

Washington Park Arboretum

BULLETIN

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AUG 09 2013

Published by the Arboretum Foundation
Summer 2013

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Washington Park Arboretum

The Arboretum is a 230-acre dynamic garden of trees and shrubs, displaying internationally renowned collections of oaks, conifers, camellias, Japanese and other maples, hollies and a profusion of woody plants from the Pacific Northwest and around the world. Aesthetic enjoyment gracefully co-exists with science in this spectacular urban green space on the shores of Lake Washington. Visitors come to learn, explore, relax or reflect in Seattle's largest public garden.

The Washington Park Arboretum is managed cooperatively by the University of Washington Botanic Gardens and Seattle Parks and Recreation; the Arboretum Foundation is its major support organization.

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SUMMER 2013 VOLUME 75. ISSUE 2.

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ABOVE: Fragrant snowbell (*Styrax obassia*) blooming in the Arboretum in early summer. (Photo by Niall Dunne.)

ON THE COVER: The spectacular lacy flower heads of a mountain hydrangea (*Hydrangea serrata* 'Kiyosumi') growing near the Pat Calvert Greenhouse in Washington Park Arboretum. (Photo by Niall Dunne.)

Jan Kowalczewski Whitner

She speaks in a whisper of a voice, so quietly one sometimes needs to strain to hear her. She hesitates often before giving her opinion. She never pushes for herself or her ideas. She had to be coaxed to apply for this job—and twice tried to withdraw her name from consideration. But, some of us know her secret—that she is a fiercely passionate person who cares deeply about what she



does. And what she cares about is gardens: creating them and writing about them. It is our good fortune that for the past six years she has done her writing for this “Bulletin” and, as our editor, recruited, encouraged, cajoled and guided others to join her in writing well-researched, informative and gracefully written articles.

She shared with us the values that she brought to the “Bulletin” in the opening lines of her very first article as our editor, a story about the garden of her predecessor, Lee Neff:

Snipping, shaping and rearranging—gardeners perform these tasks to make their gardens look beautiful. Editors use the same skills to bring a piece of writing to perfection. When a dedicated gardener also possesses uncommon editing abilities, we can expect her garden plan to exhibit structure, balance, pacing and some beautifully placed grace notes—the same kinds of qualities, in fact, to be found in a piece of well-polished writing.

When I first met her in the mid-1990s, two of her marvelous books were on my bookshelf, one

on “stonescaping” and the other on Northwest garden style. She had been asked to lead a tour of gardens in China for the Seattle Chinese Garden Society. Soon she found herself heading their horticulture committee and giving her skill, time and talent to help make that garden a reality. I have so enjoyed hearing her lecture on Chinese Gardens and conspiring with her photographer husband, Steve, to persuade her

to give yet one more of them. I’ve loved working with her on the “Bulletin”, and most recently collaborating with her on the committee to create the Pacific Connections Stewards program, a corps of passionate and dedicated volunteers for our new Pacific Rim gardens that will be a lasting legacy for all of us.

This is Jan’s last issue as our editor. Over the past couple of years she has been facing a grave illness, yet she battles on and has kept up her editing and volunteer work. A few weeks ago she let me know that the time had come to make the change in “Bulletin” leadership. She has been working with Niall Dunne on this issue, so that there will be a smooth transition for him as her successor. Such caring. Such grace. Jan, all of us on your “Bulletin” staff wish you the very best. ♪

Cheers,

Paige Miller

Paige Miller, Executive Director,
Arboretum Foundation



Gaiety Hollow: A Pacific Northwest Version of the Beaux Arts Style

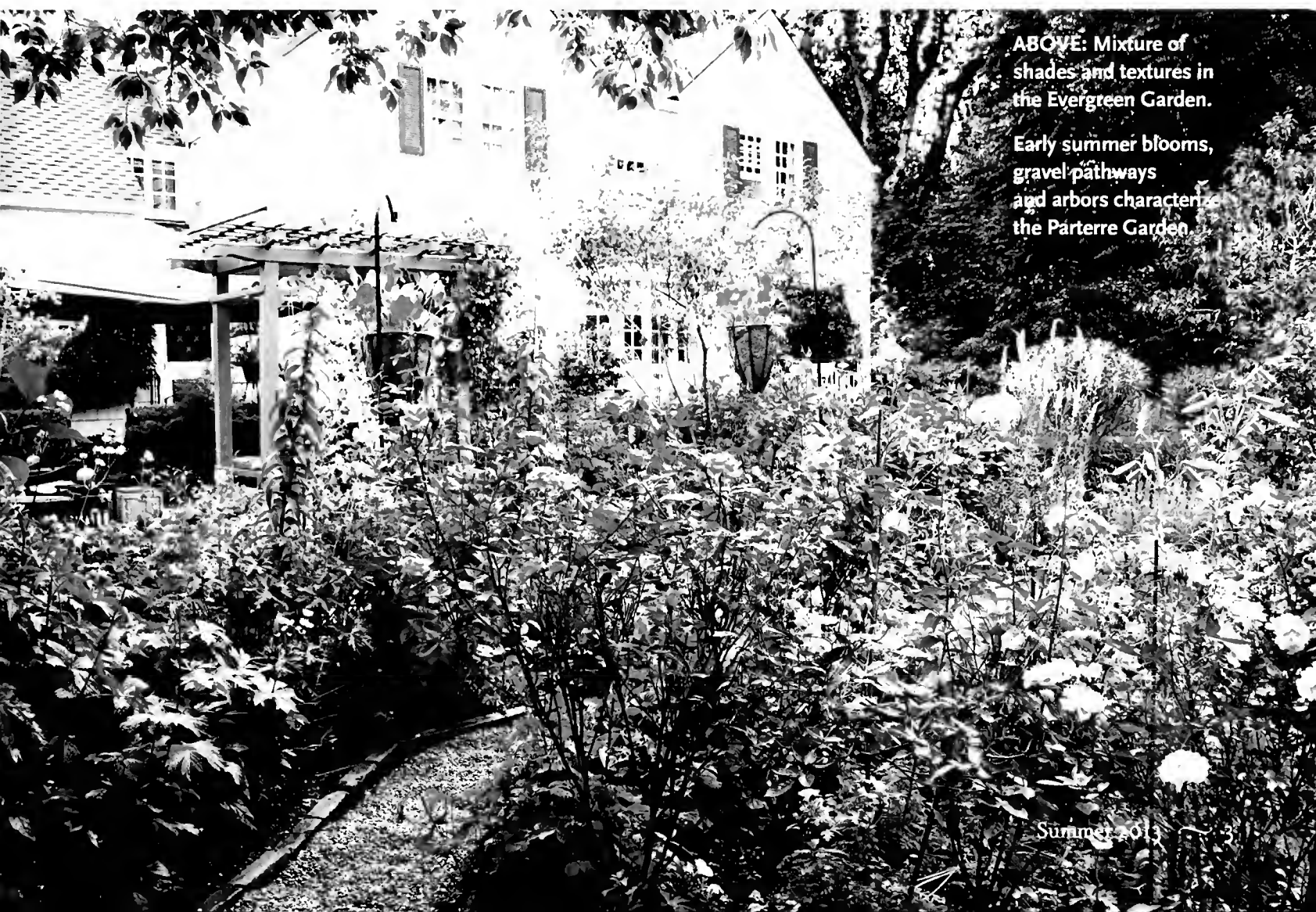
It comes to life in the Lord & Schryver home garden in Salem, Oregon

TEXT AND PHOTOS BY LAURIE MATTHEWS

The food movement of the Pacific Northwest deftly brings culinary traditions from across the ocean to mingle with an incredible bounty of local ingredients. The same can be said of Lord and Schryver's landscape architecture work of the early 20th century, which is rooted in the Pacific Northwest but derives its aesthetic and style from England, Spain and Italy. This is especially true of their own garden, Gaiety Hollow, which reflects the Beaux Arts styles they studied

together during an influential tour of European landscapes, and is a rare example of a landscape that reflects the pure realization of a designer's hand. Its design is an expression of two well-trained and traveled artists who manifested their design principles in a living, breathing space.

Elizabeth Lord (1887–1976) and Edith Schryver (1901–1984), the first women landscape architects to open a practice in the Pacific Northwest in 1929, were trained in the Beaux Arts tradition that dominated the early 20th century. Both graduates



ABOVE: Mixture of shades and textures in the Evergreen Garden.

Early summer blooms, gravel pathways and arbors characterize the Parterre Garden.

of the Lowthorpe School in Massachusetts, they were educated by leading landscape architects and designers of the time. Edith Schryver apprenticed for Ellen Shipman, who was named "Dean of Women Landscape Architects" by "House and Garden" magazine in 1933, and is credited, along with other women landscape architects of that era, with bringing planting design back to the forefront of landscape architecture.

Beaux Arts Style

Gaiety Hollow, located in the Gaiety Hill Historic District in Salem, Oregon was designed by Elizabeth Lord and Edith Schryver in 1932 for their home and office, using the Beaux Arts style of design. The Beaux Arts style, which originated in 19th century France, permeated the design world from paintings to architecture and landscape architecture until the mid 20th century. Though usually thought of in terms of use in painting and architecture, Beaux Arts influenced landscape architecture by using classical forms, symmetry, and rich ornamentation, which was often reflected in the choice of plants and planting design. Specifically, Lord and Schryver designed Gaiety Hollow in the English and Spanish Colonial Revival styles, which were manifestations of the Beaux Arts tradition in vogue at the time.

