Timeless designs built to last.

Country Casual Teak

Outdoor Furniture Since 1977

Durable site furnishings. CountryCasualTeak.com
Creating Landscapes that Teach, Inspire and Succeed.

As we celebrate our ten-year milestone, Terra Design Studios remains unwavering in our dedication to create landscapes that teach, inspire and succeed.

Yet we have not journeyed through the last decade alone. You, our colleagues and friends, have offered your wisdom, strength and passion every step of the way, and for that, we thank you!

We eagerly look towards the future, and hope you will continue to join us for the ride!

Cindy Tyler, Principal

www.terradesignstudios.com
UPCOMING AMERICAN PUBLIC GARDENS ASSOCIATION SYMPOSIA

**BUILDING BLOCKS: GROWING FUTURE GIFTS**

Registration Opens November - February 15-17, 2017
Development & Membership Symposium sponsored by Membership Consultants and EMD Consulting
Hosted by Dallas Arboretum and Botanical Garden, Fort Worth Botanic Garden, and Botanical Research Institute of Texas
publicgardens.org/professional-development/2017-symposium

**THE NATURE OF EXHIBITIONS**

September 13-15, 2017
Arts & Exhibitions Symposium
Hosted by Denver Botanic Gardens
CONTENTS

FOCAL POINTS

6  When Cemeteries Are Also Public Gardens
   Since the 1830s, some cemeteries have served important horticultural, societal, and environmental roles. Today, they are much-needed oases within the urban landscape.

10  Engaging New Audiences: A Pokémon GO Example
   When Pokémon GO exploded on the scene this summer, some gardens jumped and took advantage of the opportunity to bring new audiences to their grounds.

12  Creating New Visitors: Testing the Limits with the International Garden Festival in Métis, Québec
   For seventeen years, Les Jardins de Métis (aka Reford Gardens) has attracted new visitors through its annual landscape design festival. Visitors return each year to see what’s new.

BACKBONES

20  Small Garden, Big Impact: Natives Revive Mt Cuba’s Formal Garden

22  Global View: Looks Good Enough to Eat

24  Horticultural How-To: Boxwood Blight

PERENNIALS

5  Executive Director’s Note

15  Garden Exhibit

16  Photosynthesis

18  Nationally Accredited Plant Collection™ Showcase

26  How Does Your Garden Grow?

27  Garden Professional Spotlight

28  Things We Love This Fall

ANNUAL

32  2016 Financial Report
On the Cover:
Philip Haas’ *The Four Seasons* is an interpretation of Renaissance Artist Giuseppe Arcimboldo’s portrait series of the same name featuring characters comprised of flowers, fruits, vegetables and branches. *The Four Seasons* represents the cycles of nature, and is a natural fit for Pinecrest Gardens, an enchanting botanical garden and South Florida’s Cultural Arts Park. photo: Annette Bonnier

ADVERTISERS – In alphabetical order

AMERICAN PUBLIC GARDENS ASSOCIATION
BENCHMARKING................................................................. 30
MEDIA KIT........................................................................... 29
SUSTAINABILITY................................................................. 31
SYMPOSIAS........................................................................ 2
BHS INSURANCE................................................................. 1
COUNTRY CASUAL TEAK.............. Inside Front Cover
DDM ENTERTAINMENT & EVENTS INC........................... 31
LONGSHADOW................................................................. Back Cover
ORIGAMI IN THE GARDEN............................... 30
RIBBIT EXHIBIT................................................................. 29
ROUGH CONSERVATORIES......................................... 1
STUDIO OUTSIDE............................................................. 2
TERRA DESIGN STUDIOS............................................. 1
ZIMSCULPT................................................................. 29

EDITORS-IN-CHIEF
Joan A. Thomas American Public Gardens Association

MANAGING EDITOR
Dorothea J. Coleman American Public Gardens Association

ASSOCIATE EDITOR
Caitlin Simkovitch American Public Gardens Association

EDITORIAL ADVISORY GROUP
Carissa Kowalski Dougherty The Morton Arboretum
Jenny Young DuPont Garden Conservancy
Shari Edelson The Arboretum at Penn State University
Erin Grajek Buffalo and Erie County Botanical Gardens
J. Eric Jackson Powell Gardens
Dago Lopez, Jr. Fitz College
Sharon Loving Longwood Gardens
Tracy Magellan Montgomery Botanical Center
Don Rakow, Chair Cornell University
Andy Sell University of Michigan
Melanie Sifton Brooklyn Botanic Garden

DESIGNER: Alena McCullough Visionaire

EDITORIAL CONSULTANT: Gail Brodhead-Kae GBK Research, LLC

AMERICAN PUBLIC GARDENS ASSOCIATION BOARD OF DIRECTORS
PRESIDENT – Sabina Carr Atlanta Botanical Garden
VICE PRESIDENT – William M. LeFevere Sarah F. Duke Gardens
TREASURER – Kara Newport Daniel Stowe Botanical Garden
SECRETARY – Carma Feldman University of California Davis Arboretum and Public Garden
IMMEDIATE PAST PRESIDENT – Kenneth J. Schutz Desert Botanical Garden

DIRECTORS AT LARGE
Grace Chapman Elton Lewis Ginter Botanical Garden
Michael S. Dosmann The Arnold Arboretum at Harvard University
M. Patrick Griffith Montgomery Botanical Center
Scott LaFluer Sherman Library and Gardens
Jane O. MacLeod Cheekwood Botanical Garden and Museum of Art
Ray Mims United States Botanic Garden
Mark Runciman Royal Botanical Gardens
Shane D. Smith Cheyenne Botanic Gardens
Sharon VanLoon Berends Hendricks Stuit Insurance, Inc.
Brian Vogt Denver Botanic Garden

EX OFFICIO
Anamari Dorgan Morton Arboretum
D. Casey Sclar Executive Director, American Public Gardens Association

AMERICAN PUBLIC GARDENS ASSOCIATION
351 Longwood Road, Kennett Square, PA 19348
Phone: 610-708-3011 • Fax: 610-444-3594
www.publicgardens.org

Volume 31, Issue 4, 2016. Public Garden (ISSN 0885-3894) is published quarterly by American Public Gardens Association, 351 Longwood Road, Kennett Square, PA 19348. ©2016, American Public Gardens Association. All rights reserved. Public Garden is self-indexed at http://publicgardens.org/past-issues. Opinions expressed by contributors are not necessarily those of American Public Gardens Association. Public Garden welcomes editorial submissions but assumes no responsibility for the loss or damage of unsolicited material. American Public Gardens Association serves North American public gardens and horticultural organizations by promoting professional development through its publications and meetings; advocating the interests of public gardens in political, corporate, foundation, and community arenas; and encouraging gardens to adhere to professional standards in their programs and operations.

SUBSCRIPTIONS All members of American Public Gardens Association receive a free subscription to the magazine. Subscriptions are available to firms and individuals interested in working with members of the garden industry as follows: in the US at $48 per year; all others at $90 per year (includes a postage and handling charge).

CHANGE OF ADDRESS Send new address, zip code, moving date, and old address label to American Public Gardens Association, 351 Longwood Road, Kennett Square, PA 19348.

ADVERTISERS For information about advertising, contact Suzanne Moussa, Advertising Sales, at 610-708-3014 or smoussa@publicgardens.org. Or request a media kit at PublicGardenMag@publicgardens.org.
Greetings, Association Members:

Trends, traditions, and tools—this issue of Public Garden magazine has it covered.

By the time you read this, summer 2016’s craze Pokémon GO will have faded from memory. What it left behind was a lot of serious conversation among our members about whether technology engages—or disengages—our visitors from their garden experience. This conversation followed me—from home to work and back again.

