I am admittedly a late-blooming plant nerd compared to many of you. I didn’t garden with my grandma as a wee babe. I wasn’t raised on a farm or a garden estate. I grew up in an apartment in Eau Claire, Wisconsin. Before I found a love of plants, I fell in love with the freedom that nature afforded me at my grandparent’s house in Paul Bunyan’s big woods of Northern Wisconsin. Grandma would kick me out of the house anytime I said I was bored. To this day I can hear her voice ringing as she swung open the screen door and ushered me out, saying, “There’s 80 acres to play in. Go outside!”

Begrudgingly — with a pocket full of rocks picked from the gravel drive and my slingshot in hand — I disappeared into the ramrod straight pine plantations and tall grass prairies surrounding their house until mealtime.

I didn’t find the trees in the forest until I was a teenager. My first visit to a botanic garden, the Marjorie McNeely Conservatory (formerly the Como Park Conservatory) in St. Paul, Minnesota, didn’t happen until I was in high school. There, among the humidity of the tropical house, I saw cacao pods for the first time... and rubber trees, and black pepper vines, and cascades of unripe bananas high in the canopy. I suddenly realized that humanity survived only for the grace of the plant kingdom.

But it was the epiphytic orchids with their otherworldly growth habits and audacious, insectile blooms that captured my imagination. It dawned on me as I was reaching out to touch a bloom that I was certain I was not supposed to touch: People work here for a living! They get paid to hang out with plants! I think I want to do that too.

The orchids had a lasting effect on me. I started collecting them shortly after my green awakening, spurred by a chance encounter with a Hugo Drax. You’ll be forgiven for not recognizing the name. Hugo was a character in the 1979 James Bond film, Moonraker, in which he weaponizes the pollen of a mythical black orchid in an attempt to wipe out humanity and build a new utopia. In one scene, the plant hangs in air, levitating in a spherical terrarium.

The first orchids I bought were not the pristine, pedigreed, cellophane shrouded beauties of your upscale garden nursery. No, I shopped the heavily discounted *Phalaenopsis* with the faded blooms in the discount bin at my local big box store. Their tags missing and roots decaying in saturated and hypoxic sphagnum. Their strap leaves sun scalded, disease pocked, and creased to the point of amputation. I’m not sure I could love a plant now as much as I loved those mutts. I doted over them, watered them every day. I killed more than a few with my attentiveness before I figured out that the key to growing orchids was healthy roots and being just inattentive enough to avoid overwatering them.

It seems an impossible journey from where I started to the here and now. A few years in Florida for grad school (Go Gators!). A short stint in Iowa with the nonprofit Seed Savers Exchange. And now here, as the director of the Botanic Garden of Smith College. My fortune does not go unnoticed; I’m not sure what the metaphorical version of pinching oneself is, but I do it daily. My dream was simply to work at a botanic garden. To be a steward of such an esteemed garden, with such a skilled staff, at such a revered college…. I simply didn’t have the courage to dream this big.

Walking through the Lyman Conservatory — which Madelaine Zadik, Manager of Education and Outreach, prescribes all staff do at least once a day lest we forget who we really work for — and wandering the hot house to see which orchids are in bloom this week, I can recall (Continued on page 4)
Alumnae Updates

Jacqueline Maasch ’16J recently returned to Smith as a research associate in the Department of Biological Sciences. Working under Professor Steven Williams, she is investigating the molecular biology of parasites that cause neglected tropical diseases. Jacqueline started her career in biology at the Botanic Garden as a horticulture student, work-study student, and research fellow, and is now a member of the Advisory Committee of the Friends of the Botanic Garden. Jacqueline is grateful to be back in the Pioneer Valley after working in Cambridge, Massachusetts; Paris, France; and Plovdiv, Bulgaria.

Biology major Katharine Wilson ’15 was a Botanic Garden summer intern in 2013 and a Smithsonian intern in 2014. She just returned from the Jerusalem Botanical Gardens where she was a curatorial scholar as part of their International Internship Program. Kady credits her summer at Smith as a Botanic Garden intern with getting her interested in curatorial work. That summer she worked on planning for the renovation of our Systematics Garden. Following graduation from Smith, she completed an internship at the Arnold Arboretum, after which she went to Minneapolis, where she worked on invasive species at the University of Minnesota, and then she was off to Martha’s Vineyard for a curatorial internship at the Polly Hill Arboretum. She’s staying in Northampton for a few months, before heading back to the Middle East, to Bethlehem, where she’ll be working at the new Palestine Museum of Natural History, helping them get started with the botanical aspects of that institution, focusing on native plants and those used in agriculture.

When we posted photos of the first years picking up their ivies on Facebook, Linnea Osterberg (class of 1997) commented, ”My ivy is still going strong 24 school years later!” We were so excited to hear of this and she kindly sent us a photo of herself with her ivy (taken by her mother) and an update:

I should have been a botanist! I am named after Linnaeus. The first time I heard much about Smith I was 14 and knew that’s where I wanted to go. I applied early decision and was accepted. Sadly I had to leave my second year for medical reasons. My mom always knew how important Smith was to me and kept it [the ivy] going even though I couldn’t be on campus to complete my studies. I finished elsewhere and went on for a master’s in child and family counseling though I have been a portrait photographer since graduating in 2002. I have had a couple shows of my work in the Alumnae House, (“Future Smithies?” in 2010 and “Grandma” in 2014.) I am very involved with my local Club, the Smith College Club of Oregon, where I have served as everything from young alumnae coordinator to co-President.

We are now wondering is there anyone who can beat Linnea’s record for keeping her ivy alive? Or anyone else who has kept her ivy over 20 years?
The World’s Oldest Trees

While I was growing up, my uncle opened my eyes to the beauty and secrets hiding in plain sight in the landscape and in nature. I always pause now to examine the colors and textures of old bark or a rich blanket of moss on a rotting log that is home to insects and other living things. Even a fun plant identification trick of biting a twig that you think is black birch to see if you get that burst of wintergreen flavor feels like a fun secret. Having a sense that hidden stories and subtle, but deep, beauty are lurking in my surroundings has made working at the Botanic Garden an incredibly rewarding experience. The older I get, the more compelled I feel to pay my uncle’s kindness forward and share those fascinating moments with the Smith community and with my own children. I stumbled upon one of these hidden stories this fall, and it got me thinking about some extreme examples of interesting plant stories hiding in unexpected places.

One September morning, I received an email that a box truck had ripped a low hanging branch off of our old Norway spruce, *Picea abies*, by Hubbard House. As I climbed our tallest orchard ladder to make the cleanest cut I could, I gazed up at the gorgeous geometry created by the gray branches that radiated from the trunk of this underappreciated arboretum tree. Its toughness and distinct, gracefully drooping branches have made the conifer extremely popular for Northeast landscapes. As a result, it has been easy to dismiss as common and unremarkable. However, looking straight up the trunk revealed an uncommon beauty that I am sure few have noticed.

