



SONORAN QUARTERLY

SONORAN
QUARTERLY
SPRING 2018

VOLUME 72 N^o. 1

DESERT FLORA IN BLOOM

THE
AGAVE
HUNTERS

KLIPCOLLECTIVE



DESERT
BOTANICAL
garden

In the winter of 2001, I traveled to Phoenix to interview for my current position as executive director. It was a time of intense growth, and my first impression of the Garden was one of controlled chaos. More than \$17 million in new buildings were under construction, and it was hard to even see some of the plants.

When I rounded a corner, and spotted three giant cardon cacti near *Webster Auditorium*, I noticed how their majestic presence towered high above the rest of the Garden. It was then that I understood what this magical place is all about. Learning that these cacti were among the very first planted in 1939, made seeing them even more remarkable. Seventeen years later, I still enjoy gazing out my office window and marveling at these three monumental plants.

It's these types of recollections we often hear from staff and guests, about their most memorable experiences. We take pride in sharing these stories, so for this issue of *Sonoran Quarterly* the theme "For the Love of the Garden" is meant to capture this sentiment—from staffers' favorite trails to a visitor's surprise marriage proposal.

We recognize that sharing stories is a collaborative process, and we want to know what you think. Please reach out to us at SQ@dbg.org and provide feedback about what you'd like to read in future issues and the behind-the-scenes aspects of what we do that intrigue you most. Most of all, we welcome you to share your Garden stories and help us publish a magazine that resonates with our entire community.

Best wishes for a happy spring, and here's to creating unforgettable stories in the Garden!



Ken Schutz

Dr. William Huizingh
Executive Director



THE GARDEN IS
HERE TO HELP YOU
enjoy THE BEAUTY OF
THE DESERT AND
care ABOUT IT.

SONORAN QUARTERLY

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WE WOULD LOVE TO HEAR YOUR FEEDBACK ABOUT SONORAN QUARTERLY. SEND US A MESSAGE VIA EMAIL AT SQ@DBG.ORG.

DINNER ON THE DESERT 2018

APRIL 28, 2018

Celebrate Dinner on the Desert 2018 with Co-Chairs Kathleen and Steve Taddie and experience *A Garden Full of Stars*. The magnificent display of succulents and cactus, views of the Papago Buttes and a final look at *Jun Kaneko Sculpture at Desert Botanical Garden* come alive at sunset. Savor sumptuous hors d'oeuvres and socialize with

friends while you bid on distinctive plants, pots and garden art, plus unique and exciting experiences. The magical setting of the Garden is the backdrop for your evening of exceptional cuisine. After dinner, the farewell experience will bring the night sky up close as you dance and enjoy music under the stars.

**TICKETS
START AT \$600**

For more information, please contact Esther Battock at ebattock@dbg.org or 480.481.8182.

DID YOU KNOW?

THINGS TO DO AT THE GARDEN THAT MIGHT NOT BE ON YOUR RADAR

GARDEN
TO-DOS

"TAKE A BEHIND-THE-SCENES TOUR OF THE HAZEL HARE CENTER FOR PLANT SCIENCE."

Nancy White,
Program Director,
Volunteer Services,
Education

"STROLL BY THE BANKS OF THE OASIS ON THE PLANTS AND PEOPLE OF THE SONORAN DESERT LOOP TRAIL, WHERE YOU WILL SEE AN ENDANGERED WETLAND PLANT WITH FLOWERS THAT ARE EXTREMELY TINY—SMALLER THAN A DIME."

Kara Barron,
Research Assistant I,
Research, Conservation
& Collections

"NEXT TIME YOU VISIT ULLMAN TERRACE AT THE GARDEN, CHECK OUT THE SAGUAROS ON THE FRONT OF THE BUTTE. MOST WERE PLANTED BETWEEN THE LATE 1950S AND EARLY 1960S."

Veronica Nixon,
GIS Manager,
Research, Conservation
& Collections

"ONE OF MY FAVORITE PLACES IS AMONGST THE ORGAN PIPES ON SONORAN DESERT NATURE TRAIL. THE ORGAN PIPES THERE REPRESENT TWO DIFFERENT PLANT RESCUE PROJECTS. I FIND WALKING THE PATH WITH THESE PLANTS ON BOTH SIDES INSPIRING."

Kimberlie McCue,
Director of Research,
Conservation &
Collections

TOP 10 SPRING BLOOMING PLANTS

PLANTS PERFECT FOR A BEAUTIFUL SPRING GARDEN IN THE SONORAN DESERT

BY SCOTT MCMAHON



ENGELMANN'S HEDGEHOG CACTUS

Echinocereus engelmannii

Engelmann's hedgehog cactus, named for German-American botanist George Engelmann, is common in the southwestern United States and northwestern Mexico. It blooms in the spring with a succession of buds that open over several days. The bright-colored flowers are an indication that the plants are pollinated during the day, and serves as a food source for numerous solitary native bees.

AT THE GARDEN

Found at the entrance of the Sybil B. Harrington Cactus and Succulent Galleries.



CANDELILLA

Euphorbia antisyphilitica

Candelilla is a member of the spurge family and is one of the few cultivated, succulent Euphorbias native to the New World. It is native to the Trans-Pecos region of Texas, southern New Mexico and into the northern Mexican states of Chihuahua and Coahuila. The stems have a characteristic waxy coating.

AT THE GARDEN

In Boppart Courtyard outside Ottosen Gallery, in the Sybil B. Harrington Cactus and Succulent Galleries, southwest of the Ottosen Entry Garden and as part of the planting demonstration on the right fork of the Plants and People of the Sonoran Loop Trail.



SAND ALOE

Aloe hereroensis

Aloe hereroensis, named for the Herero people who inhabit parts of southern Africa, grows between 1,000 to 3,000 feet elevation in arid desert rocky slopes—often in alkaline soil. Sand aloes produce single or clumping rosettes with pale green leaves that curve inward and have teeth along the margins. The blooms open in early spring, and are red to rarely orange or yellow. They are pollinated by bees, hummingbirds and other birds, such as woodpeckers. These plants are well suited to warm climates in soil that has good drainage.

AT THE GARDEN

Found off of Desert Discovery Trail



GOAT'S HORN CACTUS

Astrophytum capricorne

It is native to the Chihuahuan Desert in Coahuila and Nuevo Leon, Mexico. Plants are solitary, up to 10 inches tall, green with a coating of white trichomes (hairs). The long curly spines are what inspired the specific and common names. Flowers are large with an orange throat. They are common in the trade and relatively easy to grow here.

AT THE GARDEN

Found at the northwest end of the Sybil B. Harrington Cactus and Succulent Galleries.



BIZNAGA GIGANTE

Echinocactus platyacanthus

Biznaga gigante is widely distributed throughout the central states of Mexico, including Puebla and Oaxaca. These plants are the most massive species of the barrel cacti. Older specimens can be as large as 5-feet wide by more than 8-feet tall, and live more than 100 years. They also grow to be larger than the more common Golden Barrels with duller spines, but with much larger solid yellow flowers.

AT THE GARDEN

Found on Desert Discovery Loop just south of Jan and Tom Lewis Desert Portal.



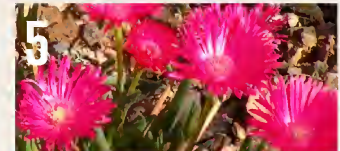
CAPE ALOE

Aloe ferox

Common in South Africa across the Southern Cape region. This species is one of the tree-like aloes with a single trunk and reaching 10 feet tall. The lower leaves are thick and heavily armed with prickles, hence the specific name of *Aloe ferox*. As the plant becomes taller, the leaves are less spiny and out of reach of grazing animals. Flowers are borne on branching spikes 2 to 4 feet above the leaves and are typically a vivid orange-red color.

AT THE GARDEN

Found on the Desert Discovery Trail nearest the Sybil B. Harrington Cactus and Succulent Galleries.



RANKVYGIE

Cephalophyllum alstonii

Native to Ceres in the Western Cape, South Africa and named for Scottish botanist Charles Alston, Rankvygie grows with numerous other succulents in dense populations. It is in the Ice Plant family, whose members are locally known as “vygies”. This species has long, cylindrical leaves arising from a basal rosette that branches over time. The flowers are a beautiful reddish-purple color and bloom in early spring. The cultivar “Red Spike” does well in the Sonoran Desert climate.

AT THE GARDEN

Found in the Sybil B. Harrington Cactus and Succulent Galleries near the Desert Discovery Trail.



GOPHER SPURGE

Euphorbia rigida

Native to the Mediterranean region of the world from Portugal across northern Africa and into Syria, Turkey and Iran. Gopher spurge is an herbaceous perennial that can be used to produce masses of blooms in the spring. It is sensitive to sunburn in the summer, so plant it where it can get some afternoon shade. Old dried stems can be pruned back for a neater appearance. The white milky sap is caustic, so avoid skin contact.

AT THE GARDEN

Found in raised beds near the Ottosen Entry Garden.



MEXICAN TREE OCOTILLO

Fouquieria macdougallii

Native to the rocky terrain in Sonora and Sinaloa, Mexico—*Fouquieria macdougallii* was named for Daniel Trembly MacDougal, the Desert Lab Director at Tumomoc Hill in Tucson during the early 1900s. This species is shrubbier and more centrally branched than native ocotillo (*Fouquieria splendens*), with orange-red flowers and odd growth habit. The stems stay green even when the leaves have dropped, allowing the plant to continue photosynthesis during drier periods of time.

AT THE GARDEN

Found at the southwest end of the Ottosen Entry Garden, facing the Visitor Services.



STRAWBERRY CACTUS CASA DE RATAS

Echinocereus brandegeei

One of the most colorful hedgehogs native to the southern half of Baja California, strawberry cactus grow up to 2 feet in length with yellow and grey spines. The flowers emerge in late spring and are pale purple with a dark center. Native bees are attracted to the flowers during the day, and the plants will produce a spiny fruit in the summer. It can often be found growing in close to the devil cholla (*Grusonia invicta*), where the two plants can be very similar in appearance.

AT THE GARDEN

Found in *Kitchell Family* Heritage Garden near Quail Run Path under one of the cardons and on the Desert Discovery Trail.

How to GROW ADENIUMS

Use these Tips to Grow Brilliant Desert Roses in Your Spring Garden

By Kenny Zelov

Strolling through Desert Botanical Garden in the spring and summer, you may have come upon some potted adeniums throughout the Garden. Also known as Desert Roses, adeniums are succulent plants from Africa, as well as the Arabian Peninsula. The Garden's collection of adeniums are prized for their mature size, unique trunk and root structures, and their stunning colorful blooms.

Here in the Sonoran Desert, adeniums are best grown outside in containers and are not recommended for planting in the ground. Bright light and warm temperatures are required for healthy growth, which is why the Garden staff house the collection in our greenhouses November through March.

Popularity of these distinctive succulents among plant collectors and enthusiasts has exploded in recent years, as new hybrid flower colors have been developed and introduced to the trade.

Adeniums are easy plants to grow by following a few tips:

LIGHT

Once acclimated, bright light to full sun is best for adeniums during their growing season (March through Nov.) When they are dormant, they often lose their leaves and can be moved into a bright location indoors or on a warm, covered patio.

TEMPERATURES

Adeniums should be protected when temperatures are below 50 degrees Fahrenheit. They will not dieback unless frozen (32 degrees). However, if the soil is still wet, adeniums are susceptible to root rot when temperatures dip below 50 degrees. At these lower temperatures, most adeniums will drop their leaves, thus lowering the need for water.

SOIL NEEDS

A good well-draining cactus mix should be used when potting. All pots should have a drainage hole. Amending the soil with additional pumice or sand will help ensure good drainage.

WATERING

During their growing season, adeniums grow rapidly in bright light and with frequent watering—as often as three times per week. However, they can survive with as little as once-per-month watering in the summer. Small plants should be watered once per month during dormant season, and older adeniums should not be watered during this time.

FERTILIZER

During the summer, a light application of water-soluble fertilizer on actively growing plants will encourage growth and flowering. Fertilizing two to three times during the summer is adequate.

The Garden's 15 specimen plants can be seen during the spring and summer months in the *Ottosen* Entry Garden, *Jan and Tom Lewis* Desert Portal and *Sybil B. Harrington* Cactus and Succulent Galleries.

Always a popular item at our biannual Plant Sales, arrive early to select from a large variety of desert roses.

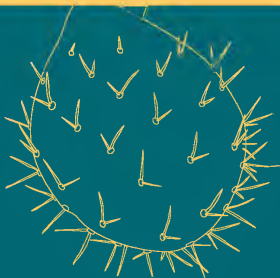
DESERT PLANTS HAVE

fascinating

WAYS TO CONSERVE WATER

Have you ever wondered why so many desert plants have such bizarre appearances? The answer is simple—it's all about water.

By Clare Hahne



STEM SUCCULENCE

Where a tree has a hard trunk, cactus have evolved stem succulence, allowing the plant to store water inside specialized cells in the stem. This lets them store more water than the average plant to survive long periods without precipitation.

In order for an area to be defined as a desert, it has to receive less than 10 inches of rain or snow annually. **It is hard to imagine that any living thing can survive with such a small amount of water.** However, desert plants have developed fascinating ways to save water, which means they don't only survive in the desert—they thrive. Here are just a few ways the anatomy of a plant can help the species adapt to living in a dry desert climate.

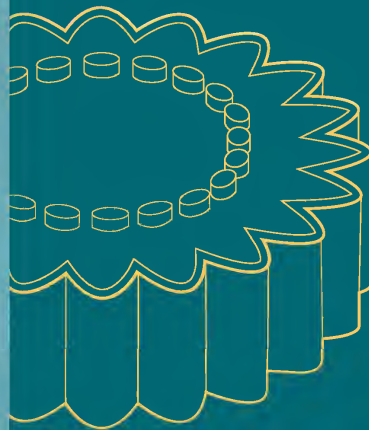
ROSETTES

Agaves and aloes have evolved a method to collect water that is both functional and efficient. With leaves that span various sizes, they all serve the purpose to collect rainwater and channel it to the root system.



