BEATRIX FARRAND SOCIETY

2021 NEWS

Comptonia peregrina. Sweet fern.
Courtesy of Jepson Herbarium, UC Berkeley.

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Hill-Stead Museum. Richard Cheek photo.

Let's Visit Some Gardens: On the Trail of Beatrix Farrand

by Judith B. Tankard

Thanks to recent books and articles as well as two documentary films on Beatrix Farrand, interest in her career and landscapes continues to swell. And there's no better way to appreciate her accomplishments than the real-time experience of visiting some of her gardens and campuses as well as places that were important to her. Fortunately, there are more than a dozen properties stretching from Maine to California that are open to the public. Some may be a day's outing, while others are better deferred until COVID-19 restrictions are lifted.

Here are some suggestions for properties that are generally open to the public. In addition, local garden clubs, historical societies, and other organizations, such as The Garden Conservancy www.gardenconservancy.org, occasionally offer a rare opportunity to visit a privately owned property. For further ideas and suggestions, see my book, *Beatrix Farrand: Private Gardens, Public Landscapes* (Monacelli Press, 2009).

As a fledgling landscape gardener, Farrand embarked on a months-long garden visiting tour of Europe in 1893, recording her pithy comments in her "Book of Gardening," which is reprinted in Carmen Pearson's book, *The Collected Writings of Beatrix Farrand.* The experience of garden visiting (and note-taking) greatly enriched Farrand's career, and the experience can be yours also!

New England has much to offer and there is no better place to start the journey than a visit to Harvard's Arnold Arboretum, www.arboretum.harvard.edu, to explore the plant collections that Farrand studied as a young woman as well as learn about her mentor, Professor Charles Sprague Sargent. The grounds, library, and educational facilities are located in Jamaica Plain, **Massachusetts,** just minutes from downtown Boston. Following that, a visit to the Olmsted firm office in Brookline is highly recommended. Now the Frederick Law Olmsted National Historic Site, www.nps.gov/frla/index.htm, this is where Farrand learned about the profession.

And a final destination is a visit to The Mount, www.edithwharton.org, her aunt Edith Wharton's home in Lenox, where Farrand designed the entrance drive as well as an elaborate Le Nôtre-inspired kitchen garden (unbuilt) in the early 1900s. Wharton's magnificent library served as inspiration for Farrand's own book collection which she was beginning to assemble. For those who desire to learn more about Wharton, a visit to Newport, **Rhode Island,** is recommended where one can catch a glimpse of Wharton's

former home, Land's End, from the street. It was here that Farrand did some fledgling garden consulting with Ogden Codman.

Next on the list is **Connecticut**, which boasts several important gardens that have been researched and restored in recent years. The first is the enchanting country garden at Hill-Stead Museum, www.hillstead.org, in Farmington. Once the home of architect Theodate Pope Riddle, today the museum is filled with family collections including work by Monet and Whistler. In the 1920s, Farrand revitalized the existing octagonal sunken garden, adding a sophisticated palette of perennials to extend the season from spring to fall. Eolia, in Waterford, was an important commission for the Harkness family around the same time. The series of spectacular garden rooms surrounding the mansion have been replanted under the care of a friends' group and is now known as Harkness Memorial State Park, www.harkness.org. Farrand's association with the Harkness family most famously included the Yale University campus in New Haven, www.yale.edu, including courtyards, educational buildings, and the Marsh Botanical Garden. The courtyards are private today, but one gets a sense of Farrand's awesome achievement by walking through the public spaces.

The Mount. David Dashiell photo.

Eolia. Philip Tankard photo.

...One gets a sense of Farrand's awesome achievement by walking through the public spaces.

Mount Desert Island in Maine of course needs no introduction to Farrand lovers, but it is worth mentioning some of the important gardens that can be visited, starting with Garland Farm in Bar Harbor, now the headquarters of the Beatrix Farrand Society, www.beatrixfarrandsociety.org. It includes the restored terrace and entrance gardens as well as the surrounding grounds containing some of the original trees and vines transplanted from Reef Point when the garden was disassembled in 1956. Additional trees and shrubs relocated from Reef Point, which now consists of several properties, can be found at Thuya Garden and Asticou Azalea Garden, in Northeast Harbor, both under the management of the Land & Garden Preserve, www.gardenpreserve.org. The highlight for many visitors is the Abby Aldrich Rockefeller Garden, Farrand's dazzling garden in Seal Harbor, designed in 1926 and now open to the public. The walled garden, with its stunning summer borders as well as a unique collection of Asian sculpture and features, is justifiably world famous. The final not-to-be missed attraction is Acadia National Park, www.nps.gov/acad, where one can admire Farrand's naturalistic roadside plantings while enjoying the incomparable scenery.

New York boasts two significant gardens designed by Beatrix Farrand in her early career. The country garden at Bellefield, designed in 1912 for her cousin, Thomas Newbold, is located near the Hudson River in Hyde Park. After languishing for a number of years, the garden—a series of spaces enclosed by stone walls and hedging—was resurrected and replanted by a volunteer organization known as the Beatrix Farrand Garden at Bellefield, www.beatrixfarrandgardenhydepark.org. Today it is one of the top Farrand gardens to visit.

Three years later, Farrand was asked to design a demonstration rose garden at The New York Botanical Garden, www.nybg.org, in the Bronx. It is a fine testament to Farrand's skills in designing a public garden as well as her profound knowledge of roses. Today this much-visited garden is known as the Peggy Rockefeller Rose Garden.

The old campus at Princeton University campus, www.princeton.edu, in Princeton, **New Jersey**, is an outstanding example of Farrand's collegiate planning skills and rigorous maintenance regimen. Today it is considered the best preserved of her campus commissions. At Princeton, she was the campus consultant from 1912 until 1943, during which time she developed courtyard plantings and pathways in the new Graduate College as well as the recently restored gardens at Wyman House. Although the campus is private, visitors can stroll the public areas and admire the specimen plantings.

Washington D.C. boasts Farrand's most significant and memorable garden, Dumbarton Oaks, www.doaks.org, and adjacent Dumbarton Oaks Park. Originally designed in the early 1920s as a country estate for Robert and Mildred Bliss, the house and grounds now comprise a world-famous research studies center owned by Harvard University, while the informal "wild" garden is managed by the National Park Service and overseen by the non-profit Dumbarton Oaks Park Conservancy, www.dopark.org. Both properties are open to the public and should be on everyone's "must-see" list. Dumbarton Oaks is comprised of formal terraces, a superb collection of garden ornament, and rare trees, shrubs, and vines. Mélissande's Allée and Lovers' Lane Pool in the lower garden reflect the influence of Farrand's mentor, the Irish garden writer William Robinson. The park, which is now undergoing extensive rehabilitation, includes the original water features designed by Farrand.

California offers a bounty of Farrand's work, but sadly nothing exists at the Huntington Library in San Marino where Max Farrand served as director for a number of years. Although Farrand did not design the Santa Barbara Botanical Garden, www.sbbg.org, she served as a longtime advisor and helped establish their garden library. Fragments of her campus commissions exist at CalTech, www.caltech.edu, in Pasadena and Occidental College, www.oxy.edu, in Los Angeles. For more information, contact the California Garden and Landscape History Society, www.cglhs.org.