As I cut the broken limb, I noticed that the growth rings in the five-inch cross section were much tighter than I expected. I can never resist an opportunity to look at rings of a freshly cut trunk, not just to determine the tree’s age, but to contemplate its history. Those are a natural journal recording the challenges and climate that shaped the tree’s life. The tiny growth increments in this fairly small branch showed that it was much older than I would have guessed. It took a good magnifying glass to get a confident estimate. I cut a thin disk to take home and see if I could stir up the same surprise in my kids. My nine-year-old made a sensible guess that the piece that fit in my hand was twenty years old. The eleven-year-old sensed that I was trying to trick her and and guessed high — seventy-five. She was right. We pondered what may have affected the number and arrangement of rings and they instantly turned into little scientists. So I decided to tell them about another Norway spruce with a far more impressive life story.

When people talk about the world’s oldest trees, the conversation usually goes to the bristlecone pines, *Pinus longaeva*, in the high deserts of California’s White Mountains (this tree will be featured in our upcoming exhibit, see page 9). This harsh, dry, climate seems like the last place a tree could thrive but, ironically, it is those harsh conditions that allow this one species to slowly and patiently live an impossibly long life. The limited water and resources restrict the trees’ size and inhibit pathogens and other decay-causing organisms. With a tool called an increment borer, it has been determined that the oldest of these trees is just over 5,000 years old. Sadly, it was first discovered just how old these trees were after a geologist, looking for information on climate history hidden in the rings of these ancient trees, cut one down. One can only imagine his horror when the ring count got into the low thousands and he realized what he had done. As a person who loves to marvel at what a 300-year-old tree has lived through, I don’t even know what to think of the fact that one can visit a tree that was already old when the Egyptian pyramids were built.

A long, frosty walk through the Swedish alpine tundra will reveal a small tree with an even more impressive secret. In the remote highlands near the Norwegian border, a modest and unremarkable stem of Norway spruce quietly clings to life in this frigid climate. It stretches only a few meters from the ground amid a spray of shrubby, low branches. Leif Kullman, a scientist from the University of Umeå, noticed that trees like this one appear to be regenerating new stems from time to time, and that ground level branches grow roots as other parts of the plant would senesce. The latter is a form of clonal self-propagation called layering. Kullman knew that if he was right, then the true age of small trees like this spruce might be significantly older than the current display of stems and branches. He dug into the soil and permafrost and found old, well-preserved pieces of root that he proved with genetic tests were part of this tree. The oldest piece was carbon-14 dated to almost 10,000 years ago. This meant that although the main trunk of this tree was only about 600 years old, the plant had been growing in this spot for ten millennia. This Norway spruce was not just old, but ancient, when the seeds of the oldest living bristlecone pine germinated. As with the bristlecones, this tree’s extreme environment that appears so forbidding to any kind of life is, in fact, the essential ingredient that allows for this type of longevity. This discovery not only reset ideas of how long a tree could live, but shattered previously held conclusions on the post-Ice Age history of northern Europe and how plants adapted to

(Continued on page 4)
From the Director continued

how it all those years ago to be enveloped in a mantle of conservatory greenery for the first time. But I can also feel the excitement of what is on the horizon here at the Botanic Garden at Smith College.

In the coming months, the staff and I look forward to seeing you and speaking with you about how you came to be a supporter of the Botanic Garden of Smith College and inviting you to many new events. We hope to see you at our exciting exhibit, *Vanishing Acts: Trees Under Threat*, which will open in the Church Exhibition Gallery in late winter. This compelling exhibit was developed by our friends at the Morton Arboretum and tells the story of impending tree extinctions around the world in our current epoch, the Anthropocene. And as the weather turns crisp, daylight shortens, and the leaves change their colors, I hope you’ll make time to visit the newly renovated Japanese Garden, which promises spectacular and rejuvenating views of Mt. Tom and Paradise Pond (read Gretchen Saveson’s article about the renovation on page 5).

I’ll end with a small request. I want to challenge you to introduce just one friend to our garden this winter. Share a newsletter with them. Introduce them to our website. Or, best of all, bring them to the Botanic Garden and let them experience it all for themselves. Who knows, you might help someone with their own green awakening.

Cheers,

Tim

Oldest Trees continued

(Continued from page 3)

that rapid change. The tree was named Old Tjikko after Kullman’s beloved dog.

There is some disagreement on which individual truly deserves the title of the oldest living tree — the Norway spruce, which has been living longer, or the stem of the bristlecone pine, which has stood for longer and contains the tree’s entire history in its current architecture. I feel that these wonderful discoveries do not lend themselves well to being ranked and I prefer to just marvel that either situation is possible.

The technique that Kullman used to determine the age of Old Tjikko has now been used many other times with fascinating results. The more shrub-like a plant is, the more capable it is of regenerating and cloning itself with sprouts and layering. Every so often, a discovery will illuminate a secret — that a boring shrub of Palmer’s oak, *Quercus palmeri*, has been slowly creeping around a dry California hillside for 13,000 years, or that a clonal cluster of Kings holly, *Lomatia tasmanica*, may have been weaving itself into the floor of a small patch of Tasmanian jungle for over 43,000 years. Pando, a clonal forest of quaking aspen, *Populus tremuloides*, in Utah, could possibly be 80,000 years or older, and some believe it to be the heaviest living organism on Earth. The oldest continually living plant may be a clonal meadow of Neptune grass, *Posidonia oceanica*, growing in the Mediterranean Sea that could be as much as 100,000 years old. These older examples are relying on less precise methods to estimate age and there is not complete agreement in the scientific community on the numbers. It has been postulated that the Pando aspen could be as old as one million years!

What is as fascinating to me as the age (both known and estimated) of these venerable plants is the lesson my uncle taught me so many years ago — compelling stories, big and small, are hiding in plain sight in the plants that surround us. Most of these stories have yet to be revealed. The alpine climate that gives us Old Tjikko is in many ways not unlike the wind-battered krummholz forests that blanket the alpine summits of the northeastern United States. The next time I am hiking there, I will be wondering if any of the bent and wind-battered balsam firs, *Abies balsamea*, that I pass were growing there before human eyes ever took in the mountain they grow on. Perhaps I will pass a modest rosette of cinquefoil leaves that belong to a plant that only occurs on the ridge that I’m standing on and is fighting extinction. A bent tree in the valley may have been shaped as a sapling by a Native American traveler to help guide others. I may walk past a red spruce, *Picea rubens*, with wood fibers that are ideal to give an acoustic guitar a superior sound. The bunchberry, *Chamaepericlymenum canadense*, flowers that are beloved companions to any New England mountain hiker are the fastest opening flower in the world (less than a thousandth of a second!) and the Queen Anne’s lace, *Daucus carota*, that decorate valley meadows are the wild ancestor that gives us the carrots we grow in our gardens. It seems there is endless potential to enrich our lives by slowing down, learning to look closer, and listening to these amazing stories about plants.
Repurposing a Garden: The Renovation of the Japanese Garden for Reflection and Contemplation

It is a short walk from the Lyman Plant House, across College Lane and down the path along Paradise Pond to the Japanese Garden — a route I took many times this summer as a Botanic Garden intern. While my internship involved gardening in just about every nook on campus, I spent most of my time in the Japanese Garden, helping Chief Gardener Nathan Saxe and Garden Designer John Powell with the transformation that took place over the summer.