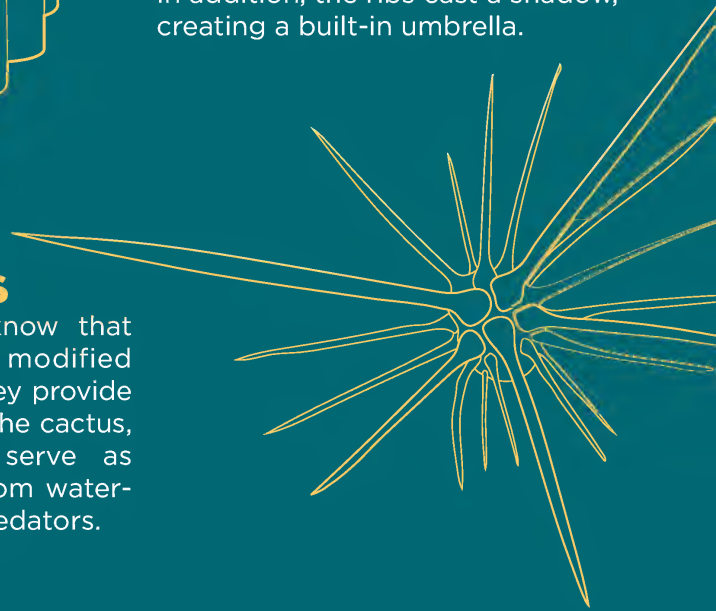
RIBS

Ribs on a cactus offer more than a grooved texture. The zig-zag pattern of the ribs can expand as the roots collect more water during a rainy season to store for a dry spell later. In addition, the ribs cast a shadow, creating a built-in umbrella.



SPINES

Did you know that spines are modified leaves? They provide shade for the cactus, but also serve as defense from water-seeking predators.



ROOTS

The roots of many desert plants have also adapted to dry climates. Rather than going deep into the ground like other plant roots, many desert plants have very shallow roots that allow them to absorb more water during infrequent rains.

CACTUS kids

Building a bird feeder at home is as easy as 1-2-3

By Celina Coleman

Even our fine-feathered friends need shelter, and what better way to learn the principles of conservation and recycling than making your own outdoor bird feeder using a few household items. Your family can think green at home and support neighborhood wildlife.

SUPPLIES

- Milk or juice carton
- Straight twig or dowel
- String
- Bird seed
- Scissors

Using the scissors, cut two large rectangles out of opposite sides of the carton. It will look like the carton has two windows. Make sure that the bottom of your window is about 2-3 inches above the bottom of the carton. This will be the trough for the birdseed.

1



2

Make a hole under each rectangle in the 2-3-inch space at the bottom of the carton. Poke a twig or dowel through the holes. It should be long enough that it sticks out from the carton on both sides. This will create two bird perches for your feeder.

OBSERVE

- What different types of birds come to the feeder?
- What color are their feathers?
- How big are they?
- What do their beaks look like?
- Keep a family journal of your observations.

AT THE GARDEN

Children in grades K-5 will become creative conservationists this March at “Spring Break Day Camp: Reduce, Reuse, Reimagine.” They will discover new and innovative ways to help the planet by reusing everyday objects to solve real-life challenges.

March 19 - 23 | 8:30 a.m. - 3 p.m.
Visit dbg.org/learn or call **480.481.8121** to register.

3

Make another small hole in the top of the carton and attach a string to make a hanger. Fill with birdseed, and hang outside.

PHOTOGRAPHY TIPS

for your inner shutterbug

By Travis Hancock

Desert Botanical Garden Instructors Share Some of Their Coveted Photography Tips and Tricks

The Garden offers a wide array of educational programs, including a host of photography classes for all skill levels, from the casual iPhone® photographer to the professional looking to master composition and editing techniques. The Garden's picture-perfect setting has drawn some of Arizona's best photographers to become instructors and exhibitors, such as Dr. John P. Schaefer, whose photography exhibit "Flowers & Form" is on display in *Ottosen Gallery*. Take a sneak peek into our spring classes and feed your inner shutterbug with these instructor tips.

Good landscapes will have either a dominant foreground or sky—unless you have one or the other, your shot can end up being fairly boring.

ROBERT MCBRIDE



PHOTO: ROBERT MCBRIDE



PHOTO: JOANNE WEST

Shoot during the golden light of early morning and late afternoon. The low angle of sunlight makes the shadows longer, the texture show up and the colors warmer.

JOANNE WEST

Bored with single shots? Shoot a series of related or sequential images and combine them into a single impactful, artistic design.

LISA LANGELL



PHOTO: LISA LANGELL, LANGELLPHOTOGRAPHY.COM

ELECTRICO

A LIGHT AND SOUND EXPERIENCE

By Mignon A. Gould

This fall, after dark, the Garden will transform into a light spectacular. The desert landscape will be aglow with colorful 3D imagery and ambient sounds for an “immersive, dream-like experience,” as creator Ricardo Rivera describes it. In 2003 Ricardo Rivera, a 42-year-old Delaware native, co-founded Klip Collective, an experimental art shop in Philadelphia that integrates light projection with mapping technology. In the past decade, Rivera has pioneered the industry and influenced the video arts movement with his patented light projection and mapping system.

It started in the 90s out of “necessity” Rivera explains, while working as a video disc jockey, doing live visuals at raves and clubs for DJs. It was then that he created his first projection piece, later honing it in 2002 inside his small Philadelphia apartment.

The breakthrough came when he realized that he didn’t want to just make the video and put it on a

projector, “I was trying to figure out how to do multichannel video and do more with the projector that wasn’t just on a screen, but in a space.” He says. “I took the projector and pointed it at my kitchenette, thinking “I can project onto this.”

Translating that into composing video into space, Rivera began cutting out the cabinets, fridge and areas on the ceiling to project onto, which led him to create the term projection mapping. In 2004, he patented the process. This was the basis for Klip Collective “to do cool, immersive, projection mapping—but not in galleries, in real spaces,” Rivera says.

The company’s first big project was “mapping” the lobby of W Hotels in Chicago, Los Angeles, San Diego and New York, which garnered immediate attention for the Philly collective. The ubiquitous art form took off and has been used in various industries from film to fashion. Klip Collective has worked with brands

and organizations from Nike and Red Bull to Longwood Gardens in Pennsylvania and the Philadelphia Museum of Art. Rivera has even worked with film, having produced “What’s He Building in There?” a projection-mapped short narrative for Sundance Film Festival.

“My work ranges from quasi-documentary, where I’m telling little stories about space; to imaginative narratives, where I’m creating vanities on buildings; to completely dream-like, abstract immersive installations—kind of what I am doing for Desert Botanical Garden,” Rivera explains. “I go, I soak in the vibe and I reflect it in a very interesting way.”

Although many of Klip Collective’s projects have included architectural structures, the installation at Desert Botanical Garden will focus solely on plant life, intertwining imagery and music for a lively light display. Rivera likens it to “Nightscape” at Longwood Gardens, which he

DESERT

EXPERIENCE BY KLIP COLLECTIVE

describes as his most challenging project to date. More than 50 people worked on “Nightscape” including producers, animators, magicians and lighting designers as well as Garden staff.

“There was a lot of moving parts and my job as the director is to get everyone on the same page to achieve the vision that’s in my head,” Rivera says. “I have to make it all fit together. Make it cohesive. It’s the best part of the job. And even though it is abstract, there’s still intent.”

Expect to experience this custom show in various galleries throughout the Garden, as well as on the Butte, featuring poetically haunting audiovisual elements, evoking the mood of the serene desert landscape. Also expect something completely different than what Klip Collective has done in the past. Rivera’s inspiration for an installation is based solely on each individual space that he visits,

surveys, photographs and studies. “Everything I am creating for Desert Botanical Garden is inspired by the areas where I am going to be doing the work,” Rivera says. “It’s the organic

“EVERYTHING I AM CREATING FOR DESERT BOTANICAL GARDEN IS INSPIRED BY THE AREAS WHERE I AM GOING TO BE DOING THE WORK. IT’S THE ORGANIC FORMS THAT ARE INSPIRING AND IT REALLY PLAYS OFF THE NATURAL PATTERNS THAT ARE INHERENT IN A LOT OF THE PLANTS.”

forms that are inspiring and it really plays off the natural patterns that are inherent in a lot of the plants.” He goes on to describe his creative process of transforming those forms by bringing them to life with light, color, movement and sound.

“A lot of it has to do with the music,” Rivera says. “It inspires the vibe and flow of how these things move.” Ricardo Rivera is revolutionizing the way we see the space around us and Klip Collective’s installation will be an impactful fusion of nature and technology—one that is best experienced in person.

“If you have trouble capturing it on your phone, then I did it right. You really have to be there to understand and get what I’m trying to do,” Rivera says. “You’ve just got to go. That’s my goal. That’s what, to me, makes it a true experience.”

Electric Desert is sponsored by:

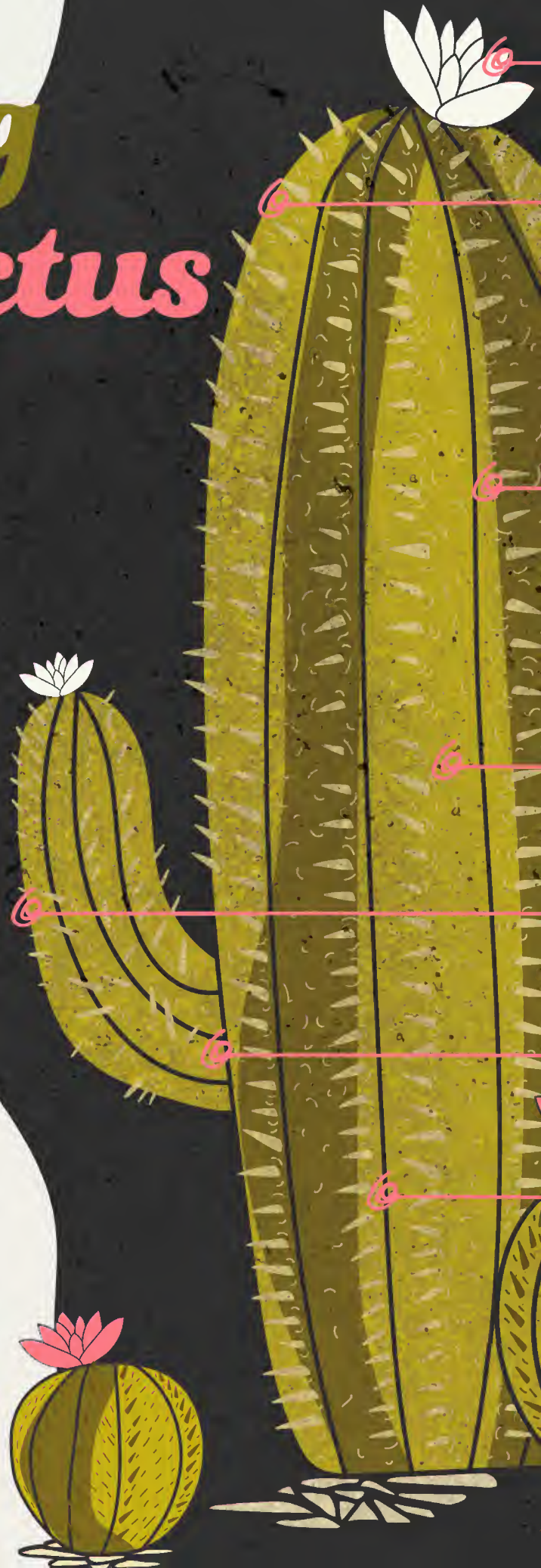


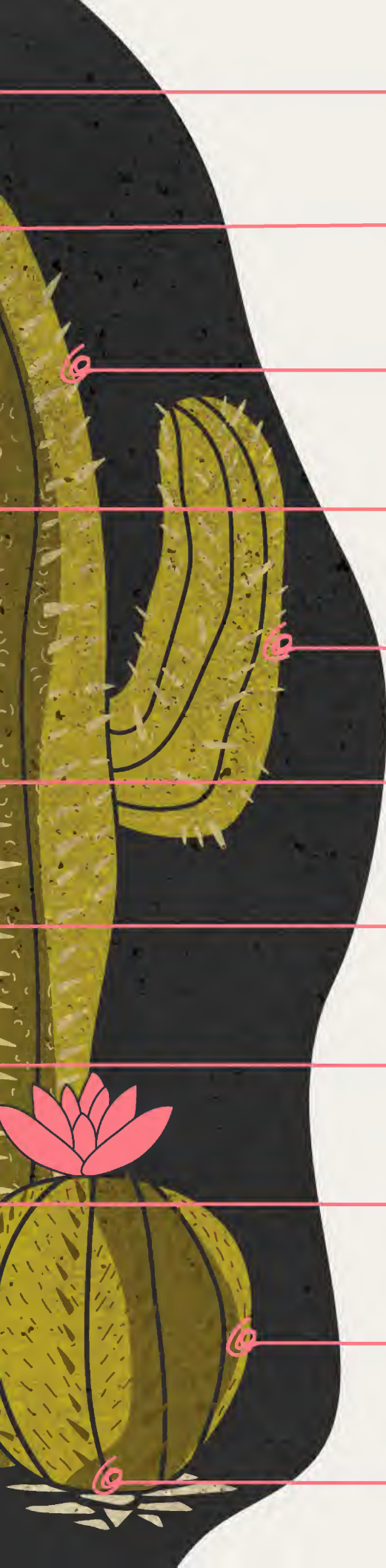
theSteeleFoundation

Celebrating National Cactus Day

By Clare Hahne

In the 1930s, a small group of passionate local citizens saw the need to conserve the plants in the Sonoran Desert, including the variety of cactus species that thrive in its extreme desert conditions. This group founded Desert Botanical Garden, and their fascination with cactus continues through the Garden's mission. While National Cactus Day is May 10, the Garden has been celebrating and honoring the fascinating and resilient nature of cactus throughout its history. See just a few of the milestones the Garden has accomplished to explore, understand and conserve the iconic desert plant.





● 2017 | New *Hazel Hare* Center for Plant Science opens.

● 2015 | International Union for Conservation of Nature (IUCN) completes the cactus family assessment and determines that it ranks as the fifth most threatened group of living things in the world. One week after publication of those findings, Desert Botanical Garden became the host institute for the IUCN Cactus and Succulent Specialist Group (CSSG) and partners with IUCN to lead cactus and succulent conservation efforts worldwide.

● 2014 | The Garden receives Fred Kattermann's private cactus collection, consisting of more than 1,800 potted cacti from regions of Chile, northern Argentina and Peru. This donation added 131 new taxa to the Garden's collection.