Farther afield, if a trip to **England** is on the horizon, there are three important places to visit. At Dartington Hall, www.dartington.org, near Totnes, Devon, one can see some of Farrand's masterful hardscaping dating from the mid-1930s as well as some of her arboretum plantings. It was here that her client, Dorothy Elmhirst (formerly Dorothy Straight), established an important experimental school with her husband Leonard Elmhirst. Today Dartington Hall is a thriving arts center and offers B&B accommodations for guests. The influential garden-writer and designer Gertrude Jekyll's world-famous garden at Munstead Wood, www.munsteadwood.org.uk, in Surrey is a definite must-see. Today it is privately owned and open by appointment only. Farrand first visited Munstead Wood in 1895 and fifty years later acquired Jekyll's collection of garden plans and photographs for her Reef Point Collection (now at UC Berkeley).

Bellefield. Richard Cheek photo.

New York Botanical Garden. Richard Cheek photo.

Another destination is garden writer William Robinson's Gravetye Manor, www.gravetyemanor.co.uk, in West Sussex to see the extensive grounds established in the 1890s. Robinson was the author of a dozen influential books on garden design, including *The Wild Garden* (1870), which had an impact on Farrand's design for Dumbarton Oaks. Today Gravetye Manor is a luxury hotel and the present gardener, Tom Coward, has revitalized the plantings which are famous in their own right. Reward yourself as an overnight guest

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

JOIN US AT BEATRIX FARRAND'S LAST HOME AND GARDENS, GARLAND FARM

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

Assisted and
Off-Season Entrance
1029 Route 3
Bar Harbor, ME 04609

Open Days: Thursdays, 1:00 to 4:00, June 24 - September 23, suggested donation $5.00

Garland Farm (pictured above) is located on Route 3, 2.4 miles from the bridge onto Mount Desert Island from Trenton. Cross the bridge and go left at the traffic light. 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 mail box at the gravel driveway.

For our seasonal visitor grass parking lot, continue on Route 3 about 500 feet past the 1029 mail box and turn left onto Bay View Drive, then make your first left into the grass lot.

Garland Farm is located 8 miles from the town center of Bar Harbor. Coming from Bar Harbor you will pass Hadley Point Road on your right, about 2/3 of a mile before Bay View Drive.

Please use our 1029 Route 3 address to visit Garland Farm in the off season, as the the grass parking lot is not accessible until the thaw is complete.

Office Landline at Garland Farm: 207-288-0237
visit@beatrixfarrandsociety.org

An Important Absence: The Need for Restoration of an Iconic Garden

by Laurie Olin

One of the greatest garden designs of the 20th century in America must certainly be the one that Beatrix Farrand and Abby Aldrich Rockefeller and John D. Rockefeller, Jr. made together in Seal Harbor, Maine at the Rockefeller retreat, the Eyrie. Recently I learned that a very important character defining element of this magnificent garden has still, after a considerable number of years, not been replaced.

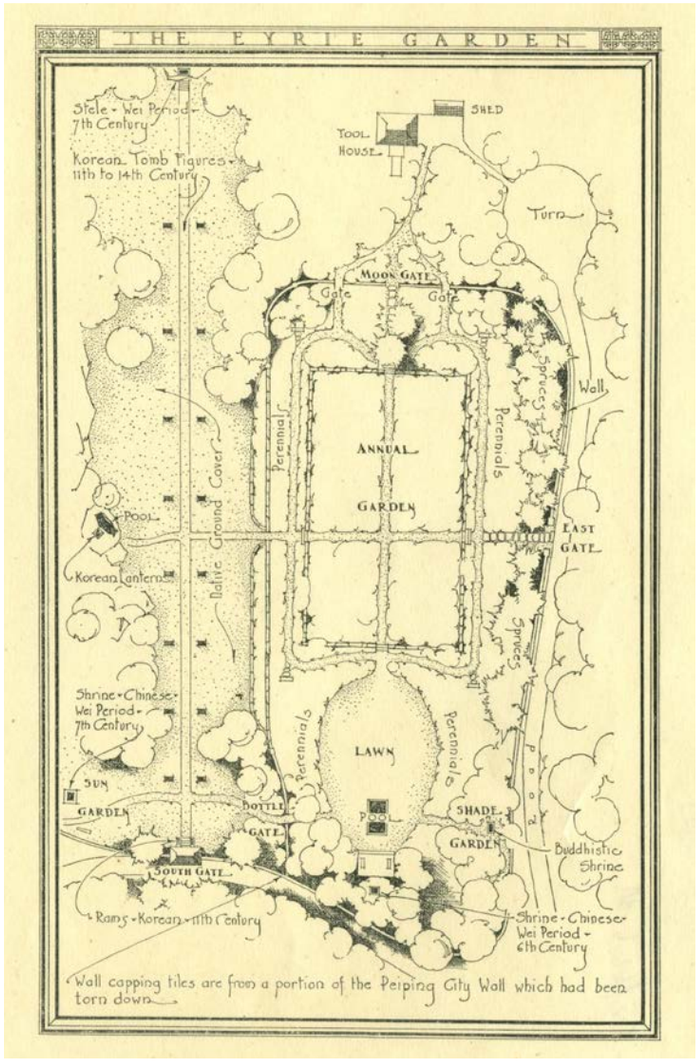
I was disturbed when I visited the garden five years ago that it had gone missing but assumed that it would certainly be replaced as a matter of course, of stewardship and restoration. But apparently not. I refer, of course, to the lone surviving native spruce that stood majestically at one end of the great garden room that Beatrix Farrand and the Rockefellers conjured up in the woods.

To some it may have seemed an accident, but nothing could have been more intentional. Ms. Farrand was a brilliant designer and superb landscape architect, one of the founders of the American Society of Landscape Architects along with Frederick Law Olmsted, Jr., who like his father was an early advocate of native plants and their use in gardens and parks. Also, like Olmsted Senior, Farrand found it as important to cut or move a tree in the wrong place as it was to plant them where she wanted them.