Smith’s Japanese Garden for Reflection and Contemplation was first proposed in 1984 by Smith College President Jill Ker Conway to provide a place of meditation for students and to show appreciation for Asian culture on campus. She formed a committee, chaired by Professor of Religion and East Asian Studies Taitetsu Unno, to oversee the project. Construction began two years later under internationally recognized landscape designer David Slawson, who was well-trained in the Japanese garden tradition. He put in place stone arrangements that underpin the garden. Other remaining traces of his original design include wooden posts lining the pond shore below the garden and a group of Hinoki Cypress, Chamaecyparis obtusa ‘Lycopodioides.’ The 2017 renovation is not the garden’s first, however. In 1998, plantings were renewed in connection with a project by student Nicole Davignon ’99. Added later that year were stone lanterns and a stone statue of Jizo, the protector of children and of travelers who have lost their way, sculpted by Tom Matsuda. The original fencing was replaced later that year as well.

Since the early 2000s, the garden gradually lost its shape, and in 2015 its defining feature, the tea hut, now marred with graffiti, was taken down. Nearly swallowed by the surrounding forest, the Japanese Garden clearly was due for a makeover. In 2016, Japanese garden specialist John Powell was hired to reimagine the garden. Hailing from Weatherford, Texas, Powell has devoted much of his life to the study of Japanese gardens. His love of nature led him to fall in love with Japanese garden design, which he considers the finest and most satisfying form of gardening.

Powell’s goal was to transform the space while honoring the original layout and intentions of Slawson’s design. It is a garden designed for harmony with nature and to serve as a retreat from a busy life. Powell’s vision is for the garden to provide a place where the outdoors can be enjoyed and people can connect with nature, regardless of their knowledge of Buddhism or horticulture. He also sees the garden as a way of showcasing a style of organizing the landscape that contrasts with more formal gardens on campus.

Powell began with the Japanese idea of mitate (literally to see anew), the concept of repurposing objects in the garden. This philosophy guided him to use materials that were immediately available. He decided which of the garden’s existing features could be reused and then cleared the site of what wasn’t working. Gravel and concrete left over from past structures in the garden were wheelbarrowed away. Unruly rhododendrons and azaleas were pruned back, and invasive and undesirable plants were removed. A massive, 12-year-old clump of bamboo required a forklift to haul it away, and hardy oranges, Poncirus trifoliata, were taken out as their thorns clashed with the intention of providing an inviting atmosphere.

Before reintroducing any plants, Powell worked with the backbone of the garden:
its stones. With the site cleared, seven stone arrangements from the original design revealed themselves, each depicting a scene from the Buddha’s life. Powell repositioned any shifted stones before accentuating their bases with fine textured groundcovers, such as the new planting of European wild ginger, *Asarum europaeum*, which now ensconces an old gneiss boulder that represents Buddha as he reclines in the death scene.

Colossal changes took place atop the garden. Stepping stones were rearranged, providing a path to new benches constructed from recycled granite curbing from campus. Guiding his placement of rocks was the principle of asymmetrical balance to create a dynamic landscape. While the rugged, natural arrangement of stepping stones may feel haphazard, each was placed with great intention. The irregular pattern helps guests slow down and consider each step, and the path’s twists obstruct one’s view of its entirety. Powell hopes that the ascent will feel “like the journey to the mountain top where the guests feel they have traveled a greater distance than they really have.” After reaching the bench, the guest feels at ease to appreciate how the smooth pond surface (Continued from page 5)

is mirrored in the garden’s stone basin and how the silhouette of Mt. Tom is echoed in mountain-shaped boulders.

Once the bones of the garden were in place, it was fleshed out with vegetation. Small yews, *Taxus × media* ‘Densiformis,’ were placed into the hillside to be shaped into sweeping masses with time. Japanese maples, *Acer palmatum* and *Acer japonicum* ‘Emmett’s Pumpkin,’ Chinese maple, *Acer ceriferum*, and a Japanese Stewartia, *Stewartia pseudocamellia*, are to be planted within the next year. Christmas ferns, *Polystichum acrostichoides*, and creeping lily turf, *Liriope spicata*, sprigs were added as finishing touches. Finally, moss was patched around the stepping stones leading up to the bench. The long-term vision is a carpet of moss covering the hilltop, giving it a fine texture and luxuriant appearance. The plantings, however, are years away from maturity, and Powell shared instructions for maintaining their evolution with Nathan Saxe, the garden’s caretaker. As Japanese gardens are planned for growth and change within their compositional structure, this garden will develop and continue to provide a place of respite for years to come.

While some of the plants are of Japanese origin, the majority are not. The garden never was, and will never be, a “Japanese garden” in the traditional sense. Instead, it is a garden where Japanese design concepts play out in the context of a New England landscape. A central principle is harmony, embedding human concepts of art into the physical environment. Rather than “landscape gardening,” Powell thinks of his work as “landscape art,” where careful placement of rocks and plants integrate with the surrounding landscape. The result is a peaceful unity of art and nature that defines the spirit of a Japanese garden. This is an atmosphere perfectly described by Smith botany student Elizabeth K. Roys, class of 1928, during her travels in Japan: “One remembers them always as places of shadow and sunlight and reflections, green and rippling water, grey-green rocks and soft ferns, beauty and peace everywhere.”

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*Anemone × hybrida*, Japanese anemone, drawing by Madeleine Lombard, another 2017 Botanic Garden summer intern

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Aesthetics and spirituality play equally important roles in the design of the Japanese Garden. It is to be enjoyed on the aesthetic level for its serenity, harmony, and quiet beauty, which change with the four seasons. On the spiritual level it is a retreat from a busy life, a center for meditative reflection, and a place to absorb the sustaining energy of nature.

Taitetsu Unno (1929–2014), 1986
Professor of Religion (1971 to 1998), Smith College

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Rededication ceremony, Friday October 13, 2017

Photograph by Sam Masinter

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*Anemone × hybrida*, Japanese anemone, drawing by Madeleine Lombard, another 2017 Botanic Garden summer intern
The multiyear renovation to Neilson Library that began this spring is likely to have a greater impact on the Smith arboretum than any infrastructure development project in the past several decades. Even the additions of the Campus Center and Ford Hall, as large as they were, were farther from the older and more highly valued elements of our collection. The college has always been supportive of finding the most tree-friendly path to completing construction on campus with the Neilson Library construction. (See John’s article below.)