Public Garden Vol. 31, Issue 4 explores trends, traditions, and tools (new modalities): Parker Strand’s thoughtful article about Pokémon GO; Joe Charap and Dave Barnett’s article on Cemetery Gardens (often unheralded public garden spaces containing masterful art and tradecraft); and Duana Pearson’s article on the Eden Project and food gardens from around the world. Art and exhibits certainly impact visitation and the bottom line, but also have the power to stimulate conversations within our community about what can’t, shouldn’t, and mightn’t be possible.

With this issue, we instill a new tradition. Our recent financial audit is complete, and we proudly submit our Financial Report 2016: Delivering on the Promise, highlighting key indicators of the health and vibrancy of your Association. Delivering member value is constantly at the forefront of our promise to you, and your support of our organization is manifest within it.

Thanks to wise resource investments by our Board, Staff, and Committees, you also have new tools available for you to become stronger and more resilient as individuals and organizations:

1) Phase II of the Public Gardens Sustainability Index: I urge you to begin exploring the possibilities by taking the simple, new assessment questionnaire, available now on the Association website. How well is your organization addressing sustainability—not only environmental, but economic and social sustainability?

2) A Complete Garden Benchmarking Platform, including Compensation and Benefits: Including any of your garden’s data allows you to instantly rank, chart, filter, compare, and report. It’s safe, secure, and simple to use, but seriously powerful when your garden’s data is included. Part II, Compensation and Benefits, is now open for data entry.

Too often, our long-held notion of what/how things should be holds us back from imagining alternative possibilities. Trends, traditions, and tools all help you know where you’ve been, and where you want to head next. You share, we listen. We all continue to grow together.

Yours,
D. Casey Sclar
Executive Director
American Public Gardens Association
WHEN WE WERE APPROACHED TO WRITE AN ARTICLE FOR *PUBLIC GARDEN* THAT WOULD ADDRESS THE ROLE OF HORTICULTURAL CEMETERIES IN THE PUBLIC GARDEN FIELD, WE JUMPED AT THE CHANCE. FRANKLY, THIS SEEMS LIKE THE RIGHT TIME TO ASSERT THE IMPORTANCE OF CEMETERIES IN PROVIDING A PROFOUNDED KIND OF PUBLIC GARDEN EXPERIENCE, WHERE QUESTIONS ABOUT LIFE AND DEATH CAN BE CONTEMPLATED IN A BEAUTIFUL AND SERENE NATURAL SETTING.
Any discussion of the role of our cemeteries today requires some historical context. In 1831, Mount Auburn Cemetery in Cambridge/Watertown, Massachusetts, was established by Massachusetts Horticultural Society members who envisioned a place for burials and commemoration that would simultaneously serve as an experimental garden and an inspirational sanctuary for the living. It was a bold, new concept, and the success of Mount Auburn as both a cemetery and a popular tourist destination spurred the development of the “rural cemetery” movement. Laurel Hill Cemetery in Philadelphia was created in 1835, followed by Green-Wood Cemetery in Brooklyn in 1838. By 1853, similar garden or rural cemeteries had been created in at least twenty cities around the nation, including Atlanta, Buffalo, Milwaukee, Cincinnati, and Louisville.

Until his early death in 1852, Andrew Jackson Downing, the premier horticulturalist of his time and a founder of American landscape architecture, was instrumental in promoting the idea of garden cemeteries and parks being created right in the heart of urban areas to connect people with nature, and introduce them to horticulture and landscape gardening. During the second half of the nineteenth century, the popularity of freely accessible, large-scale, designed landscapes helped catalyze the creation of similarly expansive, naturalistic parks (but without the burials) in major urban centers across the country, beginning with Central Park in New York in 1857.

During the same time period, the nation’s first botanical gardens and arboreta were established, led by the Missouri Botanical Garden in St. Louis in 1859 and the Arnold Arboretum in Boston in 1872. Arboreta and botanical gardens shared the function of connecting people with nature as noted above, but, as champions of scientific research, education, and the curation of diverse plant collections, they embraced a different core mission.

Over one hundred fifty years later, public gardens of all shapes, sizes, ages, and titles—arboreta, botanical gardens, cemeteries, parks, etc.—still have great societal value, and, more than ever before, are critically important to the future of our planet. Let’s look at a few ways horticultural cemeteries are important contributors to the public garden profession.

**Historically Significant Landscapes:** The value of preserving our institutions’ histories and telling our stories has been increasingly recognized among Association members, and rural cemeteries provide many great examples. Our traditions of preservation and restoration have made us outdoor museums of period landscape styles, sculpture, funerary art and customs, and of the history of American biography. Mount Auburn, Laurel Hill, Green-Wood, Woodlawn Cemetery in the Bronx, and Spring Grove Cemetery in Cincinnati are all National Historic Landmarks, a designation that reflects our eminence in the interpretation of the shared heritage of the United States. Mount Auburn and Green-Wood have also recently received grants from the Institute of Museum and Library Services to support our leadership efforts in developing standards for monument conservation and historical records.
Places of Tranquility and Inspiration: Just as many arboreta, botanical gardens, and parks around the country have witnessed increased visitation in recent years in the aftermath of tragedies like September 11 and the many mass shootings that have occurred, our cemeteries have also witnessed influxes of visitors, proving that we are also precious community assets during such times. The heavy visitation at Mount Auburn after the 2013 Boston Marathon bombing reminded us just how amazing the vision of our founders was back in 1831.

Beyond this communal purpose both historically and in the present, cemeteries are deeply personal spaces: they are living anthologies of the lives of all those interred on their grounds. Indeed, cemeteries unite personal biography and landscape history into one complete and renewing story. Just steps away from bustling urban streets, the visitor finds a tranquil space for quiet reflection and contemplation, divested of our current century’s technology, pressured pace, and materialism. Much as death has an undeniable presence in our cemeteries, the force of life is equally irrepressible, asserting itself in our woodland gardens, sheltering tree canopies, and glacial ponds teeming with wildlife and birds.

Our landscapes reflect the continuous cycle of death and rebirth that comforts and gives hope to the living.

Environmental Stewardship: Our cemetery landscapes also serve an ecological function that has become more critically significant as the farmland and countryside that once surrounded our gates have ceded to concrete and high-rise buildings. We have become outposts for the natural world in our otherwise urban environments, reminding us of the scarcity of green space in our cities. Visitors to our grounds are moved and inspired to preserve not just the nature within our walls but also the nature beyond. At Mount Auburn and Green-Wood, as well as with many of our colleagues in other historic cemeteries, we have come to actively embrace this environmental responsibility. We increasingly seek to preserve habitat space for our wildlife, to understand the fabric of our ecology, and to collaborate with universities and other institutions that bring a scholarly interest and a new methodology to the green movement.

For the past twenty years at Mount Auburn, we have been utilizing environmentally sensitive maintenance practices
such as water conservation, mulching leaves in place on the grounds, composting and recycling all organic materials, reducing fertilizer and pesticide use, and replacing turf with low maintenance groundcovers. (See *Public Garden*, Vol. 28, No. 4, 2014). In our efforts to preserve both history and the natural environment, we have restored a four-acre woodland by removing Norway maples and other exotic invasives and replanting with native New England species of trees, shrubs, and woodland groundcovers. We established a wildflower meadow in place of previously mowed lawn around our heavily visited lookout tower at the high point of Mount Auburn. Landscape improvements have also been made in and around our three ponds, with the goals of enhancing the historic character of each area, improving the health and water quality of each pond, and boosting the wildlife habitat value. Increasing the diversity of our plant collections remains a constant goal in all our landscape projects.