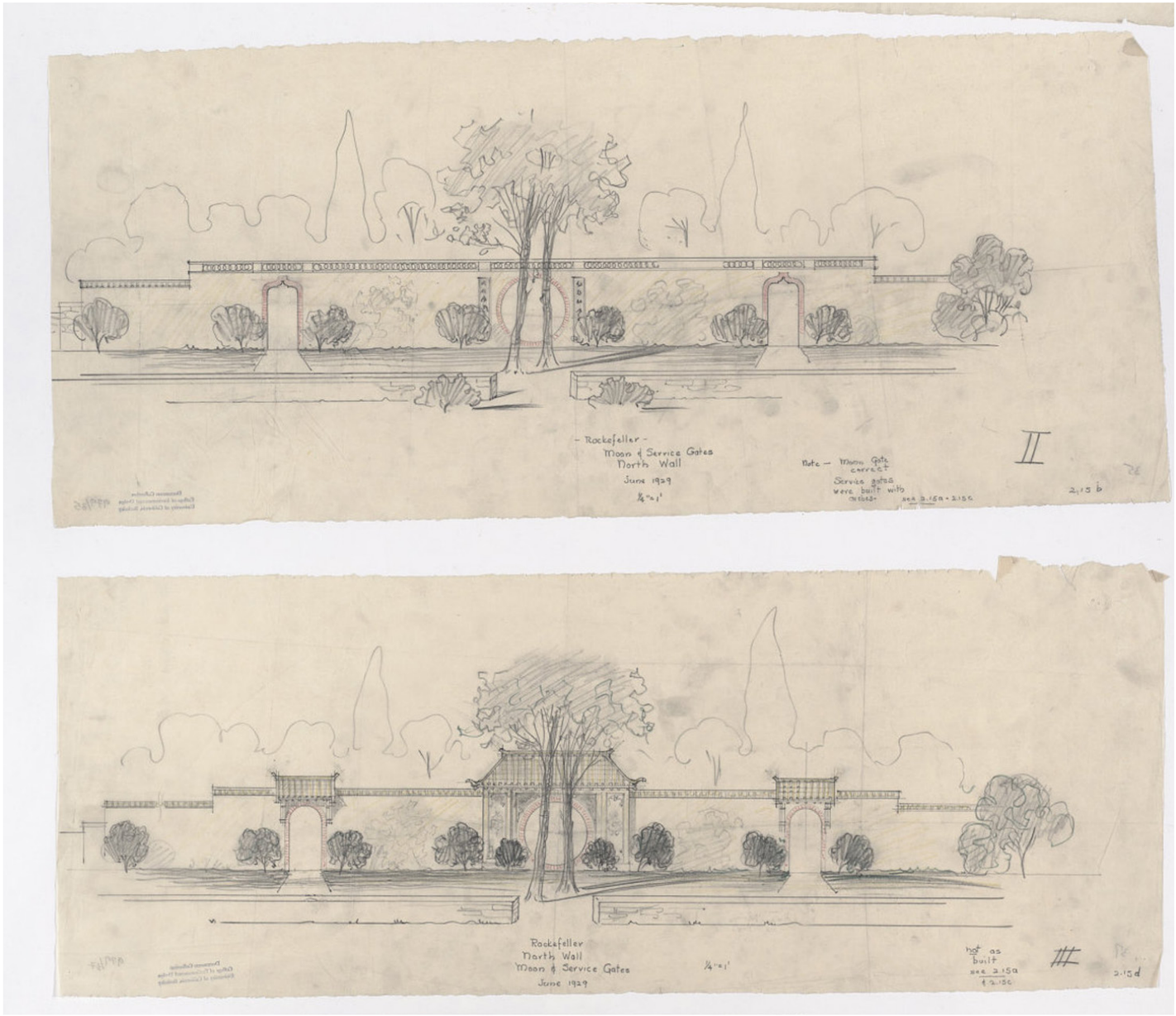
It is evident from the earliest photos and her drawings – both the final plan of the garden and her studies for the wall and gates – that this tree was considered to be a featured element of the composition from the very beginning of the garden's layout and construction. What is so noticeable is the placement of the conifer nearly exactly on the axis of the centerline of the garden and in front of one of the Moon Gates. Clearly with the whole property at their disposal, Farrand and her clients could have easily located the garden fifteen or twenty feet further to the east or west, thereby moving it off its center alignment with the gate. Also, they could have had it removed in a trice. Instead it was carefully worked around. Obviously to them it was in just the right place.

The photos and Farrand's plan and sketches also show that it began as nearly a twin – whether multi-stemmed stump sprouts from an earlier forest tree or a pair of trees growing in extremely close proximity. They leaned slightly apart. At

Abby Aldrich Rockefeller Garden, c.late 1930s.
The Garden Club of America collection, Smithsonian Institution.



Plan of the garden, note the indication of the twin conifers.
Beatrix Farrand collection, Environmental Design Archives, UC Berkeley.



Beatrix Farrand's studies for the wall, gates, and trees at the north of the garden.
Beatrix Farrand collection, Environmental Design Archives, UC Berkeley.

some time between 1936 and the time I first saw the garden, the western one of the pair had succumbed, as is common with multi-stemmed trees or such close rivals -- the smaller ones gradually lose out to a larger dominant. At any rate in Mrs. Rockefeller's day the eastern one had become a handsome single specimen.

Beatrix Farrand's attitude toward trees was deeply considered, and it was often the case that she chose to place a single specimen, or only a few, in a particular spot within a bounded space. Good examples can be seen clearly in her work in the design of courtyards at Princeton, Yale, and Dartington Hall. This selection and positioning invariably brings a life and dynamic to these spaces and plays against their architectural frame and their otherwise empty spatial nature. Here with the garden for the 'Eyrie' in the woods, once again Farrand placed a small group of deciduous trees in the shady anteroom on the south of the main space and this pair of vigorous young spruces at the far end of the long rectangular garden. To most laymen and Americans this placement may seem odd. There is a moon gate, a circular opening in the garden wall that one is clearly meant to pass through from inside to outside the walled garden. But whoa! There is a tall tree in the way. One has to go around it, whether going or coming. But it turns out there is plenty of room between it and the gate. One has to come close to it, be in its presence briefly, and then not. It is on the central axis, but (originally) was not really a symmetrical item – almost, but not quite.

left: 2005 view of the conifer showing its distance from the gate and the minimal shade it generated.
right: View from outside the garden looking in, 2005. Laurie Olin photos.

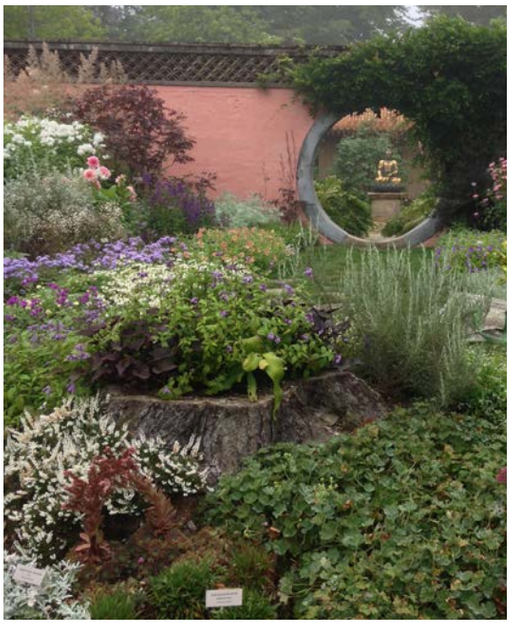
This is an embrace of a sensibility and appreciation for subtlety and timelessness, for the cultivation of balance between simplicity and complexity.

It is a case of *Shibui,* or *Wabi-sabi,* Japanese expressions for an aesthetic shared by other Asian people, Chinese and Koreans particularly. Shibui embraces the concept of the perfection of imperfection, such as expressed in the Tea Ceremony, its utensils, and setting. As one of my teachers, Richard Haag, who produced a number of the most poetic portions of the Bloedel Reserve on Bainbridge Island in Washington – another great 20th century garden in the woods – explained to us as students, we must make allowance for imperfection, without which nothing is perfect. This is an embrace of a sensibility and appreciation for subtlety and timelessness, for the cultivation of balance between simplicity and complexity. Such an aesthetic embraces paradox, the healthy roughness of textures and irregularity, of asymmetrical form, of unexpected juxtapositions, of the passage of time, the awkward and the graceful. This is an aesthetic and design attitude that the threesome who created this garden were well familiar with from their travels, their study, and their lives. While we know only a little of what they said to each other, and not what was understood but not said, we have, however, had until recently the result of their collaboration.

The big surprise of this garden, of course, was to find such an extraordinary sunny room full of flowering plants amid a shady forest. The currently missing tree or pair of trees was a common one of the forest surrounding the garden that appears to have found its way in. A second surprise is that native spruces have ended up on both sides of the garden wall. It is an interesting inversion of William Kent's garden at Rousham in the 18th century, which was seen to have leapt the garden wall and to have incorporated the countryside. This handsome spruce was wild. The flowers around it were cultured. It was large. They were small. It was dark and they were light. The situation was simple and complex.

There is a door, a perfect circle. There is a tree in the way. But it isn't really. The circle and line are together at the head of the garden. There is no question that the combination was there to be admired. In some ways the tall spruce was a spirit that peacefully inhabited the garden, watching over the trays of colorful plants, especially during all the long hours that humans were not around, strolling about, working in the beds, taking pictures, coming and going.