John said that he learned a lot over the past year, especially in regard to time management. The best part, he reported, was getting to build new connections within and outside of the department. He’s very excited about his new position and he says he has a clear sense of why he is here and the work that needs to be done. He’s looking forward to doing outreach to other botanical gardens and collaborating with other institutions in a more robust way. We will be embracing more conservation and sustainability initiatives and looking for more ways to engage students with the Botanic Garden and integrate the garden with student learning and their campus experience.

The one thing, however, that keeps John up at night is the protection of tree roots. A college campus is a challenging environment for trees, especially with all the underground infrastructure that often ends up in direct conflict with tree roots. As John said, “The only way to replace a 100-year-old tree is to wait 100 years.” In recent years, there have been new developments in the field of arboriculture and new philosophies about old tree preservation, pruning, and care. John is looking ahead toward the optimal management and maintenance practices that can best preserve this beautiful landscape we call Smith.

John is no stranger to the Botanic Garden. He’s been here over twenty years, starting as a laborer, serving as the wildflower gardener for a couple of years, and then advancing to arboretum assistant. He became a certified arborist, and in 2004 John took on the position of chief arborist. He realizes that it will take some getting used to doing less tree climbing, but he says that it has been a privilege to climb and take care of Smith’s majestic trees. John’s enthusiasm is palpable. He feels extremely lucky that this opportunity came along now. We too feel lucky.

The Impact of the Neilson Renovation on the Smith College Arboretum

John Berryhill

The multiyear renovation to Neilson Library that began this spring is likely to have a greater impact on the Smith arboretum than any infrastructure development project in the past several decades. Even the additions of the Campus Center and Ford Hall, as large as they were, were farther from the older and more highly valued elements of our collection. The college has always been supportive of finding the most tree-friendly path to completing construction on campus, even when it adds to the expense and difficulty of the project, but it is often the case that some degree of loss occurs when buildings are added or remodeled.

The changed footprint of the library, rerouting of underground utilities, and required access by heavy machinery have put several of our trees and plantings in harm’s way. The Botanic Garden was brought into the planning process very early to ensure that what could be saved, would be. This involved a lot of transplanting and enforcing a strong tree protection policy that was crafted to minimize the harm of these types of construction projects. In addition, we will be taking significant extra steps to help certain older trees cope with the stresses of the ordeal.

The scope of this project runs from the south and east sides of Wright Hall, over to Hatfield, down both sides of Neilson and Alumnae Gym into the Dickinson Lot area by Green Street. This area includes some of the crown jewels of the arboretum collection including three (Continued on page 8)
state champion sized trees and the allée of 110-year-old red oak, *Quercus rubra*, that has become one of the defining features of the central campus landscape. These and other adjacent large trees are obviously too large to move and thus are our highest priorities for protection. Most of them now have substantial fences around them, to protect as much of their root systems as is possible while still allowing the minimum essential operating space for work to be done. Sturdy compression mats have been added to areas where vehicle access is essential and soil compaction would be problematic. Sadly, certain essential elements of this process have meant removing a few old shade trees on the east side of Neilson as well as the Mary Maples Dunn Garden, our most developed winter-interest garden. There have also been some smaller trees removed as well as shrubs and groundcovers.

Despite the losses, a strong effort has been made to both reuse movable plants elsewhere in the Botanic Garden and give away others to local nonprofits. Large moves include a Crimean linden, *Tilia × euchlora*; a Japanese clethra, *Clethra barbinervis*; a dwarf Scotch pine, *Pinus sylvestris* ‘Glauca Globosa’; and a Korean pine, *Pinus koraiensis*. Approximately 70 shrubs and scores of groundcover perennials have been transplanted to new homes in the arboretum or donated elsewhere.

In addition to enforcement of our newly upgraded tree protection standards, we will be taking the following steps to protect the most vulnerable old trees in or bordering the worksite, those that cannot be moved out of harm’s way. The red oak allée east of Neilson, our champion dawn redwood, *Metasequoia glyptostroboides*, and the champion European linden, *Tilia × europaea* (see the Spring 2017 newsletter for the article on our champion trees), have all received an injection of paclobutrazol, a tree growth regulator that has been shown to stimulate fine root growth closer to the tree as well as inhibit elongation of new branches. This should make these trees more stress tolerant. We used an air spade (a tool that excavates with air pressure) to create a trench bisecting the lawn between the library and the red oak allée and carefully pruned any roots that were found. A sturdy fence has been placed along this line to separate the work site from a strict “do not enter” zone for tree roots. A special irrigation system will be set up for these oaks as well. Also, the outer canopies of the oak allée and nearby American elms, *Ulmus americana*, were carefully reduced with small pruning cuts to stimulate inner growth of the trees to minimize snow and wind loads on major limbs. A second round of this pruning will be done in a year or two with the intended effect of bolstering the health and safety of trees as they go forward from the stresses that this project will present.

Our most heartbreaking loss was our gorgeous centenarian American elm that stood on the southeast corner of Neilson, seemingly unbothered by the apron of pavement that surrounded it. An underground steam line that would have gone right under it was rerouted to try to give the tree a chance. As is often the case though, digging revealed the congested network of underground infrastructure at Smith and the trench had to be moved closer to the tree. Despite extraordinary efforts and expense by the college and contractors to save the tree, it was determined that the stability of the tree would be too compromised (making the work site unsafe) and the tree’s chances of surviving the ordeal would be close to zero. It was removed and large pieces of wood from this tree have been saved in hopes of crafting something that can honor this beloved tree.

We at the Botanic Garden have been very grateful for the efforts made by both the project manager, Charlie Conant, and the project superintendent from Shawmut Design and Construction, Martin Cloutier. Both have shown an eagerness to keep communication robust, make tree-friendly adjustments when they can be made, and stick to rules and policies. Anyone who has seen drawings or models of the new library design (online at smith.edu/libraries/about/new-neilson) can see that, despite losses, a great effort will be made to craft a surrounding landscape that is worthy of the new architecture and will respect the principles that have historically guided the development of Smith’s campus. The Botanic Garden has been in communication with Ryan Associates, the landscape architecture firm who will work with us to develop the planting plan. We are pleased to have a talented and capable ally in our effort to have the new plantings complement and build on our existing collections. We will aim to replace sole representatives of species that were lost as well as create intimate plantings that will be as engaging and edifying as they are beautiful. With time, these new plantings will elevate awareness of how the Botanic Garden has been in communication with Ryan Associates, the landscape architecture firm who will work with us to develop the planting plan. We are pleased to have a talented and capable ally in our effort to have the new plantings complement and build on our existing collections. We will aim to replace sole representatives of species that were lost as well as create intimate plantings that will be as engaging and edifying as they are beautiful. With time, these new plantings will elevate awareness of how the Botanic Garden collection is integrated with the campus, reaffirming our commitment to building a living museum that intertwines landscape aesthetics with scholarship and progressive thought.
In February of next year, the Botanic Garden of Smith College will welcome a new exhibit on endangered tree species from around the world. Most current conversation on endangered species ignores trees, despite the fact that 10% of all tree species are threatened with extinction. This exhibit, developed by the Morton Arboretum in Lisle, Illinois, in partnership with the Global Trees Campaign and Botanic Gardens Conservation International, with support from the U.S. Institute for Museum and Library Services, aims to place a spotlight on endangered trees and what we can do to help save them.