In the late 1920s and early 1930s, Colonial Revival styles were considered the height of good taste. They reflected the country's heightened appreciation, pride and awareness of America's colonial past, which was enjoying a resurgence of interest. Both the English and Spanish Colonial Revival styles reflect the order, symmetry and ornamentation that characterize the Beaux Arts style, and Gaiety Hollow's design reflects how deft Lord and Schryver were in blending these different styles into one holistic garden design. Julia Morgan, who was designing Hearst Castle around this time, is well known for this often underappreciated skill, although in her case the medium was primarily architecture.

The English Colonial Revival style elements present in Gaiety Hollow's design include well-ordered geometric gardens, precisely laid walks, planting beds with crisp edges, and a parterre

plan. This style fit well with the English Colonial Revival style of the home and office they were building at the same time and mirrored a lot of the work that Edith had done while working with Ellen Shipman. The Spanish Colonial Revival style elements in Gaiety Hollow's landscape include its powerful axial organization, garden rooms with water features, and sharply-edged hedging. These design elements reflect many of the gardens, like the Alhambra, that Elizabeth and Edith visited while studying abroad in Spain and Mallorca.

Influence of the European Tour on Gaiety Hollow

Though Elizabeth and Edith didn't attend Lowthorpe at the same time, their paths crossed in 1927 on a trip to Europe organized by the School. Edith was taking time off from her work with Ellen Shipman and Elizabeth had just finished her first year of school before embarking on what became a four-month trip to Western Europe. At this time, visiting the iconic gardens and landscape spaces of Europe was deemed a necessary step for any landscape architect. Modeled after the Grand Tour, trips to venerated landscapes and apprenticeships with established landscape architects were expected to supplement a formal education. In particular, seeing and studying the venerated Beaux Arts landscapes of Europe were critical for Lord and Schryver in developing a design vocabulary they would then bring to Gaiety Hollow and their work in the Pacific Northwest.

While their exact itinerary is unknown, Elizabeth and Edith traveled to England, France, Italy and Spain and possibly Austria, Germany and Belgium as well. The trip was so inspiring they extended it beyond the organized tour and continued together for a couple more months. What their plans had been prior to meeting is not known, but one can imagine that discussions at the Alhambra in Spain or Villa Lante in Italy about their mutual passion for design soon turned into more practical discussions of how to translate their ideas into design work for clients of their own firm, which was in the nascent



stages of being formed. Edith was likely encouraged by the path of another leading landscape architect of the era, Ellen Louise Payson, who had also attended Lowthorpe, apprenticed for Ellen Shipman before traveling to Europe, and then returned to New York City to start her own firm. Elizabeth and Edith were soon following that same trajectory.

Edith's travel diaries and sketchbooks, which only recently have been reviewed in depth, provide an intimate look at the details of their European trip. They didn't just visit larger cities, but also lesser known and private gardens in Menton, France and Mallorca, Spain. Sketches of landscape details from Son Marroig and Monestir de Miramar on Mallorca and Villa Petraia in Italy

ABOVE: Boxwood hedges border the north end of the Parterre Garden, which is centered on an urn fountain, and includes intimate seating areas.

Roses of many varieties enjoy a starring role at Gaiety Hollow. (Photograph by Robert Z. Melnick.)





Intricately crafted brick pathways mark axes through the garden that lead from garden room to garden room.

show how closely they were studying these gardens, including noting tread and riser dimensions of a fountain at Villa Petraia. Their travels in England took them to homes and gardens designed by Sir Edward Luytens and Gertrude Jekyll, as well as garden cities such as Hampstead and Welwyn. They also visited Hatfield House, the childhood home of Queen Elizabeth I. Visiting or looking at photographs of these landscapes you can see shades of Gaiety Hollow—fountains and statuary forming the focal point of a garden space, lush planting designs that provide interest in every season, and beautifully manicured evergreen hedges that border planting beds.

They filled scrapbooks with design examples they experienced firsthand through sketches and photographs gathered during this trip—which they referenced throughout their careers, beginning with their design for Gaiety Hollow. Edith picked up nearly a dozen of the leading source books of the time in London including Gertrude Jekyll's "Gardens for Small Country Houses" and "Color Schemes for the Garden," Edith Wharton's "Italian Villas and their Gardens," and Shepherd and Jellicoe's "Gardens of the Renaissance." She likely already had read Charles Platt's "Italian Gardens," considering

his close partnership with her former mentor, Ellen Shipman. Today, these books still provide the best peek into that era of design, particularly because so many leading American architects and landscape architects were using them as inspiration for their own design work. Many of these same books were referenced by Julia Morgan and her client William Randolph Hearst in the frequent correspondence they shared during the design of Hearst Castle. They can also provide a source of inspiration for those caring for gardens of that era, especially those designed by Lord and Schryver.

A Rare True Reflection

Elizabeth and Edith were no different from many of their contemporaries in using the requisite European tour and leading design source books of the time to influence their design work, with two major differences. One, they were designing with this style in the Pacific Northwest, not the East or Midwest like many of their contemporaries. Two, they used these influences to create a garden for their own personal use. Gaiety Hollow, therefore, is a true reflection of their own aesthetic and exemplifies how their design principles, which were

Continues on page 29



Creating a Rock Framework for the New Zealand Forest

TEXT AND PHOTOS BY PHIL WOOD

Imagine walking into a New Zealand forest without leaving Seattle. The latest addition to Pacific Connections, the New Zealand Forest, will give visitors that experience. Most of the major construction is finished and the plants will be installed in early summer. As the forest grows in, the carefully constructed rock framework so obvious in the construction phase will recede into a supporting role.

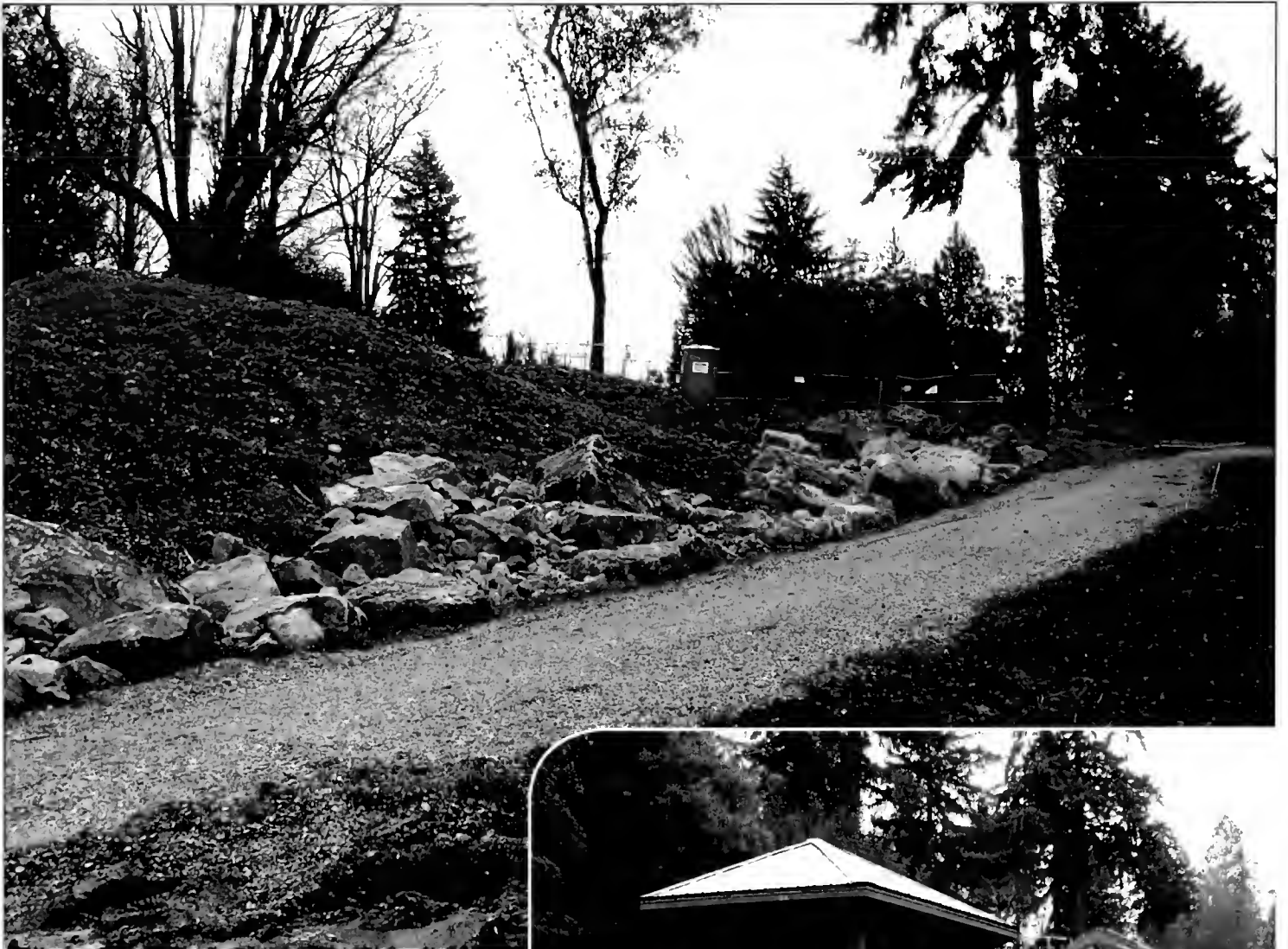
The landscape architectural firm the Berger Partnership designed the project. Andy Mitton of

the Berger Partnership says the design represents the high alpine elevations of the South Island of New Zealand. It features seven plant communities of New Zealand flora, including those termed Mountain Beech Forest (*Nothofagus cliffortioides*) Silver Beech Forest (*Nothofagus menziesii*), Hebe Heath, and Phormium Fen.

