

WELLESLEY COLLEGE

Global Flora: How to Curate a Collection

This summer, the steel skeleton of the Global Flora conservatory seemed to magically arise, being transformed from two-dimensional, paper construction documents into an elegant three-dimensional building like no other in New England. It was fascinating to watch each of the 295 pieces of steel swirl into place at the end of a crane's cable and we found ourselves watching on our days off via the webcam [web.wellesley.edu/video/greenhouse.html]. Being a newcomer to the staff, I was not a huge part of the ten-year process that brought this gleaming structure into place and I can't imagine the satisfaction of those who brought us to this point, particularly Botanic Gardens Director Kristina Jones.

With the foundations poured and steel affixed atop them we can begin to get a feel for the space, the three dimensional reality rather than paper blueprints with human silhouettes. It feels taller than I imagined, with a greater volume. It feels like the narrow, tall-ceiling churches of my Catholic upbringing, but with a sloped, arching roof rather than the rectilinear, pew-filled space.

The Global Flora conservatory is a cathedral of sorts, a temple of biodiversity that will display an amazing set of plants culled from the 400,000 or so known species. But now we are faced with a crucial question. Since we can't grow them all, which ones do we grow?



The steel frame of the new greenhouse, 202 beams, 62 columns and 31 bracing, is now complete!

It really becomes a process of curation, applying a set of filters not unlike what a curator at an art museum would do. Size certainly is one filter. Just as few museums display monumental art inside (the wonderful MASS MoCA in North Adams, MA is

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NOTES **from the Director**

Greetings from Wellesley! As I write this, Hurricane Florence is bearing down on the Carolinas and we are fortunate that Wellesley has been spared again from the increased devastation that storms developing in warmer oceans can bring. Here it has been a fairly benign growing season so far, with plenty of heat but no prolonged periods of drought. Gypsy moths are back in large numbers, replacing winter moths as a major defoliator of trees and shrubs well into the summer. Nonetheless, it's been a good year for flowers and fruit production, notably for the jujubes and Chickasaw plums in the Edible Ecosystem Teaching Garden.

Wellesley's old greenhouses came down in the spring, after being braced for the winter so they wouldn't collapse on the one remaining plant -- the Durant camellia. It was a six-week process of abatement and careful demolition, minimizing exposure to the hazards of the 1920s structure. Aiming to reuse as much soil from the site as possible, we managed to salvage all but the areas that had become too contaminated with lead. Professor Dan Brabander's advanced geoscience class did additional testing beyond the minimum required, identifying a "hot spot" just south of the Tropical House where there had been an entrance structure, removed decades ago. The camellia had a protective cage and got through the demolition unscathed, whew! The excellent Turner Construction team was very attentive to our needs throughout this process.

Once the area was cleared of all human-made structures (except the camellia enclosure, which resembled a lunar landing module), there was a lot of pushing soil around until at last, the first forms for concrete foundations were laid. With the flow

from demolition to construction continuous and the whole schedule weather-dependent, there was no formal groundbreaking ceremony, but we staff did sneak onto the site with a bottle of champagne and "At Last" playing on Gail's phone. It has been pure joy to watch the beautiful Global Flora structure take form on the hill.

Of course, a lot of time and effort continues to go into planning the details for Global Flora's landscapes, sensor network, utilities, etc. Rob Nicholson has been developing and testing precise soil mixes, visiting numerous quarries to find just the right rocks for the indoor landscapes, and experimenting with various felt pockets for the "living wall" on the north side of the interior. Botany Fellow Jenn Yang '12 is specifying the types and placement of the soil probes and data loggers, and the integration of soil data with other environmental data that will be generated by the climate control system. Jenn also is developing and testing seed mixes for the pollinator garden and other biodiversity-focused landscapes planned for the area around the greenhouses.

Students also are involved in the ongoing process of studying the existing landscape and carrying out projects that inform the planning and management for the areas affected by the Science Center and greenhouse construction. Jenn and I co-mentored two students in the summer science research program: Hannah Cho '20 studied the meadow north of the Science Center, where bristly locust is spreading (see sidebar), and Susie Black '20 studied interactions between native plants in the mint and legume families to inform the species mixes for areas we will plant post-construction. Our typical (and awesome) 3-person team of summer interns—Anna Beyette '21, Frances Dingivan '20, and

Paloma Quiroga '21—did independent projects on pollinators, edible plants, and caterpillars, respectively, as well as working with Tricia Diggins to maintain the Botanic Gardens. They also partnered with Paulson Ecology of Place interns Han Qiao '19, Jess Ostfeld '20, Maggie O'Connor '20, and Rahwa Michael '21 on various projects in the campus landscape, with Paulson Director Suzanne Langridge.