Extinction is a natural process. Over millions of years innumerable species have gone extinct; however, human-driven processes like overexploitation, habitat loss, and climate change are accelerating the rate of extinctions. Tree conservation is particularly crucial, as trees form an integral part of ecosystems and provide humans with food, medicine, timber, and aesthetic beauty.

In this exhibit you can learn about the bristlecone pine, *Pinus longaeva*, native to eastern California, Nevada, and Utah. One specimen of this species is the oldest living organism on earth at 4,800 years old (see the article by John Berryhill on page 3). The discovery of this species and the analysis of its rings allowed scientists to better understand climate change through the centuries. Now, however, climate change is creating ideal living conditions for parasites and fungi, making this ancient species vulnerable to extinction.

The exhibit also features the pau brasil tree, *Caesalpinia echinata*, native to the rain forests of Brazil. Pau brasil is the only wood in the world that can be used to make the top quality bows for violins, cellos, and other string instruments. Thanks to habitat destruction and illegal harvesting only 5% of pau brasil forests remain, leading musicians to worry that along with the trees their music is under threat of extinction.

Visiting *Vanishing Acts: Trees Under Threat* at the Botanic Garden of Smith College allows you to see some of these rare and wondrous trees in action. The Serbian spruce, *Picea omorika*, Franklin tree, *Franklinia alatamaha*, and dawn redwood, *Metasequoia glyptostroboids*, are all trees explored in the exhibit that are at risk for extinction and that live and grow on the Smith campus. The Serbian spruce may only be “vulnerable,” but the dawn redwood is critically endangered and the Franklin tree is already extinct in the wild. The exhibit shows how arboreta and botanical gardens like the Botanic Garden of Smith College grow, research, and preserve at-risk trees, working together to prevent extinctions and ensure tree diversity around the world.

However, *Vanishing Acts: Trees Under Threat* shows that you don’t have to be a botanical garden to help save trees. It emphasizes that there are simple steps that we can all undertake to have major impacts on tree conservation: reducing carbon emissions to help combat climate change, recycling and making conscious efforts to use resources wisely, and finally by visiting and supporting botanical gardens and arboreta that serve as crucial repositories for the world’s trees (see box below).

*Vanishing Acts: Trees Under Threat* asks us all to consider a world without trees, but shows that it never has to be our future.
Reflections on Etchings

Ruth Wilson Sutro, Class of 1946

“Are the bananas ripe yet?” we frequently asked each other as we headed to the Lyman Plant House, a part of Smith’s Botanic Garden. They and other plants were a frequent subject matter for watercolor painting studies in Priscilla Paine Van der Poel’s (Class of 1928) and George Cohen’s classes, a great escape from thoughts of war, in 1942–44. The greenhouses’ interior provided one of the favorite havens among the rare tropical plants and exotic blooms. I was majoring in English literature with as much studio art as was then allowed. It was only years later that a studio art major was added at Smith.

While living in Needham, Massachusetts, in 1966, I took up the study of etching at the Center for Adult Education in Cambridge, Massachusetts, expertly taught by Selma Bromberg, a studio art major from a later time at Smith (Class of 1962). Still interested in plants and trees, I studied the delicate structure of blossoms, each with its unique leafage, and felt I had befriended each one and was privileged to present its beauty more permanently. Transferring careful drawings, scratched through a layer of wax spread on metal plates in what is called the etching or intaglio process, the plates were later inked and rolled through a special press onto dampened paper. After re-inking, further prints could be made, extending the life of the drawing. The etchings presented in this exhibit are part of a portfolio donated to Smith in 2016, and represent a small part of the work in printmaking I did over the years.

My time at Smith honed my intellect (further developed at Harvard where I eventually finished my degree in 1981), and provided lifelong friends. Time spent in the Botanic Garden ignited a love of plants and flowers that continues to this day. The flower etchings presented here bring back the memory of those afternoons at Smith when the greenhouses were a welcome source of entertainment and wonder.

Ruth B. Wilson (later, Mrs. Louis L. Sutro) entered Smith College with the class of 1946 in the fall of 1942. The United States had entered World War II the previous December and its outcome was still unknown. Although great effort was made to make the college experience as normal as possible, the war colored everything. Trips home (and anywhere) were rare; food included horsemeat hamburgers; students stood aside to let uniformed WAVES stationed there monopolize the campus paths; Junior Year Abroad, pioneered by Smith, shrank only to destination Mexico for Spanish majors. There were few dates—Amherst College contained only 4-Fs and premed students. There were dimouts and practice blackouts. Of course Smith students’ lives were infinitely safer than those of their male counterparts in active service, but it was felt they were missing a lot of ordinary college life. Students studied, made firm female friendships, enjoyed getting to know the many European students sent here by concerned parents, and relished movies and concerts.

Etchings by Ruth Wilson Sutro, Class of 1946, will be on display at the Lyman Plant House through December 22, 2017.
In the last 150 years, humans have had a greater impact on Earth’s ecosystems and atmosphere than in the rest of our 200,000 year history as a species. The fossil fuels that powered the Industrial Revolution (and which we remain collectively dependent upon to this day) — coal, oil, and natural gas — were largely sequestered from Earth’s atmosphere by plants, diatoms, and other organisms during the Carboniferous Period, an over 60 million year time frame that began 360 million years ago. (See panel 5 of our plant evolution mural at smith.edu/garden/events-exhibits/exhibits/permanent-exhibits/evolution-mural-panels).

Our extensive and accelerating impact on the natural environment since the late 1800s has been dubbed the Anthropocene. And we are at a tipping point. 2016 marked the third consecutive year where carbon emissions did not increase over the prior year, even as the global economy grew 3%.1 This is a good sign because it provides some hope for a future where prosperity, innovation, and economic growth are decoupled from fossil fuel consumption.

However, in a recent Nature paper,2 scientists and policy influencers issued a stark warning: we have three years to begin a serious and sustained drawdown of carbon emissions if we are to curtail the worst of what climate change will bring. Waiting longer greatly reduces the chances that we will be able to escape a catastrophe.