The 2-acre site affords magnificent views, facing west on one of the highest points in the Arboretum, but the original steep grade was inaccessible for disabled persons. The new design features a switchback trail for pedestrians and

A rock stream directs water down the hill to drain the wet soils found on the site of the New Zealand Forest.





ABOVE: A new path down the slope creates access for pedestrians, wheel chairs and maintenance vehicles. The rock placed informally on the high side of the slope adds structure to the forest and a frame for the plants.

RIGHT: The Stone Lookout sits at the bottom of the path, and is also reached by a new set of stairs from Arboretum Drive.



wheelchairs leading from Arboretum Drive to the historic Stone Lookout.

Construction revealed the wet soils of the site. Mitton designed a series of rock-filled creeks to channel the water down the hill. The combination of the switch back path, the rugged stacks of rock that help level the slope for the paths and the intersecting rock creeks give the design a strong structure that will create the underpinnings for 10,000 plants.

All of the rock came from Marenakos Rock Center in Preston. Mitton wanted rock with a dark, rough look that reflected that found in the mountains of the Canterbury region of New Zealand. Importing rock from New Zealand

would be impossibly expensive, so Mitton settled on granite called High Cascade, from our close-by mountains. Marenakos did not have enough granite of this kind on hand for the large project. Then Mitton received a phone call—a new vein of granite had just been opened. By happy coincidence the tans and browns of the rock in the vein give it a close visual match to Canterbury rock. Marenakos named the stone High Cascade Rough.

The new design offers two ways to get to the Stone Outlook from Arboretum Drive. In addition to the gently sloping gravel path, a stone stairway made of sets of five to seven treads, with landings in between, gives a more direct access.



LEFT: This set of five steps are cut from a single boulder.

The slices are fanned back in a method called butterflying, which shows off the live, uncut edge of the rock.

RIGHT: This view shows several sets of treads, each sliced from a single boulder. The stairs connect the Stone Lookout to Arboretum Drive. The High Cascade Rough rocks fit the stairs into the slope and will provide a strong contrast to the plants.

A single boulder was sliced to make each set of treads. The treads are fanned back, each resting on the one beneath. The riser or face of each tread shows the live, uncut edge of the boulder.

The completion of the forest will be celebrated in the fall. Over the coming years,

watching the forest grow will engage all of us who visit. ∞

PHIL WOOD is owner of a residential landscape design and installment company, and serves on the Editorial Board of the “Bulletin.”



LEFT: Construction of the future forest opened up this magnificent view and afforded a way down to the Stone Lookout by path and stairs.



RIGHT: An excavator works on the slope next to the new rock stairs that climb up the hill from the Stone Lookout. In the foreground are the original stone walls built when the Lookout was constructed in the 1930s.

Renovating the Lookout

Thanks in part to a generous \$25,000 grant secured by the Arboretum Foundation from the Seattle Garden Club, the historic Stone Lookout at the base of the new forest garden will be renovated in time for the opening ceremonies in September. Originally built in 1938–39, the lookout is badly in need of rehabilitation. The repairs will include replacing the current standing seam roof with a metal shingle-style roofing to create a fire resistant and longer-lasting structure. The roof will also be raised by two feet to its original height to allow in more light.



Planting the New Zealand Forest

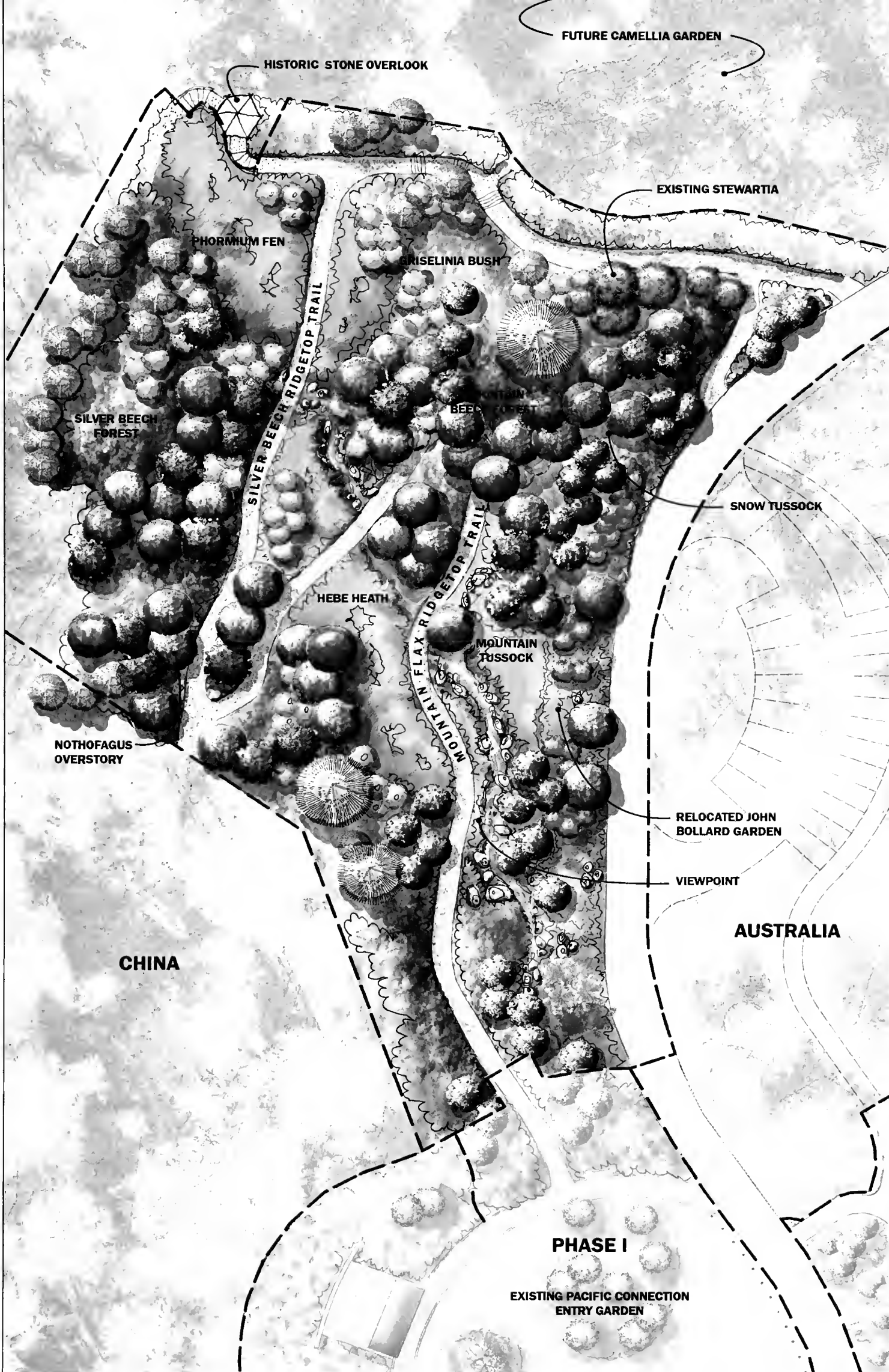
BY NIALL DUNNE

Washington Park Arboretum has a special connection to the flora of New Zealand. The first eco-geographic display created here was the New Zealand High Country Exhibit, a gift from the Seattle-Christchurch Sister City Association, dedicated in 1993. This small but dramatic, boulder-strewn garden at the south end of the Arboretum was designed to replicate Arthur's Pass, a famous mountain pass and national park in the Canterbury region of New Zealand's South Island. The plants in the garden, among them hebe (*Veronica*) species, plumed tussock (*Chionochloa conspicua*), and mountain

wineberry (*Aristotelia fruticosa*), were chosen to represent, in microcosm, the typical vegetation you would see on a journey through the pass.

The High Country Exhibit served as inspiration for the much grander 14-acre Pacific Connections Garden, outlined in the 2001 Arboretum Master Plan, and now under construction. It seems only fair, then, that the first of the five eco-geographic forests to be fully planted in Pacific Connections will be the 2-acre New Zealand Forest. The forest is scheduled to be planted this summer, starting in June, and will officially open to the public with great fanfare in mid-September 2013.

ABOVE: Remnant patch of mountain beech (*Nothofagus cliffortioides*) on Ben Lomond, in the Otago Region of New Zealand's South Island. (Photo by André Richard Chalmers, courtesy Wikipedia Commons.)



Artist's rendering of the planting plan (not final) for the New Zealand Forest. (Image courtesy the Berger Partnership)

Showcasing Communities of Adaptable Plants

The New Zealand Forest will contain more than just forest. It will be composed of seven distinct vegetation sections: two southern beech (*Nothofagus*) forests, three shrublands, and two grasslands. See the planting plan on page 11. (The new forest will also incorporate the relocated High Country Exhibit; see below for details.) All of these sections are modeled on actual plant communities found in mid- to high-elevation zones on the eastern side of the Southern Alps—the mountain range that splits the South Island of New Zealand in two. Specifically, the communities are indigenous to the Central Otago region in the southeast, as well as adjacent parts of Canterbury to the north and Southland to the south.

The Southern Alps run like a spinal cord almost the entire length of South Island in a north-south direction and cause significant climatic variation between its western and eastern sides. Prevailing winds blow from the west, carrying moist air inland from the sea. The Southern Alps force much of the moisture to precipitate out and fall on the west side, while creating a rain shadow on the leeward east side. Rainfall on the west side of the island is high and is able to support very wet, temperate rainforests; the east side of the island is drier, and even becomes semi-arid down near the coast.