As noted above, when I last visited five years ago, it was gone and had not been properly replaced. The gardeners were growing a twee bunch of small flowers in a cavity within the stump. The expansive beds of herbaceous and annual plants were in glorious condition. For many who garden, it probably all looked marvelous. But the design was no longer intact, the spirit of the place was severely compromised.



left: 2015, absence of presence. Loss of ying-yang. right: The stump in 2015. Photos by Laurie Olin.

View to the north in 2015 with the tree missing and view to the roof of the gardeners' tool shed too prominent. Laurie Olin photo.

There is no acceptable excuse not to restore this key conifer to the composition. Located at the extreme north end of the garden it produced little or no shade. Gardeners always complain about tree roots, but great gardens are not about making things easy for gardeners or maintenance. Great gardens are about more than the cultivation of flowers and specimen plants, they are about vision and life, ideas about nature and form, color and texture, seasonality, spirit, and difficulty, even contradiction and beauty, which is often very difficult for us. The garden that Beatrix Farrand, Abby Aldrich Rockefeller, and John D. Rockefeller, Jr. made in the woods at Seal Harbor was all of those things.

The odd and thought-provoking conifer in the garden that was such a key element in inspiration, design and character must be replaced.

Laurie Olin is founding partner of the landscape architecture and urban design firm OLIN. Both a teacher and a landscape architect, he became a 1999 Fellow of the American Society of Landscape Architects, and has been a recipient of numerous awards including the National Medal of the Arts, the American Society of Landscape Architects Medal, and the Beatrix Farrand Society Achievement Award. Some of his many notable projects include Apple Park in Cupertino (CA), Columbus Circle and Bryant Park in New York, and the United States Embassy in London.

A Tribute to John R. Robinson, an Ardent Environmentalist 1935 – 2020

by Patricia Sullivan

What makes an environmentalist? Perhaps the life and evolution of John R. Robinson offers one of the best answers.

John was an outdoorsman and naturalist from an early age. His parents introduced him to birdwatching on the Chesapeake Bay. The last hours of his life were spent looking out the window for birds, while holding his wife Barbara's hand. He went to the Millbrook School where its famous zoo only encouraged his interest in wildlife.

John knew beautiful places: the Narragansett and Chesapeake Bays; Greenwich and Sharon, Connecticut; the Grand Canyon and Hawaii. From his house on Great Cranberry, he looked back at the glorious profile of Mount Desert, and the wheeling seabirds. He also was a sportsman: trout fishing in the rivers, deep sea fishing off Block Island, bird hunting in upstate New York and in Europe.

From his early days in Narragansett Bay, his love was the sea. John named his boat *Deux Belles* in honor of his wife and daughter, and sailed to Bermuda or in the Gulf of Maine with his sons as crew. John was a bit of a farmer as well. He got the family making maple syrup on their property in Vermont. As newlyweds, he and Barbara, his partner in many enterprises over their 62 years of marriage, had an "allotment "on the Brandegee Estate in Brookline, where they planted vegetables amid the landscape designed by Charles A. Platt. Vegetables were a needed diversion from law school at Boston University, where John went after graduating from Harvard.

And the law led him into the heart of the nascent environmental movement.

In the late 1960s John Robinson joined the US Attorney's Office in New York, a traditional way station for many young lawyers. His area of expertise was military affairs, but he soon met John Adams, a feisty young lawyer with a vision of a not-for-profit law firm with Nature as its client. Adams would soon be the founding Director of the NRDC and Robinson would be a key player.

NRDC (Natural Resources Defense Council) was born out of the historic fight to save Storm King Mountain, a Hudson River landmark just upriver from West Point. The

...the law led him into the heart of the nascent environmental movement.

Consolidated Edison Company planned to cut away part of the mountain to build a pumped-storage hydroelectricity plant. A local group, Scenic Hudson, challenged the plan and won a lawsuit widely recognized as one of the earliest environmental law cases.

It was a Big Win which also galvanized the thinking of a group of Wall Street lawyers with links to the Storm King fight, and led to an alliance with John Adams as well as a team of young lawyers finishing Yale Law School. Both groups wanted to start a public interest law group for the increasingly threatened natural world. When each approached the Ford Foundation for funding, the Foundation put them together and NRDC was born.

John Robinson played a catalytic role in those earliest days. As John Adams said, "John became one of our founding donors. He introduced the fledgling organization to another lifelong environmentalist and NRDC benefactor, Bill Beinecke, who provided us with our first office in New York and, later, his remarkable daughter Frances, who came to NRDC as an intern, evolved into a fierce environmentalist in her own right, and served as NRDC president for 10 impressive years."

John brought a collegial yet authoritative voice...

John Adams further stated that as "an original member of our board of directors, John brought a collegial yet authoritative voice that helped to define NRDC's institutional identity as a trusted force for holding polluters to account, both in the court of public opinion and in our courts of law."

Robinson served as trustee for 35 years and was an honorary trustee for 15 more until the day he died. With his unwavering support and counsel, NRDC grew from just a few employees to an organization with international reach, and by 2020 a budget just shy of $200 million and 750 employees.

NRDC's size and reach serves as a wonderful memorial to John and his understanding of the shifting currents of the modern world.

With his unwavering support and counsel, NRDC grew from just a few employees to an organization with international reach...

In order to preserve the open spaces which nourish us and to protect the natural species which delight and serve us, we must have a framework of law which is often tested and strengthened.

John Robinson will be missed for his warm friendship, his generosity of heart and purse, his wisdom in creating and supporting transformative institutions like NRDC.

And the answer to my original question?

To quote Barbara Robinson: "John was a conservationist who increasingly became more of an environmentalist."

Patricia Sullivan was the Deputy Director of the Natural Resources Defense Council for many years, and is a board member of OSI, Open Space Institute. She is a summer resident of Northeast Harbor.

2021 Beatrix Farrand Society Programs

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

"Rethinking Roses**"**
Peter Kukielski
Saturday, June 19th at 2:00 pm
Kick off the 2021 season at Garland Farm, and celebrate Beatrix Farrand's 149th birthday

In 1916, Beatrix Farrand designed the Rose Garden for the New York Botanical Garden. After it was brought back to life with the generous support of David Rockefeller in the 1980s, it was named in honor of his wife Peggy, who loved roses. Peter E. Kukielski took over the garden in 2006, and was charged with a redesign of the collection. He will discuss the original designs of the garden and why some roses will not work in the garden today, along with his work on the new chemical-free rose garden at the Royal Botanical Gardens in Ontario.

"Herbaria: Collectively Saving Plant and Fungal Biodiversity"
Barbara Thiers
Thursday, June 24th
Celebrate the opening of our Herbarium exhibit on Maine Native Plants
with Herbarium Happy Hour: Cocktails at 4:00 pm, Lecture at 5:00 pm

The basic preparation of the specimens that are housed in an herbarium has changed relatively little over the last five hundred years, but the invention of this simple technology was a key innovation in transforming the study of these organisms from a minor subdiscipline of medicine into an independent scientific endeavor. Recent technological advances that facilitate the study of life at both the molecular level and on a global scale can be applied to herbarium specimens to help address some of the most critical problems we face today.

"'The Evils of Flower-Picking': Acadia's Plants, Student Naturalists, and a Land Conservation Movement"
Catherine Schmitt
Wednesday, June 30th at 4:00 pm

In the 1880s, a group of college students called the Champlain Society spent their summers camping on Mount Desert Island and surveying fauna and flora. Charles Eliot, who later became a landscape architect, organized the society and worked closely with Edward Lothrop Rand, who led the group's botanical work. The pursuit of plants on Mount Desert Island by Rand, Eliot, and their fellow Champlain Society members led to growing concern for the future of nature, inspiring a global land conservation movement that included creation of Acadia National Park.