At Green-Wood, we have recently enhanced our commitment to environmental advocacy through projects and collaborations. We have launched research-scouting projects with the US Forest Service and the New York State Department of Environmental Conservation Forest Health Program in order to learn of potential pests affecting the trees of our area. We also have established a partnership with the NYC Compost Project hosted by Big Reuse to supply woodchips for their compost-processing operation. The compost is distributed to community greening groups across the five boroughs. As part of an on-going collaboration with Dr. Nina Bassuk, Director of Cornell University’s Urban Horticulture Institute, we have replanted sloped areas with ornamental woody groundcover, eliminating turfgrass and its required maintenance. The first three of these slopes were completed this year. We have also installed the first of a series of trial educational gardens that focus on the effects of climate change by featuring plant material once considered not hardy in our zone. As a reflection of our importance to our community, we were awarded a Superstorm Sandy Restoration Grant from New York State, which has enabled us to undertake a massive replanting project to restore our canopy, with a committed focus on increasing our species diversity in the process. We continue to add pollinator-friendly gardens, like a meadow habitat, and we cultivate our own in-house pollinators with fifteen beehives hosted on our grounds. (Mount Auburn also has its own beehives on the property to enhance pollination.)

**Looking ahead:** As we look to a future in which climate change portends massive environmental transformation, cemeteries—public garden oases embedded in urban areas—will play an increasing role in preserving and protecting green spaces that connect people with nature. We intend to expand our public programming and educational efforts to teach others how to be better environmental stewards, while continuing to preserve our valuable history. At Green-Wood, we have launched an interpretive project that will educate our visitors on our landscape features and offer a school-based learning curriculum, and, as part of a project led by Brian Morgan of Alliance for Public Gardens GIS, we are building a GIS-based mapping program to allow visitors to curate their own tree tours. At Mount Auburn, our Conservation & Sustainability Manager is training and coordinating a growing list of volunteer “citizen scientists” who can help us monitor and record phenological indicators like bud-break and blooming dates as we collaborate with local universities to prepare for and react to climate change.

Rural cemeteries, deep in the heart of cities throughout the country, are esteemed sanctuaries of tranquility that simultaneously stimulate horticultural scholarship and innovation. As we move further into the twenty-first century, they are a critical firewall against urban blight and the catastrophic changes underway in the natural world.

---

Joseph Charap is Curator of Plant Collections at Green-Wood in Brooklyn, New York. He may be reached at jcharap@green-wood.com.

David Barnett has been President and CEO of Mount Auburn Cemetery since 2008. He started there as Director of Horticulture in 1993, and prior to that was Assistant Director at Planting Fields Arboretum in Oyster Bay, New York. He served for nine years on the Board of Directors of American Public Gardens Association, including as President from 2005 to 2007. He may be reached at dbarnett@mountauburn.org.
On July 6, Niantic, Inc., released Pokémon GO, an app based on the popular Nintendo video game series. Within nineteen days, the game had been downloaded more than fifty million times worldwide; 78 percent of players are between ages eighteen and thirty-four. Even the game itself tells players, “Pokémon can be found in every corner of the earth.”

In a world dominated by instant communication and connectivity, popular trends and social phenomena, such as Pokémon GO, become widespread at an astonishingly fast rate. Younger audiences in particular are early adopters of new technology and trends, as can be seen through the success of apps such as Instagram and Twitter, which have five hundred million and three hundred million active users, respectively. Many of these trends develop rapidly, and some public gardens find it challenging to take advantage of them. Pokémon GO, which acquired an alarming amount of popularity this past summer, is a prime example.

The creators of Pokémon GO based their app on the popular Pokémon series and used the camera provided on phones and virtual reality simulators to give players the illusion that they are catching Pokémon located around them. This merging of reality with virtual characters is called “augmented reality” and uses the physical environment as an aspect of the game. The app also includes Pokéstops and Pokémon Gyms existing at prominent locations throughout the world, which eventually led public gardens to become noticed as potential locations to catch Pokémon. For example, Winterthur Museum, Garden, and Library, located in Wilmington, Delaware, became the home of three Pokémon gyms, eighteen Pokéstops, and countless Pokémon, and as a result became a popular location for local trainers to play. Another example is the Idaho Botanic Garden, which saw its average attendance double on Wednesdays during the summer as a result of Pokémon GO.

However, it is in the Midwest that one of the most successful institutional adoptions of Pokémon GO took place—Toledo Botanical Garden in Ohio quickly embraced the game and their newfound relevance, and reaped the benefits. This garden’s willingness to adapt to and take advantage of modern social trends and remain aware of current popular activities paid off in a large way for the garden and the visitors who attended.

On August 2, Toledo Botanical Garden hosted its first official Pokémon GO event in the garden and received outstanding results. While the event was primarily catered towards fans of the popular game, the garden covered its bases by providing an event details sheet to every group that entered the garden with information about game play and informed visitors of the thirty-two Pokéstops and four gyms located throughout the garden. Over four hundred copies of the
sheet were handed out. The event attracted a flurry of
visitors ranging from garden lovers to trainers looking to
investigate the garden, which serves as the largest
concentration of Pokéstops in the immediate area. However,
the most important aspect of the event for Toledo was the
exposure to new audiences who otherwise would not have
visited the institution. Karen Ranney Wolkins, Executive
Director, reported that unlike what happens at other events
in the garden, visitors were exploring the entirety of the
property since their location’s Pokéstops were spread
throughout the majority of the garden. She also proclaimed
that the most encouraging part of the event was the fact
that visitors and their families were not just glued to their
phones; they were examining flowers, interacting with
wildlife, posing for pictures, and taking in all of the
surrounding beauty. The visitors’ clear interest in the garden
was able to effectively assuage any fears the garden staff had
about visitors spending the entire day looking down at their
 cellular devices. Thanks to the game, Toledo Botanical
Garden served as a location for both Pokémon trainers to
play the game and new visitors, of a largely different
demographic, to explore the garden and potentially return
for future visits.

One of the most surprising, yet promising aspects of Toledo
Botanical Garden’s event is the fact that it was so effective
despite its simplicity. While the garden provided
information for visitors and incentives to search the
grounds, it was mostly just advertising itself as a potential
location to play Pokémon GO. It was Karen Ranney Wolkins
who had the idea for a Pokémon GO event after witnessing
large numbers of young adults playing the game. After
contacting her garden’s Marketing Director, their staff was
able to create the event in under a month. Another
interesting aspect of the garden’s event is the fact that it was
only promoted outside of the garden via Facebook, which is
another somewhat modern trend. Toledo spent only ten
dollars on Facebook advertising but was able to reach over
ten thousand people. Many of these new visitors also
expressed an interest in coming back to explore the grounds,
and the institution plans on contacting them through
information the visitors provided for its database.

As is the case with many other modern trends, it is unlikely
that Pokémon GO will remain as popular and relevant as it
was during the summer of 2016. However, it is
representative of an overlying pattern that is the constantly
shifting interests of popular culture. Pokémon GO is able to
serve as a lesson to public gardens to act fast if they want to
take advantage of the usually short-lived popularity of such
phenomena. Toledo Botanical Garden was able to act quickly
and effectively and, as a result, successfully take advantage
of Pokémon GO’s relevance and large following to introduce
its garden to an entirely different audience. Other public
gardens can learn from Toledo Botanical Garden’s success
which stemmed from the realization that remaining in touch
with current trends is important and beneficial. Whether
through creating a social media presence, providing events
focused around trending games, or simply promoting
themselves in different ways, public gardens must use
multiple strategies to appeal to different demographics if
they seek to achieve continued success and further expand
their audiences. If they do, when the next Pokémon GO
reaches the national stage, they will be prepared to use it to
their benefit.