A summer highlight for the whole group of nine students plus Suzanne, Jenn and I was a multi-



The Durant camellia in its protective frame.

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WCBG Says Thanks!

Arborists from Harrison McPhee spent a lot of time tending trees in the Alexandra Botanic Garden and H.H. Hunnewell Arboretum last April. They performed far more maintenance than their contracted job, and the trees benefitted from their care. WCBG says, “Thanks for the terrific tree work!”

day field trip to the Oak Spring Garden Foundation, nestled spectacularly between the Blue Ridge and Bull Run mountains in Virginia. There, at the former estate of renowned horticulturist and plant lover Rachel “Bunny” Mellon, Wellesley College trustee Sir Peter Crane is developing the OSGF “to support and inspire fresh thinking and bold action on the history and future of plants, including the art and culture of plants, gardens and landscapes.” Peter very graciously hosted our extensive visit, with guided walks of the amazing gardens, landscape, and library housing a world-class collection of plant-focused books and art objects dating back to the 14th century. This and other field trips provided fresh perspectives on our own campus landscape, and further inspiration for the role plants and gardens can play in the culture of a place.

Best wishes for a beautiful fall season.



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Friends of WCBG

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Looking at Bristly Locust

For my internship at Wellesley’s Botanic Gardens, I anticipated somewhat dull data collection for someone else’s experiment to make up the bulk of my summer. However, I came to explore more interesting questions such as: What do we value in a landscape? How do we manage plants in historically significant spaces? What do you manage for? I discovered the breadth of aesthetic, community, and ecological opportunity that Wellesley, especially in the summer, provides. I first dealt with the enormous creative



Bristly locust covers a hillside on Science Hill.

challenge of formulating one’s own experimental question, a rewarding experience in itself, and settled on management strategies for the locally invasive species bristly locust, *Robinia hispida*, a project that will influence decision-making on Science Hill. My presentation at the Tanner Conference in late October will detail my research process and valuable community lessons I took away from the summer.

by Hannah Cho '20

How the Gardens Grew

The handwritten index cards and accession books dating from the earliest days of the Botanic Gardens are a continuing source of insights into how the collection developed over the years. In the Fall 2013 newsletter, Senior Gardens Horticulturist Tricia Diggins wrote about early acquisitions from various nurseries owned by horticulturist Harlan P. Kelsey. Recently, Tricia unearthed another accession book that yields more information on the plantings in the Alexandra Botanic Garden and H. H. Hunnewell Arboretum. Gratitude must be given to the unknown writer who documented garden acquisitions from July 1928 to September 1929 in a strong, clear black pen. Unlike other pages of the book, these plants are listed with acquisition dates and sources.

During these fourteen months of plant collecting for the gardens, the emphasis was on herbaceous species, particularly native species, which were brought to the gardens from a variety of places in what appears to be a concerted effort by the Botany Department. Of the seventeen people in the department, eight members were the source for over 100 plants. Some of these were garden plants, such as erect clematis (*Clematis recta*) from Professor Margaret Ferguson, grape hyacinth (*Muscari sp.*) from Assistant Professor Helen Davis, and gooseneck loosestrife (*Lysimachia clethroides*) from Associate Professor Alice Ottley. Lab Assistant Helen Russell contributed about 30 plants, including varieties of Scotch heather (*Calluna vulgaris*). Other gardeners gave plants as well: “Penny” supplied a rhodora (*Rhododendron canadense*), sea thrift (*Armeria maritima*) was acquired from “Mr. Woods,” and “Mrs. Merrill’s sister in North Carolina” contributed a purple pitcher plant

(*Sarracenia purpurea*). One imagines the botany faculty casting an acquisitive eye on friends’ and family’s gardens in their travels.