"The Earth in Her Hands: 75 Extraordinary Women Working in the World of Plants"
Jennifer Jewell
Saturday, July 17th at 2:00 pm

Jennifer Jewell, the host of the gardening podcast, 'Cultivating Place', focuses in a wholly unique way on how horticulture intersects with our everyday world and on women whose work has enriched and expanded these intersections in the last 25 years. Jewell will discuss how the plant world is improved by not only greater representation of women generally but also by diversity amongst those women from around the world working in fields including botany, floriculture, agriculture, landscape design and architecture, plant breeding, garden writing, environmental science, and social justice.

Pre-registration required for all events, both paid and free.
Send an email to programs@beatrixfarrandsociety.org or call 207 - 288 - 0237.

"Growing Dahlias in Coastal Maine"
Courtney Locke
Wednesday, July 28th at 4:00 pm

Please join Courtney Locke, Coastal Maine Botanical Gardens staff horticulturist and dahlia enthusiast, to discuss the best methods for getting the most flowers from your dahlias in our short growing season. Topics will include planting methods, fertilization and watering techniques, managing common insect and disease hazards, and digging, dividing and storing tubers to help you successfully grow dahlias for years of enjoyment.

The Beatrix Farrand Society Annual Lecture
"Restoring the Crowninshield Garden"
Paul Orpello
Saturday, August 7th at 4:00 pm
Holy Family Chapel, Main St., Seal Harbor

Paul D. Orpello, Director of Gardens and Horticulture, Hagley Museum and Library, will speak on the miraculous road to recovery of Hagley's Italianate Ruin built in the 1930s. He will share the landscape's history and inspirations, its unique design origin compared with contemporary landscapes, its ruin period, the restoration, and the Italian gardens he visited for research. Paul will also touch on the overall design process so far, discussing the research synthesis and conceptual design, and next steps in the garden's future. No admission fee. Call Beatrix Farrand Society at (207) 288-0237 for parking recommendations.

"Lessons Learned from Building a Public and Private Garden"
Dan Benarcik
Friday, September 10th at 4:00 pm

With over twenty-five years of experience, Dan Benarcik has never stopped learning about the living and nonliving entities that together make a complete and compelling garden, and how to adapt to an evolving landscape while keeping it fresh. In this talk, Benarcik will talk about his role as horticulturist at Chanticleer Garden in Wayne, PA, along with his design perspective, his knitting together of furniture, craft, and other non-plant design ideas, and the gardens and styles he tends to create, including his own home garden.

"Build a Garden Chair"
Dan Benarcik
Saturday, September 11th at 10:00 am

In less than three hours with only a cordless drill, you will construct your own Garden Chair. No prior experience with either woodworking, power tools, or carpentry is necessary. A fun and industrious session that will yield a finished chair for all who participate. $295 for members, $325 for non-members.

"An Appreciation of Mushrooms in Downeast Maine"
David Porter
Sunday, September 19th at 11:00am

By any measure, interest in 'all things fungal' among the general public is mushrooming. We want to know more about where mushrooms come from and what they are doing out there. In his talk, Porter will lead an illustrated foray through a jungle of mushroom diversity, touching on common edible species and those to avoid while describing how these organisms are critical to the proper functioning of our forest ecosystems.

Unless otherwise noted:
$20 for Members / $10 for Non-members / Students attend for free

Astilbe (*Astilbe sp.*) purported to be divisions of plants from Reef Point in a Winter Harbor garden.

Pathway to Plants and Planting Design

by Patrick Cullina

In the spring of 1894, nine days before her twenty-second birthday, Beatrix Jones toured The Arnold Arboretum in Boston with director Charles Sprague Sargent, recording her impressions of roses and magnolias, and of the various other landscape elements that caught her eye. Several days earlier she had visited Fairsted, the Brookline home and office of Frederick Law Olmsted, and made observations both of the gardens and of the technical processes of landscape design evident in the studios there. Within that short five-day span, she had taken seminal steps toward a career that did not exist for women in America until she herself would establish it in the ensuing years.

It had been a heady year for her. Within the preceding twelve months, an encounter with Sargent's wife Mary in Maine had led to a visit with the Sargents at their Brookline estate Holm Lea. She then joined them for trips to Chicago to review the elaborate designs of Olmsted and Daniel Burnham at the World's Columbia Exposition, and to Biltmore, the Vanderbilt estate in Asheville, North Carolina where Olmsted himself was present for the tour. Following this meeting, Olmsted — in a letter to his nephew and adopted son John Charles Olmsted — recalled Beatrix somewhat dismissively as "inclined to dabble in landscape architecture."

The notable aspects of Beatrix's professional ascent seem more remarkable when considering the social constructs of the period. At the time of her introduction to Charles Sargent, the 19th Amendment to the U.S. Constitution that granted universal suffrage to American women was nearly twenty-seven years off. Consider the lead article in Volume 6 of *Garden and Forest - A Journal of Horticulture, Landscape Art and Forestry,* a weekly publication founded and directed by Sargent that ran between 1888 and 1897, at the beginning of that same year.

Entitled *The Effect of Country Life Upon Women*, it posited: "A drive, a woodland walk, the planning of a parterre, the thoughtful study of a bit of landscape-gardening, a sketch, a new book, suffice to lend interest to the day, and afford subjects for conversation…," supposes the "…tendency of women being to nervous excitement, the greatest benefit to them arises from a suspension of many of the causes of undue stimulation, such as late hours, variety of experience, continued rushing about to very little purpose…," and concludes that "Gardening is for women a most salutary occupation, giving them occasion to exercise their taste and skill, to add to their knowledge, to give value and importance to their surroundings." (I'll spare the reader from the similarly unfortunate valedictory conclusions

regarding "the Anglo-Saxon race" and "true American development.")

None of this condescension is evident in the record of the mentoring relationship between Beatrix and Sargent, which seems notable given his biography and formidable reputation. He was fifty-two when they met, had risen to the rank of major in the Union Army during the Civil War, founded the Arnold Arboretum in 1872, and traveled the country surveying native trees. Those explorations would inform a series of publications: *The Woods of the United States, with an Account of their Structure, Qualities, and Uses* in 1885, and *The Silva of North America: A Description of Trees Which Grow Naturally In North America Exclusive of Mexico*, a multivolume compendium illustrated by Charles Edward Faxon which began publication in 1890.

His firmly subjective points of view are unmistakable in his writings—from his assessments of various plant species to his belief in the supremacy of Olmsted's design perspectives. And his horticultural world was widening. His trip to Japan in 1892 preceded an expanded focus on plant exploration in Asia for the Arboretum, largely driven by his liaison with England's Veitch Nurseries, through which he engaged the plant explorer Ernest Henry Wilson. But in Beatrix he seemed to recognize talent— less a magnanimous gesture on Sargent's part, I think, than an affinity for qualities in Beatrix that must have been incandescent. Her passions for plants and landscapes, kindled during her youth while botanizing on Mount Desert Island and learning lessons in the soils of Reef Point's gardens, were now stoked by encouragements to become a careful observer of the living world and to gather the lessons for future use.

After Boston, she travelled to Europe and spent half a year exploring a dazzling range of landscape traditions there. In England, she met with Gertrude Jekyll, just beginning her work at Munstead Wood, and William Robinson, who created Gravetye Manor following the sensation caused by his book *The Wild Garden* — distinct counterpoints to her visit to Versailles. Upon her return, she studied drafting at Columbia's School of Mines before opening an office in her mother's New York townhouse in 1896. And in 1899, a mere five years from the date of her Fairsted visit, she co-founded The American Society of Landscape Architects with ten men — two of them Olmsted scions and another the son of Calvert Vaux.