Please see http://publicgardens.org/resources/pokémon-go-liability
for additional resources.

Parker Strand is a freshman at Pennsylvania State University, who is currently
enrolled in the College of Agricultural Sciences. He has previously spent time
working at Chanticleer Garden in Wayne, Pennsylvania, and volunteering at
Winterthur Museum, Garden, and Library in Wilmington, Delaware.
CREATING NEW VISITORS

TESTING THE LIMITS WITH THE INTERNATIONAL GARDEN FESTIVAL IN MÉTIS, QUÉBEC, CANADA

Attracting a new generation of visitors is a challenge shared by public gardens of all shapes and sizes, wherever they are located. When that garden is located in a remote rural region of Québec, this challenge is particularly acute. Les Jardins de Métis (also known as Reford Gardens) has responded by hosting an ambitious festival of contemporary gardens. The festival began in 2000 as a nod to the millennium and a celebration of new approaches to landscape design to welcome the new century. It has been held every summer since 2000 and has just completed its seventeenth edition.

Alexander Reford
Our gardens are obliged to attract new visitors every summer in order to develop and survive. Built by Elsie Reford between 1926 and 1958, the gardens have been open to the public since 1962. A private, not-for-profit, and charitable organization, the gardens are endowed with a large collection of historic plants but rely almost entirely on the fifty thousand or so visitors to sustain the organization and its programs.

The Festival has enjoyed considerable success—attracting more than one million visitors—and exhibiting the work of some of the best-known landscape architects from around the world, like Claude Cormier from Montreal, TOPOTEK I from Berlin, and Ken Smith, Diana Balmori, and Michael Van Valkenburgh from the United States. The Festival has also been the launching pad for many designers at the start of their careers, exhibiting their first built project or providing them with an experimental stage upon which to display their talent and creative approach. Benjamin Aranda and Chris Lasch, Pierre Belanger, Paula Meijerink, Rosetta Elkin, and Pete and Alissa North are some of the designers who have shown their work at the Festival early in their careers. More than a thousand architects, landscape architects, visual artists, and garden and environmental designers have participated in the Festival and exhibited their work over one or more summers.

The wide range and high quality of the installations is the result of an open selection process. Occasionally, we have invited landscape architects to participate, but designers are usually chosen by a jury from among the three hundred or so submissions received annually through a competition launched every September (go to www.refordgardens.com for the 2017 competition). The majority have never been to the Festival or visited the site when they submit their proposal. Nor do they know where their project will be installed once selected. So, successful applicants are chosen on the strength of the concept, the originality of the idea, and the ability of the designer to bring the project to life on time and on budget. Our team of workers is responsible for doing most of the construction over just eight weeks (the snow leaves our gardens in May), but participating designers are expected to be on site during an intense week of building to ready their garden for the official public opening at the end of June. The installations are on view until October. Many are shown for two or more years, depending on the durability of the project and also on the public appreciation of the garden. There is no winner or “best in show” medal, but visitors’ comments are monitored and measured to determine which gardens are to be given an additional summer of exhibition.

Dubbed “conceptualist gardens” by landscape critic Tim Richardson (author of the first book on the subject *Avant Gardeners: 50 Visionaries of the Contemporary Landscape*), this new field of landscape installations offers ephemeral creations built around a central concept. Outside the box of traditional landscapes, and freed of many of the constraints imposed by clients or regulators, conceptualist gardens are usually colorful, often playful, sometimes controversial, and invariably exploratory. Because of their ephemerality, they are often light in infrastructure and heavy in imagination. Some have plants, but many do not. They often harbor an intuitive call to action, inviting visitors to take an active role in the garden and its exploration.

*Testing the Limits of the Garden* is the subtitle of a new book on the Festival by Emily Waugh—and accurately describes how the Festival is perceived by designers and visitors alike.
Contemporary gardens are not to everyone’s taste, conceptual gardens even less so. We have learned over time that avid gardeners and experienced horticulturists are difficult to convert to their value. Claude Cormier’s Blue Stick Garden (that used twenty-seven hundred sticks painted in three different tones of blue reminiscent of the garden’s floral emblem, the Himalayan Blue Poppy) or the Jardin de la connaissance by Thilo Folkerts and Rodney Latourellle (featuring colored walls and benches made of forty-five thousand books rescued from local school libraries) may take plants and the plant world as inspiration, but can be entirely free of plantings. Not surprisingly, such effrontery can and has elicited dismissive comments from gardeners and raised more broadly philosophical questions about “what is a garden”.

Elsie Reford’s historic gardens appeal to a clientele typical of most gardens—well-heeled, well-educated, and well-travelled. Perched on the St. Lawrence River at the gateway to the Gaspé Peninsula, one of Québec’s most picturesque tourist routes, Les Jardins de Métis are 360 miles from Montreal and 220 miles from Quebec City. The nearest urban center of note is Rimouski, with a population of fifty thousand. Our local population is sparse and mostly rural, but the nearby summer community of Métis-sur-Mer is a thriving seaside refuge for families for generations. Our visitors regularly frequent museums and other cultural attractions. They like good food, authentic experiences, and learning opportunities. We have a slightly higher proportion of women than men, and our visitors are generally older. Families are plentiful (children under thirteen are admitted free of charge to our gardens), but their visits are largely confined to the summer school holidays. So our demographic challenges are numerous and typical of many museums, galleries, and gardens.

Through our Festival, we have been very successful in attracting a younger clientele. Led by the new generation of designers and their innate networking skills and inventory of tools to connect to others through photographs and comments, the gardens have attracted a new demographic—the generation of roving cultural explorers for whom no distance seems too far and no experience too new. The Festival has made the gardens a pilgrimage site for many of this cohort. Whether designers themselves or not, this younger generation of visitors is often absent from public gardens. Even though just five or so of the Festival’s twenty-five installations are new every year, they have the appeal of a temporary exhibition that becomes a compelling reason to take to the road for an annual visit. Without the Festival, the cohort of young professionals would be accidental tourists, perhaps drawn to stop by our program of special events or their niche interests in food culture (our dining room focuses on edible plants and local produce). We have also actively recruited emerging designers, investing in this new generation of influencers by hosting groups of students enrolled in programs in architecture and landscape architecture from various Canadian universities. Our program of internships allows us to house students enrolled in courses in landscaping, horticulture, landscape architecture, architecture, and cuisine in a purpose-built facility for short periods of time during the spring, summer, and fall.

The other benefit of the Festival is that it offers something to do for parents and their children. Few gardens issue warnings as stern as those of Frank Cabot (whose remarkable Les Jardins de Quatre-Vents is on the opposite shore of the St. Lawrence River) who said that children and gardens do not mix, but historic gardens are often a challenge for many parents, providing an overdose of contemplation and a meagre diet of activity. Our Festival is very child friendly. Many of the installations are geared to be moved by visitors and offer countless invitations to children of all ages to engage with the garden by climbing, wading, pushing, and touching.

Conceptual landscapes are no longer shocking or unusual. Contemporary landscape installations have achieved a degree of acceptance in the mainstream. Gone are the days that we have to explain why we are hosting a festival dedicated to contemporary landscape design. Our visiting public exhibits a welcome openness to new expressions and forms and a greater awareness of the value of landscape installations as tools in the creation of transformative spaces. The challenge is to remain cutting edge in an environment where other events can offer richer purses and larger crowds. Fortunately, our site and surroundings offer unique forms of compensation. Our ability to build and maintain (and finance) the installations also diminishes the risk for designers for whom these kinds of projects can often be giant investments in time and resources.