“To develop the plant lists for the New Zealand Forest, the UW Botanic Gardens curation committee focused mainly on the highlands and uplands of Central Otago because the climate there is relatively moderate and most closely resembles that of our own in the Pacific Northwest,” says Randall Hitchin, former collections manager at UWBG and a lead researcher on organizing the garden around ecologically realistic themes.

The two climates are not a perfect match: New Zealand doesn't experience our extended dry summers, and the winters there are generally warmer. However, since the focal communities for the forest evolved on the drier side of the South Island, they should adapt well to our summer drought. Moreover, because the plants come from relatively high elevations, they should also be sufficiently cold hardy.

“Along with representing generalized plant communities from the South Island of New Zealand and providing an immersion experience for visitors in the Arboretum, the new forest garden will showcase New Zealand native plants that thrive in the same environment we have here in Seattle and are suitable for growing in our home gardens,” says Andy Mitton of the Berger Partnership, the landscape architecture firm that designed the New Zealand Forest.

A Topographical Design

The New Zealand Forest will be located directly north of the Pacific Connections meadow and entry gardens, completed in 2008 as part of phase 1 of the Pacific Connections Garden. Unlike the level meadow and entry garden area, the new forest site has a relatively steep slope. Making the best of the topography, Mitton and Berger's principal architect on the project, Jason Henry, have arranged the plant communities in an altitudinal pattern, from alpine habitat at the top to montane and wetland habitat at the bottom.

A switchback trail, with a gradient that meets ADA requirements, will guide visitors from the New Zealand Entry Garden, down through the plantings, to the historic Stone Lookout at the base of the new display. Walking through the New Zealand Forest, you will feel like you're on a gentle hike through highland terrain, observing the landscape and the plant composition change as you descend or ascend.

The Vegetation Zones

As you enter the top of the trail, the first vegetation zones you'll encounter will be two high-altitude grasslands: “Snow Tussock” and “Mountain Tussock.” The key plants in both sections will be evergreen tussock grasses (bunch grasses) from the genus *Chionochloa*. Red tussock grass (*Chionochloa rubra*) will be prevalent in both sections. This striking plant grows up to four feet tall and produces dense clumps of arching, copper-red leaves that sway gracefully in the wind. It grows very well in the Pacific Northwest. In the “Mountain Tussock” section, *C. rubra* will be joined by a scattering of shrubs, including mahoe (*Melicytus*

ramiflorus), a small deciduous plant with smooth, grayish-white bark, serrated, oblong, dark-green leaves and fragrant yellow flowers.”

In the “Snow Tussock” section, *Chionochloa rubra* will be interspersed with narrow-leaved snow tussock (*C. rigida*). The snow tussocks are a group of *Chionochloa* species so-named because they dominate alpine and penialpine grasslands in New Zealand. Narrow-leaved snow tussock grows three feet tall and produces slim, tawny green leaves and graceful, silvery flower heads.

On the other side of the trail, downslope from the tussock grasslands, you’ll see a subalpine heath (shrubland with open, low-growing vegetation) dominated by different species of hebe. The “Hebe Heath” will be a wonderful showcase for this iconic genus in the flora of New Zealand. Species will include *Veronica pimeleoides*, a compact evergreen shrub with an upright habit that grows two feet tall and bears attractive, silver-blue foliage and pale lilac summer flowers. Another will be *Veronica subalpina*, a bushy, three-foot evergreen shrub with bright green, lance-shaped leaves and white, late-summer flowers.

Continuing down the trail and looking upslope, you’ll observe the tussock grassland transition into another shrubland, “Griselinia Bush,” just before the first trail switchback. This section will be a mixed shrubland dominated by kapuka (*Griselinia littoralis*), a fast-growing evergreen shrub that thrives in rocky dry soils. Often cultivated as a hedge plant in New Zealand and Great Britain, kapuka is prized for its versatility and thick, rounded, glossy, yellow-green leaves. Two species of *Pittosporum*—lemonwood (*P. eugenoides*) and kohuhu (*P. tenuifolium*)—will also feature prominently in this section. Native to forest margins in New Zealand, both are large, evergreen shrubs with handsome glossy foliage and showy, fragrant, five-petaled summer flowers. Lemonwood boasts lemon-scented leaves and pale yellow flowers, while kohuhu bears stunning, almost-black new shoots and purple flowers.

At the first switchback, you’ll hit the treeline and enter a small southern beech (*Nothofagus*) forest, one of two main forest types found in

New Zealand (the other being conifer-broadleaf forest). The canopy, when it’s grown in, will be dominated by mountain beech (*N. cliffortioides*), the smallest of the country’s five *Nothofagus* species and a denizen of high-elevation sites with relatively dry soil. Mountain beech is an elegant, medium-sized (it tops out at 60 feet), fast-growing tree with ascending, fan-like branches and small, curled, ovate evergreen leaves. At high elevation, southern beech forests typically don’t have a dense or tall understory, and the “Mountain Beech Forest” section will be sparsely but judiciously underplanted with a selection of evergreen shrubs and perennials, including mountain astelia (*Astelia nervosa*), a phormium-like herbaceous perennial with light green and grey foliage, and snow totara (*Podocarpus nivalis*), a hardy, dense, low-growing conifer with dark-green needles and small, red, yew-like berries.

Coming out of this first section of forest, you’ll once again walk through the “Hebe Heath” before entering a second *Nothofagus* forest, this one dominated by silver beech (*N. menziesii*). Slightly larger than mountain beech, this evergreen species sports distinctive, small, double-toothed, oval-shaped leaves. It prefers moister, more fertile soils, and on the east side of the Southern Alps it is usually found downslope from mountain beech in ravines and other areas where water collects. The understory in the “Silver Beech Forest” will feature the unusual mountain five finger (*Pseudopanax colensoi*), an evergreen shrub with five fleshy leaflets arranged fanwise on short stems, *Hebe subalpina*, and more.

The second of two switchbacks on the main trail will occur inside the “Silver Beech Forest.” As you continue downhill and out of the canopy, you’ll come to the final section of the display, “The Phormium Fen”: a wet meadow-shrubland dominated by swamp flax (*Phormium tenax*). This fabulous phormium forms an erect clump of long, strap-like green leaves up to 6 feet tall. Occasionally, rigid flower spikes shoot high up above the foliage in summer and bear showy red blossoms. Among the plants accompanying swamp flax in this section will be red tussock grass and cabbage tree (*Cordyline australis*), a



tropical-looking but hardy small tree with clustered, sword-like green leaves and dense panicles of fragrant, white, spring flowers.

Garden Room With a View

The first designs for the New Zealand Forest were created back in the mid-2000s by the landscape architecture firm The Portico Group, when it drew up the initial plans for the entire Pacific Connections Garden. The plans included a preliminary plant list for New Zealand, vetted by the curation committee with the aid of plantsman Dan Hinkley. Some ideas for arranging the plants into different associations were also hashed out. When the Berger Partnership took over from



Portico in 2008, following the completion of phase 1 of Pacific Connections, they built off the bones of the original plans for the forest to get it to where it is today.

“In the Portico plan, *Nothofagus* had been laid out to form an overall forest canopy over the entire garden,” says Mitton. “As we further developed the plan, we realized it would be nice to keep a clearing through the garden that would allow people to see down from the tussock grasslands at the top of the path to the historic Lookout structure, and beyond that to Azalea Way and the University of Washington. So we pushed the *Nothofagus* to each side of the garden, grouping them into the Mountain Beech

ABOVE: Two key plants in the new forest garden will be red tussock grass (left) and swamp flax (right).

and Silver Beech sections. After this happened, a consensus quickly developed about which other plant associations zones to include to complement the forests, and the plan fell into place.”

The line of sight through the two *Nothofagus* forests flows from the top of the trail diagonally through the garden over the Hebe Heath and Phormium Fen. Tracing the line is a wide, very dramatic rock-filled swale or dry creek bed that will help drain water from the forest site, which suffers from poor drainage. The rock swale is inspired by high alpine scree environment typical in the Canterbury region of South Island. Besides conveying water from the site, this and other smaller rock swales will,



Mitton adds, provide structure to the garden that will be very young when planted.

Seed Provenance

An important component of the new ecogeographic forest, and the four others to follow, is that most of the plants are grown from wild-collected seed of

known origin, or provenance. For example, the cabbage trees in the Phormium Fen were propagated from seed collected by Cistus Nursery (the nursery in Oregon contracted to grow the plants for the New Zealand Forest) at Lake Wanaka, in the Central Otago region. “The elevation there is around 900 feet,” says UW Botanic Gardens’s new plant curator Ray Larson. “So our plants should be hardier than most in cultivation.”

ABOVE: The distinctive leaves of silver beech, *Nothofagus menziesii*. (Photo by Kahuroa; courtesy Wikipedia Commons.)



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Most plant species are genetically variable, and distinct populations of a plant often have genetic differences that make them better adapted to their local environmental conditions. Knowing the seed provenance of the plants enables UWBG horticulture staff to match the environmental conditions at the source in New Zealand to the ones in Seattle, and helps ensure that the plants will be genetically equipped to adapt well here. Using wild-collected seed of known provenance in the new garden will also allow staff to practice *ex-situ* (or off-site) conservation of plant species that are threatened—or may become so—in their homeland.

Relocated High Country Exhibit

Another important component of the New Zealand Forest will be the High Country Exhibit, which has been moved from its original spot directly across

Arboretum Drive to the top of the Mountain Tussock section. The move was necessary to make way for the eventual creation of the Australia Forest, but also for a new bus turnaround and bathroom facilities to service Pacific Connections. UWBG gardeners were able to transplant many of the plants from the original garden. The ones that didn't make it will be replaced.