Plants were also purchased from nurseries, with Gillett’s Hardy Fern and Flower Farm in Southwick, MA as the firm most prominently mentioned. Almost 150 native plants were acquired from Gillett’s. Among them were 30 different species of native flowers, including jack in the pulpit (*Arisaema triphyllum*), yellow bluebeard lily (*Clintonia borealis*), trout lily (*Erythronium americanum*), May apple (*Podophyllum peltatum*), and foamflower (*Tiarella cordifolia*). There were 24 species of native ferns, including maidenhair fern (*Adiantum pedatum*), Christmas fern (*Polystichum acrostichoides*), lady fern (*Athyrium filix-femina*), ostrich fern (*Matteuccia struthiopteris*), and rock polypody (*Polypodium vulgare*). Our index card file gives planting locations of the plants from Gillett’s. Most were planted in the area around the arboretum pool, and some of these same species can be found there to this day.

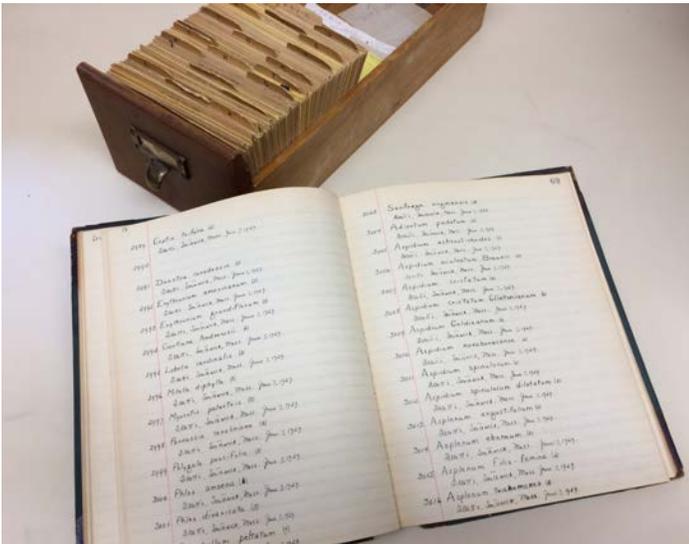
Gillett’s Hardy Fern and Flower Farm was founded by horticulturist Edward Gillett, who helped establish a gardening audience for native plants. In the early days of his nursery, established in 1878, he “practically did all the collecting of ferns and wild flowers himself,” though as his business grew, Gillett arranged for others to do the collecting. By 1893 he had discovered the beauty of native rhododendrons, azaleas and kalmias, and arranged to have them shipped from their southeastern U.S. habitats to his nursery in Southwick, MA. The shipping of these plants eventually “reached carload proportions. After proving the practicability of handling this sort of stock in this fashion, greater and greater quantities were collected.” His son Kenneth

Gillett, writing in the 50th anniversary catalog in 1928, noted that his father’s “first catalogue contained a great many wild flowers which since have become so scarce that we no longer offer them.”

To a modern gardener and plant lover, this matter-of-fact reference to wild collecting and the vision of mountainsides being denuded in order to stock nurseries is horrifying. In the early 20th century, the wild areas of the United States were still considered by many to be limitless in abundance. Alongside this belief was the attitude that the raw, “primitive” state of wilderness was vastly inferior to inhabited spaces. Many horticulturists agreed with author Alfred Hottes when he wrote in *A Little Book of Perennials*: “A true lover of wild flowers does not devastate; by digging some from the forest, he preserves them.” Faced with the habitat destruction caused by the removal of plants on an industrial



Gillett’s nursery helped popularize native plants for the garden.



Handwritten accession books tell how plants were acquired.

scale, several organizations were beginning to advocate for conservation, among them the Audubon Society, the Hardy Fern Society, and the New England Wild Flower Society. Even so, in 1929 if you were buying native plants from a nursery, you were often buying plants removed from the wild.

And if this revelation about the early source of our arboretum plants isn't disconcerting enough, the ledger reveals that Wellesley's botany faculty went on collecting trips themselves. Professors Alice Ottley and Helen Davis harvested native plants from Lake Winnepesaukee, NH. Lab assistant Louise Hunter gathered 14 native plants from Greenfield, MA which included native orchids such as showy lady's slipper (*Cypripedium reginae*), lady's tresses (*Spiranthes sp.*) and rattlesnake plantain (*Goodyera pubescens*). By far the biggest collecting trip was to the Pickerel Pond–Mud Pond area in nearby Natick, MA. This area, known as the "Sunkaway," is a 70-acre Atlantic white cedar swamp. This increasingly rare type of wetland habitat is characterized by Atlantic white cedar (*Chamaecyparis thuyoides*) and black spruce (*Picea mariana*), with a complex understory of wetland-adapted shrubs, ferns, and other herbaceous species. Alice Ottley and Louise Hunter took over 30 native plants from this area, ranging from herbaceous plants like water arum (*Calla palustris*) and round-leaved sundew (*Drosera rotundifolia*) to shrubs such as small cranberry (*Vaccinium oxycoccos*), bog laurel (*Kalmia polifolia*), and sweetgale (*Myrica gale*), and even three Atlantic white cedars. We can only assume that, given their knowledge and love of plants, they were conscientious in their removal of specimens for the gardens.