● 2011 | Central Arizona Conservation Alliance is formed to study, protect and promote the Valley's mountain park preserves.

● 2008 | \$17.8 million campaign transforms old Cactus and Succulent Houses into *Sybil B Harrington* Cactus and Succulent Galleries and opens *Ottosen* Entry Garden.

● 2002 | Garden completes a \$17 million expansion, which includes the *Nina Mason Pulliam* Desert Research and Horticulture Center.

● 1992 | Dr. Edward "Ted" Anderson, an expert on rare cacti and their conservation, joins the Garden as senior research botanist. His monumental work "The Cactus Family" is published in 2001.

● 1985 | Desert Botanical Garden becomes a charter member of the Center for Plant Conservation—a consortium of botanical gardens devoted to preserving rare flora of the United States.

● 1957 | Under W. Taylor Marshall's leadership, the Garden's collections increase from 1,000 specimens at the end of World War II to more than 18,000 specimens.

● 1950 | The "Cactomaniacs Club" begins meeting regularly to share their passion of cactus and desire to protect it.

● 1939 | The Garden opens to the public.

1 NOW - MAY 13

Throughout the Garden

Included with membership or Garden admission

Uncover Kaneko's colorfully glazed ceramic and bronze forms in the rich backdrop of the Garden's desert flora.



JUN KANEKO

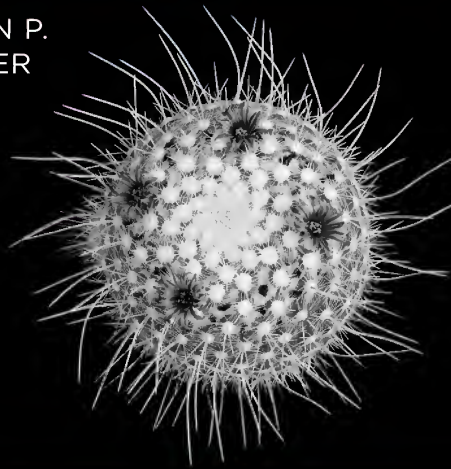
SCULPTURE AT DESERT BOTANICAL GARDEN

Sponsored by
aps

Additional support provided by
Sunstate Equipment Co.

FLOWERS & FORM

DR. JOHN P. SCHAEFER



1 JAN. 26 - MAY 20

Ottosen Gallery
10 a.m. - 5 p.m.

Included with membership or Garden admission

Celebrate the art, form and life of desert plants through this compelling visual inventory of the cactus family.

1 MARCH 30 | 6 - 10 p.m.

Throughout the Garden

MEMBERS: \$70
GENERAL PUBLIC: \$75

Enjoy margaritas and culinary treats by some of the Valley's best restaurants and caterers. Dance and sing along with bands curated by Arizona's own Roger Clyne.



AGAVE on the ROCKS

Sponsored by :

PHOENIX HOME & GARDEN

Additional Support Provided by :

POUR MASTERS BAR SERVICE

FAT TUESDAY

Coca-Cola SWIRE COCA-COLA, USA

Featuring :

Roger Clyne's Mexican Moonshine Tequila

GARDEN PROJECT

performed by

Michael Brown,
Alexander Fiterstein,
Elena Urioste and
Nicholas Canellakis

Supported by a grant from the Twiford Foundation

1 APRIL 8
Doors : 6:30 p.m.
Concert : 7 - 8:30 p.m.

Binns Wildflower Pavilion

MEMBERS: \$35
GENERAL PUBLIC: \$40

Join us for *Garden Quartet*. This new work, composed by Michael Brown, was inspired by Desert Botanical Garden, Wave Hill and Longwood Gardens.

The EDIBLE GARDEN

Garden-Inspired Cuisine and
Cocktail Fit For a Spring Soirée

By Mignon A. Gould

In the Sonoran Desert, there is a tranquil transition from winter to spring when something lovely yet subtle starts to happen. From warming weather to blooming flora, the season's rewards are bountiful. One notable change is our edible options. While winter's comfort food kept us cozy, spring's fresh flavors invigorate our palette. Celebrate the season with these delectable springtime recipes courtesy of Gertrude's.

ancient grains salad

- 2 cups cooked black eyed peas
- 2 cups cooked steel-cut oats
- 1 TBS toasted, hulled sesame seed
- 1/4 cup small dice Granny Smith apple
- 1/4 cup small dice chayote squash
- 1/8 cup matchstick watermelon radish
- 1/8 cup small diced tomatillo
- 1/2 cup Pipián Verde (recipe below)

START TO FINISH

3-hour cook time, 15-minute knife work, 5-minute mix time

SERVINGS

Makes six 6-ounce servings

Toss all ingredients together and serve chilled with Pipan Verde sauce

pipán verde

- 1/4 cup toasted pepita
- 8 blanched & shocked green onions
- 1 clove garlic, peeled & roasted
- 3 roasted poblanos, peeled & seeded
- 3 Tomatillos, roasted
- Cilantro, to taste
- 1 tsp dried oregano
- 1/4 cup vegetable stock
- 1 cup blended oil
- Lemon juice & salt, to taste

START TO FINISH

1-hour roast time,
30-minute prep time,
5-minute mix time

SERVINGS

Makes enough for recipe above

Combine all ingredients, except oil and lemon juice, in blender and puree until smooth. Stream in oil, season with salt and lemon juice.

gertrude's cactus cosmo

- 3.5 ounces Dripping Springs orange vodka
- 3.5 ounces True Nopal Cactus Water
- 1 ounce fresh lemon juice
- 1.5 ounces cranberry juice
- 1/2 ounce prickly pear nectar
- 1/2 ounce agave nectar

START TO FINISH

5-minute mix time

SERVINGS

Makes 2 Cosmos

Shake ingredients with ice; strain into chilled glass.

For more information about Gertrude's and menu offerings, visit gertrudesrestaurant.net

THE AGAVE

GARDEN SCIENTISTS DISCOVER ANCIENT DOMESTICATED

By Travis Hancock

In 1870, self-proclaimed 'Lord' Phillip Darrell Duppa, an Arizona pioneer, laid the mudbrick cornerstone of his adobe house just north of the Salt River, among the extensive crisscrossing of ancient, dried-up canals. Seeing no living signs of the canals' creators, the Englishman suggested the name Phoenix for the budding town, which he imagined would rise, like the mythical bird, from the ashes of the earlier civilization. But new discoveries by Garden scientists reveal that Lord Duppa's metaphor wasn't totally accurate. Those supposedly lifeless ashes were actually bristling with man-made lifeforms—domesticated agave plants bearing living imprints of the movements, tastes and habits of the Hohokam people—that had been cultivated in the area since at least 800 AD.

Agave specialist and senior research botanist at Desert Botanical Garden Wendy Hodgson describes these plants as "living archaeological artifacts shaped by past human selection and domestication." Using rhizomes, these agaves are capable of reproducing asexually to create clones of themselves through offshoot "pups." In this manner, some agaves have been able to

weather the roughly 600-year hiatus from human care since the disappearance of the Hohokam people around the 1450s.

"We have found several domesticated pre-Columbian (i.e., pre-1492) species grown hundreds of years ago that have hung on and still occur in the hinterlands as isolated clones," says Hodgson.

Her interest in this ancient agave genus was sparked in the 1980s by former Garden research associate Rick DeLamater and the world-renowned agave guru Dr. Howard S. Gentry. Hodgson's success in finding far-flung agaves has snowballed since her 1995 discovery and naming of Rick's namesake, *Agave delamateri*, in Tonto Basin—80 miles northeast of Phoenix.

In 2001, Hodgson named another new domesticate that was first found deep in the Grand Canyon and Hodgson and colleagues later found in other localities, including the Hohokam's northern periphery. Extending from the Canyon to North Central Arizona, the Hohokam selected and bred these plants for taste, trade, portability and fiber quality.

When research botanist Dr. Andrew Salywon joined the Garden in 2007, he brought experience in plant DNA sequencing, and crop breeding. Blazing a new trail in agave studies, they began combing the deserts for more, hiking up to 30 miles in search of a rare species in bloom, as some important plant identification characteristics only appear when flowering. As monocarpic plants, agaves only flower once and then die, and—as if begging to be left alone—many only flower in the summer. Undaunted, the pair's hard work paid off. In 2013, they announced their find of two new domesticates—*Agave yavapaiensis* and *Agave verdensis*—plants Hodgson and others initially found in the '90s.

As their work garnered more attention, leads trickled in from new sources. In 2014, a colleague sent them a picture from a book on Southwest archaeology of an agave growing from a pile of rocks. They reached out to one of the book's authors, archaeologist and Director of Archaeology Southwest William Doelle, who directed them to a site on the San Pedro River, near Tucson.

HUNTERS

AGAVE PLANTS CULTIVATED BY THE HOHOKAM PEOPLE

“It took a long time to find it,” says Salywon. “We were just scanning the hills with binoculars, and this agave happened to be flowering. We saw it from two kilometers away.” Surrounding the agave and its clones were rock piles that archaeologists associate with the Hohokam’s dry-farming of agave, serving possibly as root protectors or moisture traps.

This winter, after three years of fieldwork and DNA studies, Hodgson and Salywon submitted a paper declaring the San Pedro as a new species to science and a Hohokam “lost crop”—a significant discovery. They explained how the Hohokam would have prized the agave’s relatively quick maturation rate and sweet taste—which Hodgson deduced by roasting and eating close relatives of this species. The San Pedro brings the known number of pre-Columbian domesticate agaves in Arizona to six—a steadily growing proportion of Arizona’s 21 total known agaves.

Hodgson and Salywon suspect that there are more unknown agaves clinging to life in long-abandoned sites, including pre-Columbian domesticates and their possible progenitors.

Unlike the majority of Arizona’s wild species, domesticates that once thrived under human care now have extremely low populations and restricted distributions. The San Pedro agave exists in fewer than a dozen sites, containing roughly 200 individual plants.

Hodgson and Salywon attribute their successful finds to persistence and a willingness to reach out to archaeologists, on whom Hodgson has relied since the '80s, a time when archaeologists and botanists lived on different planets. “We cannot do research in a vacuum. We need that collaboration, and with Native Americans, too,” she says.

However, no collaboration will happen if the agaves

disappear. Unfortunately, government agencies view the domesticated species as crops, and therefore do not list them as endangered. “As we see it now, these agaves are really rare and they are dwindling,” says Hodgson. “I think drought has something to do with it, but we are losing them out there. Ironically, one of the main reasons is a lack of human intervention.”

That’s where the Garden’s conservation efforts come in. “Our tendency to view these plants, and other plants so important to humans, and the ways humans change nature as separate things is unrealistic. We are a part of nature,” Hodgson says. So she and Salywon gladly intervene, retracing the movements of the ancient Hohokam, snipping off promising agave “pups” and bringing them back north across the Salt River to the Garden’s protective grounds. Recent archaeological finds suggest that this collection of rare agaves could soon grow.

STORIES FROM THE *Garden*

A MAGIC MOMENT TO REMEMBER | BY CLARE HAHNE

For Marc and Kristen, their relationship is rooted in magic. The two met a year ago while working at Walt Disney World in Florida at the same hotel as part of the Disney college program—he was in the merchandise store and she was a dispatcher for the bellman.

Although Marc grew up in Arizona, it had been a while since he had smelled the creosote and felt the heat. He knew he wanted the Sonoran Desert to be the setting for when he asked Kristen the most important question, “Will you marry me?” He visited Desert Botanical Garden when he was younger and remembered it capturing the desert magic he was looking for.

Marc arranged to have a photographer waiting for them in the *Ottosen* Entry Garden to capture the emotional moment when he proposed. Courtesy of the newly engaged couple, we can share their story with you, including this beautiful image. What can we say? It’s pure magic.

PATRONS CIRCLE

FOUNDER'S CIRCLE • PRESIDENT'S CIRCLE • DIRECTOR'S CIRCLE • CURATOR'S CIRCLE • SAGUARO CIRCLE

A FUN AND PHILANTHROPIC GARDEN COMMUNITY MAKES BIG IMPACT | BY MARCOS D. VOSS

If you take a look at world history, you know that a few people uniting around a good cause can make an enormous impact. That was certainly the case when Gertrude Webster brought together a group of concerned citizens to establish what would eventually become Desert Botanical Garden.

In 1990, passionate volunteers and philanthropists Nancy Swanson and Rose and Harry Papp joined forces to bring new contributors to the Garden. "I don't think we even had a name for the committee," says Connie Binns, an early recruit and longtime Garden member.

Eventually, they adopted the name "Adobe Club" in honor of an early meeting spot in the iconic Adobe Restaurant at Biltmore Phoenix. Name and location changes saw the Adobe Club transformed to Patrons Circle in 2008. Binns shares, "Staying involved with the Garden through the Patrons Circle committee has been a joy for 27 years. I've loved attending meetings and events at the most beautiful place in Phoenix and have never met a plant person that I didn't like!"

First established to increase support for the Garden's mission-based programs, the Patrons Circle community continues to make a big impact. Last year combined annual gifts from these members totaled more than \$612,000, representing 5 percent of the Garden's overall revenue. Additionally, they contributed

more than \$10 million to *The Saguaro Initiative* to help build phase one of the *Hazel Hare* Center for Plant Science, launch the Central Arizona Conservation Alliance (CAZCA) and Spaces of Opportunity, and support other capital projects, community engagement programs and the Garden's endowment and permanent funds.

In the last 10 years, the number of Patrons Circle households has grown from 170 in 2008 to more than 400 in 2018. Former Patrons Circle committee chair Ardie Evans was instrumental in creating a dynamic, new recruitment event. Jason Barlow, Garden Trustee and 2017 Botany & Brunch event co-chair, describes the experience perfectly:

"The Botany & Brunch program is a totally unique experience offering a behind-the-scenes look at some of the many wonders of the Garden's research and conservation efforts. You get to hear from the scientists themselves about their research, feel their excitement and see rare and exotic plants that aren't typically displayed in the public domain."

Ursula and Ram Gangadean attended the event in 2014 and increased their membership level to Patrons Circle shortly after. They explain, "We've always loved Desert Botanical Garden. After attending Botany & Brunch and seeing what it truly takes to achieve the research, development

and propagation of desert flora, we realized that Patrons Circle was a great way to get more involved with the Garden."

Longtime Garden volunteers Barb and Ron Lieberson add, "We realize that all the Garden's worthwhile endeavors require financial support. Becoming Patrons Circle members helps fund the Garden plus we greatly enjoy all of the special activities that we have been able to attend as Patrons Circle members."