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In the spring of 1994, I was hired by Rutgers University to create and implement a series of programs designed to apply the school's diverse technical resources to the educational benefit of at-risk youth populations across New Jersey. The green industries were an area of focus and, while a number of university staff distinguished themselves with their commitment to the proposition, one character stood out. I met Dr. Bruce "Doc" Hamilton, a charismatic, irreverent, and wildly popular professor of landscape architecture whose specialty was teaching plants and the ways they could be managed in landscapes.

He had recently taken control of the University's arboretum, a series of teaching collection and trials adjacent to the school's plant breeding research farm led by Dr. Elwin Orton. It had been the University president's plan to sell the land, which also adjoined a rare and valuable parcel of old growth forest, to developers and to relocate the plant breeding efforts to a rural plot far from campus. Doc marshaled a grassroots army of students, landscape professionals and garden club members and thwarted the sale of what he considered an indispensable teaching tool.

In response, the administration locked the gates and let the weeds and vines choke the plantings before relenting to allow Doc to restore what would be called The Rutgers Gardens. I met him at the beginning of this adventure and he recruited me to help him with the restoration and the creation of an organization to manage it all. I could continue my programs there, he told me, and suggested that I had nothing to lose and possibly much to gain. By the end of the summer, I was working for him full time.

What I knew about horticulture at that time was limited to bits and pieces from elementary school science and high school biology classes. An english major in college, I satisfied the science requirement with a single semester course on nuclear power. What I knew about nature largely stemmed from adventures in my neighborhood park. I grew up on a Hartford, Connecticut city street with generous homes on one side and the thickly wooded border of one of the country's largest urban parks on the other. I recall a childhood field trip there where the guide explained that the park's construction required the installation of a million native shrubs and trees. It didn't seem possible to me at the time, and remains a difficult task to fathom.

What I knew about landscape architecture was limited to a familiarity with Frederick Law Olmsted, a prominent Hartford native whose story was shared with local students— if less elaborately than those of Mark Twain and Harriet Beecher Stowe, who lived in adjacent homes at the opposite end of Woodland Street from the park's southern entrance. In time, I would come to know that in his youth Olmsted routinely hiked through what was then called the North Woods — and what I knew as the park's municipal golf course — and that he had conceived of the park's creation.

The backlit fall foliage color of redvein enkianthus (*Enkianthus campanulatus*) at Garland Farm.

The plan for what became known as Keney Park was designed by Olmsted, Olmsted & Eliot. Time would reveal that the wooded edge that we pierced with desire paths, the carriage roads we crossed, and that the massive expanse of lawn over which we sprinted to reach the swimming pool or the tennis courts, called West Meadow by the designers, were all intentional gestures to create a pastoral landscape over more than five hundred acres of city land. By the time I began to explore its many features, it had grown to nearly seven hundred.

At the Rutgers Gardens, it seemed crucial to get a sense of what we possessed. Plant records and collection maps were spotty, a number of identification labels were broken or missing, and exotic opportunists like porcelain vine (*Ampelopsis brevipedunculata*) swallowed entire clusters trees and shrubs. The ornamental tree, evergreen, and ericaceous collections were more or less intact, so work began with the restoration of the flowering shrub garden.

Arranged synoptically, or by what was then thought to be plant family connections, the garden featured a wide range of species well known to Beatrix and her contemporaries and still in evidence in the landscapes of Mount Desert Island. Plant by plant, scores of lilacs (*Syringa*) and forsythia (*Forsythia*), or of honeysuckle (*Lonicera*) and beautybush (*Kolkwitzia*), were extricated and rejuvenated, and indistinguishable clusters like the rose family beds were parsed to reveal various taxa of spirea (*Spiraea*), false spirea (*Sorbaria*), flowering quince (*Chaenomeles*), and pearlbush (*Exochorda*), etc.

Doc sniffed at many of these plants, deriding them as old-fashioned or as "one-hit wonders"—things that bloomed and then offered little else in the way of interest through the other seasons. Whenever I returned from some expedition with a truck filled with new plants for the collections, he had the same question concerning each accession: "What does *it do?*" I really only knew that I was onto something when, after some of these plants would mature enough to reveal appealing characteristics, he would ask, "Do I have to starting teaching *this one* now?"

A gregarious and passionate plantsman, Doc not only taught me much about plants but he encouraged me to pursue my own interests within the realms of horticulture and landscape design. I was encouraged to photograph anything that interested me, and eventually to turn those images and the experiences surrounding them into lectures. I helped him teach courses that I had never taken, and I was introduced to a host of incredibly talented people — other faculty and researchers, landscape architects, nursery growers, public horticulture professionals, plant breeders and gifted amateurs.

I was Doc's routine guest at meetings of The Hortus Club of New York, an august group of plants people that included diverse personalities like Harold Epstein, Marco Polo Stufano, Dr. Nick Nickou, Elizabeth "Betty" Scholtz and Judy Zuk. Eventually I'd become a member, and it was the interactions with Betty and Judy that led to my hiring as Vice President of Horticulture and Operations at Brooklyn Botanic Garden after ten years with Doc. All of this occurred largely by accident and by dint of Doc's encouragement to observe the living world and his permission to grow in whichever direction would arise.

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Beatrix, now Farrand, and her husband Max intended for Reef Point to be an educational resource — the house would contain a substantial horticultural library, the grounds would feature extensive gardens and collections, and The Reef Point Bulletins would disseminate the lessons learned in that landscape to interested readers. The contents of the bulletins range from elements of landscape design, to tips for cultivation, to the cultural implications of a coastal exposure for plants.

I find her insights into identified plants and growing conditions particularly interesting. Like any landscape architect, or landscape gardener as she preferred to be known, her work was largely populated by the vogue plants of the time. Her connections to Sargent, and to the Arboretum's propagator Jackson Dawson, were in essence connections to plants, and her palette would expand as similar affiliations

The flowers (left), bark and foliage (right) of Beatrix Farrand's Korean stewartia (*Stewartia koreana*) at Garland Farm.

would continue — whether as part of exchanges with Harvard dendrologist Afred Rehder or perhaps through the botanical products of Ernest Wilson's exotic expeditions. The Korean stewartia (*Stewartia koreana*) that she moved from Reef Point to Garland Farm is just one of Wilson's finds that she favored. Other Asian discoveries would make the same trip, including redvein enkianthus (*Enkianthus campanulatus*) and dawn redwood (*Metasequoia glyptostroboides*). All are still growing there.

Surveys of any of her herbaceous border plans will yield the names of many plants derived from Europe and Asia, or from the nursery trade. It would not have been unusual for Beatrix to have been apprised, for instance, of the latest astilbe (*Astilbe*) hybrid from German nurseryman Georg Arends. I have been in several downeast gardens where unnamed astilbes are purported to be divisions from Reef Point, and have wondered how they were originally acquired. The bulletins offer a number of clues as to what her criteria for a successful garden plant might be. "The garden is intended to show perennials of consistently good foliage, therefore the choice is limited by this rigorous condition."

I find Beatrix's assessments of the regional flora to be fascinating insights into her aesthetic vision. She refers to the acid-loving local plant community as "…one of the loveliest of the plant world. The range is from the ground hugging bunchberry or dwarf cornel (*Cornus canadensis*), bearberry (*Arctostaphylos uva-ursi*) and goldthread (*Coptis trifolia*) to the tallest of the rhododendron family, with…huckleberries (*Gaylussacia baccata*) among those of middle height."