In early May, contractors from Marenakos Rock Center carefully moved the large boulders from the exhibit across the street using a boom crane with a 360-degree operating radius. Mitton and project manager Andy Sheffer, of Seattle Parks and Recreation, used archival photographs to create an approximate mirror image of the High Country Exhibit's hardscape. Asked why they flipped the orientation of the boulders rather than move them as is, Mitton replied:

"I'll use an analogy to answer your question. If you move a bookcase to an opposite wall in a room of a house, you would flip the bookcase around so you aren't looking at the back of the bookcase. It's a similar situation here: The rocks were originally laid out with a predominate view from the roadway. If we picked them up and just moved them across, we would be looking at the back of the display."

The path through the boulder "pass" will also be modified. Instead of moving through the exhibit from one panel of lawn to another, as visitors could at the original site, visitors will now pass through the larger boulders in the garden via a small "loop" trail. Nearby the relocated exhibit, the Seattle-Christchurch Sister City Association is dedicating an Olmsted Centennial Bench in honor of the new forest garden. Instead of plain wooden slats, the bench will feature ipe wood carved with traditional Maori symbols by master carver Caine Tauwhare from the port town of Lyttleton, a suburb of Christchurch. (Mr. Tauwhare will be participating in the

ABOVE: Not all the mountain beech trees in the forest will be new and young.

On November 6, 2012, three 30- to 40-foot specimens were transplanted by crane from the New Zealand High Country Exhibit across Arboretum Drive into the new garden to kick-start the canopy. (Photo by Randall Hitchin.)

FACING PAGE: The spring flowers of the cabbage tree will be visible in the Phormium Fen sections of the new forest. (Photo by Sandy Austin; courtesy Wikipedia Commons.)



opening ceremonies for the New Zealand Forest on September 13 and 15.)

The Dynamics of Garden Building

Roughly 10,000 plants representing about 90 different taxa will be planted in the New Zealand Forest this summer by the project contractor, W.S. Construction, under the supervision of Sheffer and UWBG horticulture and plant records staff. The forest will be planted by vegetation zone, starting at the toe of the slope and working upwards. As part of the installation logistics, the plants will be staged at the Center for Urban Horticulture, individually accessioned into the UWBG plant collections, and then moved in batches to the forest site.

Of course, planting a forest is a long-term proposition. Once established, it will take time for plantings to mature and fill in. For example, the southern beeches that will be planted this summer are just a few years old and only between six and eight feet tall. That said, *Nothofagus* is a fast-growing species, and within 20 years, the semblance of a true forest canopy should be in place.

“It’s important to note that the curation for the garden will also be an ongoing process over the decades,” says Ray Larson, “where we will be acquiring more wild-collected and targeted plantings in coming years. And visitors should plan on us trialing different things to see how they perform here. Quite a number of the species in the garden are new to cultivation in the Pacific Northwest, so most likely there will be a few failures to go along with our successes.” Such is the nature of garden building.

The tough hydrologic conditions of the site may also prove too challenging for some species. A combination of very clayey glacial till soil and high levels of groundwater seeping from Broadmoor Golf Course make for a wet planting medium unsuitable for many of the forest’s dry-adapted residents. The drainage swales will help alleviate the problem, as will the re-grading of the soil that occurred during the creation of the switchback trail. For extra insurance, eight inches of new, amended, fast-draining topsoil will be spread on the site prior to planting. In short, the forest will be planted on mounded beds—a technique that has worked well in the New Zealand Entry Garden, which initially had drainage issues. These beds will also be convexly contoured, so that rainwater will shed from them rather than pool. UWBG gardeners will also be using soil probes and a high-tech irrigation system to try to ensure that the plants get the right amount of water they need.

One thing is for sure: The New Zealand Forest will be a unique and spectacular new garden to enjoy at the Arboretum. Visitors will be able to experience a novel and unfamiliar landscape from the ground up and see plants they have never encountered before. “For me, one of the most exciting things about working on this project has been learning about all these wonderful plants and seeing how beautiful the *Nothofagus* is,” says Mitton. “I wish more people were growing the silver and mountain beech to use locally.” ∞

NIALL DUNNE is the communications manager at the Arboretum Foundation and a member of the “Bulletin” editorial board.



Hidden Gold

BY WALT BUBELIS

You think sun, you think yellow. You think sunflowers, you think yellow. So much yellow around us from road signs to advertising, and—there's more yet! Hidden beneath bark or within roots, a number of plants are awash with golden colors too.

When I transplant or prune a barberry or a *Mahonia* (now termed *Berberis*), I'm struck by the beautiful yellow coloration of the roots and stems these plants have. The Oregon grapes and related species have wonderful, bright yellow blossoms, but that appears to be just a coincidence, as other plants with internal yellow might have white blossoms or very different floral structures, as in the case of Alaskan yellow cedar.

So what is the purpose, if any, behind this internal coloration? Does it affect edibility for humans and/or animals? For a plant to put

energy into producing something that its immediate neighbors don't have is often an indication of there being some value in warding off predators, such as insects and/or other herbivores. This topic begs to be researched as not much is written about it except from an herbalist's or pharmaceutical perspective.

Many of these plants with interior yellow coloration have the compound berberine, an alkaloid that is associated with a variety of herbal and modern medicinal remedies or attributes. Depending upon which society has recorded their usages, you will find claims of effectiveness against various human fungal infections, parasites, and bacterial/viral infections. Newer and experimental research shows berberine as having varying effectiveness on the cardiovascular system and anti-inflammatory activities.

ABOVE: *Xanthorhiza simplicissima* (photo by Richie Steffen).

Berberine is strongly colored yellow, which has led to many plants with this compound being used for dyeing wool, leather and wood from ancient times onward. The yellow is typically within the roots or stems of plants containing this substance. When we see yellow in leaves, that's xanthophyll, a pigment created within leaves and believed to aid in protecting chloroplasts (the green units in plant cells) from excess solar radiation. Xanthophyll is masked by the green-colored chlorophyll until autumn, or when a leaf is dying (senescing, from such causes as lack of light, excess water and/or drought). Yellow in flowers, however, is due to carotenoids, accessory pigments that aid photosynthesis in absorbing wavelengths not captured by chlorophyll.

The yellow-tinged bark of *Berberis* is due to this alkaloid, berberine. Some people suffering from diarrhea associated with Crohn's



disease have sought relief from *Berberis* extracts, for instance. Barberries and Oregon grapes have long been noted for their edible fruits. Although the “grapes” of *Berberis* are not sweet, I’ve had Oregon grape wine—it’s like a fine Reisling—and have been served sides of red barberry fruits/seeds in Persian restaurants to sprinkle over chicken and/or lamb. Filled with Vitamin C as it is, berberine adds to the meal’s healthfulness.

Another source of berberine is goldenseal (*Hydrastis canadensis*), which is touted as a homeopathic remedy ranging in suggested uses from a topical antimicrobial to a digestive aid, and as a boost to the medicinal effects of other herbs. Native to the northeastern United States and adjacent areas of southeastern Canada, it has been overharvested to such an extent that it is rare in many former locales and is listed as an endangered species. This woodland perennial,

INSET ABOVE: *Coptis asplenifolius* (photo by Richie Steffen); **BELOW LEFT:** *Glaucidium palmatum* (photo by Richie Steffen).
BELOW RIGHT: *Hydrastis canadensis* (photo by James Steakley, courtesy Wikipedia Commons).



of the buttercup family Ranunculaceae, features a yellow bumpy rhizome. Other common names include orange root, yellow root, yellow puccoon, ground raspberry, and jaundice root. It's quite a plant for the ornamental garden, rising to 12 inches, with two large palmate leaves, each with five to seven deep lobes. The single, small inflorescence rising above the foliage eventually bears a single raspberry-like reddish fruit.

Of much greater beauty is its close Asiatic relative, *Glaucidium palmatum*, the Japanese wood poppy. This Japanese plant bears an exquisite, large, deep-pink to purple flower (composed of four sepals) barely rising above the large, serrated, palmate leaves. A white-flowered form is also to be found, and both are about 20 inches in height. As a woodland plant, it blooms about the same time as *Trillium* and *Erythronium* (trout lilies). *Glaucidium* is said to have similar herbal attributes as goldenseal.

Berberine is also to be found in the foliage of the Amur cork tree (*Phellodendron amurense*), a member of the Rutaceae (citrus family). This deciduous, large, pinnate-leaved tree is native to northern China, Manchuria, Korea and Japan. Not surprisingly, it is used in Chinese traditional medicine for a number of treatments. Winter interest is highlighted by an often-twisted trunk with deeply furrowed bark, which seemed similar enough to that of the cork oak to give it its common name. Clusters of pea-sized black fruits (drupes) will be found only on female trees, as this species is dioecious (that is, the male and female reproductive organs are borne on separate plants). Fairly pest free, it's a small tree up to 40 feet in height, is very hardy and displays a yellow fall color if sited in a sunny location.

A member of the mulberry family (Moraceae) with a golden interior is the interesting tree *Maclura pomifera*, or Osage orange. I first learned of it while tending the garden of an art professor who took his family on an extended summer road trip during my junior year at Wabash College in central Indiana. I was to use a riding mower on all the lawn except under the two large Osage orange trees, where I was told to use a push mower and to wear heavy-soled boots. One needed only to

see myriads of rather large, vicious spines that fell from the branches above to see why.