Human activity has already increased the average global temperature by nearly 1°C over preindustrial averages. For the world to stay below the goal set by the 2015 Paris Climate Agreement of limiting increases in annual temperature averages to less than 1.5°C, we must significantly reduce annual carbon emissions in the next three years and chart a new continued and accelerated downward trend in fossil fuel consumption. Our new goals must be a carbon negative economy within the next 30 years. That is to say, that we must return to an era where more greenhouse gases are being sequestered from the atmosphere than are released via combustion each year.

Plants are a major part of the solution.

References

We take the challenge of addressing climate change seriously at Smith College and at the Botanic Garden. The College’s recently adopted strategic plan, Lives of Distinction and Purpose: A Plan for Smith (smith.edu/about-smith/strategic-planning), lists among its new initiatives strengthening faculty expertise in sustainability and climate change, as well as incentivizing opportunities for interdisciplinary climate change learning and problem solving. Additionally, the Report of the Smith College Study Group on Climate Change (see smith.edu/climatechange), which has been embraced by Smith College President Kathy McCartney, makes strong recommendations for addressing climate change in our academics, campus programing, operations, investments, and institutional behavior. The boldest of these ideas is to make Smith College carbon neutral by 2030, in large part by converting to biofuels and developing a state-of-the-art geothermal heat exchanger to replace our current boiler heating system.

The Botanic Garden is also getting involved in these efforts, examining our own behaviors (see the box about the Sustainable Office Certification Program on page 12), analyzing our energy usage, thinking about climate change education, and figuring out how to put student learning at the center of the action.

Our first big step is the installation of energy consumption monitoring equipment at the Lyman Plant House and Conservatory that will allow us to quantify and monitor the energy use in our offices, classrooms, and glasshouses. This equipment will help us understand patterns of energy use so that we can develop strategies for increasing the building’s energy efficiency and reducing its carbon footprint. We expect the energy monitoring devices will be installed and operational in early 2018. But we are not waiting until then to begin reducing our energy use.

Through a collaboration with the Office of Campus Sustainability, work study student Noa Randall ’19, an engineering major and sustainable foods concentrator,
is in the midst of a lighting audit for Lyman Plant House. The purpose of this project is to calculate our lighting energy usage and to develop a plan for replacing compact fluorescent lights (CFLs) with energy-sipping LEDs. The first replacements will be in spaces that necessitate bright artificial illumination and those where lights run continuously, but our goal is to replace all CFLs with LEDs in the coming years.

Our Capen Garden office was recently awarded a silver rating when participating in a pilot Smith College Sustainable Office Certification Program. The program is designed to reduce energy usage by guiding staff along a path from easy changes to those that require a bit more planning and commitment (see box at right).

We are taking steps to green our utility cart fleet as well. In October, we took advantage of the scheduled replacement of an aging gas-powered utility vehicle and welcomed a new plug-in electric Club Car, which we are putting through its paces to make sure that electric vehicles are tough and resilient enough for our work needs. The early signs are positive.

There’s more to come. Climate change enters every conversation at the Botanic Garden, whether we are talking about education, conservation, or research. We are in the early phases of thinking about what a climate change resilient strategy for our landscape looks like and how we can reduce our energy usage and synthetic inputs through plant selection, garden design, and horticultural practices. We are thinking about new exhibits that raise awareness about the perils of a warming and less stable climate in hopes of convincing visitors to take steps to reduce their own fossil fuel consumption.

Cultural and scientific institutions — especially those that champion the natural world like the Botanic Garden of Smith College — must be leaders in combating, mitigating, and adapting to climate change. There’s simply too much to lose.

Sustainable Office Certification Program

Smith College’s Center for the Environment, Ecological Design and Sustainability (CEEDS) began piloting the Sustainable Office Certification Program in 2016 (see smith.edu/news/sustainable-office-program). The program aims to incrementally green office behaviors. Capen Garden office staff, lead by Special Projects Coordinator Polly Ryan, were among the first departments to participate. Behaviors meeting the first level of achievement — routinely turning off lights and appliances, and recycling — were easily incorporated into daily routines. To reach the next level, staff began unplugging equipment each day to limit phantom energy, canceling subscriptions to catalogs and promotional mail to reduce paper waste, and changing purchasing habits to favor greener products and manufacturing methods. “People have to change to effect change” is the view of Polly Ryan, and that potential to bring about change is what drives her commitment to this initiative. The Capen staff are only a few items away from achieving the third level by routinely using video conferencing to save on travel, documenting information about office environmental policies for new office members, and having no individual desktop printers.

What role do botanical gardens play in researching, documenting, mitigating, and educating about the effects of climate change on the world’s flora? Summer intern and local high school student Madeleine Lombard spent time researching what botanical gardens in general and the Smith garden in particular are already doing in this area and what additional opportunities there might be. She identified the ways in which the Botanic Garden of Smith College is involved in protecting plants.

Through an international seed exchange program between botanical gardens, we help protect endangered plants by backing up other botanical garden’s collections. As a member of Botanic Gardens Conservation International, the Botanic Garden of Smith College is part of a network of approximately 500 botanical gardens that are working to develop and employ best practices for reducing our carbon footprint. A few areas where we have already shifted to more sustainable practices include minimizing the use of synthetic plant amendments through integrated pest management, composting all plant waste, and washing and reusing all plastic and terracotta plant pots. We are also an enthusiastic participant in Smith College’s ambitious goal to become a net zero carbon campus by 2030.

Energy monitoring software helps evaluate electricity usage.

Greener Lyman continued
When I was invited to join the Springfield Museums’ trip to Stonecrop Gardens in Cold Spring, New York, I jumped at the opportunity because I had only been there once, in April 2012 on a raw, rainy day. However, the weather on May 16, 2017, was perfect; yet a full day is still not enough time to thoroughly enjoy Stonecrop!

Perched in the Hudson Highlands, 60 miles north of New York City, Stonecrop is a windswept property of over 60 acres with 15 acres of diverse gardens including raised stone beds and troughs for alpine plants, an alpine house for propagation, a gravel and rock ledge garden, a pond and lake garden (with resting water snakes), woodland gardens, a hillside devoted to rhododendrons developed by renowned plant breeder Gustav A. L. Mehlquist, an enclosed English-style flower garden, and forty systematic order beds with over fifty plant families represented. According to the United States Department of Agriculture hardiness zone map, Stonecrop is zone 6a, meaning the average annual extreme minimum temperature reaches –10 to –5°F. This is the cooler side of zone 6 and the same hardiness zone as the Smith College campus.