Ursula and Ram Gangadean select plants at Patrons Circle Plant Sale Preview & Reception



Barb and Ron Lieberson at Patrons Circle Luminaria Party

PATRONS CIRCLE

SAVE THE DATE

FALL 2018
BOTANY & BRUNCH
Nov. 10

For more information, visit dbg.org/patrons-circle or contact Marcos D. Voss at mvoss@dbg.org or 480.481.8179.

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The Garden will recognize the generous supporters of *The Saguaro Initiative* in the 2017 Annual Report.

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DESERT BOTANICAL GARDEN'S MISSION

The Garden's commitment to the community is to advance excellence in education, research, exhibition, and conservation of desert plants of the world with emphasis on the Southwestern United States. We will ensure that the Garden is always a compelling attraction that brings to life the many wonders of the desert.



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Partial funding provided by the Phoenix Office of Arts and Culture through appropriations from the Phoenix City Council.



DESERT NIGHT CINEMA

APRIL 12,
MAY 10, JUNE 14

Doors Open | 6:30 p.m.
Movie Starts | 7:30 p.m.

MEMBERS:
ADULTS: \$14 KIDS: \$10
GENERAL PUBLIC:
ADULTS: \$16 KIDS: \$12

Roll out your picnic blanket and enjoy silver screen hits under the desert night sky. Before the movie starts, enjoy live entertainment and fun movie-related activities. Grab a bite to eat and a drink while you sit back and watch your favorite stars in an unbeatable outdoor Garden setting.

See dbg.org for the full movie schedule.

Seating is first come, first served. No chairs higher than 6" off the ground and only allowed in the designated seating area. No outside food or beverage.

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SONORAN QUARTERLY

SONORAN
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SUMMER 2018

VOLUME 72 No. 2

10 YEARS OF MEMBER MEMORIES

CREATE A
BACKYARD
OASIS

SHADE: FRIEND OR FOE?

THE GARDEN AS A MUSE



DESERT
BOTANICAL
garden

After a glorious winter and spring, we are headed into another long hot summer. But don't let the heat get you down.

Here are some tips for enjoying the Garden all summer long:

- It's always 10 degrees cooler at the Garden than anywhere else in the city, because we don't experience the heat island effect.
- Work with the weather and visit early in the morning, or wait until evening. We are open from 7 a.m. to 8 p.m. everyday but the Fourth of July.
- Visit right after a monsoon storm, and breathe in the calming smell of the creosote bushes. Listen to the song birds sing, or watch a lizard perch on a rock to warm up.
- Whether you're into cooking, art or horticulture—we've got a class for you, such as our July 19 class "Astronomy at the Garden," where attendees will be able to see Mars make its closest approach to Earth since 2003.
- Attend one of our June concerts, or have a cocktail and a bite to eat at Gertrude's—then wander up to Pratt Ramada and enjoy the sunset.
- Bring the family to a Flashlight Tour. Discover our nocturnal denizens, like owls, bats, snakes and toads. Enjoy our night-blooming plants, like saguaros, sacred datura and the queen of the night cactus.
- Finally, pace yourself and remember that fall is right around the corner. Soon the butterfly pavilion will reopen, Dogs' Day will return, and you will be enjoying the Garden's fall festivals.

Until then, stay cool.

Ken Schutz

Ken Schutz

The Dr. William Huizingh
Executive Director



THE GARDEN IS
HERE TO HELP YOU
enjoy THE BEAUTY OF
THE DESERT AND
care ABOUT IT.

SONORAN QUARTERLY

June 2018 Volume 72, No. 2

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SEE, HEAR
AND FEEL ALL
THE DESERT'S
NOCTURNAL
WONDERS.

Beam your own
flashlight along the self-
paced trails to capture
night-blooming plants
and animals in the
desert after dark.

DID YOU KNOW?

THINGS TO DO AT THE GARDEN THAT MIGHT NOT BE ON YOUR RADAR

GARDEN
TO-DOS

"SIT ON THE BENCH ON THE CROSS CUT PATH NEXT TO THE WATER FEATURE. IT IS NOT THE MOST SECLUDED OF SPACES, BUT THE BIRDS ARE PLENTIFUL. IT SMELLS GREAT AND THE GARDEN WORLD PASSES BY THERE."

MaryLynn Mack,
Director of Operations

"MY FAVORITE PLACE IN THE GARDEN IS ANYWHERE THERE ARE LOTS OF BUTTERFLIES. WHEN MY DAUGHTER WAS 3 YEARS OLD, SHE FELL IN LOVE WITH THE BUTTERFLY PAVILION. I KNEW THEN THAT IF I WERE TO WORK HERE, I'D BE HER HERO."

Marcos D. Voss,
Assistant Director
of Development

"I LOVE WALKING UP THE PATH LEADING TO THE CARDONS, AS I WATCH GUESTS LOOK IN AWE AND POSING FOR PHOTOS TO CAPTURE THEIR MEMORIES."

Dana Terrazas,
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D E S E R T P L A N T S :

TO SHADE

OR NOT

TO SHADE

A LOOK AT DESERT PLANTS THAT THRIVE IN THE EXTREME SUMMER HEAT, VERSUS THOSE THAT ARE BETTER OFF IN THE SHADE

By Starr Urbatsch

Let's define "shade." In general, we're talking about northern or eastern exposures, where sun is at a minimum. For example, this can be filtered shade under a tree canopy. There are many cactus, agave and agave relatives that can handle our summer heat and many that enjoy shaded areas as well.

TO SHADE

In densely shaded areas, where no reflected or indirect light falls, plants will suffer. It's important to remember that some plants won't bloom as much in shaded areas. Here are some of our favorite shade-tolerant plants:

1.

Justicia spicigera, **MEXICAN HONEYSUCKLE**

This shrub is from Mexico. Their vivid orange tubular flowers are a hit with hummingbirds. They can bloom year-round but are heaviest in spring. Leaves are medium green and oval-shaped.

2.

Lobelia laxiflora, **MEXICAN LOBELIA, LOOSE-FLOWERED LOBELIA**

This perennial is a hummingbird magnet, sporting red tubular flowers with yellow-orange throats. Blooming season is spring through fall. Linear leaves are a lush green.

3.

Muhlenbergia lindheimeri **AUTUMN GLOW™**

This is a cultivar of Lindheimer's muhly, a grass native to Texas and Mexico. Tall spikes of tan flowers appear in the fall. Leaves are narrow and light green. A planting en masse is stunning.

4.

Plumbago scandens **SUMMER SNOW™**

This is a cultivar of Mexican or white plumbago and a native perennial. It produces white star-shaped blooms during the summer, attracting butterflies. The dark green leaves turn maroon in the cooler months.

5.

Salvia greggii, **AUTUMN SAGE**

This perennial is native to Texas and Mexico and hummingbird approved. It's tubular flowers are often pink and red, with many selections of various flower colors. Flowering occurs during spring and fall.

NOT TO SHADE

Summer sun in the low desert needs no defining. We all know it and we all feel it—so do the plants. Here are some tried and true favorites that can not only take the heat and are water-efficient, but also look great and bloom.

1.

Antigonon leptopus, **QUEEN'S WREATH, CORAL VINE**

This vine is native to Mexico and has unique heart-shaped leaves. When in full bloom, the flowers are profuse. Most plants have pink flowers, but some have red or white flowers. Blooms are reminiscent of a cluster of grapes, from summer to fall.

2.

Asclepias subulata, **DESERT MILKWEED**

This native perennial grows vertically with slender gray-green stems. Spring through fall pale yellow flowers appear, attracting butterflies.

3.

Calliandra californica, **BAJA FAIRY DUSTER, RED FAIRY DUSTER**

This shrub is native to Baja California and Mexico. It has striking red flowers that bloom spring through fall.

4.

Cordia parvifolia, **LITTLELEAF CORDIA**

Native to Mexico, this shrub provides an incredible show of white flowers spring through summer, especially right after a rain or deep watering.

5.

Dalea greggii, **TRAILING INDIGO BUSH**

Native to Texas and Mexico, groundcover with a lovely combination of soft, silver-green foliage and lavender-purple flowers that blooms spring through fall.

6.

Leucophyllum langmaniae, **"LYNN'S LEGACY"**

This is a cultivar of Langman's Texas ranger, a shrub native to Mexico. This selection blooms more often than other Texas ranger selections throughout the summer, producing an abundance of lavender blooms.

Have additional questions?

Call our plant hotline
480.481.8120
Monday - Friday
10 - 11:30 a.m. or email
planthotline@dbg.org
to get immediate
answers to your desert
landscape questions.

THE GARDEN AS A MUSE

MAKE THE GARDEN YOUR CLASSROOM AND YOUR *muse* THIS SUMMER

BY TRAVIS HANCOCK

As a whole, Desert Botanical Garden functions a lot like the giant saguaros that call it home. Garden paths lined with spiky species act like the cactus arms, swooping out from the circular main trail—the trunk. Like a cactus, the Garden flowers. It offers food. It gives shade to weary travelers. And like the saguaro, the Garden contains myriad lessons about living and thriving in the desert—lessons that can be learned in many of the Garden's seasonal classes. A science class might explore how cactus store water, while a landscaping class can reveal how to catch and redistribute rainwater. A drawing class can introduce the paint shades for cactus flowers, and a cooking class will serve up prickly pears.

The Garden classroom stays open year-round and hosts an array of programs led by resourceful instructors who draw inspiration from the collection, its colors and many natural teaching tools. Here is a brief look at just a couple ways that the living, growing Garden serves as the perfect place for lifelong learning.

Gardening

"I often hear people who attend my classes say, 'I am taking your class because I think I must have a black thumb. I can't grow anything properly,'" says Garden instructor and Master Gardener Carol Stuttard. "I respond with, 'There is no such thing as a black thumb, you just have a thumb with no knowledge. Hopefully after taking this class your thumb will start to turn that lovely grayish-green color we see in desert plants. After taking a few more classes at the Garden, we will turn that thumb bright green!'"

Whether she is teaching students to grow houseplants, herbs or fresh veggies, Stuttard prefers Garden backdrops to the classroom blackboard. "The Garden provides me with a lot of plant material for my classes, and I always guide the students where to find the plants in the Garden itself, so they can see them growing *in situ*," she says.

Even more valuable than this, Stuttard explains, is the tranquil learning environment she finds along the trails. "I think the Garden serves to provide a wonderful connection between the world of plants and humans, something that is so often missing in our increasingly urban society."

Indulge at the Garden

SCENTED GARDENS

Thursday | Aug. 30 | 6:30 - 8:30 p.m.

Members: \$30 | General Public: \$38

Add a layer of sensory splendor to your garden area with a dose of plants for the nose. Learn which sweet-scented flowers and fragrant herbs are suitable for our low desert climate. Many are easy to grow and will bring delightful fragrances while attracting pollinators to your landscape. Instructed by Carol Stuttard. Limit 30.

Painting

When the afternoon sun shines through the wall of stained glass disks that surround the Garden's *Ardie and Steve Evans* Cardon Plaza, a rainbow of color washes across the ground. The dazzling spectrum echoes the diverse palette found throughout the Garden—the yellow glow of golden barrel cactus, the countless green leaves, the orange aloe flowers, purple opuntias, pink penstemons, blue agaves and bright red prickly pears.

The artistic potential of harnessing these hues is not lost on drawing and painting instructor Lynn Reves. "In my own personal experience, sketching and taking photos for use in my art allowed me to cope with the loss of loved ones. I also think there is an element of constant surprise about the Garden that always lightens the heart—a hummingbird landing so close you can see all the details in their feathers or a lizard that climbs the wall right where you sit."

Reves loves to share her appreciation for these small, living details with her students. "I find the students to be as mesmerized by the beauty of the Garden as I am," she says. "In the comfort of the Garden, I see reluctant artists take their first steps into exploring new mediums. I see those from professional careers like accounting and engineering relax and enjoy creating for the fun of it. I have seen so many times how the beauty of the Garden heals and supports self-esteem in those who have been told they had no talent or that it was a waste of time."





ARTWORK BY LYNN REVES

The ways that the Garden inspires students and instructors has no limit. Whether they are gaining knowledge of plant care or growing a new artistic skill, they often end up a bit more like the saguaro—standing taller and feeling better suited to thrive in this desert home we all share.

Create at the Garden

WATERCOLOR ON VELLUM
Mondays | Aug. 13, 20, 27 | 5:30 - 8:30 p.m.
Members: \$138 | General Public: \$173

Learn the fine art of painting on vellum using watercolor and the traditional dry-brush technique often used for botanical painting. The inherent properties of the surface lend to creating remarkable translations in the composition of original artwork. Instructed by Lynn Reves. Limit 12.

CACTUS kids

CLOUDY WITH A CHANCE OF SCIENCE!

INSTRUCTIONS

By Celina Coleman

Monsoon season is a wonderful time to explore with children the topic of where rain comes from. Try this fun and easy experiment at home to demonstrate some of the basics of the water cycle. Young ones can see how clouds become so full with water that they have to release some in the form of rain.

SUPPLIES

- ONE GLASS JAR
- WATER
- SHAVING CREAM
- BLUE FOOD COLORING
- PIPETTE OR DROPPER, if your food coloring container does not have one

THINGS TO CONSIDER

Encourage your children to think like scientists.

Set up the experiment without telling them exactly what the outcome will be. When you have your materials ready, have them draw or write what they think will happen. After the experiment, have them record the results and talk to them about what you learned together.



1 Fill the glass jar $\frac{3}{4}$ full with water. This represents the air in the world around us.

2 Top the water with a generous dollop of shaving cream. This represents rain clouds.

3 Using a dropper, place several drops of food coloring onto the shaving cream. This represents additional water filling up the cloud.

4 Watch as the food coloring fills up the "cloud" until it releases the drops down into the jar just like rain!

Popsicle Science

Friday, July 13 | 6 - 8 p.m.

Members: \$38 | General Public: \$46

LEARN.DBG.ORG



Cultivate your culinary side with us and learn to make Sonoran Desert-inspired popsicles using the properties of science. Each child will make and taste their own concoctions and leave with recipes to continue the fun at home.