by Gail Kahn
Assistant Director, WCBG

Pickerel Pond Today

Today the Pickerel Pond–Mud Pond area is a wetland corridor overseen by the Natick Conservation Commission. Atlantic white cedar and black spruce are still present. On a sultry June day in 2018, nine student summer interns joined Tricia Diggins, Kristina Jones, Gail Kahn, Jenn Yang, and our two summer workers from food service, Sam Tiki and Ngoc Suong Tran, on a botanizing trip to Pickerel Pond.



Horticulturist Tricia Diggins helped identify plants.

Armed with the list of plants collected from the area in 1929, our mission was to find as many as we could. Tricia was especially good at identifying plants, while Jenn and Kristina backed up their ID skills by keying out the species from field guides. The students referenced books and sketched specimens. The participants found a number of the species that were collected in 1929.



Summer interns looked for plants collected in 1929 at Pickerel Pond that are still there today.

Painting in Paradise: A Week in Lot-et-Garonne

In late August, WCBG Friends and Sarah Roche, Education Director for the Friends' botanical art program, offered an amazing seven-day painting experience, based at St Grégoire, Sarah's house in the Lot-et-Garonne region of southwest France, close to the market town of Castillonès. We registered 12 students for the class which included many of our Certificate of Botanical Art and Illustration students (both graduates and candidates) as well as two Wellesley alumnae and former roommates, Margaret "Missy" Moore '60 and Mari Wright '60.

The Lot-et-Garonne is a beautiful area with rolling hills, field after field of sunflowers (all harvested for sunflower oil), ancient Bastide villages and lots of history. The group stayed at a yoga retreat, Haven on the Hill, in nearby Lalandusse which provided all the breakfasts and some dinners as well as transportation to Sarah's and to markets and sightseeing trips.

Each day, the group found their painting inspiration at the local daily markets, selecting and bringing back the fruits and vegetables of the fall harvest to study and paint at St. Grégoire. Sarah led the group in tackling small studies of their market finds, and some spent the week working on a full painting in watercolor. The small group setting allowed each participant to enjoy plenty of guidance and demonstration with Sarah. Trip participant and CBA candidate Jan Boyd noted that, "we were encouraged to pick anything we saw . . . that we wanted to paint: plums, bay leaves and fruit, walnuts, hazelnuts, apples, peaches, figs, sunflowers, passion flowers, etc. It's a botanical fantasy!"

Since it was France, there was ample time during the week to taste the local cuisine, beginning with a luncheon prepared each day following Sarah's menu by her husband, Adrian, and me, the course logistics handler. We took advantage of the bountiful local produce, serving salads, sliced tomatoes, charcuterie, rotisserie chickens from the local chicken man, local cheeses, breads purchased daily from the boulangerie, and lots of figs and plums from the Roches' own orchard.

The group returned with lots of sketches and some finished and almost-finished paintings but above all refreshed and re-energized for the work ahead.

by Eileen Sprague
WCBG Administrative Assistant





Sarah Roche, who hosted the group this summer at her home in Lot-et-Garonne, also took most of these photographs. The ones of the group in the sunflower field and with the market baskets were taken by Adrian Roche.

Learn With Us

Due to construction projects taking place at the Science Center – including our new Global Flora greenhouse – WCBG Friends botanical art programs are now being held at the Massachusetts Horticultural Society, and other programs at the Wellesley College Club. Please pay attention to the location given in the course listing.

Massachusetts Horticultural Society 900 Washington St., Wellesley, MA 02482
The Gardens at Elm Bank

Wellesley College Club At the Rte. 16 entrance to the College

- * Classes are held in various locations which are noted in the course listings.
- * For classes over the lunch hour, bring your own lunch.
- * Full course descriptions and materials lists may be found on our website.
- * Attendees for programs taking place at the Wellesley College Club can park at the College Club lot for the duration of the program. All other parking on campus is restricted to the Davis Parking Facility at the Rte. 135 entrance to the College.