Aside from Stonecrop being one of the horticultural meccas for gardeners, designers, and people who love beauty, it is a significant garden for a number of reasons, the most important being its founder Frank H. Cabot, his wife Anne, and their shared vision to develop the gardens and eventually make them available to the public. The late Frank H. Cabot was born into wealth and became interested in plants as a way to escape the pressures of working in venture capitalism in New York City. The Stonecrop property was a gift from Anne’s grandmother, Evelina Ball Perkins. Although it had served as Frank and Anne’s home since 1958, it was not until 1985 that they began developing it into a public garden, which formally opened to the public in 1992. Frank served as a chairman of the New York Botanical Garden, as well as an advisor to the Brooklyn Botanic Garden and the Royal Botanical Gardens in Ontario. He was also active in the North American Rock Garden Society, Friends of Horticulture at Wave Hill, and the Garden Conservancy. He founded the latter in 1989. If you are thinking “The Nature Conservancy (TNC) for gardens,” you would not be that far off, but the Garden Conservancy is a separate entity with a stated purpose to “preserve America’s finest gardens for posterity and to enhance public appreciation of gardens as part of our artistic and cultural heritage.” While these extraordinary efforts reveal his passion and philanthropic endeavors, Frank humbly described himself as a “horticultural enthusiast.”

The first and current director of Stonecrop, Caroline Burgess, was hired in the 1980s straight from Kew. She had worked for Rosemary Verey, the celebrated English garden designer, and was hoping to come to the United States and work in horticulture. Verey recommended Caroline work at Wave Hill and also suggested she seek out Frank Cabot. When Caroline phoned Frank to indicate her interest, he said, “Please call me Frank, forget Wave Hill. I will pay your airfare and give you free board and lodging” and hung up. On her first visit, Caroline saw “a garden with plenty of promise and potential, plus horses!” Her first plan was to revive the alpine nursery.

Now, over 25 years later, Caroline has expanded the diversity of plants to form a truly amazing collection. During this time, she has also trained future gardeners to know, grow, and use plants through the internship program at Stonecrop’s School of Practical Horticulture. On this visit I saw Caroline to be a worker among workers, “one of us” as one of the full-time employees said.

Visiting Stonecrop is a plant pilgrimage

(Continued on page 14)
and like so many great gardens, one will notice more with every visit. My first favorite plant on this day was the stately Elizabeth magnolia, just south of the floating conservatory. Elizabeth is the first widely available yellow-flowered magnolia, created at the Brooklyn Botanic Garden in 1956 by crossing the American cucumber tree, Magnolia acuminata, with the Chinese yulan magnolia, Magnolia denudata. A selection from this cross was named in 1978 in honor of Elizabeth Van Brunt, a friend and benefactor of the Brooklyn Garden. Within the deck behind the main house there is a katsura tree, Cercidiphyllum japonicum, with spreading roots, which I’d never before noted on a katsura. The deck was cut out to accommodate the spreading roots, an indication that “plants rule” at Stonecrop.

A favorite gentian, Gentiana acaulis, caught my eye in the gravel garden, mat-forming and in full bloom. Who could not love this blue flower? The biggest surprise during this visit was Gus’s Slope, Stonecrop’s nickname for their collection of rhododendron hybrids developed by Gus Mehlquist in the 1960s and 1970s. One of my formative horticultural experiences was working at Gus’s Gem Gardens in Storrs, Connecticut, in the 1980s, so I plan to return to Stonecrop to see how many of his twenty-six named hybrids can still be found.

It would be negligent not to mention the Canadian Cabot property located on the northern shore of the St. Lawrence River, north of Quebec City. Visiting this garden is still on my bucket list, having heard its praises from avid rock gardeners. Stonecrop served as the nursery for this Canadian garden, called Les Quatre Vents (The Four Winds) in La Malbaie, Quebec. The garden was seventy-five years in the making when Frank Cabot wrote The Greater Perfection, the story of how “nine generations acquired, lived in, lost, reacquired, and more recently created the various parts of a large and rich estate that contains a finely wrought set of gardens.” It is described as “the most aesthetically satisfying and horticulturally exciting landscape experience in North America” and the book’s 400+, mostly color photos are outstanding. Frank Cabot lived up to the ideals of capitalism, having had the opportunity and resources to create and provide for the maintenance of these two great gardens, “and above all, to enjoy the exercise.”

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More information:


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Photograph by Elaine Chittenden
News in Brief

New Collections Policy

Over the past few months Botanic Garden staff have been working on a new collections policy that is nearing completion. It will guide the scope of our plant collections in the Lyman Conservatory, Campus Arboretum, named gardens, unnamed campus plantings, and campus wildlands. Plant collection priorities are enumerated to help guide decisions about the acquisition, deaccessioning, and management of materials in our living plant collections. The goal is to balance the mission of the Botanic Garden, curatorial aspirations, needs of stakeholders, arising educational opportunities, and the Botanic Garden’s available resources. It provides a direction for increasing the overall value of the collection measured against our own stated priorities and goals, as well as transparency about how accessioning and deaccessioning decisions are made by Botanic Garden staff.

Student Class Projects Involving the Botanic Garden

This fall, Jack Loveless, associate professor in the department of Geosciences, is teaching Mapping Our World: An Introduction to Geographic Information Systems, a course using geographic information systems (GIS) where students develop projects that produce data-driven interactive maps. Several students in the class are working with the Botanic Garden in producing maps of invasive species and of our TreeSpeak trees on campus.

Cara Dietz ’19, Audrey Ring ’18, and Zoe Zandbergen ’18 are creating an interactive story map of campus trees. They are focusing on TreeSpeak — campus trees that were researched by horticulture students who then recorded short audio segments about the trees, which are now accessible by QR code at the tree. The goal of the original project was for the trees to be able to tell their stories to the public (see our Spring 2015 newsletter). Those stories will now be more widely available as the students are incorporating the recordings into the map, which will eventually be available on our website. The map is being developed from an ArcGIS (the industry standard GIS software) template.

Another three students in the class, Emeline Koopman ’18J, Baylee McGinnis ’20, and former Botanic Garden summer intern Taz Mueller ’18, are working to evaluate the efficacy of Smith College’s ongoing efforts to manage invasive plant species on campus. Using data gathered by Botanic Garden summer interns over the last several years, the students are mapping and evaluating the current state of the waterfront and will prepare a set of recommendations to the College for the immediate and long term restoration of the Mill River riparian area as it crosses campus.

Two professors are participating in the Botanic Garden’s Curricular Enhancement Program this fall. Nancy Bradbury (English) is teaching a first-year seminar: Eden and Other Gardens. As part of her students’ exploration of the changing meanings over time of gardens both literary and real, they are researching the history and stories behind different campus gardens or Conservatory rooms. New faculty member Elisa Kim (art) is teaching a senior studio, Studies in Architecture, in which her students are analyzing the Lyman Plant House and Conservatory space as part of a design proposal for a vertical greenhouse addition. The project necessitates a deep understanding of plants and ecosystems through research and observation of atmospheric conditions, both inside and outside of built environments. The students are creating a model of Lyman, which we hope to have on display during the spring semester.