The common name "orange" makes sense as the fruit resembles an overlarge, light-green grapefruit. However, when I tried to open up a fruit to extract some seeds, it was not only difficult to cut into but also full of a sticky latex-like compound. The Osage part of the name refers to the homeland of the Osage tribe, centered in southwest Missouri, northwest Arkansas, southeast Kansas and northeast Oklahoma. The French first recorded the tribe's homeland borders in 1673 and these partially overlap the native range of this plant. The Osage tribe found the wood a wonderfully strong and pliable choice for bows; they kept a monopoly on the export of the branches, realizing its advantage over other woods.

Settlers, though, found other outstanding features of the plant, namely its tremendous rot resistance, and those thorns. This wood was a natural for creating fences and evidently led to the development of barbed wire in 1867, when Lucien B. Smith of Kent, Ohio, patented the thorn shapes in a metallic form. Even after the introduction of barbed wire, the posts were still utilized, as were other long-lasting woods such as black locust and chestnut. Osage orange became the most planted tree in 19th century North America as a result of these features; hedges and windbreaks were other common uses.

Today, Osage orange is used in the landscape as a small tree up to 30 feet high with a picturesque, deeply furrowed bark. It is extremely hardy, so one finds it planted all through the Plains states up into central Canada. Almost pest free itself, recent studies find active ingredients within Osage orange repel insect pests just as effectively as the synthetic repellent DEET. The wood inside is a beautiful deep yellow with a fine grain. I've seen some handsome wood sculptures and artful pieces fashioned by wood carvers in Kentucky and Illinois.

Originally this plant was widespread, but by the time Lewis and Clark gave Jefferson cuttings (which had been given to them by Pierre Chouteau of St. Louis, who had lived among the Osage for a time), it was found only in southeast

Oklahoma, east Texas, southeast Arkansas and the extreme northwest tip of Louisiana. How did such a plant become so restricted to a small geographic area? With the large bitter fruit up to five inches in diameter, no bird or animal today seems a likely candidate to be able to spread the seeds.

The answer may lie in some recent work on extinct animal dung (coprolites) from the Pleistocene Epoch. Animals with large mouths and digestive systems, such as giant ground sloths, mammoths and mastodons, would all have had the opportunity to feed upon the fruits and thus scatter the seeds. This possibility is demonstrated by the fact that elephants and horses, when fed the fruit, are able to eat them.

Another candidate for a thorny hedge is the hardy orange, sometimes known as the trifoliolate orange. *Poncirus trifoliata* (now changed to *Citrus trifoliata*) is indeed hardy (USDA zone 5) but unfortunately for those willing to grow a citrus relative outdoors, it produces rather disappointing fruits. Small mandarin-sized fruits will appear but they are seedy inside, rather dry and extremely sour. Marmalade, though, can be made using the peel and pulp. Various Chinese herbal uses are also attributed to the fruit.

This shrub's thorns are so formidable that it is used to landscape Fort Knox, the site of a large portion of the nation's gold bullion. Easily reaching 15 feet in all directions, this plant demands not just elbow room, but respect. 'Flying Dragon' is a curious dwarf form often seen in containers; the name is due to its extra twisted and fused green branches.

Two other native plants with attractive inner yellow coloring are the Alaska yellow cedar (*Xanthocyparis nootkatensis*, previously known as *Chamaecyparis nootkatensis*). It is a scale-type conifer that displays a wonderful honey tone and a piquant odor of vinegar as well. Besides being attractive, the wood is easy to work with and is often used in wooden boats, where its rot resistance is valued.

As a landscape plant, Alaska yellow cedar is most often seen in its pendulous form (*Xanthocyparis nootkatensis* 'Pendula'), with the side branches growing extremely long and slender

in a typically narrow outline. The yellow-green drapery gives the tree an elegant shape, no matter what the size. Landscape plants will normally reach 20-30 feet in the Pacific Northwest; some of the narrowest may be no more than six feet wide at those heights, making for a striking silhouette.

Goldthread (*Coptis* species) is an under-used groundcover in our area. I'm reminded of the common name when I happen to dig through a patch and see the intense yellow of the slender roots. For those small, shady spaces where vinca or a euonymus might overpower nearby plants or spill over into the path, goldthread is worth considering as a quiet, dignified evergreen. Also in the Ranunculaceae (buttercup family), it too has berberine. With species found both in North America and China, it was used by indigenous peoples in both regions for treating a variety of ills and is still part of the Chinese pharmacology. With at least three local species, one differing little from another, you can't go wrong with this genus.

One other plant I've run across with yellow inner wood is the aptly named yellowroot or *Xanthorhiza simplicissima*. Xanthos is Greek for the color yellow; rhiza refers to the roots. Very few of the Ranunculaceae (buttercup family) are woody, but this one rises to two feet, with a crown of long, pinnate, leaves and long, pendant panicles of purplish flowers. Native to the eastern United States from Maine to Florida and westward to Ohio and Texas, this sub-shrub was utilized by Native Americans to produce a yellow dye. It thrives in dappled light and slightly moist soils and is useful for knitting together slopes with its spreading underground roots.

Yellow above and below—it is the color we associate with myriads of fall plants displaying the pigment xanthophyll, previously masked by the green chlorophyll. It is also to be found inside an egg when we break it open to reveal that brilliantly colored yolk. From the visual, through various pharmacological uses to the gustatory—what a color! ☺

WALT BUBELIS serves on the Arboretum Foundation Board and the "Bulletin" Editorial Board.



A Garden Planted, A Passion Indulged

TEXT AND PHOTOS BY FRAN CAMBER

When I think of how my garden evolved, I think back to the days of my dogs. They were wonderful and beautiful, and when their times had passed, I felt a great void. I already had a love for plants—those individual wonders of creation. I had met them at the Arboretum and while at school. At the local nursery, they set them out in rows, lined up one after another. They had magnificent colors and wonderful textures. They stood upright or arched gracefully or crept along the ground. I found all of it appealing. I would load up the car with boxes—full and bring them home to start my garden.



My location is near a busy arterial. In the early days, I found that handy, since I could get to my favorite nursery in ten minutes flat. The lot was small, only 35 feet across and running 100 feet back, ending with a slope.

At that time the yard was simply lawn—stretching from side to side and from top to bottom, with narrow little flower beds tightly set around the house, each one stuffed full with weeds. Once the beds were cleaned up, I planted my first treasures.

Everyone who has dabbled in gardening can relate to the satisfaction of seeing freshly settled plants nestled into freshly-hoed beds. I would go



out over and over to thrill in the sight of those first dozen plants.

At the time, I did not appreciate that I had a blank canvas to work with. The few existing plantings included a *Philadelphus x virginalis*, huge and overgrown, and a mammoth *Chaenomeles japonica* with burly roots three inches thick. I was thrilled to discover that I had excellent soil, rich and well-drained, right from the beginning. Being at the bottom of a large hill, the silt had settled out on my back slope and then down into the front yard. When I first cut into the back hillside, I could see where small rivulets had passed, leaving trails of fine sand and others of small pebbles, layer upon layer as far down as I dug. My own personal visit into times long past.

I had graduated from the horticulture program at Edmonds Community College and had developed experience handling tools and

working the soil. All the same, I had to muster my courage the first time I dug my shovel into that lawn. I laugh now to remember my one tree with three small rhododendrons encircling it. But, once I'd committed myself to expanding the beds, I found it liberating. I bought trees and shrubs and visited the perennials section. I had been taught how to plan out a garden, but threw caution to the wind and bought whatever caught my eye. I let the plant choices define their own groupings.

Each week there were new boxes—full. I would read the tags and look at what I'd already planted and then lift everything and start the bed afresh. This is what I did, week after week for the first year—or two—or three. And to a far lesser degree, it's what I still do. At this point, the lawn is gone, all but narrow little strips to access the planted areas.

OPPOSITE: *Rhododendron* 'Blaney's Blue', *Daphne* 'Carol Mackie', *Trillium erectum*, *Rhododendron* 'Girard's Fuchsia'.

ABOVE: *Campanula* 'Brantwood', *Trochodendron aralioides*, *Actaea* 'Hills de Black Beauty', *Lilium* 'Mrs. R.O. Backhouse'.



One would think that a small garden would be an easy garden to plant, but I would look at an area from the driveway and then from the sidewalk and then, again, from the other side of the garden. It took years to have the groupings synchronize, to have the colors blend from each vantage point and as the flowering plants changed over, month after month. At times I found it exasperating but, once I'd succeeded, I would delight in the satisfaction of it. Until the next year when something unexpected interrupted the flow.

A few years ago, I was doing a quick walk-through at the nursery, with hopes of spotting a small evergreen, something special. What caught my eye was an *Abelia mosanensis* 'Monia'. I did not want another deciduous shrub; I did not have room for one. But the fragrance was so wonderful. I walked by it twice, pausing to take a sniff with each pass. Finally I put it on my cart and decided to have it "held." I knew that my resolve to skip any deciduous shrubs would win out in the end. I knew I would call, once I got home: "put that deciduous shrub back." But, before I had even driven to the exit, I was turning the car around and loading up my new shrub. That was when I had to remove my grove of sasanqua camellias, creating new space for my new treasure. Over the years there have been both hits and



misses. I certainly have had fun along the way and have learned as I have gone.

Without a doubt, this small space is over-planted. I sometimes wince to see how crowded things have become. In the end, I had to accept that some plants would resent such treatment and that I would have to let go of those. The remaining plants have proved willing to adapt. I support them as best I can by amending the soil each year with a fresh layer of compost.