The Festival has also been a remarkable promotional tool for our gardens. In a journalistic landscape than favors images over words, the Festival rewards the gardens (and its partners in the region) with some extraordinary media coverage. The coverage helps to reinforce the position of Métis as a cutting-edge destination where something new and fresh awaits visitors every year.


Alexander Reford is Director of Les Jardins de Métis / Reford Gardens. He has also been the Director of the International Garden Festival since 2003.
Monumental art exhibits have become quite the buzz at public gardens for many reasons, most notably because they bring new local visitors and tourists through the gates. For those of you who have considered staging one of these exhibits, you know that it can be expensive and time consuming, and can put a serious strain on manpower. Bringing an exhibit to Pinecrest Gardens was not a high priority for us until a visit to Desert Botanical Garden where we encountered Philip Haas’ *The Four Seasons*—four richly colored and textured, monumental sculptures inspired by the paintings of Renaissance artist Giuseppe Arcimboldo and rendered in botanical forms appropriate to each season. Seeing those images so beautifully juxtaposed on a desert landscape, we knew we had to bring *The Four Seasons* to our tropical garden in southeastern Florida.

For the next year and a half, we engaged in an on-going dialogue with the artist, while relentlessly pursuing grants and other funding sources. Tenacity paid off, and in November 2014, we unveiled *The Four Seasons*. Through word of mouth, some much-welcomed press, and a limited marketing budget, we were able to increase our fiscal revenues by 20 percent. The whimsical nature of this exhibit, combining art, history, and horticulture, delighted children and adults alike. The key to our success was that we respected our core constituency and stayed true to our identity.

Pinecrest Gardens’ “DNA” will forever be associated with family entertainment. For decades this unique property was the site of Parrot Jungle, one of America’s oldest and most iconic tourist attractions. It was important that our exhibit appeal to children as well as adults. Additionally, as a property listed on the National Register of Historic Places, what could be more appropriate than a monumental sculpture inspired by the paintings of a sixteenth-century artist? It was the right fit at the right time since we were rebranding ourselves as South Florida’s Cultural Arts Park.

Once *The Four Seasons* experience was behind us, we knew we had to keep the momentum going. Our second installation was the ten-foot-tall, metal-on-aluminum sculpture *Torso*, a study in human anatomy by Venezuelan-born artist Lugufelo, who saw Pinecrest Gardens as the perfect location in which to bring man and nature together. *Torso* was on display for a year, and since the advent of our ongoing monumental exhibits, we have seen steady growth in garden attendance.

This year we will be installing the six-piece outdoor exhibit *Stainless Steel in Motion* by master sculptor Santiago Medina. We look forward to seeing these graceful abstracts reflecting the fronds and foliage that surround them; and then in November 2017, we will be showcasing the *Stickwork* project—our hugely anticipated public art installation by internationally acclaimed American sculptor Patrick Dougherty, who will join us as artist-in-residence.

No road map for success exists. Trial and error will always be part of the curation process. But what I can say with complete conviction is that, in its daily search for new and more diverse audiences, Pinecrest Gardens is committed to continuing to exhibit monumental art installations that are fun, family friendly, and artistically and environmentally relevant. To learn more about these and other art exhibits at Pinecrest Gardens, please visit pinecrestgardens.org (http://pinecrest-fl.gov/index.aspx?page=425).

Alana Perez is Director of Pinecrest Gardens. She may be reached at asperez@pinecrest-fl.gov.
Described as the “greatest Persian garden in the Western Hemisphere” and inspired by the biblical Garden of Eden, the Walled Garden is the first garden within Untermyer Park and Gardens to undergo restoration. Four quadrants, created by two intersecting water channels whose four legs represent Eden’s rivers, feature lush plantings and extensive mosaics. Perched high atop Greek columns, magnificent sphinx sculptures survey the scene below.

Samuel Untermyer, a prominent lawyer, purchased the Yonkers, New York, property on the banks of the Hudson River in 1899. In 1916, he hired renowned École-des-Beaux-Arts-trained architect William Welles Bosworth to design formal gardens resembling some of the ancient world’s most beautiful gardens. In its heyday, Untermyer Gardens, which drew some 30,000 visitors on a single day in 1939, was called “America’s Most Spectacular Garden.”
After Untermeyer’s death in 1940, family conveyed sixteen acres to the City of Yonkers for a public park. Due to inadequate funding, the estate slowly declined, although in the mid-1990s the city acquired an additional twenty-seven acres. New restoration efforts began in earnest in 2011 when the Untermyer Gardens Conservancy was formed.

Today, restoration continues through the partnership of the Untermyer Gardens Conservancy and the City and with horticultural guidance provided by Marco Polo Stufano. For more information, visit www.untermyergardens.org.

Submitted by Stephen Byrns, Chairman of the Untermyer Gardens Conservancy
Most botanic gardens are known for their collections of plants, and the Fort Worth Botanic Garden is no exception. Although the Garden became Texas’s first botanic garden in 1934, it was not until 1984 that it started a begonia collection by appealing to members of local branches of the American Begonia Society (ABS) to supply seeds, cuttings, and plants of begonias to start, and slowly expand, the collection. Internationally recognized begonia expert Millie Thompson also assisted with the beginning of this collection and, before passing away, bequeathed to the Garden her entire library consisting of thousands of files on species and hybrids of begonias. She also donated the book *Begonias: The Complete Reference Guide* (1981), which she and her husband Ed authored. Such was the start of this now famous begonia collection.

Begonias grow in the wild throughout subtropical and tropical regions, including China, Taiwan, Vietnam, South America, India, and Africa, and often face loss of habitat from deforestation, logging, mining, and agriculture. Begonias have been grouped according to similar characteristics and cultural requirements and comprise eight types as follows: Cane-like, Thick-stemmed, Rhizomatous, Tuberous, Shrub-like, Semperflorens, Rex cultorum, and Trailing-scandents.
The begonia collection consists of 370 species and 665 hybrids, many of which are “heritage varieties”—old hybrids that cannot be reproduced again because the species parents are either lost or extinct. Records, kept on each plant in the collection, include a description, country of origin, parentage, hybridizer, known crosses, cultural comments, date received or propagated, bloom color, timing of bloom, and greenhouse location.

Knowing they had a collection worthy of recognition, Garden staff applied for accreditation through the Plant Collections Network (known as the North American Plant Collections Consortium until late 2015). The Network comprises public gardens working to coordinate a continent-wide approach to plant germplasm preservation and to promote high standards of plant collections management. Nationally Accredited Plant Collections™ may serve as reference collections for plant identification and cultivar registration. Collection holders make germplasm available for taxonomic studies, evaluation, breeding, and other research. Participating institutions compare holdings with others to identify duplications and gaps. This makes efficient use of available resources, strengthening collections through combined collaborative activities.

In November 2015, the Fort Worth Botanic Garden became the first botanic garden in Texas to receive accreditation for its begonia collection through the Plant Collections Network and currently has the only accredited begonia collection in the nation. This accreditation validates the begonia collection, gives it national recognition, and sets maintenance and improvement goals for it. This recognition has also given the Garden leverage in calling for a better facility in which to house the collection. It has increased the Garden’s status within the American Begonia Society. It has brought more community awareness to the collection. Donations in support of the begonia collection have increased, and the number of volunteers working with the collection has grown because they are proud to help manage a nationally recognized collection.