She describes "…hedges of winterberry (*Ilex verticillata*), lovely in late autumn when sprinkled thickly with scarlet berries…," and writes of, over time, learning "…to understand the conditions more intelligently…instead of forcing an unwilling site to resign itself to something for

The ripe autumn fruits of two deciduous hollies native to Maine: mountain holly (*Ilex mucronata*) above and common winterberry (*Ilex verticillata)*.

Top: The brilliant flower buds of black huckleberry (*Gaylussacia baccata*) foliage set to open. Bottom: Black huckleberry sets the woodland floor alight in autumn.

which it had no liking…," instead monitoring each area and discovering "…by many trials and frequent errors that certain plants would gladly grow where conditions were what they had silently and persistently demanded."

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Before leaving Reef Point, Beatrix wrote: "No one can read the future, but if the experience learned in the past is heeded the years ahead should continue to add beauty to the plant groups. From time to time they will need renewal and replacement and perhaps plant enemies may make certain sorts difficult or impossible to grow, but there will be a definite armature of design on which the later changes may be modeled."

I have been extraordinarily fortunate over the course of my career to consult and to collaborate with so many talented architects, landscape architects and plants people. Each interaction brings new perspectives and a renewed conviction to pursue work that is creative and aspirational, but also rooted in the principle of functionality. And each successful experience is founded on a dialogue where what you see is of more value than what you know.

Separate from Garland Farm's Terrace or Entrance Gardens, I pause to imagine what conversations with Beatrix regarding the potential for other parts of the property, as it exists in its current state, might be like. Where are the opportunities for "renewal and replacement?" How much wilder could be the Wild Garden be? What form might the meadow in the South Field take and should wildlife be a consideration in its composition? Which plants might transform the current swale into a landscape feature while also stabilizing it? And perhaps most practically — how might the banks below the Terrace Garden be stabilized with plants that might also serve some ornamental purpose?

Bluebell bellflower (*Campanula rotundifolia*) flowering with Virginia rose (*Rosa virginiana*) on the coast atop the Seal Harbor cliffs.

The flowers of flat-top goldenrod (*Euthamia graminifolia*) with the foliage of winged sumac, little bluestem (*Schizachyrium scoparium*) and kinnikinnick *(Arctostaphylos uva-ursi*) in the late August coastal plain on Martha's Vineyard.

Left: Sweetgale (*Myrica gale*) has glaucous foliage and burgundy stems. Right: New England blazing star (*Liatris scariosa var. novae-angliae*) blooming in a New England meadow in September.

Coastal plain stalwarts narrowleaf mountainmint (*Pycnanthemum tenuifolium)*, showy aster (*Eurybia spectabilis*) and flat-top goldenrod on an irrigation-free shorefront green roof in September.

A New England coastal plain meadow periodically controlled wih fire ablaze with the autumn color of winged sumac (*Rhus copallinum var. latifolium*).

The brilliant autumn carpet of what is primarily black chokeberry (*Aronia melanocarpa*) atop Schoodic Point.

A pollinator visits rhodora (*Rhododendron canadense*) flowers in late May.

Ralph Waldo Emerson published his poem Rhodora — "…Rhodora!…O rival of the rose!…" — in the same year that ASLA was founded. By 1919, any thoughts on the desirability of the rhodora (*Rhododendron canadense*) for landscape use would have been largely subsumed by the appeal of plants like Wilson's introduction of the Kurume azaleas of Japan to the Arboretum. While Beatrix appreciated native deciduous azaleas, the evergreen foliage and brilliant flower color range of the Kurume's would have been impossible to resist.

When reading her impassioned descriptions of single hybrid tea rose hybrids at Reef Point that followed a previous reference to "spindly half-starved wild roses," I can see her resisting a similarly poetic plea for the Virginia rose (*Rosa virginiana*). But in a different composition I am certain that

A current view of the tangled slope below Garland Farm's Terrace Garden with the dawn redwood (*Metasequoia glyptostroboides*) towering overhead.

its single, pink flowers above clean, shiny foliage followed by wine-red hips and fall foliage that ranges from orange to red lend considerable appeal to a designed landscape across the seasons. Seeing it in flower alongside the purple domes of bluebell bellflower (*Campanula rotundifolia*) atop the cliffs overlooking Seal Harbor last summer was a highlight.

The ecologies to which we may look for inspiration can teach us the value of learning cultural tolerances that might dictate future use in a different context. Beyond the possibilities for members of the heath family that Beatrix alluded to in the bulletins, and it would be great to adapt black huckleberry for greater use where possible, consider the coastal plain as a source for inspiration when addressing the challenges posed by the terrace garden banks. In August, in a single New England sand plain, one may encounter a palette of plants that would be both beautiful and durable when reconfigured for this purpose.

Herbaceous perennials like New England blazing star (*Liatris scariosa var. novae-angliae*), narrowleaf mountainmint (*Pycnanthemum tenuifolium*), wild indigo (*Baptisia tinctoria*) and flat-top goldenrod (*Euthamia graminifolia*) rise up to bloom in summer amid a network of woody companions like kinnikinnick (*Arctostaphylos uva-ursi*) and winged sumac (*Rhus copallinum var. latifolium*), and grasses like little bluestem (*Schizachyrium scoparium*). As the season progresses to autumn, colors ripen to provide a second show — particularly as the winged sumac turns to brilliant scarlet.

Or you can look to a single group of plants, like asters, and imagine a succession of flowering moments that would progress from summer with species like showy aster (*Eurybia spectabilis*) to deep autumn with aromatic aster (*Symphyotrichum oblongifolium*). Though taxonomists have broken the group of North American species into several new genera in ways that may obscure a review of the impressive breadth of this group, a careful survey of these plants will reveal desirable candidates for a host of cultural conditions.

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I think of a young Beatrix Jones at the end of the summer of 1893, walking through Bar Harbor with a notebook, recording her observations of local landscapes in anticipation of her next meeting with Charles Sargent, when the world she was about to discover was then mostly unknown to her. And then I think of an older Beatrix Farrand near the end of her life at Garland Farm, laden with the memories of an extraordinary career, but still seeking to plant and to grow. I can imagine what conversations about the garden could be like, the best of which are formulated on a simple premise: tell me what you see.

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Plant Profile: White Cedar
Thuja occidentalis

by Matthew Wallhead, Ph.D.

White cedar (*Thuja occidentalis*), or eastern arborvitae, is a native evergreen shrub or tree. Its distribution ranges from the northeastern U.S. and southeastern Canada, west to Minnesota. It is often found in swamps and other wet areas with alkaline soils, but is tolerant of a wide range of soil conditions. White cedar is not an extremely tall shrub or tree, reaching heights of 40-60 feet with a 10-15 foot spread, which is something that makes it appealing for use in the landscape as an ornamental. White cedar is an excellent plant for hedges, windscreens, or as an accent tree.

White cedar is most abundant in eastern and northern Maine and is hardy to Zone 3. White cedars are different from red cedars (*Thuja plicata*) in size, being much smaller. The top of their foliage is generally bright green and the bottom generally pale green, becoming yellow brown sometimes in winter. Additionally, there are slight differences in cone-scales, and differences in geographic distribution, with red cedar much more widespread, being found growing from northern Canada to Florida and Texas in the southern U.S.

White cedar became known as the "tree of life" to 16th century explorers. That name developed after Native Americans taught French explorers how to use the cedar tree's scale-like foliage as a source of vitamin C in order to treat scurvy. White cedars are capable of surviving over 1000 years; trees in southern Ontario are the oldest white cedar trees in eastern North America and Canada. A particular white cedar specimen has been documented as being over 1,653 years old! Interestingly, white cedar is the also the oldest known introduction of a North American tree species into Europe, with its arrival in France in 1536.