In my garden, hydrangeas clearly have earned most-favored status with 'Ayesha', 'Enziandom' ('Gentian Dome') and 'Blaumeise' ('Blue Tit') leading the way, as well as the great performer *Hydrangea macrophylla* 'Garten Baudirektor Kühnert'. Fuchsias are also tolerant of the conditions and fill every spare spot of ground. 'Galfrey Lye' is graceful, 'Cardinal' is magnificent, 'Dancing Stars' offers small delights, and 'Queen Esther' complements its neighbor *Hydrangea macrophylla* 'Venice Raven'.

My list of favorite plants will change with each passing season. Certainly the winter-flowering and early spring gems win high marks. My sweetly-scented *Daphne bholua* begins to bloom around Christmas and is just coming to an end in March. It is worth the trouble of covering it when the cold winds blow from the north. I

ABOVE LEFT: *Pinus strobus* 'Minuta', *Helenium* 'Sophie', *Rudbeckia* 'Goldquelle', *Aster* 'Little Carlow', *Salvia* 'Balsalmisp'.

ABOVE RIGHT: *Chamaecyparis obtusa* 'Leprechaun', *Forsythia* x 'Fiesta', *Osmanthus heterophyllus* 'Rotundifolius', *Aronia arbutifolia* 'Brilliantissima', annual lantanas.

leave the tall stakes in place so I can quickly cover it if I see a cold snap in the forecast. When the temperatures drop especially low, I'll encircle it with bubble wrap and then add the cover, but for most of our winters, it has proved a trooper.

Stachyurus 'Magpie' offers pendant yellow flowers early in spring and then has wonderfully variegated foliage, which is especially beautiful when seen from an upper porch.

Of course I must mention *Trochodendron aralioides* (pinwheel tree). I had seen specimen plants for years at the nursery but the price tag had kept them out of my garden. Then, one year, I strolled around the nursery and came upon a group of five-gallon beauties. There is some enigmatic quality to the leaf shape and the glossiness of the foliage that draws me in. It holds its beautiful green through the winter and I love it every time I see it.

As time has passed, I have learned how to "edit." It sounds less wasteful than "tossing." And it sounds less heartless than "you've been replaced by something better." By now, the process has slowed significantly. I am still making

my peace with the fact that there will always be more fantastic must-haves, new cultivars with more-magnificent colors and more-wonderful textures. But the plants I have, have become dear friends. We've grown old together, and loyalty speaks for something.

The garden has been a great hobby, a patient friend. On the days that feel too cold or the days when I feel too tired, it is happy to wait for me. It does try to entice me with buds swelling with life, with newly opened flowers or with leaves that catch my eye. It's been the silent witness to my mistakes and has turned a blind eye when I believe the tag (yet again) and plant a shrub that will eventually grow too large. Yet, some mistakes are worth making again. The plants are just that wonderful. ∞

FRAN CAMBER graduated from Edmonds Community College in 1980 and has used the knowledge and skills learned there in creating her garden. Fran describes herself as a passionate amateur gardener, noting her time in the garden balances her time at work at Seattle's Childrens' Hospital.

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More New Books by Pacific Northwest Writers

BY BRIAN R. THOMPSON

Jack Nisbet's first book about David Douglas ("The Collector" from 2009) was a very popular, journal-like, life chronology of the intrepid plant explorer. The reading public's enthusiastic response led the author to realize "...I had only begun to touch the dynamic worlds he [Douglas] saw. So I went back on the trail, revisiting places he had described, checking on species of flora and fauna he had collected, following any lead that might reveal additional facets of his career and character."

The result is a new book, "David Douglas: A Naturalist at Work." Instead of a year-by-year account, this is a delightful collection of essays that explores themes as they played out over Douglas's entire, all-too-short career. Several chapters explore the different groups of people he worked or lived amongst including Native Americans, fur traders, seafarers, and members of the scientific community in England and North America. He did his best to fit in with all of them, and this may explain much of his success as a collector—his eager personality encouraged others to share their knowledge or provide help with explorations.

This new book also incorporates observations from current day researchers that are influenced by Douglas almost two centuries later. For example, he was very enamored with the Garry oak (*Quercus garryana*) and the communities it formed in the Pacific Northwest. Present day biologist Peter Dunwiddie has tried to understand why these communities are so rare today. While Dunwiddie concludes there are several factors, the most important is "...the way Native Americans throughout the region systematically set fire to these open oak woodlands," a practice that did not continue after the early 19th century.

Year-Round Vegetable Gardening

Two new books focus on a major climatic bonus for vegetable gardeners west of the Cascades—winters that are benign enough to allow some activity throughout the year. While this concept isn't new—Binda Colebrook has been an advocate for decades—it is always good to read new perspectives and get additional ideas for success.

In "The Timber Press Guide to Vegetable Gardening in the Pacific Northwest," Lorene Edwards Forkner gives a whole calendar of ideas of what to plant and what to harvest every month—what's unusual is that the chapter on January, while having fewer pages, is still on equal footing with June, rather than being relegated to an off-season category.

Does year-round engagement with your garden sound daunting? Relax. Further reading encourages a steady but gentle approach—no more herculean "putting in the garden" effort in the spring—instead be strategic and realistic about how much garden you can handle and thankful for the bountiful resources of our region, which can provide whatever you leave out.

While this book is packed with information, it will work well for the novice, as Forkner is good with pointers for getting started. "If you are a beginning gardener, I recommend you learn to love your hose. Time spent at the end of it is the best education and the most accurate barometer of your garden's needs." I totally agree.

She also has some interesting ideas for the experienced gardener. She divides her veggies by flavor profiles, and then considers what fits into, for example, "sweet leaves" or "hearty greens." Within each category there are plant options that will give you a similar taste result, but some are easier to grow, or provide a harvest at different times of the year. This can simplify the planting list enormously.

Most vegetable gardening books have a long, encyclopedic listing of favorite crops with a relatively short introduction to general cultural. In “Cool Season Gardener,” Bill Thorness takes a very different approach—the A–Z listing is confined to a short chapter near the end of the book. While these few pages do contain some excellent recommendations for the late summer–to–spring garden, the heart of this book focuses on the practices of vegetable growing, especially for the cooler months.

To do this, the author invites you to change some of your basic concepts, including dividing the year into only four seasons. “Wanting to tend my garden continually throughout the year in our mild climate has made me chop up our seasons into a few ‘mini-seasons’ so I can more easily plan and plant.” Spring stretches into three parts, from mid–February to mid–July. Summer is a short two–month season. Fall, in two parts (early and late), extends until Thanksgiving, while winter fills the dark months until early spring.

This is an interesting way to revamp the calendar, but more importantly it gives structure to the planting and harvesting schedule. Sadly, it also emphasizes that short summers are a fact of maritime Pacific Northwest life. But don’t despair; the goal of this book is to help you make a success of those long, cool seasons.

Much of this is accomplished with techniques. One whole chapter discusses simple steps for extending the growing season. The next chapter (the longest in the book) covers advanced practices—to a depth of detail not found in other veggie books. Once you’ve absorbed the theory, the appendix gives you the specifics for numerous building projects. This makes it the perfect book for a handy–with–construction gardener—or perhaps the partnership of a handyperson and a gardener.

Unlike some do–it–yourself books, Thorness’s keeps everything upbeat and sprinkled with practicality and humor—and always with options depending on your skills and resources. “My brain agitates crazily like an old washing machine when I walk through the secondhand stores. Sometimes I take home a box of treasures; other

times I leave with just ideas.” You will leave with a treasure of ideas from this book.

Small Plate Books

Small, square books with fewer than 150 pages (I think of them as “small plate” books) are becoming popular, as they read easily, are crammed with useful information, but don’t overwhelm. Two of the new books use this format.

“Slow Flowers” is something of a sequel to “The 50 Mile Bouquet,” Debra Prinzing’s previous book (co–created with photographer David Perry) about local and sustainable cut flower vendors. In this book, she uses the produce (flowers, leaves, seedpods, cones, and other plant material) from those vendors, plus cuttings from her own yard and those of friends to create a calendar full of arrangements, one for each week of the year.

The process for creating each week’s offering is carefully recorded, both in narrative and with an ingredient list complete with sources and a count of each stem. I found the detailed descriptions of the vases, some quite historical, particularly interesting. Tips on design, finding materials, assembling your bouquet—without the use of environmentally unfriendly florist foam—and preserving it when done are sprinkled throughout the book, and in a helpful reference section at the end.

What I like best about this book is the author’s teacher–like approach to everything. No detail is missed, but each is gently mixed with encouragement, practicality, and a sense of fun that makes you want to participate, too.

Two Seattle area garden designers discovered they have a shared passion for leaves. The result of this synergy is “Fine Foliage,” a rare garden design book in which almost no flowers are allowed. Karen Chapman and Christina Salwitz fill their book with a gallery of plant combinations highlighting leaf color, patterns, size, and shapes in both intimate and large–scale settings.

For each example there is a memorable name (like “Down the Rabbit Hole” or “Deer Be Damned!”), a summary of combined cultural needs, and a “Meet the Players” highlight of the selected plants. Most useful is the “Why This Works”

paragraph that highlights the design principles behind each combination and stresses the importance of foliage first in any planting plan. Readers of "The Bulletin" will be interested to see that three of the designs for shady locations were created by Rizaniño "Riz" Reyes, a gardener on the University of Washington Botanic Gardens staff.

Late additions

A couple of small, older regional books have just been added to the Elisabeth C. Miller Library



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collection. "The Orchard Mason Bee" by Bellingham author Brian Griffin has long been my go-to book on this subject, but from just across the border in Coquitlam, B.C., is a slightly newer book (2002) on these fascinating garden helpers. "Pollination with Mason Bees" by Margriet Dogterom, takes a bit more of a do-it-yourself approach to creating and maintaining your bee nests, but if you're interested in this subject, I'd recommend referring to both books.

