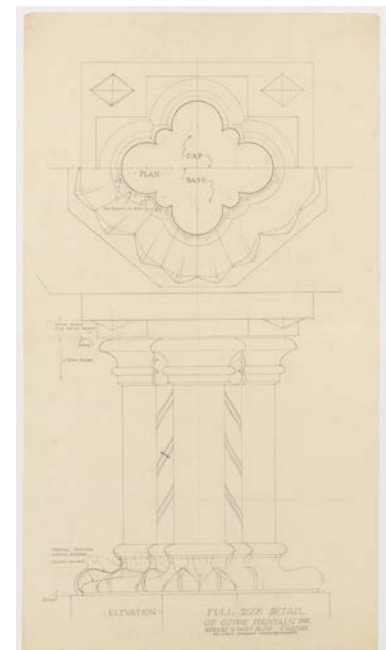
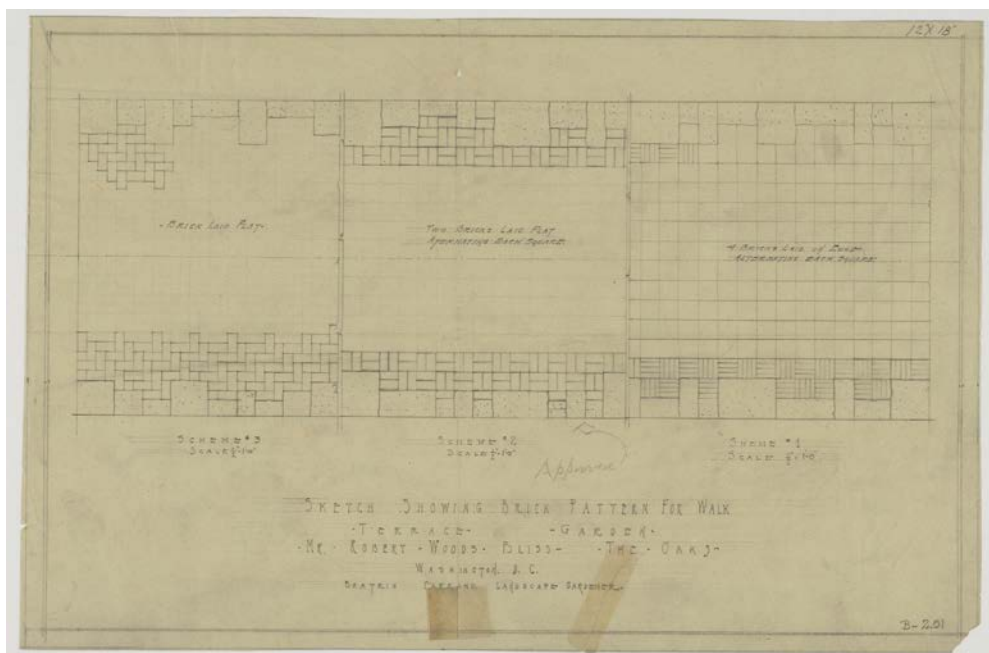
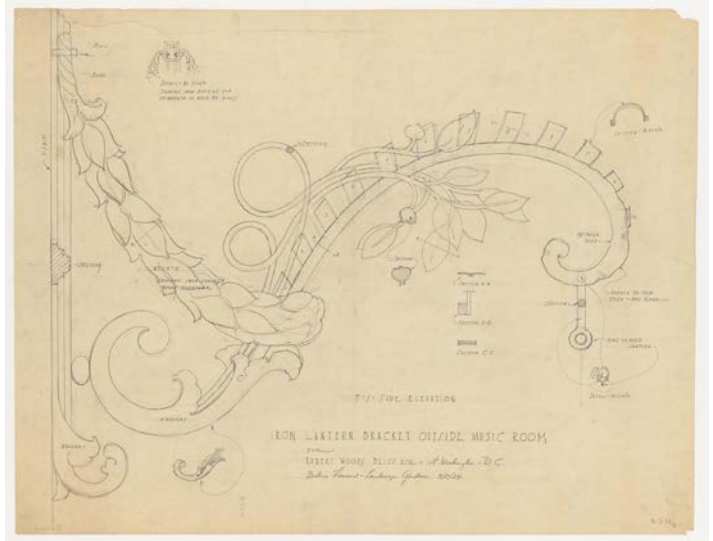


Above: Beatrix Farrand, Four designs of vases for Dumbarton Oaks, undated.