The species begonia collection contributes very well to the Fort Worth Botanic Garden’s mission statement of "Engage, inform and inspire with plants, landscapes and nature." The public, through special tours, appointments, and classes, can engage with this collection and the volunteers who manage it to learn about species begonias, their native habitats, and the efforts to protect these species.

Several “transformative goals” of the Garden’s soon-to-be-implemented strategic plan pertain to the begonia collection. One goal is to transform the guest experience. This can be realized by showcasing the begonia collection in an exemplary greenhouse dedicated to exhibition and by making this greenhouse accessible to the public so that all might enjoy this collection. Another goal is to establish an education program as a model for Fort Worth. Classes will be developed and offered to the public in order to educate the public about species begonias. Yet another goal is to repair, renovate, and improve gardens, features, and facilities within the Garden. We also aim to assess facility requirements for the collection, develop better interpretation of this collection, develop thorough plant records for the collection, and develop educational programs about biodiversity and adaptations.

Steve Huddleston is the Senior Horticulturist at the Fort Worth Botanic Garden and co-author of Easy Gardens for North Central Texas.
NATIVES REVIVE MT. CUBA CENTER’S FORMAL GARDEN: THE ALL-NATIVE PLANTING DESIGN THRIVES IN THIS HIGH-HEAT AREA

Mt. Cuba Center’s formal gardens were struggling under hot, full-sun conditions after arborists replaced an allée of mature trees in 2014. The original 1940 design by renowned landscape architect Marian Coffin had featured shrubs along walls and paths of antique bricks. Native azaleas, which replaced those exotic shrubs in 2006, began failing without the shade provided by the old trees. Where some gardeners might despair, Mt. Cuba Center’s horticulturists recognized opportunity.

“This is a prime space that almost all of our visitors pass through, and we wanted it to get people inspired by the beauty of native plants,” said Travis Beck, Director of Horticulture. “That’s when we came up with the idea of redesigning it as an English-garden-inspired mixed border befitting of the house’s character in order to show how native plants can be used in a more traditional setting.”

The new South Garden reflects Mt. Cuba Center’s mission—to inspire an appreciation for native plants and a dedication to conserve the habitats that sustain them—while providing a design counterpoint to the property’s famed naturalistic gardens which include highland forests, meadows, and lowland ponds.

---

top: Bold blocks of taller plants, like Penstemon ‘Dark Towers’, draw the eye.
center: Vic Piatt, Mt. Cuba Center’s Gardens Manager, worked to install the garden in September 2015.
bottom: Mt. Cuba Center’s newly redesigned South Garden features native plants in a formal setting.

opposite: The plants in the South Garden thrive around hardscapes and tolerate heat and full sun.

all photos: Mt. Cuba Center

Katie Bohri
ATTRACTING WILDLIFE AND VISITORS ALIKE

The newly redesigned garden area features a formal display of plants that provides many ecological benefits to pollinators and birds. Moreover, both the plant palette and intimate scale can easily translate to a home landscape. These plants have transformed what was formally a quiet garden area into one humming—and buzzing, and singing—with wildlife.

“The garden is so alive,” said Beck. "Within days of planting, we had not only bumble bees, but also monarchs. I think it really does show the potential of using native plants to improve the ecosystem on a very small scale.”

“It has lots more wildlife—pollinators, butterflies, and bees—and visitors. Before the redesign this garden area was a pass-through space,” said Vic Piatt, Mt. Cuba Center’s Gardens Manager. “Where it was a connector before, it’s a destination now. It’s quite exciting to see people take their time.”

STARTING FRESH

The garden area now demonstrates native plants that can thrive in a direct-sun, high-heat environment. Mt. Cuba Center’s staff poured their time into selecting native plants that would both thrive in the garden’s conditions and inspire garden visitors to plant them in their own gardens—this meant careful attention to foliage color, bloom time, and habit.

“It was a complex process,” said Donna Wiley, Formal Gardens Horticulturist. “We started off with just what was going to survive in the conditions, and then the color scheme we wanted, and then the bloom time. We sometimes had to go back to the drawing board.”

Plants in the beds are arranged in large groups, maximizing the visual impact of each block of plants. The varied heights and colors of the plants complement the garden’s structural elements such as antique bricks and lead statuary. By repeating these massed plantings, the garden achieves a holistic look that is formal, but not rigid, and full of color throughout the hot days of summer.

“It’s the colors in the foliage that will carry the garden through the season,” Piatt said. “The flowers are really just the icing on the cake. You get the seasonal color that ebbs and flows, and the foliage is a backbone.”

This showpiece garden has been a hit with visitors. Mt. Cuba Center’s docents report that guests are hooked by a garden with conditions similar to their home gardens. Most plants in the garden, including Mt. Cuba Center’s own introductions like Solidago sphacelata ‘Golden Fleece’ and Symphyotrichum laeve var. laeve ‘Bluebird’, are readily available at local nurseries. In keeping with the organization’s educational mission, docents and ambassadors have the South Garden plant list, complete with photographs and growing requirements, available for guests.


Katie Bohri is Mt. Cuba Center’s Marketing and Communications Coordinator. When not at Mt. Cuba Center, she enjoys riding her bike and exploring the greater Philadelphia area.
At the Eden Project, our goal is to connect people with plants. As a garden we aren’t unique in trying to achieve this, but we are pretty blunt about it. Almost all of our exhibits have a theme that relates to our mission statement. These might be geographical, historical, or usage-based like pharmaceuticals or fuel. In my experience, the areas that generate the most interaction are the food-growing ones. Visitors of all ages and backgrounds love to share stories about their failures and successes, exchange tips and recipes, and ask lots and lots of questions. Here are some pointers for adding to or creating your own edible garden.

Begin at the beginning. It should go without saying, but it is important to identify your goal before you start. This will help you define your management approach.
Fruit and vegetable growing can also offer excellent educational opportunities, for children and adults, and as horticultural therapy. For some years now we have run workshops for teachers who are developing gardens at their schools. We also offer popular adult leisure learning courses and tours that focus on fruit and vegetable growing.

Of course our visitors gain from our displays, often discovering new plants to grow themselves and taking the time to quiz us on all their vegetable troubles. Most important, our hope is that we are educating people who simply aren’t familiar with how fruits and vegetables grow. A 2014 survey of British primary school children found that nearly one-fifth thought potatoes came from animals and a quarter thought that broccoli grew underground.

If you intend to grow food for your catering outlets, a good working relationship with your chefs is essential. At Eden, we use some of our produce in our staff catering facility. We have found that the quantities that we harvest suit this smaller outlet much better, and our chef is able to be much more flexible with his menu than those in our visitor restaurants.

THROUGHOUT THE GARDEN

• Use fruits like currants and trained apples for boundaries. You could invite visitors to pick their own as they explore your garden.
• Many edibles have ornamental charm and work well in pots.
• Use salad leaf for an entirely edible annual display.
• What about forest gardening?
• Consider turning some land to allotments—for public, staff, or local schools. Once the infrastructure is in place and an allotment contract agreed upon, minimal input from staff should be needed.

Crop production is intensive—particularly if you are harvesting produce and maintaining an attractive exhibit. However there are opportunities to consider. Think about apprenticeships or interns; often volunteers particularly enjoy productive gardening. Chicago Botanic Garden has a partnership with Windy City Harvest where they take on an apprentice for a fourteen-week internship each year.

Your choice of crop is your own and your opportunity to shine.

The walled garden at the Lost Gardens of Heligan, England, demonstrates growing methods and vegetables from the Victorian era.

The Andean garden is an outdoor exhibit at Eden where we grow edibles, originating from a comparable climate in South America, but which many Brits are unfamiliar with or only recognise as ornamentals, like Canna indica.