To register for classes, use the form on page 11 or visit www.wellesley.edu/wcbg/learn and print a registration form.

Planting Global Flora

The primary task for WCBG’s new Botanical Collections Manager Rob Nicholson is to establish a new permanent collection of plants in Global Flora. Hear how Rob is interpreting the goal of “diversity of plant form” as he acquires specimens from specialty nurseries and botanic gardens across the country.

HOR 19 020

Wed., Oct. 10
1:30 – 2:30 p.m.
Wellesley College Club
Members Free / Non-Members \$10
Pre-registration required



Festive Fruits: A Studio Focus

Celebrate the changing seasons in this class with Sarah Roche. Taking your inspiration from seasonal fruit, capture their rich colors and textures in a watercolor image on paper or vellum which you could use on holiday cards. For artists at both Foundations and Techniques levels of experience.

BAC 19 103 / 203

2 days: Tues. & Wed., Nov. 6 & 7
9:30 a.m. - 3:30 p.m.
Cheney Classroom at Mass Hort
Members \$195 / Non-Members \$245
(Vellum not included. Bring your own vellum or purchase it in class.)



The Tonal Scale: How to Use It Effectively

Carol Ann Morley will reveal the many ways the tonal scale influences drawing, from clarity of details to creating depth. Explore a variety of tonal scales and pencil grades, and apply the values to cones, spheres and cylinders. Familiarity with these basic forms which underlie the shapes of all natural subjects will help increase your drawing skills. For artists at all levels.

BAC 19 033

1 day: Mon., Jan. 7
(snow date: Fri., Jan. 11)
9:30 a.m. – 3:30 p.m.
Putnam Classroom at Mass Hort
Members \$110 / Non-Members \$130



**The Beauty of Graphite:
Exploring Tonal Values**

Under the guidance of Carol Ann Morley, learn to utilize the tonal scale as a map to inform distinctive shapes, overlapping forms, and clarify the difference between pigment colors and tones of plant life.

Working from various natural forms, you will assign a tonal scale to each subject of your still life composition, using overlays to analyze and build a graphite drawing full of contrast and expression. For artists at all levels.

BAC 19 122

3 days: Tues., Jan 8 – Thurs., Jan 10

(snow date: Fri., Jan 11)

9:30 a.m. – 3:30 p.m.

Putnam Classroom at Mass Hort

Members \$275 / Non-Members \$325

New England Flora 2019

Find a natural habitat close to your home and learn to identify flowers, ferns, shrubs, grasses and trees. Follow these plants through the growing season with the guidance of Ellen Duarte and Pam Harrington. Expand your botanical art and illustration skills through the close study of natural plant communities and seasonal changes. Between meetings, work independently to create accurate illustrations of your habitat. For intermediate to advanced artists.

BAC 19 211

7 Tues.: Mar. 26; Apr. 9; May 7; June 11;

July 16; Sept. 3; Oct. 1

9:30 a.m. – 12:30 p.m.

Putnam Classroom at Mass Hort

Members \$360 / Non-Members \$450



On Location: The Kampong

National Tropical Botanical Garden, Coconut Grove, Florida

Join Sarah Roche at the National Tropical Botanical Garden in Florida. Draw on the grounds of the stunning Kampong historic home and garden, where the climate of the southeast shore of Florida allows tropical species to flourish. Explore rudiments of form from live specimens as you work in graphite studies, then add color with watercolors. All abilities welcome.

BAC 19 231

5 days: Mon., Jan 14 – Fri., Jan. 18

9:00 a.m. – 4:00 p.m.

Members \$540 / Non-Members \$640

(Fee includes class instruction plus 4 lunches and a visit to a local botanic garden.

Travel, accommodations, other food and expenses not included. Kampong dormitory accommodations may be arranged on a first-come basis. Contact the Friends office for details.)



Thank You

The [Massachusetts Horticultural Society's Gardens at Elm Bank](#) - our neighbor just five minutes down Washington Street - is providing us a wonderful home for our botanical art programming while the Wellesley College Botanic Gardens' Visitor Center is unavailable due to construction. Mass Hort is a natural partner for us, and shares our mission to broaden knowledge of horticulture, plant science and botanical art, and to deepen engagement with the natural world. In recognition of our partnership, WCBG Friends is extending its member prices to Mass Hort members. Our horticultural events will take place at the Wellesley College Club.