CREATING A BACKYARD *Garden Oasis*

Patrons Circle member, Stacey Horton, takes us on a tour of her beautiful Sonoran Desert backyard

By Mignon A. Gould

Desert Botanical Garden horticulturists take pride in curating a collection of stunning desert flora. The different species of plants selected fit perfectly in the Southwestern landscape, making the Garden a point of pride for its surrounding community. But we're not alone. A meticulously manicured garden is a coveted feature for homeowners. In March, we invited Garden and community members to showcase their beautiful landscapes in our Patrons Circle Tour of Private Gardens. We recently caught up with Patrons Circle member Stacey Horton for an exclusive interview about her gorgeous garden.

How long have you lived in your home?

We bought our home almost 10 years ago with the understanding we had a big project ahead of us. The location and lot were perfect for us. However, the desert landscape that originally graced the mountain side had been replaced with grass, potato vines and rose bushes. Reintroducing native plant species was paramount. The ranch-style home on the property was built in 1963, and it had been renovated several times. We felt very passionate about returning this home and landscape to a place that worked with the naturalistic aesthetic it was in.

Did you have the assistance of a landscape architect?

We engaged Tennen Studio to create and construct a comprehensive design for the buildings and site. Working closely with Ethan and Sarah Wessel has been

most rewarding for us. Having similar aesthetics and ethos made it very easy for us to trust Tennen Studio with what was important to us and how we wanted to live. Their philosophy erases the line between architecture and landscape. In their design process, they talk about the continuous experience of the interior and exterior spaces, and how those experiences change during the course of a day and throughout the seasons. We live and enjoy these experiences every day.

What inspired the design of your backyard?

The desert is a very influential and inspiring place for me. I was raised in Arizona and I loved growing up in the Valley. I didn't realize how much I actually appreciated it until I moved to Vancouver, British Columbia, nearly 20 years ago. We bought our home with the intention of living with the desert that influences us daily. An important component of Tennen Studio's design for the property was to create landscape and outdoor living spaces that would tie the three existing buildings, as well as a new pool and pool cabana, together.

How long has it taken to get your garden to where it is today?

Many people think that the plantings on our property have slowly been done. Overtime, in reality there were huge series of plantings during construction. We needed cranes to bring in most all of the saguaros. We have supplemented and removed some species as the garden

has matured and evolved. We made many visits to wholesale nurseries and salvage sites with Sarah Wessel during the construction process. Every plant on the property was hand selected. Tennen Studio brought several key trades into the fold to execute the design, including Benhart Landscaping for the original plant install during construction. We have kept them on for maintenance, and their efforts are evident throughout our property. Farmyard constructed our abundant food garden. They continue to teach me about growing produce in the Valley. It has been very enjoyable for our entire family. All American Arborist provided long-term care of the new desert trees after construction was complete.

Tell us about being part of the Patrons Circle Tour of Private Gardens.

We feel honored to have shared our garden with others that have a similar respect for our desert surroundings. We are very humbled that our home and garden has been so well received by members. Desert Botanical Garden is an extremely thoughtful place with the most wonderful living art collection on the planet. We are very happy to be a part of this amazing culture.

Share a garden design tip with others looking to redesign their backyard.

Simply look at the environment that surrounds you. Don't veer far from what innately exists. Complementing nature brings abundance.







STORIES FROM THE *Garden*

BY CLARE HAHNE | LORI JOHNSON | @LAJPHOTOS

Lori Johnson makes the Garden look good.

Not only can you see her friendly face working as a seasonal employee, but she also created a career in capturing the desert through her photography. She has nearly 6,000 followers on Instagram, each closely engaged with her vibrant photos of cactus, agaves, butterflies and more. We caught up with her to see how the Garden has been an integral part of her career, life and photography.

How and when did you first start photographing the desert?

After an obsession with the images featured in *Arizona Highways* magazine as a teenager, I moved to Arizona from the Midwest for the express purpose of photographing desert landscapes, while attending Arizona State University (ASU). However, being a poor college student cramps one's style—and travel budget—so it wasn't long before I traded pursuit of the grand landscape for intimate landscapes, in which photographers have more control over their environment.

How long have you worked at the Garden and how did you first discover it?

The Garden was critical to my transition to intimate landscapes. Upon my first visit as a college student, I realized that Valley residents were truly blessed to have a literal desert oasis in the city filled with guaranteed photo ops around every corner year-round. A few years ago, I finally left a full-time corporate job in order to devote more time to freelance photography and writing, and I was able to spend even more time photographing the Garden. Since I became a regular fixture around the Garden, a number of employees suggested that as long as I'm there, I may as well be paid for it. I accepted a part-time seasonal job.

For those who may not already follow you, can you explain what people can find on your Instagram page?

My Instagram gallery is filled with seasonal photographs of desert flora and butterflies. I love color. Whether it's the brilliant rainbow hues of spring cactus blossoms or the subtle gradations of green during off-peak seasons, color is what first catches my eye.

What is your favorite place in the Garden?

It's hard for me to choose a favorite spot. I make a habit of walking the entire Garden regularly to see what's new—whether it's a recent planting, an ephemeral night-blooming cactus or a hunt for the elusive red cardinal. Even in the dead of summer, there's always something if you look closely enough.

Any plants that are your favorite to photograph?

I must admit I have a not-so-secret obsession with agaves, especially bloom stalks and teeth. The geometry and pattern inherent in agaves make for fascinating subjects. Of course, cactus blossoms run a close second, especially those of the genus *Echinopsis*—who can resist splashes of bright colors demanding attention amidst a sea of green?

Can you tell us how the Garden has influenced your life and career?

The Garden has been enormously influential to my career in recent years. As a contributor to *Phoenix Home and Garden* magazine since 2015, the Garden has provided an endless source of inspiration and source material that conveniently ties into exactly what I'd be doing even if I weren't paid for it. With the advent of smartphones and social media, sharing photos has never been easier. I've recently begun teaching others in smartphone classes right here at the Garden.

What is your favorite Garden memory?

I have too many to mention, but one of my favorites has to be the day my docent friend, Gene, and I hit the *Echinopsis* mother lode. We had been keeping a close eye on the progression of flower buds and just happened to both be there early one Sunday morning when the entire *Echinopsis* bed exploded with blooms of all colors and sizes. We giggled with glee as we ran frantically around the bed trying to capture the night-bloomers from every angle before they melted away under the brutal rising sun. I even have a post on my blog about this special day that may never be duplicated, and it was especially rewarding to experience it alongside my favorite of all the wonderful docents who generously share their time and talents at the Garden.



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PHOTOGRAPHY

GETTING STARTED

WEDNESDAY, JUNE 20

5:30 - 8:30 P.M.

MEMBERS: \$50

GENERAL PUBLIC: \$63

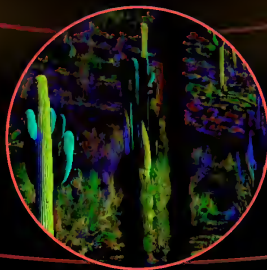
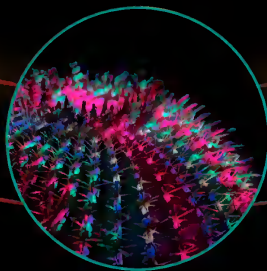
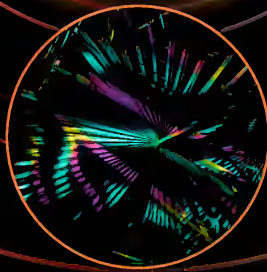
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The EDIBLE GARDEN

The Perfect Summer Fare Featuring
Fresh Fruit and Savory Seafood

By Mignon A. Gould

Get ready to pack your picnic basket, because summer is here! When it comes to summer cuisine, the preferred fare is crisp and cool, with a hint of sweet and savory to soothe the palette. Welcome the sunny season with a refreshing salad recipe courtesy of Gertrude's.

jicama & shrimp salad

10 salt-water poached shrimp

1 tablespoon canola oil

Pinch of red chili powder

1 cup jicama,
medium diced

1 cup watermelon,
seeded, medium diced

1 cup English cucumber,
medium diced

2 ounces lime juice

1 tablespoon shallot,
minced

3 tablespoon jalapeno,
seeded and minced

1 tablespoon pepitas,
toasted

3 tablespoon goat feta cheese,
(we prefer black peppercorn)

Pinch of sea salt

START TO FINISH

20-30 minute prep time

(Poaching, deveining and chilling time not included. This recipe requires already prepared shrimp.)

SERVINGS

2

DIRECTIONS

- Gently mix poached shrimp with canola oil and pinch of red chili powder. Set aside.
- Toss salad ingredients in bowl.
- Place diced salad on plates and top each salad with five shrimp.

For more information about Gertrude's and menu offerings, visit gertrudesrestaurant.net

CUBAN CACTUS:

UNCHARTED TERRITORY

Sponsored by
National Geographic,
Desert Botanical
Garden biologist
Dr. Lucas Majure
traveled to Cuba
to collaborate with
a team of Cuban
botanists to bring
back cactus specimens
for scientific study

By Mignon A. Gould

When thinking of cactus, the Sonoran Desert naturally comes to mind—spanning across Arizona, California and Mexico. But the iconic desert plant is actually indigenous to all the Americas and the Caribbean, including Cuba. Once isolated from in-depth research by outsiders, the island of Cuba is now open to plant experts from around the world. Dr. Lucas C. Majure, biologist of new world succulents at Desert Botanical Garden, traveled to Cuba in February and March to collaborate with Cuban botanists in a large study of the cactus of Cuba, which included collecting many cactus specimens.

“Cuba is the center of diversity of Cactaceae in the whole Caribbean. There are more species on Cuba than there are on any other islands in the Caribbean. It potentially holds a lot of secrets to understanding the rest of what’s going on throughout the Caribbean. Without that data, we don’t really know,” Majure explains.

He continues to describe the significance of his work in Cuba and the importance of bringing specimens back to the Garden:

AS A NATIONAL GEOGRAPHIC EXPLORER, DESCRIBE THE WORK YOU HAVE BEEN DOING.

What I have been doing for them is this project that we put together to look at what’s called the biogeography and systematics of cactus of Cuba. There are all these different cactus in Cuba and there are roughly 40 native species on the island. There are chollas and opuntias (prickly pears). You also have things like *Mammillarias*, which is most diverse in Mexico. Then there is the genus *Melocactus*, which kind of looks like a watermelon with a big hat on top. There’s a whole hodgepodge of species. We’re trying to figure out where they all came from and how they got to be on the island, or at least their ancestors. That’s the biogeography part.

The systematics part is how we decide what a species is, which is a pretty big question and sometimes a bit nebulous because there are a lot of things you have to do to really define what a species is. There are groups that are really difficult to distinguish at the species level. So, part of what we are doing is understanding the underlying genetics and ecology, using things like morphology to see what needs to be distinguished more broadly or if certain plants have been described as different species aren’t really different and should just be lumped together.

WHY CUBA?

I’ve been fascinated with Cuba for a long time and have worked on other plants in Cuba, so I wanted to get to study these cactus in the field. During my [doctorate] work, I was looking at some prickly pears that occur in the Caribbean and one of those in Cuba. I had seen specimens of it from 1912, 1913 and then one from 1950. I really

needed material to use to sequence genetic markers, so I could try and determine how it was related to other prickly pears. I had this one specimen from 1951 and it was from Guantanamo Bay, the last time anything has been collected from the Bay, and I took a small piece from this herbarium sample that I had. I was able to sequence some of the DNA out of it, but it was really degraded because it was an old specimen. To be able to get to Cuba and extract DNA from a modern specimen, that was fantastic.

IS THIS THE FIRST TIME THIS TYPE OF RESEARCH HAS BEEN DONE IN CUBA?

Yes, absolutely. I’m working very closely with Duniel Barrios, a specialist on the Cactaceae in Cuba. He is a professor and researcher at the National Botanic Garden, outside of Havana, and he’s also affiliated with the University of Havana.

ARE YOU COLLABORATING WITH THE INTERNATIONAL UNION FOR CONSERVATION OF NATURE (IUCN) TO DETERMINE IF ANY OF THE SPECIES YOU FOUND IN CUBA ARE THREATENED?

We did an overall evaluation of the Cactaceae for the IUCN a number of years ago and then published a paper in 2015, showing that they were really under threat in many parts of the Americas. One thing that was pretty striking through certain parts of the Caribbean, was that many of the species we evaluated were data deficient. That’s because there just was not enough information for many of these species.

An element to the work that we have been doing in Cuba is looking at these different species and what is the overall extent of the populations. We try to build better information that we can use to go back to those evaluations from the IUCN and determine if the data deficient species are critically endangered. We’re actually incorporating a lot of this information as we’re evaluating populations and making scientific specimens.

WHAT’S NEXT?

What’s next is doing lots of DNA extractions and sequencing, and to start analyzing that data to determine how everything is related—answering the big question of when and where these things came from. With that being said, there are still holes because you can’t do everything in one or two trips. My collaborators in Cuba and I are continuing to work on this project. We’re also going to be taking more trips in the future, because there are so many other areas in the Caribbean that still need to be explored, such as Haiti on the island of Hispaniola.



The Garden Celebrates Youth in Nature

CONSERVATION
CELEBRATION
LUNCHEON
HIGHLIGHTS

BY KATE CROWLEY

“The trees don’t judge where you come from or what language you speak, the river won’t look at your bank account and the sun won’t look at you any different for walking down a certain road,”

says Juan Martinez. He was the keynote speaker at the 2nd Annual Conservation Celebration luncheon, held in February, to benefit the Central Arizona Conservation Alliance (CAZCA).

CAZCA supports diverse ecosystems and protects beautiful, safe open spaces for healthy, vibrant communities; and works to study, protect and promote the Valley’s desert mountain parks. Martinez is a National Geographic Explorer, an ambassador for The North Face and has been a TED speaker. He eloquently delivered his message about the great commitment needed to grow the next generation of conservation and outdoor recreation leaders.

This year’s Desert Botanical Garden Award for Vision and Leadership in Conservation was presented to Tamara Woodbury, CEO of Girl Scouts of Arizona Cactus-Pine Council. Her leadership has resulted in unprecedented growth in services and resources, including the 2017 opening of a new \$18 million campus in south Phoenix: The Bob & Renee Parsons Leadership Center for Girls and Women at Camp South Mountain. This new campus honors the beauty of the Sonoran Desert and cultivates outdoor education and adventure experiences while showing the value of protecting the environment and using resources wisely.