The wood of white cedar is lightweight and resistant to decay, which makes it rather useful. Commercial uses of white cedar include fencing, posts, cabin logs, lumber, poles and shingles. Chests made of cedar wood are commonly used for storing linens and clothing. Branches are used in floral design and to make cedar leaf oil. White cedar oil is antibacterial and is used in disinfectants, cleansers, soaps, and insecticides. Cedar oil can be used to repel moths and to control biting insects such as fleas or flying insects, cockroaches, termites, certain beetles and ants. The oil gets its repellant ability from the terpenoid thujone, and has an odor similar to mint or menthol.

Herbarium voucher of *Thuja occidentalis* from Reef Point. University and Jepson Herbaria, University of California, Berkeley.

White cedar serves as a habitat for many species of birds such as warblers, sparrows and woodpeckers. Snowshoe hares and porcupines also consume its foliage. Deer, moose and black bears use stands of cedar for shelter. Landscaping choices can have a beneficial effect on wildlife populations. By choosing to plant native plants such as white cedar, property owners and land managers can create habitat for beneficial insects and wildlife, while enjoying the benefits of an effective windscreen that is green year-round.

Matthew Wallhead, Ph.D., is the Ornamental Horticulture Specialist with Cooperative Extension and Assistant Professor of Horticulture in the School of Food and Agriculture at the University of Maine, and is on the Beatrix Farrand Society's board of directors.

Whom They Knew: Minnie, Beatrix and their Social Sphere

by Margaret A. Brucia

"Show me your company and I'll tell you who you are" goes an adage of unknown origin. If, during your childhood, your adored father has taken you to meet Abraham Lincoln, James Buchanan, William Makepeace Thackeray and Matsumoto Sinnojio, one of the first Japanese envoys to America, then you must be Mary (Minnie) Cadwalader Rawle, the only surviving child of William Henry Rawle, a socially well-connected Philadelphia lawyer. And once you have become accustomed to the company of presidents, authors and diplomats, to live without their inspiration can be unimaginably dull. But, if you are Minnie Rawle, you won't fully grasp the utter banality of life devoid of intellectual stimulation until you have married Frederic Rhinelander Jones, moved to New York, given birth to a bright and inquisitive daughter (just like yourself), and endured the mind-numbing tedium of an unhappy marriage to a feckless and unfaithful husband. Having finally gained independence, first by separation, then by divorce, you will set about recreating for yourself and for your daughter the kind of exhilarating world your father once created for you. Because this is who you are.

That, in a nutshell, is Minnie's life. Her younger brother died of diphtheria when he was five and Minnie was ten. Her mother died of grief and consumption the following year. Educated at home by private tutors, Minnie lacked the companionship of classmates and siblings, but she was far from lonely. Her father became the center of her universe, and she gradually assumed complete responsibility for his happiness and welfare. Throughout her teenage years, Minnie accompanied him on errands during the day and served as his private secretary and legal collaborator in the evening—when she was not planning dinner parties for his many friends and business acquaintances.

> I... had no regular 'coming out' because I had never been 'in.'

Rising to the role of mistress of the house, Minnie mastered the art of entertaining graciously. Grown up before her time and comfortable mixing with her elders, Minnie felt no need or desire to make a formal debut into society when she came of age. As she saw it, "I felt more at ease with older people than with boys and girls of my own age, and had no regular 'coming out' because I had never been 'in.'"[1] When her father became engaged to her mother's cousin, though overjoyed for her father, Minnie resigned herself to relinquishing her role as lady of the house to her stepmother.

Shortly after his engagement, William Rawle, sensing his daughter's anxiety about her new place in the household, offered Minnie a consolation prize: a father-daughter trip to Europe. Aboard the *Scotia*, a paddlewheel transatlantic ship, Minnie met a fellow passenger, Frederic Rhinelander Jones, a native New Yorker and an older brother of Edith Jones (later Wharton). Freddy, apparently interested in Minnie, pursued and wooed her in Philadelphia after they both returned home. A few months later, Minnie and Freddy were quietly married, and the newlyweds settled into their townhouse at 21 East 11th Street in New York. Freddy and Minnie's only child, Beatrix Cadwalader Jones, was born two years later, in 1872.

The Joneses' marriage was not a success. Freddy embarked on several public love affairs. His continued presence in New York became an embarrassment to Minnie. By 1893, however, having deserted 43-year-old Minnie and 21-year-old Beatrix, Freddy had established himself permanently in Paris. When Minnie and Freddy were finally divorced in 1896, Minnie was liberated from her husband and from years of domestic tension. But well before that, Minnie had compensated for Freddy's deficiencies by opening her heart and her home to her many loyal and devoted friends and to new acquaintances. Every week she sent coveted invitations for her Sunday afternoon luncheons, where the conversation was reliably as rich and sparkling as the wine Minnie poured.

In 1934, a year before Minnie's death, Maud Howe Elliott, cousin of the expatriate novelist F. Marion Crawford, visited Minnie at home. In her nostalgic account of that event she paints a vivid picture of Minnie's salon in its halcyon days during the early years of the 20th century:

> The other day I ascended the well worn stone steps of 21 East Eleventh Street and entered the house for the first time in twenty-five years. I waited in the long drawing room, where nothing seemed changed since that morning when I had been a guest at Sunday luncheon. The imposing mahogany doors, leading to the dining room, polished like dark mirrors, reflected a bowl of roses on the table, a water color by La Farge on the

This was the atmosphere in which Beatrix Jones grew up in New York.

Mary (Minnie) Cadwalader Jones, 1895. Beatrix Farrand Society photo.

> wall, the books on the shelves. As I waited for the hostess, time and space were wiped out. It seemed that those doors must presently open, showing the table with its fine linen cloth, sparkling crystal, ancient silver, that I should once more see John La Farge with his strange myopic eyes; [Marion] Crawford, lean, worn, and keen as he had looked that day.
>
> Yesterday vanishes, today returns. The door leading from the hall opens, the hostess enters, greets me kindly.[2]

Among the frequent habitués at 21 East 11th Street were: artist John La Farge, Presidents Woodrow Wilson and Theodore Roosevelt, scientist Nikola Tesla, philanthropist Archer Huntington, philosopher William James, art critic and connoisseur Bernard Berenson, dramatic monologist Ruth Draper; jurist Oliver Wendell Holmes, expat novelist F. Marion Crawford, sculptor Augustus Saint-Gaudens, and his friend and fellow artist John Singer Sargent. But perhaps most notable was Minnie's dear friend and ardent admirer, Henry James, who, upon his return to America in 1905, after more than 25 years abroad, was Minnie's houseguest at 21 East 11th Street.

This was the atmosphere in which Beatrix Jones grew up in New York. To what extent she chose to socialize with her mother's guests and with whom she preferred to converse, we do not know. But surely, from her young adulthood, through her early professional career, and even after she married Max Farrand in 1913, Beatrix had only to enter the dining room on Sunday afternoons to observe, absorb or take part in discussions with some of the brightest, most articulate and most creative luminaries of the early twentieth century.

Who were Minnie and Beatrix? Just think about their company.

[1]Mary Cadwalader Jones, *Lantern Slides* (Boston: The Merrymount Press, 1937), 103.
[2]Maud Howe Elliott, *My Cousin, F. Marion Crawford* (New York: The Macmillan Company, 1934), 260-61.

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BEATRIX FARRAND SOCIETY

Board of Directors

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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