With a title like "Passionate Slugs and Hollywood Frogs," it's hard to know what to expect from the 2001 book by Patricia K. Lichen, but the sub-title helps: "An Uncommon Field Guide to Northwest Backyards." This is mainly a guide to the birds and other animals—natives and non-natives alike—who may call your backyard home, plus a few plants including iconic trees, some troublesome invasives, and even your lawn and its "three million tiny plants." The essays are short and full of whimsy, but also plenty of good information and the incentive to appreciate what you have in your own, well, backyard. The book concludes with an invitation to look up and appreciate rainbows and the stars at night—charming. ☺

Bibliography—Summer 2013

- Chapman, Karen and Christina Salwitz. "Fine Foliage: Elegant Plant Combinations for Garden and Container." Pittsburgh: St. Lynn's Press, 2013. ISBN: 978-0-9855622-2-9, \$16.95.
- Dogterom, Margriet. "Pollination with Mason Bees: A Gardener's Guide to Managing Mason Bees for Fruit Production." Coquitlam, BC: Beediverse Books: 2002. ISBN: 0-9689357-0-2, \$8.95.
- Forkner, Lorene Edwards. "The Timber Press Guide to Vegetable Gardening." Portland: Timber Press, 2012. ISBN: 978-1-60469-351-5, \$19.95.
- Lichen, Patricia K. "Passionate Slugs & Hollywood Frogs: An Uncommon Field Guide to Northwest Backyards." Seattle: Sasquatch Books, 2001. ISBN: 1-57061-222-6, \$14.95.
- Nisbet, Jack. "David Douglas, A Naturalist at Work: An Illustrated Exploration Across Two Centuries in the Pacific Northwest." Seattle: Sasquatch Books, 2012. ISBN: 978-1-57061-829-1, \$27.95.
- Prinzing, Debra. "Slow Flowers: Four Seasons of Locally Grown Bouquets from the Garden, Meadow and Farm." Pittsburgh: St. Lynn's Press, 2013. ISBN: 978-0-9832726-8-7, \$16.95.
- Thorness, Bill. "Cool Season Gardener: Extend the Harvest, Plan Ahead, and Grow Vegetables Year Round." Seattle: Skipstone Books, 2013. ISBN: 978-1-59485-715-7, \$18.95.

Gaiety Hollow *Continued from page 6*

incredibly well articulated, play out in a Pacific Northwest landscape.

It's a rarity that Elizabeth and Edith served as both designer and client. Their designs were not filtered by another client's styles, tastes, budget constraints or desires. In fact, if you read their design principles—which they outlined in a series of articles in “The Oregonian” in the 1930s—while viewing their garden, you'll see how closely these principles are embodied here. Gaiety Hollow is the true reflection of their domestic landscape aesthetic and form. Few examples of landscape architects' own gardens exist today, and fewer still have been preserved or restored with such care. The “father” of American landscape architecture, Frederick Law Olmsted, had a home and office garden in Brookline, Massachusetts, and is the other one who compares.

Gaiety Hollow is a prime example of the Beaux Arts style in the hands of masters. Elizabeth's and Edith's skill at adapting this style and its design techniques in the West—with its different scale of projects and plant materials—is remarkable. While the Beaux Arts design style dominated the eastern United States in the early 20th century, Elizabeth and Edith made a critical leap to the Pacific Northwest and brought the formal established style to a perceptively more wild country, where the style was less common. Like no one before them, they merged the style with the abundant array of plant material that thrives in this climate. In particular, they emphasized axial organization and how to design garden rooms that extended the living space of small homes into the garden; and garden rooms that have Oregon white oak canopies, evergreen and herbaceous perennial borders, and boxwood edges. This is especially evident at Gaiety Hollow, where there is a mixture of lushly planted garden spaces extending the use of the landscape into intimate corners ripe for reflection and open lawn spaces perfect for gatherings.

Jump forward to today and the gardens and landscapes that exemplify that Beaux Arts tradition are scarce in the Pacific Northwest. This

definitely derives from the fact that most gardens designed during that era and in that style have been modified over time due to transfers of ownerships. Gaiety Hollow, by contrast, has only been owned, since it was designed, by Elizabeth Lord and the current owners. Elizabeth's and Edith's vision for Gaiety Hollow, a true reflection of their design principles, remains with us.

About the Property

Gaiety Hollow is located within the Gaiety Hill-Bush Pasture Park Historic District, which is listed in the National Register of Historic Places. It's within walking distance of several other Lord and Schryver gardens. While the garden is certainly the jewel, the house was designed by Clarence Smith, a well known Salem architect with whom Lord and Schryver collaborated on several projects. Thanks to the devoted stewardship of the current owners over the last 25 years, the garden retains integrity. The basic design is extant; most of the “bones” are intact or have been replaced according to the initial design dimensions.

The current owners have chosen to move on because they can no longer care for the garden in the way that meets their standards. In 2007 the Lord and Schryver Conservancy obtained the Right of First Refusal. By June 1, 2013 the property will be listed on the market. Since the Conservancy was informed 6 months ago about the current owner's plans, it has been positioning itself to conduct a capital campaign to acquire the property and bring it into the public domain. Support is most welcome! ~

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www.lord-schryverconservancy.org

Laurie Matthews, Director of Preservation Planning and Design for MIG, is in the final stages of planning a trip to England and Spain where she'll be following in some of Elizabeth Lord and Edith Schryver's footsteps associated with their 1927 sojourn. Her firm produced a Cultural Landscape Report for Gaiety Hollow in 2010, which is available on the Lord and Schryver Conservancy website.



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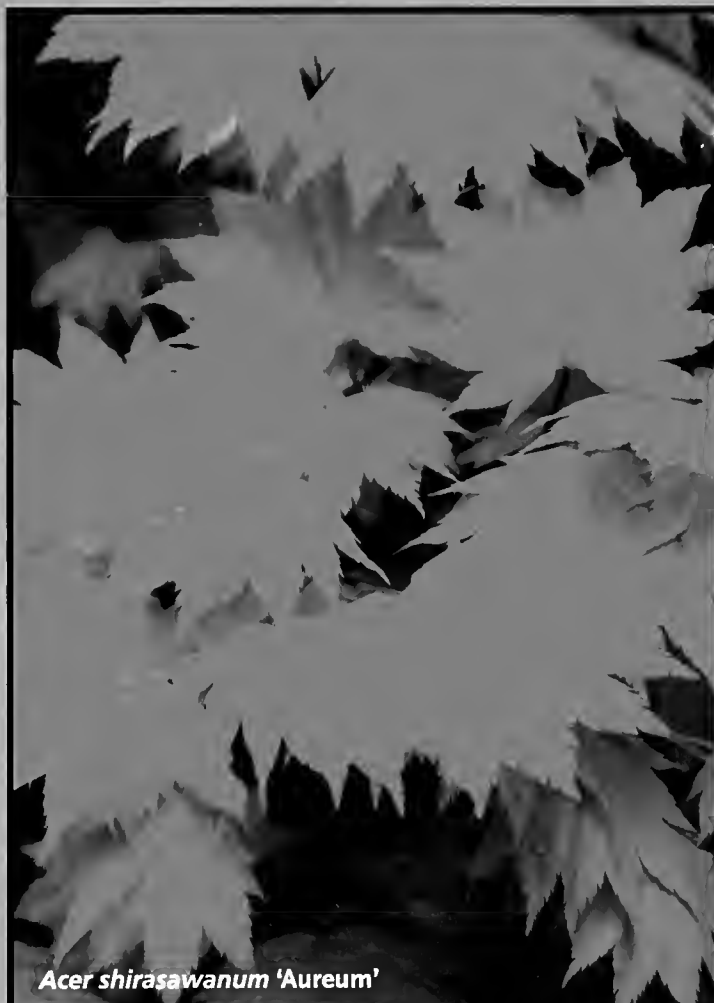
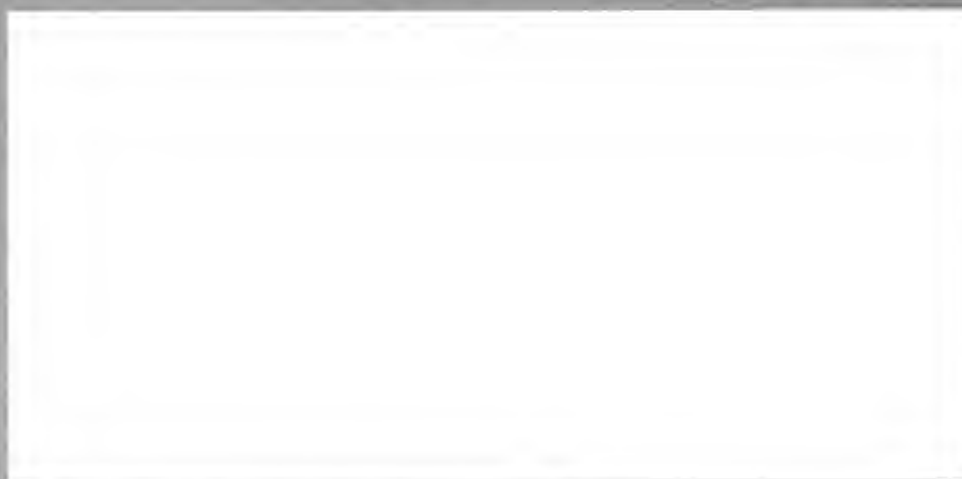
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