Pictured (left to right): Dr. Kimberlie McCue, Stacie Beute, Juan Martinez, Ken Schutz, Tamara Woodbury

“Under Woodbury’s leadership there are many examples of how she has been an advocate and leader for teaching children about nature and the importance of appreciating and conserving of the environment. She truly embodies the spirit of this award and we are thrilled to honor her,” says Desert Botanical Garden Executive Director Ken Schutz.

Each luncheon guest received free passes from Maricopa County Parks & Recreation so that they may take a child to a county park for free.

We wish to thank legacy supporter Nina Mason Pulliam Charitable Trust, luncheon sponsors BlueCross® BlueShield® of Arizona and the Sam & Betty Kitchell Family for their generosity. The Garden appreciates Anne Stupp’s vision in establishing the luncheon as well as the leadership of Martha Hunter-Henderson and Pam Hait, who co-chaired the 2018 event.

10 Years of MEMORIES

Why do you think the Garden is an oasis? For us, it's the members. Our members are at the heart of what we do, and it's through their passion and support that we're able to conserve desert flora and preserve the Garden as an oasis. At the Annual Members meeting in May, we celebrated Garden members and recognized those who have been members for 10 or more years. Curious to learn more about their love of the Garden, we posed the question, "Why do you think the Garden is a desert oasis?" Their responses were poignant reminders of the power of connection between people and nature. Thank you all for your membership—you are truly an inspiration.

If you'd like to share why you think the Garden is an oasis, contact us at membership@dbg.org.

"Regardless of what's going on in life the Garden never fails to make me smile—the beauty & color in so many of the plants, the multitude and diversity of events, and working with the gifted and talented staff, members and volunteers. DBG is my happy place!"

— ***Marti Hogan-Koehn***



"The [Garden] is my favorite place in the city. I particularly love the Wildflower Trail because of the colors and how lively that trail usually is with critters. I am a hobbyist photographer and enjoy taking pictures there the most."

— ***Meggan Wood***



S F R O M M E M B E R S

MEMBERS SHARE THOUGHTS ABOUT WHY THE GARDEN IS THEIR DESERT OASIS

By Amber Ramirez



“The Garden has always been a sanctuary for me—a place of peace and beauty amidst the hustle and bustle of the city. I walk the trails to clear my mind. I walked alone when I was pregnant and I walked with my kids as newborns holding them close. The Garden as a place of peace became especially important to me 14 years ago when my son was diagnosed with cancer. As his primary caregiver, much of my time was spent with him at various medical appointments. During this period of time, the Garden really became my oasis—a place of refuge so I could step away—sometimes for only 30 minutes—to just ‘be.’”

— *Michele Spiller*



“The Garden is the perfect place to learn about the desert and to share that knowledge ... We just fell in love with the beauty of the desert.”

— *Sandy and Larry Golden*



“We got married here. It’s our favorite place on earth.”

— *Anonymous member*



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MISSION

The Garden's commitment to the community is to advance excellence in education, research, exhibition and conservation of desert plants of the world with emphasis on the Southwestern United States. We will ensure that the Garden is always a compelling attraction that brings to life the many wonders of the desert.



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SONORAN QUARTERLY

SONORAN
QUARTERLY
FALL | HOLIDAY 2018

VOLUME 72 Nos. 3&4

THE GARDEN AFTER DARK

AHEARN DESERT
CONSERVATION
LABORATORY

LEARNING IS ELECTRIC

40 YEARS OF LUMINARIA



DESERT
BOTANICAL
garden

BEST FALL EVER AT THE GARDEN

I started as the Garden's executive director in June 2001, so this is my 17th year in Phoenix. After all those years, I am looking forward to this fall season like none that has ever preceded it—to be sure, part of the reason is knowing that the hottest summer on record is now behind us.

But even more importantly, I can't wait to see Ricardo Rivera of Klip Collective's **Electric Desert | A Light & Sound Experience by Klip Collective**, which will be unveiled at the Garden in October. I first saw Rivera's work at Longwood Gardens several years ago, and it took my breath away.

The moment I saw his digital images projected on a forest of 80-foot trees, I knew I wanted him to create a unique work of art for our own Garden butte. Watching Longwood's topiary garden come to life and dance to an original score that his team had composed, convinced me that I wanted to see how the Sonoran Desert would inspire his creative genius here in Arizona.

As we go to press, Rivera's work is not yet complete—although I have seen some amazing snippets of what is to come. Just from those glimpses, I know that his artistic vision will exceed my wildest dreams and that he will create something truly magical at the Garden.

You don't want to miss it, because it will be extraordinary! I predict 2018 will be the best fall ever at the Garden.

Ken Schutz

Ken Schutz
The Dr. William Huizingh
Executive Director



THE GARDEN IS
HERE TO HELP YOU
enjoy THE BEAUTY OF
THE DESERT AND
care ABOUT IT.

SONORAN QUARTERLY

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WE WOULD LOVE TO HEAR YOUR FEEDBACK ABOUT *SONORAN QUARTERLY*. SEND US A MESSAGE VIA EMAIL AT SQ@DBG.ORG.

ELECTRIC DESERT

A LIGHT AND SOUND EXPERIENCE BY KLIP COLLECTIVE

OCT. 12 - MAY 12

Desert Botanical Garden is excited to announce its latest blockbuster exhibition—**Electric Desert | A Light and Sound Experience** by Klip Collective opening Oct. 12 2018. Cactus and desert become a living canvas in this nighttime experience, taking visitors on an immersive journey through the Garden using light and original music.

MEMBER RESERVATIONS | [Sept. 17](#) | ON SALE TO GENERAL PUBLIC | [Sept. 24](#)

MEMBER PREVIEW | [Aloe, Senita, Cholla Members](#) | [Oct. 3-5](#)

MEMBER PREVIEW | [Patrons Circle, Garden Fund, Sonoran Circle Members](#) | [Oct. 11](#)

Stay tuned for a digital invite to these events coming in Sept.

GARDEN SPOTLIGHT

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DESERT,
LIGHT AND
SOUND
UNITE IN A
MESMERIZING
DISPLAY
LIKE NEVER
BEFORE.

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Electric Desert includes seven site-specific locations, with each experience inspired by and related to the Garden.

DID YOU KNOW?

GARDEN STAFF IS EXCITED FOR ELECTRIC DESERT TO ARRIVE

“THIS IS A WONDERFUL OPPORTUNITY TO SEE THE GARDEN AS IT HAS NEVER BEEN SEEN BEFORE. THE INSTALLATION ON THE GARDEN BUTTE WILL TRANSFORM THE LANDSCAPE, OFFERING A NEW PERSPECTIVE AND ENGAGING THE SENSES THROUGH KLIP COLLECTIVE’S UNIQUE COMPOSITIONS OF LIGHT AND MUSIC.”

Elaine McGinn,
Director of Planning & Exhibits

“THIS YEAR’S LUMINARIA EVENT WILL BE MORE VIBRANT IN SOUND AND LIGHT THAN EVER, AS ELECTRIC DESERT SETS THE STAGE FOR HOLIDAY MAGIC AT THE GARDEN! GUESTS WILL EXPERIENCE MUSIC IN A NEW LIGHT WITH MORE INTIMATE SPACES TO GATHER IN BETWEEN THE PULSE OF ELECTRIC DESERT.”

Marcia Flynn,
Director of Event Services

“THE ELECTRIC DESERT INSTALLATION PRESENTS AN EXTRAORDINARY OPPORTUNITY TO COMBINE THE GARDEN’S AMAZING PLANTS WITH THE IMAGINATION OF LIGHT. THE PLANTS ARE WHAT MAKES THE EXHIBIT SO UNIQUE BY PROVIDING A LIVING PALETTE FOR THE ARTIST TO WORK.”

Tina Wilson,
Director of Horticulture

THE GARDEN **DRAMATICALLY** TRANSFORMS

AFTER DARK

DESERT PLANTS COME TO LIFE AT NIGHT IN A MESMERIZING WAY WITH OUR LATEST EXHIBITION

By **Kenny Zelov**

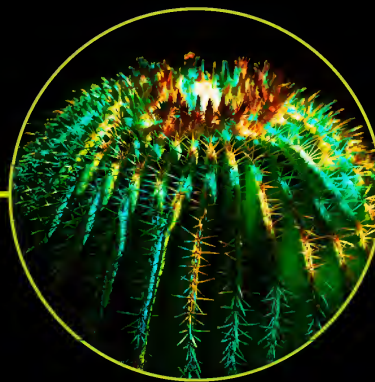
The world of plants is one of strange beauty and wonder. Desert plants represent a multitude of bizarre shapes, sizes and colors. These unique plants, protected by an outer layer of spines, have adapted to endure some of the harshest environments in the world, including the Sonoran Desert.

Seeing these bizarre plants during the day is an amazing experience, but rarely are these plants appreciated for their beauty at night. **Electric Desert** will amplify our desert flora in electrifying ways that our guests have never experienced before.

GOLDEN BARREL CACTUS

(Echinocactus grusonii)

These slow growing beauties are native to Mexico. Although one of the most propagated cactus by nurseries around the world, they are endangered in their native habitat. Golden barrels are well known for their distinctive yellow spines and ribbed globular shape.



OLD MAN CACTUS

(Cephalocereus senilis)

Easily recognized by its grayish white hairs, the old man cactus is native to Mexico. This hair covers the plant, but please don't touch! This plant also has long sharp spines hidden beneath the hairs. Old man cactus grow slowly and can live longer than 200 years, growing to a height of more than 40 feet.



SAGUARO

(Carnegiea gigantea)

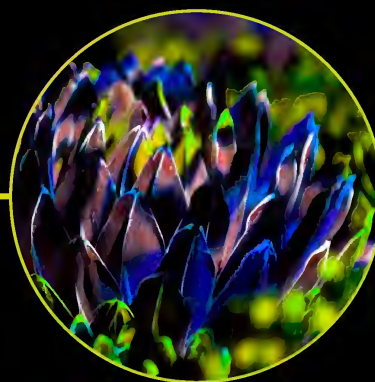
The iconic Sonoran Desert native can grow to heights of more than 40 feet and live longer than 200 years. When fully hydrated, a mature saguaro can weigh more than 5,000 pounds.



QUEEN VICTORIA AGAVE

(Agave victoriae-reginae)

A slow growing non-cactus succulent native to Mexico will also glow during Electric Desert. This small, compact agave forms a symmetrical tight rosette resembling an artichoke. The short, stout leaves are dark green with distinctive white markings.



LEARNING IS Electric

BY TRAVIS HANCOCK

For the airplane passengers flying over Phoenix at night, Papago Park might look a bit different. In the usually dark patch that's home to Desert Botanical Garden is a radiant splash of phosphorescent color, like an anglerfish glowing in the ocean's abyss. With its dazzling array of light projectors trained on thousands of plants, **Electric Desert** will transform the Garden into a giant imitation of what biologists call bioluminescence, or the biochemical emission of light.

Committed to education, the Garden created a series of learning experiences that illuminate the range of artistic and scientific subjects, like bioluminescence, brought to light by the special exhibition.

"We always look forward to new art installations in the Garden,"

says Director of Horticulture Tina Wilson. "Art provides additional opportunities for learners to experience their interests through the lens of art. It just enhances the Garden as a living classroom."

Our instructors happily take advantage of these spatial enhancements, explains Luana Vargas, adult education program director. **"It's thrilling to see the creativity of our instructors come alive within their fields as they propose new and exciting learning opportunities around the exhibit,"** Vargas says. "It's a privilege to be able to collaborate with so many talented instructors."

One such instructor is Arizona State University (ASU) entomologist Ron Rutowski, whose research focuses on animals that produce bright coloration. "Organisms evolved the ability to produce light long before humans," he says. "How and why they make light are persistent questions in biology and the answers we have gotten to date are fascinating." Dr. Rutowski passed on some of this fascination to Garden entomologist Kim Pegram, back when she was his Ph.D advisee at ASU.

Dr. Pegram, who cares for and researches the Garden's butterflies, is equally excited about the upcoming class on bioluminescence—a subject that intrigues her as well.

"In Arizona, we do have bioluminescent species," Pegram explains. **"But not a lot is known about them because they are not**

as common and generally live in less disturbed habitats. We have both fireflies and glow worms which, despite their names, are both types of beetles."

One of the people responsible for setting up exhibition-themed classes at the Garden is Angelica Elliott, program development manager for adult education. For Elliott, it's a labor of love. "When collaborating with the instructors," she says, "we were inspired by the exhibition to offer programs to the public that illustrate its creativity and inspire others through art and photography."

And we have lots of photography classes to choose from—not by coincidence. Because **Electric Desert** deals primarily in light, photography takes advantage of the exhibition like few other art forms can. Visitors who came to this summer's Flashlight Tours might remember instructor Ashley Lowery from the "Painting with Light" activity, in which she used long-exposure photography to capture 'light paintings' made by guests waving flashlights and glow sticks in the dark. On Oct. 18, Lowery leads Painting **Electric Desert** to give photographers of all levels a chance to learn the art for themselves.

"It will be such a rare and unique lighting opportunity for any photographer to capture,"

Lowery says, participants will have a chance to learn about modern camera settings and engage in a bit of art history. "Pablo Picasso painted with light for photographer Gjon Mili in 1949," Lowery points out.

"Shooting in the dark is a challenging yet rewarding experience. Trying it in a group setting during the exhibition will be the best way to learn. I find that anyone I have introduced 'Light Painting' to, whether a photographer or not, absolutely has the best time. It is so much fun."

Lowery will also use the exhibition in a video class in her popular iPhone® and iPad® photography series.

Want to learn how to shoot still photos of the exhibition? Consider Robert McBride's **Electric Desert** Photography class on Oct. 15, or Joanne West's Motion Photography on Oct. 17.



ELECTRIC DESERT PHOTOGRAPHY

Monday | Oct. 15 | 6:30 - 8:30 p.m. *or*

Tuesday | Nov. 6 | 6:30 - 8:30 p.m.

Members: \$50 | General Public: \$63

Learn to capture the intriguing nuances and depths of your favorite landscapes at nightfall. Robert McBride guides you through your camera's settings for reducing grain and maximizing subtle light sources. As a bonus, this timely class also includes practice shooting the artistic light displays in the **Electric Desert** exhibition.

IPHONE® AND IPAD® VIDEO

Tuesday | Oct. 16 | 6 - 8 p.m. *or*

Tuesday | Oct. 30 | 6 - 8 p.m.