Little doubt exists that the role of public gardens has had to expand and needs to continue to do so to remain relevant and generate revenue. However, some public gardens forego the vegetable garden altogether, thinking it unattractive, too seasonal, or too simple. I suggest productive gardening as an essential component of garden diversification that offers many opportunities. If you want to engage with people who don’t think they gain anything from plants: grow food.

References:
   British Nutritional Foundation, National Pupil Survey, 2014

GARDENS TO VISIT/RESEARCH:

Lost Gardens of Heligan, England
Eden Project, England
RHS Garden Rosemoor, England
Belmond Le Manoir aux Quat’Saisons, England
Potager du Roi, France
Chicago Botanic Garden, Illinois

Duana Pearson is Senior Horticulturist at the Eden Project in Cornwall, England, where she has looked after edible exhibits since 2010. She also maintains the schools’ garden and regularly teaches leisure learning and practical horticulture courses. She may be reached at dpearson@edenproject.com.
Boxwood blight, first reported in Connecticut and North Carolina in October of 2011, is new to North America. In Connecticut, this moisture-loving disease occurred in nursery production after months of wet, cool weather in August, September, and October 2011, a period during which rainfall totaled over twenty-seven inches, more than double the average. Fifty-one days out of ninety-two were marked by precipitation or fog.

The disease, caused by the fungus *Calonectria pseudonaviculata* (synonyms = *Cylindrocladium pseudonaviculatum* or *Cylindrocladium buxicola*), had previously been reported in the United Kingdom, many European countries, and New Zealand. As of fall 2016, the United States has had cases reported from twenty-one states (Alabama, California, Connecticut, Delaware, Florida, Indiana, Kansas, Kentucky, Massachusetts, North Carolina, Maryland, New Hampshire, New Jersey, New York, Ohio, Oregon, Pennsylvania, Rhode Island, South Carolina, Tennessee, and Virginia). Three Canadian provinces (British Columbia, Ontario, and Quebec) have also been impacted. Boxwood is a major ornamental in the US, where over $118 million worth of the plant was in wholesale nursery production in 2014. It is a slow-growing, long-lived plant and extremely valuable; important historic plantings exist in many locations.

Boxwood blight affects all *Buxus* species as well as Japanese and Allegheny spurge (*Pachysandra terminalis* and *P. procumbens*), *Pachysandra axillaris*, and sweet box (*Sarcococca* spp.). To date, *Pachysandra* infection has only been found in landscapes with infected boxwood; no nursery infection has been detected. Boxwood blight symptoms include brown-to-black leaf spots and stem lesions leading to defoliation and shoot death. Under humid conditions, white spore masses may be observed on lesions. Spores, sticky and not wind dispersed like many fungal pathogens, are spread by wind-driven rain and water splash from irrigation, or are mechanically spread by activities such as pruning or by animals (including humans) contacting sporulating plant surfaces and moving to healthy plants. Long-distance dispersal is associated with the movement of infected boxwood plants.

Managing boxwood blight on a property is best achieved by exclusion—by never allowing it into the garden or landscape. Ideally, no new plants in the Buxaceae family (Boxwood, *Pachysandra* or *Sarcococca*) should be introduced into a disease-free garden. Obviously, that is often not possible; however, any new plant brought to a boxwood, blight-free landscape should first be inspected, certified disease free, and then physically segregated to assure that no undetectable infection develops over time and also that workers and visitors do not handle them prior to handling existing garden plants. Plants from different sources should be labeled and held separately.
Disease cycles for boxwood blight can be as short as one week under suitable weather or suspended for weeks when conditions are unsuitable, so the time that plants need to be held can vary. Plants should be inspected periodically; if disease develops, samples should be submitted to a diagnostic lab for confirmation, and, if positive, the plants destroyed. Infected plants should be buried or burned and not landfilled or composted. Plants that are free of disease after the period during which blight should have developed (if the pathogen was present) can be placed into the garden or landscape.

Continue to monitor and inspect. For assistance, a boxwood blight identification guide is available at:

If boxwood blight is found in an established garden or landscape, infected and adjacent host plants that may have latent infections should be quickly removed and destroyed, if at all possible. Dropped leaves and dead stems can harbor the pathogen and should be raked up and disposed of. Fungicides may be used to protect plants currently free of disease. Combinations of protectant, broad-spectrum fungicides and systemic fungicides offer the best defense against spore germination and infection. We have found that propiconazole has some curative activity when applied within forty-eight hours after infection (when symptoms are not yet visible). Continue to inspect and remove symptomatic plants and protect other host plants in the garden until the disease is arrested. To prevent spread, prune under dry, low-humidity conditions, and sanitize equipment between plants, if practical. Conidia are readily killed by most sanitizers; survival structures (microsclerotia) are resistant to many sanitizers and can be killed with ethanol. Be aware that the sticky spores can be spread from plant to plant on any surface: clothing, tools, etc.

Boxwood blight is best managed by exclusion—keeping it out of gardens and landscapes through the practices described above. Be aware of symptoms and inspect frequently; early detection increases the likelihood of successful containment. Once established, this serious disease is very difficult to control. ☕

Dr. James A. LaMondia is the Chief Scientist and Head of the Connecticut Agricultural Experiment Station Valley Laboratory. He conducts research in plant pathology that focuses on the development and use of management strategies, fungicides and fungicide resistance, plant resistance to nematodes, and management with crop rotation and antagonistic crops. He has published over 130 refereed publications, over fifty extension publications, and has made over four hundred research and extension presentations. He may be reached at James.LaMondia@ct.gov or 860-683-4982.
The Ruth Bancroft Garden in Walnut Creek, California, is a unique display of drought-tolerant plant species arranged in a beautiful, dry garden design. Our mission is to preserve this garden and to continue to develop its collection of water-conserving plants for the education and enjoyment of the public. Like all member gardens of the American Public Gardens Association, we have an opportunity to fulfill our mission beyond the boundaries of our garden: online. The Garden is present in various social media spaces such as Facebook, Twitter, Instagram, and Tumblr. In 2016, we determined that we could help meet our educational goals by posting informational videos on YouTube. Video is now one of the most popular forms of content on the Internet due to its ease of absorption by the viewer.

What areas of expertise do we have that allow us to create unique content for a YouTube video? Our staff specializes in drought-tolerant plant species, such as cacti and succulents, and has an eye for design. To begin, we identified some basic parameters for our videos: they should be no longer than two minutes; they shouldn’t give away 100% of the solution; and each video should end with a welcoming invitation to stop by and allow us to help the viewer succeed.

Our initial foray into the YouTube world was facilitated by a professional film crew, paid for by a partnership with the local water district. The topic: how to convert a lawn into a drought-tolerant garden. This was an opportunity to see how professionals get the job done and work out a way to adapt our skill set and limited budget to achieve similar results. We used an iPhone or iPad, a tripod, and a cheap, clip-on, omnidirectional lavaliere microphone to create our follow-up videos. We used Corel Video Studio software to complete the post-processing. While the resulting videos were great, they were extremely time consuming and took staff members away from their regular duties. Consequently, during the Garden’s busy season, we were unable to maintain the same level of production. We are addressing this issue by partnering with a student at the local community college to film and produce the videos monthly.

Looking forward, we will continue creating our “What’s in Bloom” shorts, which feature our curator highlighting a few plants of interest each month, and offer other educational videos on relevant topics like how to treat pests and diseases of succulents. We’ll also be producing inspirational videos on topics that include a demonstration on how to create a succulent fountain. Our priority is to continue producing video content that will expand our online presence and further our mission of educating the public about the garden design of water-conserving plants.