Record Late Frost

Fall 2017 has been unusually warm, and it was the first time in Botanic Garden history that for the opening of the Fall Chrysanthemum Show, the annual flower beds in front of the Lyman Plant House and along College Lane were still blooming. Usually by this time, the beds have been cleared out and visitors to the Mum Show are greeted by bare ground outside the building (which of course makes the show inside even more spectacular). At a staff meeting on Wednesday November 8, Assistant Curator and Gardener Jeff Rankin spoke of the weather and noted that, “the nasturtiums are really loving it.” It wasn’t until a couple of days later on Friday morning November 10, that we had a hard frost that put an end to that display.

The warm fall weather has had another unusual effect. Many deciduous trees are holding onto their leaves for a really long time. The weather somehow disrupted the completion of the abscission layer (at the base of leaves where they attach to the stem), which is what causes the leaves to drop. Many campus trees usually bare by this time of year are still covered in what are now frosted leaves.

ELFs on the Loose

Students in biology and environmental science and policy programs, in collaboration with Botanic Garden and Office of Campus Sustainability staff, are engaged in a special studies course to explore how ecological principles can be incorporated into future Smith College landscape master planning. The environmental landscape foursome (ELFs for short) — Hazel Edwards ’19, Kate Hanks ’18, Emily Hitchcock ’19, and Elsbeth Pendleton-Wheeler ’19 — have spent the fall semester reviewing Smith College’s current landscape master plan (completed in 1995 by Rolland/Towers with Cornelia Hahn Oberlander ’44), exploring trends in environmental planning, and seeing how Smith stacks up against other academic institutions. This continues a long-standing tradition of students influencing the landscape of Smith College through academics.
Memorial Gifts

In memory of Nancy Ashton 1972
Lois A. Homma

In memory of Barbara Balfour 1964
Dale Gibb

In memory of Celia Schopick Benney 1932
Judith Jacobson

In memory of Sarah Scold Boasberg 1958
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In memory of Sarah Murdock Bolster 1950
Rita Seepowitz Saltz

In memory of Carol Brown 1911
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Lee R. Pushkin

In memory of William I.P. Campbell 1942
Susan B. Ritter

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(Continued on page 18)
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### Student Members & Recent Alumnae

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### Smith College Clubs and Classes

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Please accept our apologies for any errors or omissions and advise us so that we may make corrections.
Volunteers

Volunteers play a vital role at the Botanic Garden. We are extremely fortunate to have such dedicated people from the local community who so vigorously support us. Volunteers give tours, staff our reception desk, help set up exhibitions, and generally do whatever we ask of them. They are as important as monetary donors, and we are especially grateful to those who generously donate their time. They enable the Botanic Garden of Smith College to do so much more for the public. It means a lot to us to see how they believe in the work we do. We are indebted to them and we wish to offer our sincere thanks. The following people together donated over 1300 hours of their time during the past year.

Hazel Adolphson
Ashley Amon
Anthony Arena-DeRosa
Terry Barton
Mary Jane Beach
Janet Bissell
Diane Bowman
Dick Carnes
Martti Catuogno
Hilary Caws-Elwitt
Liz Cunningham
Laura Davenport
Aileen Dear
Mary Jane Densmore
Blanche Derby
Clifford Desch
Adele Dowell
Marlene Doyle
Tricia Droney
Curtis Dunbar
Marty Espinola
Lisa Ferree
Isabel Field
Angela Frasier
Sarah Freedberg
Gail Gaustad
Barbara Gelling
Brigid Glackin
Linda Golash
Mina Harrison
Kathleen Harwood
Anne Hurley
Frank Hurley
Joan Johnson
Carol Jolly
Laura Geoghegan
Kellner
Alison Kriviskey
Pat Krusko
Mary Lou Launzena
Marilyn Levine
Ina Ludwig
Robin Luberoff
Sigi Marrocco
Margaret McCarthy
Peg McFarland
Jane McGinnis
Nancy McNamara
Denise Miller
Michael Morton
Lois Mosher
Lisa Naquin
Jan Nettler
Connie Parks
Leslie Potter
Constance Rackliffe
Liz Freyda Ruegsegger
Deirdre Scott
Jean Simmons
Mary Jane Soule
Diana Souza
Tizzy (Terry) Sprecker

Each year, over 1200 schoolchildren tour the Lyman Conservatory at the Botanic Garden, learning about different climates and geographic regions, plant adaptations to those climates, and why plants are so important to human life. They see living examples of important economic crops that provide us with oxygen, food, medicine, building materials, and much more. It is the community volunteers who bring alive our collection of plants from around the globe for the local students who come on field trips. They provide tours for K–12 classes, often working with teachers to connect the tours with what the students are learning in the classroom.

You too can make a difference!

We are currently recruiting new volunteers. We need people who are interested in leading greenhouse and garden tours, as well as staffing our reception area on weekends, holidays, and during the Bulb and Chrysanthemum Shows. There are also opportunities to develop thematic tours, assist with exhibitions, and use your skills in other ways (sorry, no hands-on work with plants, however).

We will be offering a three-day intensive training session on January 17, 18, and 19, 2018. Preregistration and an application are required.

Please contact us (413-585-2742 or garden@smith.edu) if you are interested in volunteering. Information and applications are also online:

www.smith.edu/garden/volunteers

Volunteer Isabel Field leading a Conservatory tour

Photograph by Pamela Dods '08

William N. DeBerry School on a visit to the Botanic Garden

Photograph by Pamela Dods '08

Photograph by Pamela Dods '08

Photograph by Pamela Dods '08

Photograph by Pamela Dods '08

Photograph by Pamela Dods '08

Photograph by Pamela Dods '08

Photograph by Pamela Dods '08
You are invited to join

The Friends of the Botanic Garden of Smith College

ALL MEMBERS RECEIVE

- A complimentary copy of Celebrating a Century: The Botanic Garden of Smith College, by C. John Burk
- Botanic Garden News, our newsletter and calendar of events, twice a year
- Members-only hours at the Bulb and Chrysanthemum Shows — 9:00 to 10:00 am daily
- Show dates: Spring Bulb Show: March 4 – March 19, 2017, Fall Chrysanthemum Show: November 4 – November 19, 2017
- Free admission and discounts at nearly 300 other gardens around the country
- A 10% discount on Botanic Garden merchandise
- Free audio tours of the Lyman Conservatory
- Invitations to show previews and receptions

Contributors and above receive: A packet of notecards with images of the Botanic Garden and our collections

☐ YES, I WANT TO BECOME A FRIEND OF THE BOTANIC GARDEN OF SMITH COLLEGE!

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<th>Membership Categories</th>
<th>Name:</th>
<th>Class Year (alumnae):</th>
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<td>graduated in the past 5 years</td>
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Enclosed is my check payable to Smith College in the amount of $_.

Send to: FRIENDS OF THE BOTANIC GARDEN
SMITH COLLEGE DEVELOPMENT OFFICE
Northampton, MA 01063

City, State, Zip:

E-mail:

Or you may join or renew online

All contributions are tax-deductible and count toward your Smith College class gift (if you are an alumna).