Members: \$50 | General Public: \$63

Take advantage of the stellar video features of your iPhone® or iPad® to become a mobile cinematographer. In this program, you will use the sights and sounds of the Garden's **Electric Desert** exhibition as a muse to create artistic videos and master skills to capture all sorts of memorable events. *Some photography practice in the Garden is included.*

MOTION PHOTOGRAPHY

Wednesday | Oct. 17 | 6 - 9 p.m.

Members: \$50 | General Public: \$63

Discover how to capture motion in your photos using the Garden's new exhibition **Electric Desert** as inspiration. Joanne West discusses basic shooting techniques for freezing action, creating blur and dealing with moving subjects creatively. You will examine the importance of focus, shutter speeds and how proper equipment is essential for taking great action shots. This class is open to all digital camera owners. *All photography levels welcome, but students should have working knowledge of basic camera settings.*

PAINTING ELECTRIC DESERT

Thursday | Oct. 18 | 6:30 - 8:30 p.m.

Members: \$50 | General Public: \$63

Create unique photographs through light painting using the Garden's **Electric Desert** as inspiration. Join Ashley Lowery to learn how to create photographic brushstrokes from the exhibit through long exposures. Class time will be spent in the Garden, where participants will "paint" the desert scene and plants with light. *For DSLR cameras with a tripod only. This class is designed for beginner-level photographers and no prior experience is required.*

BIOLUMINESCENCE

Wednesday | Nov. 7 | 6 - 8 p.m.

Members: \$27 | General Public: \$34

Explore the illuminating science of organisms that can brighten up the deepest seas and darkest skies. With a focus on insect bioluminescence, this class sheds light on the mysterious chemicals that allow fireflies, jellyfish and even some algae to glow. Instructed by Dr. Ron Rutowski from Arizona State University's School of Life Sciences.

CACTUS kids

DISCOVERING THE SHOCKING SCIENCE OF STATIC ELECTRICITY

By Travis Hancock

From awesome displays of summer lightning to little zaps when getting out of the car, Arizona lets us observe static electricity in many forms. However, explaining the complex science of these brief moments to children can be difficult. Try out the following craft activity to create a controlled setting to demonstrate and discuss the properties of static electricity, and celebrate your child's favorite flying critters from the Garden—butterflies, birds or bats!

SUPPLIES

- SCISSORS
- PEN OR PENCIL
- GLUE STICK
- 1 SQUARE FOOT OF CARDBOARD
- COLORFUL TISSUE PAPER
- CONSTRUCTION PAPER
- BALLOON
- GOOGLY EYES or other decorations (optional)

INSTRUCTIONS

1 DESIGN Draw your favorite flying animal's full wingspan on the tissue paper, cut it out and place it on the cardboard. Draw the animal's body on construction paper, then cut out, decorate and place this over the middle of the wings.

2 CONSTRUCT Glue the tips of the animal's body to the cardboard, which will strap down the wings.

3 EXPERIMENT Blow up the balloon and rub it on your hair or clothing. Slowly wave the balloon over the animal's wings and watch them flap with each pass.

WHAT'S GOING ON HERE?

The main principle at play is that opposites attract. Rubbing the balloon adds negatively charged electrons to the nonconductive surface of the balloon, where they remain stuck in place—static. As your child waves the balloon, the extra electrons on the balloon repel electrons from the tissue paper, leaving positively charged protons that are attracted to the balloon's surface. During thunderstorms, clouds act kind of like giant balloons, discharging their own static charges in the form of lightning.



The **EDIBLE GARDEN**

By Mignon A. Gould

prickly pear **BBQ SAUCE**

Who says summer is barbecue season? With a little desert flare, barbecue can be a fan favorite year-round. Courtesy of Gertrude's, we have a barbecue sauce recipe infused with prickly pear puree that is sure to liven the flavors of your fall and holiday menu. It would even make a great gift!

1 cup of yellow onions,
diced

1/2 tablespoon of garlic,
chopped

1 habanero,
sliced

2 teaspoons of cumin,
ground

1 cup of sugar,
granulated

3 tablespoons of vegetable oil

1 tablespoon of dried oregano

1 cup of apple cider vinegar

2 cups of prickly pear puree

1 cup of veal stock

1 tablespoon of salt

START TO FINISH

5 minutes preparation and 30 minutes cooking

SERVINGS

2 cups

DIRECTIONS

- In a sauce pot over medium heat gently sauté the diced onion until tender and translucent.
- **Add** the garlic, habanero, cumin and oregano. Continue to sauté until the spices release their aroma.
- **Add** the apple cider vinegar and reduce by two-thirds.
- **Add** the prickly pear puree, veal stock and sugar. Reduce by half.
- **Puree** the entire mixture in a blender on medium speed until smooth.
- **Cool** and refrigerate in airtight container for up to two weeks.

For more information about Gertrude's and menu offerings, visit gertrudesrestaurant.net

THIS YEAR'S

Las Noches de las LUMINARIAS

WILL SHINE BRIGHTER THAN EVER

BY DANA TERRAZAS

Luminarias made their appearance in the 16th Century as a Spanish tradition guiding people to mass on the final night of Las Posadas. The night of Las Posadas (Spanish word meaning lodging or inn) is a festive celebration introduced to the indigenous people of Mexico by European missionaries, and is a reenactment of the story of Mary and Joseph's search for lodging in Bethlehem.

The tradition continued into modern times with the decoration of rooftops, walls, sidewalks and driveways of homes and iconic destinations like the Garden.

Since 1978, nearly 2 million Garden visitors have made Las Noches de las Luminarias a part of their holiday tradition. Luminaria has also been the backdrop to many memorable events such as engagements, weddings, birthdays and holiday parties.

What began as an idea from former Executive Director Rodney Engard, Garden staff and volunteers to create a Southwestern holiday event that also was a fundraiser for the Garden to support its budget and mission, has grown into a 29-night celebration this year with more than 8,000 candles and nearly 200,000 twinkle lights on the trails.

"No matter how many times I attend Luminaria, the magical feeling it creates in me never diminishes," says The *Dr. William Huizingh* Executive Director Ken Schutz. "I especially like to arrive right at opening, enjoy the sunset and then watch all the candles become more apparent as night settles over the Garden."

Planning for the first event began in the summer of 1978. Many hours went into

bag folding, baking and planning for the one-night event. Seven hundred bags lit the grounds and more than 600 visitors flocked to the Garden to see it glow. As visitors strolled through the trails, volunteers passed out cookies and hot cocoa.

Longtime volunteer Marilyn Shomer recalls, "During the early days, the volunteers baked all the cookies that were served. On any given day of Luminarias, if we thought we did not have enough cookies, we would all rush home to bake more and hurry back to the Garden before the gates opened. I personally baked hundreds and hundreds of cookies along with many other volunteers."

Volunteers and staff, still to this day, keep making Luminarias possible; more than 100 staff and volunteers come together to help the Garden shine for visitors from across Arizona and the world.

In 1987, with many years of success under its belt, the event expanded into three nights. Musical entertainment was added, as well as meals available for purchase that consisted of a Cowboy Dinner of barbeque, baked beans, cookies and cider.

As the years passed and popularity and success grew, the Garden saw a lot of growth in the 2000s, including expanding the event from 12 days to 22 in certain years.

Another big change in 2003 occurred when the responsibility of the event moved to staff from the volunteers. "Volunteers ran Luminaria until 2003, when [volunteers] turned over the responsibility to staff. Luminaria began as a staff thank you to the volunteers and community and by returning it to

the staff it went full circle," says long-time volunteer Barb Lieberman.

Another game changer for the event happened in 2006, when a contest was held to figure out a way to light each candle without the backbreaking work of bending over each time. The Garden's facilities department created a butane torch attached to PVC pipe and on the opposite end a turkey baster was attached to be the snuffer. This allowed for the lightening and snuffing process to happen quicker and more efficiently.

As the Garden is now embarking on its 40th year of Luminaria, running through December, this year will be unlike any other.

This year Las Noches de las Luminarias will have a little more glow with the help of **Electric Desert**. It will celebrate the beauty and wonder of this 40-year Garden holiday tradition with the vibrant energy of the **Electric Desert** exhibition.

"Guests will see and hear Garden favorites perform in a new light and discover more of the Garden through **Electric Desert**. This will be a holiday celebration not to be missed", says Marcia Flynn director of event services.

Entertainment during Luminaria this season will engage guests in meaningful and fun ways with **Electric Desert** as the "headlining act" and featuring an original soundtrack. Guests will also experience local artists and musicians, as well as hand bell choirs and mariachi ensembles, who will use **Electric Desert** as inspiration for their performances.

Whether it's your first time attending Luminaria, or your 40th year, we can't wait to light up your holiday season.



This event is so special to our family because it provides us a chance to come together, enjoy the natural scenery and spend time as a family listening to music of the holiday season, which puts us all in the spirit! My favorite aspect of Lumi is finding music at the end of trails- you never know what is around the corner, and it is always a great surprise!

- SARA SCHAEFER



TICKETS ON SALE

MEMBERS | OCT. 1

GENERAL PUBLIC | NOV. 1

For more information about Las Noches de las Luminarias and to purchase tickets, visit dbg.org.

- 1978** FIRST EVER LAS NOCHES DE LAS LUMINARIAS
700 LUMINARIAS 600 PEOPLE
- 1986** popularity GROWS 
TICKETS SOLD TO HELP WITH CROWD CONTROL
- 1987** MEALS introduced, FEATURING THE HEARTY COWBOY MEAL 
- 1989** EXPANDS: 3 NIGHTS \$40,000 RAISED
- 1998** ENTERTAINMENT added 
- 1998** EXPANDS: 4 NIGHTS LUMINARIA KITS SOLD 
- 2004** EXPANDS: 22 NIGHTS 132,000 CANDLES (LIT AND SNUFFED BY HAND) 
- 2005** LIGHTER CONTEST HELD FOR VOLUNTEERS
- 2009** Boppart Courtyard turns into Winter Wonderland 
- 2009** GUESTS EXPLORE BRAND NEW BERLIN AGAVE YUCCA FOREST & BRONZE ALLAN HOUSER SCULPTURES 
- 2010** TRAVELER appears at Luminaria FOR THE FIRST TIME
- 2014** LUMINARIA "LABYRINTH" BECOMES A FAN FAVORITE. 
- 2015** BRUCE MUNRO LIGHT EXHIBIT + 24 nights of Luminaria
- 2017** LIBERTY WILDLIFE MAKE THEIR "HOOT" OF A DEBUT 
- 2017** JUN KANEKO + LUMINARIA
- 2018** 40 YEARS OF LUMINARIA 

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STORIES FROM THE Garden

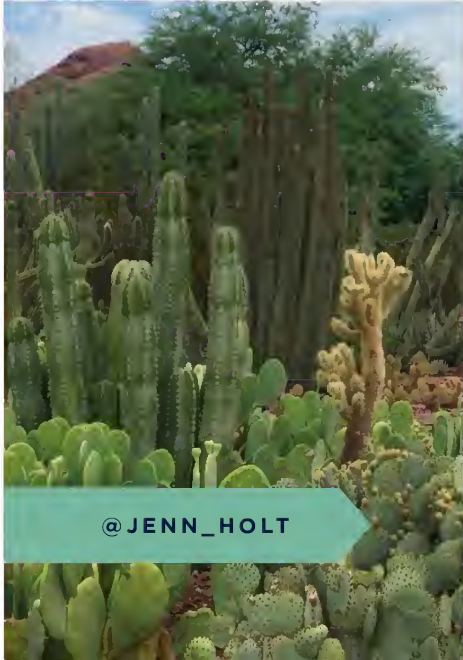
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BY CLARE HAHNE | @DBGPHX



@TESSA.MARIEA

In a few short weeks, Desert Botanical Garden will be aglow with **Electric Desert**. Our very own Sonoran Desert was preparing for this enchanting exhibition with an electrifying monsoon season, and much like the desert plants here, we loved seeing the photos you captured of phenomenal weather. Check out this selection of **#monsoon** photos that our followers tagged us in while visiting the Garden.



@JENN_HOLT



@LAURANICAISE

SPONSORED BY:
SPROUTS
HEALTHY COMMUNITIES
FOUNDATION

MIGHTY MONARCHS & the Plant Protectors

1 SEPT. 29 - NOV. 18
9:30 a.m. - 5 p.m.

📍 Butterfly Pavilion
(Harriet K. Maxwell Desert
Wildflower Loop Trail)

🎫 Included with membership
or Garden admission

Monarch butterflies
and their insect friends
return to the Garden's fall
butterfly exhibit.

Additional support provided by the Ferry Family Foundation in memory of Ernest S. and Virginia D. Ferry.

1 OCT. 7, 14, 21
NOV. 11, 18, 25
DOORS | 3 p.m.
CONCERT | 3:30 - 5:30 p.m.

📍 Ullman Terrace

🎫 Tickets at dbg.org

This all-ages concert series
is a great experience to
enjoy in the company
of friends and family.

SPONSORED IN PART BY:

POUR MASTERS
BAR SERVICE

SUNDAY CONCERTS

in the Garden

SPONSORED BY:

SPROUTS
HEALTHY COMMUNITIES
FOUNDATION

FALL FESTIVALS
SPONSORED BY



STRANGE GARDEN

1 OCT. 26 - 27 | 5:30 - 9 p.m.

📍 THROUGHOUT THE GARDEN

🎫 Included with membership
or Garden admission

Encounter weird sights,
fun tricks and curious
creatures. Dance 'til you
drop at the monster
bash, come dressed in
your Halloween best, and
kids 12 and younger pick
a pumpkin to take home.

1 OCT. 26 - 27
8 a.m. - 5 p.m.
OCT. 28 - NOV. 7
8 a.m. - 8 p.m.

📍 Webster Auditorium

🎫 Included with membership
or Garden admission

The Garden's 16th annual
Ofrenda features 12
original altars created
by Arizona artists.

OFRENDA

DESERT BOTANICAL GARDEN

ARTIST FRANK
GONZALES
SHOWCASES
COLORFUL
COLLECTION IN
ARTISTIC STUDY
OF BIRDS AND
NATURE

BY
MIGNON A.
GOULD

WHEN ART MEETS

MEDIA

The latest artist exhibition to grace the walls of *Ottosen Gallery* is *Untamed: Wild Compositions* by Frank Gonzales. Valley native and McClintock High School graduate Frank Gonzales has been creating art since he was young—having been influenced by graffiti and pop culture graphics as a teenager.