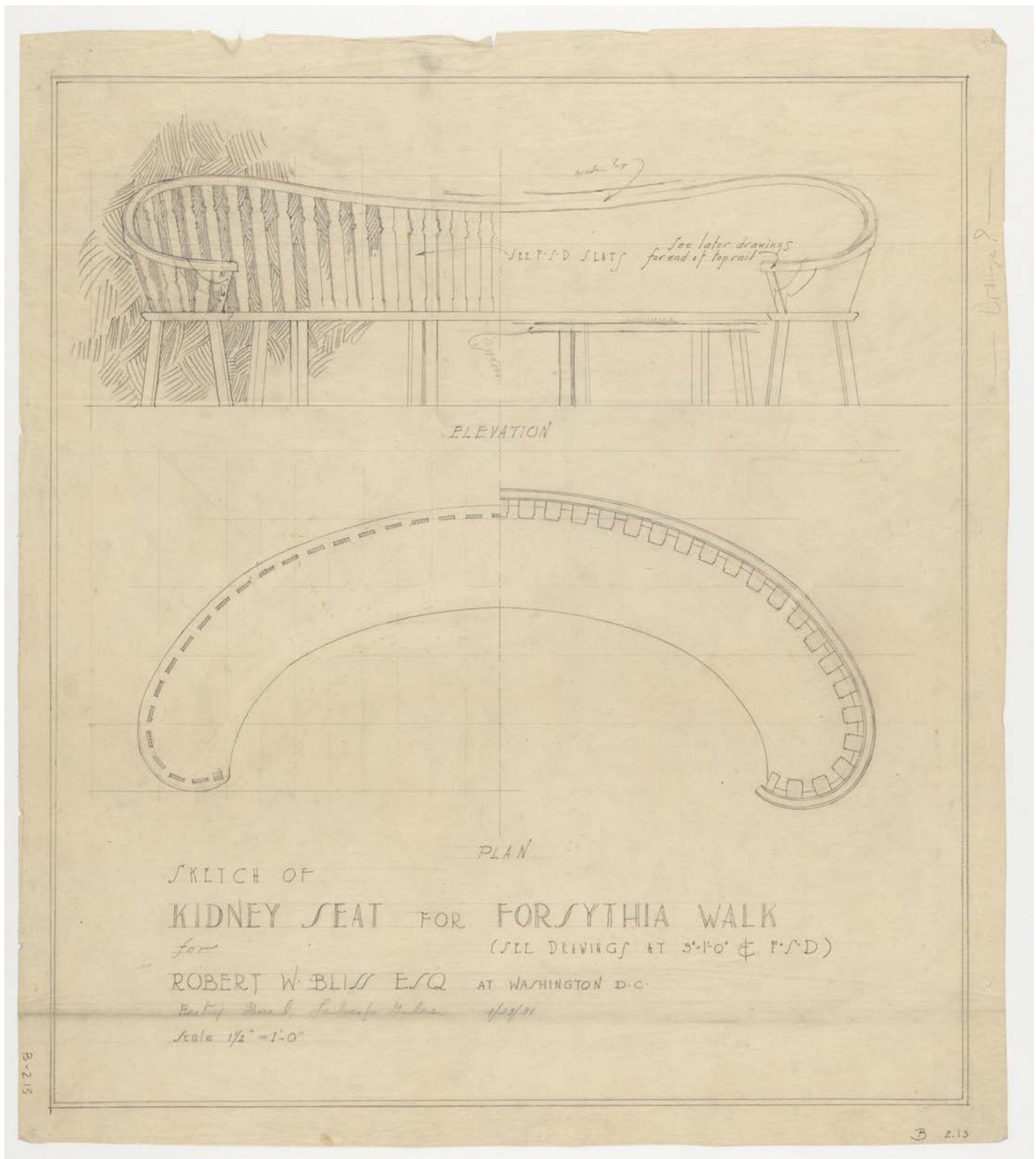
Right: Beatrix Farrand, Design for iron lantern bracket outside the Music Room, Dumbarton Oaks, 1934.

Below, left: Beatrix Farrand, Sketch of three alternative patterns for a brick walk for Dumbarton Oaks, undated.

Below, right: Beatrix Farrand, Full-size elevation drawing of a Gothic fountain, undated.







Beatrix Farrand, Design for a kidney seat for the Forsythia Walk, Dumbarton Oaks, 1931.





# BEATRIX FARRAND SOCIETY

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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.

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## Support Beatrix Farrand Society - Gift a Membership

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

**If you are already a member, please 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

\$40 - Individual  
\$75 - Family  
\$250 - Organization  
\$500 - Farrand Friend  
\$750 - Garland Farm Friend  
\$1,000 - Reef Point Society

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