Brianne Zorn is Office and Membership Program Manager at The Ruth Bancroft Garden and may be reached at brianne@ruthbancroftgarden.org
TELL US ABOUT YOUR JOURNEY IN THE GARDEN INDUSTRY.
My journey has been a bit backwards when you think of the conventional schooling and experience to which most students aspire. Growing up, I knew I wanted to be in Gardens, so I worked in gardens and nurseries first. Training through the Longwood Professional Gardener Program helped hone my experience and interests, and that was rounded out by my degree at Temple University. A two-year Chanticleer Fellowship afforded me the opportunity to travel and learn from experts and experiences at gardens across the US and abroad. The Getty Leadership Institute Museum Leaders: The Next Generation Program also helped me develop skills essential for any public garden leader. After serving as a horticulturalist with Chanticleer for twelve years, I feel as though my background has prepared me well to bring new energy and creativity to the Indianapolis Museum of Art.

TELL US ABOUT A RECENT PROJECT YOU WORKED ON AND ABOUT YOUR AMBITIONS AT THE INDIANAPOLIS MUSEUM OF ART.

Recently, the museum’s Madeline F. Elder Greenhouse underwent renovations to make it mission-driven, educational, a stunning venue in which to display our historic orchid collection. The greenhouse team really has done a fantastic job. It’s my mission to give our gardeners the freedom and support to make the museum a destination for horticulture.

WHAT WOULD BE YOUR ADVICE FOR OTHERS ALREADY IN OR PURSUEING A POSITION IN THE PUBLIC GARDEN INDUSTRY?
As gardeners, it’s our job to create beauty. For me, it’s quite satisfying that this effort is visible and rewarding almost immediately. What I find most rewarding in the world of public horticulture and what I hear echoed by my colleagues both established and emerging, is that our work is public and accessible to all. We have the ability to embrace our history, inject new energy, and make horticulture relevant to the next generation.

For the emerging professionals out there, my advice to you is to embrace your passion for horticulture and the good it does for our society. Do not be afraid to make detours to where you’d like to be professionally. Travel and learn from others. Put your head down, gain the experience you need to be the best, and then you’ll be better prepared for leadership positions down the road.

Submitted by Andrew Sell, graduate student, University of Michigan
STEPPE GARDEN – DENVER BOTANIC GARDENS

This summer, on the heels of last year’s Steppes (Timber Press) book launch, Denver Botanic Gardens opened the world’s first garden comparing the four major steppe regions of the earth side-by-side. Stunning stonework and decades’ worth of plant collecting showcase some of the most biodiverse, environmentally threatened, and anthropologically important regions known to mankind.

Submitted by Kevin Philip Williams, Horticulturist, Denver Botanic Gardens

GOOD READS

I enjoyed The Forest Unseen: A Year’s Watch in Nature because it so beautifully imparts a heartfelt appreciation for the beauty and wonder of nature alongside objective science. The author takes readers well beyond the surface, bringing them deeper into the intricacies of the natural world and its interconnectedness.

Submitted by Shelly Kilroy, MLIS, Librarian/Archivist, Frederik Meijer Gardens and Sculpture Park

ONE COOL TOOL

Every gardener at Chanticleer has this attached to his/her gardening belt. We love it because it’s sturdy and versatile and allows us to plant and weed quickly. The serrated edge is great for teasing soil off the roots of plants. You can purchase it from Garrett Wade, http://www.garrettwade.com/pro-gardeners-digging-tool/p/79W05.01

Submitted by the Gardeners at Chanticleer, Chanticleer Garden in Wayne, Pennsylvania, www.chanticleergarden.org
Advertise with us and see how Public Garden can help you grow.

Request a media kit from PublicGardenMag@publicgardens.org

American Public Gardens Association
PublicGardens.org
You Asked, We Listened

Data Entry Now Open!
Compensation and Benefits

New and expanded survey now open for data entry through 2016. Results available in early 2017.

For more details and access to results: publicgardens.org/benchmarking-studies

NOW AVAILABLE: 2016 RESULTS

Origami in the Garden 2016
Inspiring Gardens Near You

Winter 2017 Dates Available
origamiinthegarden.com
505.471.4688
How sustainable is your garden operation?

Take the Attribute Survey now to get your customized assessment, and start building a stronger organization in 2017.

Public Gardens Sustainability Index
Phase II Now Open

publicgardens.org/sustainability-index
The 2015-2020 Strategic Plan is a promise to Connect, Protect and Champion YOU – our members.

Our goals to advance public gardens in the coming years are ambitious, far-reaching and will build on:

- Member Value & Engagement
- Professional Development
- Advocacy & Leadership
- Awareness
- Organizational Excellence

In the first year (2015) under the new Strategic Plan, we focused on making key investments in our communications infrastructure and our brand that were critical to our Association’s advancement. Thanks to strong member growth, engagement, and participation at our 2015 Annual Conference, we were able to make these financial investments without tapping the Association’s strategic reserves.

Our control of expenses in FY16 further added to the overall member promise to manage our financial resources wisely and well.

With our FY16 audit complete, we are pleased to share with you the first of a two-part Report to our members outlining key financial programmatic highlights and how they illustrate the delivery on our promise.

Sabin Carr
President
Board of Directors

The American Public Gardens Association’s IRS Form 990 and audited financial statements are available at: http://publicgardens.org/about-us/who-we-are/governance/association-financial-data
INVESTING IN OUR MEMBERS

Income from FY12-FY16 was strong. In the last two years, expenses were slightly higher due to $70,000 (FY15) and $204,000 (FY16) spent on strategic investments (see bar chart at right, and below):

- Redesigning the Association’s website
- Completing the Association’s re-branding
- Modernizing databases and increasing member engagement through technology upgrades
- Launching the Gardens Benchmarking Study
- Celebrating the Association’s 75th Anniversary

These investments in essence “equalized” our income-to-expenses, demonstrating our commitment to invest in our members to provide them with the tools and resources they want and need.

MANAGING RESERVES WISELY

The successful management of our strategic reserves is a key indicator of the Association’s financial strength. Despite market losses in our investment portfolio this year, we managed to maintain a healthy level of reserves to cover three months of operating income.

<table>
<thead>
<tr>
<th>FY</th>
<th>Reserves</th>
<th>% Operating Expenses</th>
</tr>
</thead>
<tbody>
<tr>
<td>2016</td>
<td>$368,386</td>
<td>19%</td>
</tr>
<tr>
<td>2015</td>
<td>$348,490</td>
<td>21%</td>
</tr>
<tr>
<td>2014</td>
<td>$225,083</td>
<td>15%</td>
</tr>
<tr>
<td>2013</td>
<td>$195,377</td>
<td>15%</td>
</tr>
<tr>
<td>2012</td>
<td>$139,370</td>
<td>9%</td>
</tr>
</tbody>
</table>

GROWING MEMBERSHIP

<table>
<thead>
<tr>
<th>FY</th>
<th>Institutional Gardens</th>
<th>Corporate Associate Members</th>
<th>Corporate Gold Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>2016</td>
<td>589</td>
<td>88</td>
<td>36</td>
</tr>
<tr>
<td>2015</td>
<td>585</td>
<td>70</td>
<td>35</td>
</tr>
<tr>
<td>2014</td>
<td>563</td>
<td>56</td>
<td>29</td>
</tr>
<tr>
<td>2013</td>
<td>522</td>
<td>40</td>
<td>20</td>
</tr>
<tr>
<td>2012</td>
<td>449</td>
<td>39</td>
<td>19</td>
</tr>
</tbody>
</table>

Our annual Membership Report, with key metrics for member engagement and professional development, will appear in the next issue.