“My high school art teacher told me that people make a living by making art. That statement blew my mind and a switch was flipped,” Gonzales says. “She said I probably couldn’t do it on graffiti alone and would need to find an avenue like commercial art or graphic design. I decided then, that art is what I wanted to do for a living.”

Gonzales, who earned a bachelor of arts in fine art from Laguna College of Art and Design, credits Mesa Community College for cultivating his artistic skill through classes such as figurative drawing and painting, as well as an instructor at the college who encouraged Gonzales to attend a portfolio review to gain acceptance into art school. Although his family expressed concern with him moving away, Gonzales eagerly jumped at the opportunity to study at Laguna College of Art and Design after receiving a partial scholarship.

“I was so naïve I didn’t even know where it was and thought I was going to live in a beach town. Ha! All I knew was that I was going. It was the best move I ever made for myself,” Gonzales explains.

Today, Gonzales’ artwork melds abstract and realism. With acrylic as his primary medium, his work has a prominent avian theme with the Sonoran Desert as an influencer. His paintings have been featured in myriad publications, including *American Art Collector Magazine*, *Juxtapoz*, *Boooooom* and *Colossal*. He also works as

a preparator at Mesa Contemporary Art Museum, where he lays out and hangs artwork for shows and has assisted in a curatorial capacity.

“I helped create a show at the museum with a gallery in Los Angeles called Thinkspace last fall,” he shares. “Ironically, I’m on their artist roster. It was a rare opportunity to hang my own artwork at the museum where I work.”

We recently caught up with Gonzales for an exclusive interview to discuss his influences, artistic style and ornithological aesthetic.

Who or what are your biggest influences?

I don’t think there’s a definitive list that I could put down without afterward wanting to add to it. It’s a continuum and changes like time. It’s like branches on a tree that reach in different directions but are all connected to one big trunk—going in many directions, but all connected.

As a Valley native, how has the desert landscape inspired you?

As a kid, I took it for granted. It wasn’t until I moved away and lived on both coasts for 12 years that made me miss the desert. However, I wasn’t ready for the impact it would have on me. It was home. It was colorful, nostalgic, mysterious and even a bit strange. I felt like a tourist. What I knew as familiar, evolved and changed. People I knew



While many of your paintings have titles representative of the subject, some have intriguing monikers such as wanderer, refuge, dauntless and unruly. Is there a message you want to deliver to the viewer with these pieces?

There isn't a specific message. Mostly the imagery will speak for itself. It will tell me the title when completed. Sometimes a certain thought will come up and repeat itself during the process while other times I feel like titling it different would not inform the work.

You've worked on various community and corporate projects, including a mural for Starbucks. Can you share about that collaboration?

I've done two locations in the Valley. It's at the Camelback and 7th Ave. location. I was able to work on it in the studio and install inside the store. Shortly after, they offered another opportunity to create a mural inside the Renaissance Phoenix Downtown Hotel. This time they wanted it painted directly on the wall. It's been a great experience to work with them and I'm super humbled to have the opportunity.

You have a special connection with Desert Botanical Garden. Can you explain?

My wife, who I've known since junior high, but only became a couple in 2009, knows about my connection to the desert. When she found out we were going to have a baby, she set up an evening visit to the Garden. She told me in the Steele Herb Garden. Since then it has been a special place to visit with our son. I'm sure someday he's going to roll his eyes after hearing the same story over and over.

Your collections range from 2007 to today, and you are working on new pieces for the Garden exhibition. How do you believe your work has evolved in the past decade?

That's a funny thing. When the work is being created I will get super excited about a small section of a painting and think I'm really on to something new. When you zoom out it doesn't really pan out to be much. It's a slow evolution for me. There are decisions that seem more ambitious 10 years ago, but at the same time seem a bit naïve. There's been a lot that has happened in my life within a decade. Lived in New York, got divorced, fell in love with my best friend from junior high, moved [back] to Arizona and had a son—all of that has helped to inform my work in ways I can't even explain.

moved away. There were new buildings and lots of abandoned ones. It was culture shock. I was able to slow down and observe the desert when I returned. As my sense of wonder for desert life grew, it influenced my work in a huge way.

Evident in your artwork, you have an affinity to nature, specifically birds. What is the allure of capturing them in your paintings?

There isn't a cut and dry answer. It has been an evolution. I was trained classically with the figure and always thought that was going to be my path. I liked plants and natural curiosities, but never thought to put them in paintings. As a young artist, you tend to think of a fictional audience and it sort of dictates what you can or can't put into your work. It's kind of silly in retrospect. Eventually, with a lot of experimentation and play, elements start showing up in the work that you never thought. My interest in natural elements is continuously growing, and is still figurative in a way.

There is a common theme throughout your paintings of colorful streaks, reminiscent of rain drops. Is there symbolism behind this technique?

There isn't any symbolism behind the marks. Throughout time, they have functioned as a type of pictorial language I have developed. A controlled chaos amongst detailed elements.

In a statement on your website, you describe your work as "a play between artificiality and realism." When do you know a piece is complete, or needs additional elements to give it an 'unreal' aesthetic?

In the statement I am referring to the plasticity of the medium and creating three dimensions on a two-dimensional surface. It also refers to combining various elements that live and thrive in these created microcosms.

UNTAMED

WILD COMPOSITIONS BY FRANK GONZALES



ON DISPLAY
SEPT. 21 THROUGH JAN. 6.

the Ahearn

DESERT CONSERVATION LABORATORY

SUSAN AND BILL
AHEARN FULFILL
A GARDEN DREAM



By Amber M. Ramirez, J.D.

Susan and Bill Ahearn take pleasure in supporting the Arizona community, including ASU Gammage, Lowell Observatory, the Grand Canyon Association and Desert Botanical Garden. As devoted volunteers, they have dedicated countless hours to connecting youth to the arts and theater, volunteering at events, championing world-class performances and encouraging the use of native and drought resistant plants.

A Garden member since 1970, Susan shares, “When Bill and I bought a house in Phoenix, we were interested in planting creosote in our yard, but no nursery in town carried native plants at that time. We had to purchase through a wholesaler and came to the Garden to learn more about native plantings.”

In 1988, after retiring from her work at a Scottsdale art gallery, Susan became a volunteer at the Garden, and to date, has accumulated more than 16,000 hours. Much of those hours have been spent volunteering in the research department assisting with conservation, field work and the herbarium, in addition to volunteering as a horticulture aide to care for the *Harriet K. Maxwell* Desert Wildflower Loop Trail.

Wendy Hodgson, curator of the herbarium and senior research botanist, shares that Susan and Bill have been joining her on Grand Canyon Association Field Institute research trips since 1997. On that first trip, they conducted a botanical survey from Boucher Creek to Hermit Creek. They continue those trips with Wendy to this day, with a trip scheduled this fall to Clear Creek to conduct an agave survey.

In 2012, the Garden began a five-year campaign—*The Saguaro Initiative (TSI)*— to enhance the Garden’s on-site collections, increase its reach in the community and promote its work on a global scale. Thanks to *TSI*, phase one of the *Hazel Hare* Center for Plant Science was funded and opened in 2017.

Phase two includes, among other projects, the Desert Conservation Laboratory (DCL). Susan, who volunteers in the Garden’s seed room, saw first-hand the need for the DCL, and earlier this year, the Ahearns delighted us with their intention to fully fund the project, adding greatly to a bequest gift from Captain L. Doto.



Opening spring 2019, the DCL will be known as the *Ahearn* Desert Conservation Laboratory in honor of Susan and Bill. This structure is designed to offer space for seed cleaning, processing, germination and long-term seed storage, as well as viability testing for rare plant seeds and seeds of species that are fundamental to desert habitat restoration. The DCL will also house the Garden’s seed photography lab, soil ecology lab, and provide dedicated space for preparation of herbarium vouchers (it is hard work to transform a cactus into a specimen that can be affixed to a sheet of archival paper).

Garden staff and research volunteers celebrated Susan and Bill’s generosity at a recent groundbreaking for the *Ahearn* Desert Conservation Laboratory. “Because of their gift, the Garden’s work and passion will be supported and elevated in ways we’ve only dreamed of and, I’m sure, in ways we can’t yet imagine,” says Dr. Kim McCue, director of research, conservation and collections.

“All of us benefit—people, animals and landscapes—thanks to Susan and Bill’s tireless, heartfelt efforts, hard work and generosity,” notes Wendy Hodgson.

ON A MISSION TO RESCUE ARIZONA HEDGEHOG CACTUS

BY STEVE BLACKWELL

Desert Botanical Garden, in cooperation with the Arizona Department of Transportation, US Fish and Wildlife Service, Tonto National Forest and AZTEC Engineering, rescue endangered Arizona hedgehog cactus.

PHOTOS | EIRINI PAJAK



If you've ever driven along U.S. Highway 60 east of Phoenix in the spring, you've probably seen them—bright scarlet flecks dotting the canyons and rocky slopes between Superior and Miami. These flowers belong to the endangered Arizona hedgehog cactus, named for the only state in which it exists.

Desert Botanical Garden researchers have been working directly with the Arizona hedgehog cactus (*Echinocereus arizonicus*) since 2011, beginning with work by conservation biologist, Dr. Shannon Fehlberg. Her research, and the groundbreaking technique for extracting DNA from cactus spines, helped establish the status of this cactus at the species level and not as the variety *Echinocereus triglochidiatus* var. *arizonicus*, as it was listed on the Federal Register in 1979.

In 2016, the Garden also hosted the first Arizona hedgehog cactus symposium, which brought together researchers, government agencies and environmental consultants to collaborate on conservation methods. When the need arose for someone to salvage a number of Arizona hedgehogs that would be impacted by upcoming Pinto Creek bridge construction, the Garden was a natural choice for the U.S. Fish and Wildlife Service (USFWS) and the Arizona Department of Transportation (ADOT).

The bridge on U.S. 60 that currently spans Pinto Creek was originally built in 1949 and no longer meets federal safety standards. Unfortunately, repairs on the bridge are not feasible. In order to allow for continued traffic flow, a new bridge will be constructed just north of the existing one, over a population of nearly 175 endangered Arizona hedgehogs.

Due to careful planning by ADOT and USFWS biologists, the number of plants that required salvage from the site was lower than originally anticipated. Remaining plants that could possibly be impacted by the construction will be fortified with steel cages to protect them from any potential damage.

The salvage team was led by the Garden's Raul Puente, curator of living collections, Steve Blackwell, conservation collections manager, Kristen Kindl, Natalie Melkonoff and Veronica Nguyen. The first step for

the team was devising a game plan for collecting and removing the cactus.

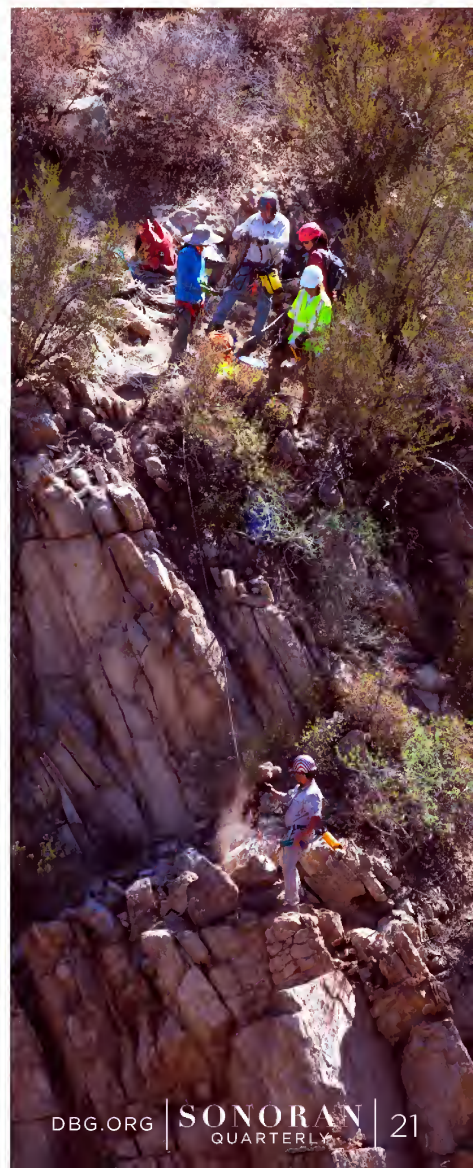
These cactus are nestled on rocky cliffs, perched at the edges of 200-foot treacherous slopes covered with loose gravel, boulders and dense vegetation. On 100-plus degree days in July, the team set out to complete the challenging task of carefully removing and hauling the plants out of the canyon. A typical day would see Puente or Blackwell rappelling from a cliff, working on the most precariously perched plants while others collected data, stems, seeds and smaller individuals.

Large multi-stemmed plants were bound with plastic wrap to keep the cactus from falling apart, followed by burlap for added protection. Once the stems were wrapped, it was all hands on deck. Each extraction required innovation, whether it was a plastic container full of plants strapped to Puente's back, a backwards ascension up a steep slope while dragging a 40-stem cactus or multiple team members pulling together to hoist a bin full of stems up a cliff side.

At the end of the day, the dash across the busy highway to get hundreds of pounds of cactus and equipment back to the cars was the easiest part. At the conclusion of the project there were 22 cactus salvaged, including juveniles, dozens of stem cuttings, thousands of seeds and five exhausted Garden staffers.

The cuttings are clones of the parent plants and can be used in case some of the originals do not transplant successfully, while the seeds will be seed-banked or grown out to augment the population. Hundreds of seedlings grown from seeds collected in 2017 have been thriving at the Garden for a year. In a few years, once the bridge is complete, the team hopes these salvaged plants will once again resume their contributions in the Pinto Creek ecosystem.

While the success of salvaged and re-introduced wild plants is not guaranteed, the fact that Desert Botanical Garden played a role in helping this species is rewarding. So, keep an eye out in the future, as you're passing over Pinto Creek Bridge. Look over the side and perhaps you'll even see a few scarlet flecks that wouldn't have been there without a little help.



IN APPRECIATION

INDIVIDUALS & FAMILIES

Desert Botanical Garden is grateful to all 32,649 members and donors for their support.

Acknowledged in this section are annual Curator's Circle, Director's Circle, President's Circle and Founder's Circle members and donors giving \$2,500 or more over the year, from June 1, 2017 through May 31, 2018. Included are memberships and unrestricted gifts to support the Garden's annual operations.

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