We want to extend our gratitude to [The Wellesley Community Center](#) for providing an alternative location for our botanical art classes from January through August 2018. Executive Director Stephen Beach and his staff worked hard to accommodate our extensive programming at the last minute, and made us all feel very welcome.

Global Flora *Continued from p 1*

an exception) few conservatories can manage to grow forest giants longterm.

Climatic considerations also come into play as we will be growing plants able to flourish in a certain range of temperatures determined by the set points on our computer-controlled Argus system. Light and water, two essentials for plant growth, are more easily and cheaply managed. The south-facing conservatory should be resplendent with light. The summer glare will be cut by a mechanical, interior shade system, also computer controlled. Water will be recycled rain water delivered to two massive underground cisterns then drawn up, filtered and applied where needed.

No two botanic gardens have identical collections. In the case of Global Flora the focus has an emphasis on plant form—those plants whose visual appearance tells a story of evolution, adaptation and uniqueness. Dr. Jones explains that this flows from the mission statement and in our case, the academic objectives for integrating plant science into the rest of the liberal arts at Wellesley. This emphasis builds a strong filter as it eliminates “the little brown birds” of the plant world and drives curatorial decisions.

We are beginning to amass a fairly strong set of filters to eliminate certain species: form, size, growth needs. Availability also comes into play. Some plants are just not in cultivation, despite how much you would long to have them in your collection.

What other filters would you bring to bear? What filters do you use in your own garden to make decisions about what to plant? A scientific teaching collection has to tell stories and be a teaching aid to faculty at Wellesley College across many disciplines.

Other filters I use, in addition to form, help drive choices about what plants to acquire. These include:

Utility: Is the plant economically important somewhere on the planet for food, spice, medicine or some other purpose?

Rarity: Is the plant listed in one of the categories of assessed endangered status on the International Union for Conservation of Nature Red List or federal lists of rare and endangered plants?

Documentation: Does the plant come from a documented institutional collection with accompanying data?

Teaching potential: Does the plant illustrate some important lesson for our students in the fields of botany, ecology or horticulture?

Research potential: Is the plant a current research subject or have that potential in the future?

Diversity: Does the plant represent a new family or genus in the collections?

Provenance: Is there information that ties the plant to a particular collector and locale in the world? This is important to researchers who often prefer this level of documented validity to their research.

Outreach: Is there something novel or beautiful about the plant so that it enhances the visitor experience? As a plant lover, I think every plant has beauty, but the general public often seizes on the biggest and brightest of leaves and flowers.



The striking Mexican anise tree is an old favorite of Collections Manager Rob Nicholson.

One new plant story at a time, we are slowly adding new plant material to the existing collections from the old conservatories. This week I had the pleasure of opening a box of plants ordered from the wonderful Camellia Forest Nursery in North Carolina. The first plant removed, *Camellia sinensis*, the tea plant, gives us a product worth \$100 billion to world economies. A second plant was an old friend, the Mexican anise tree, *Illicium mexicanum*, a plant I helped introduce to cultivation out of Mexico almost thirty years ago. It has red starburst flowers and the crushed leaves have the anise scent familiar to chefs who know five-spice powder. It is a basal angiosperm so is one of the more primitive flowering plants. I guess it added a final filter, sentiment, as it makes me think of younger days

collecting the beauties of nature in far off corners. Hopefully it inspires Wellesley students to delve into the amazing world of plants.

by Rob Nicholson
Botanical Collections Manager

Editor's Note: Rob Nicholson arrived on campus last spring after a long career at the the Arnold Arboretum and the Smith College conservatory to help develop the Global Flora collection.

Eating in The EET Garden

Botany Fellow Jenn Yang '12 led about 20 students and WCBG Friends on a tasting tour of the Edible Ecosystem Teaching Garden recently. Some verdicts:

Most popular:



French sorrel, *Rumex scutatus*, has been thoroughly nibbled.

Most beautiful:



The deeper red the Chickasaw plum, *Prunus angustifolia*, the sweeter.

Most delicious:



Appearances can deceive. Inside the papery shell of the ground cherry, *Physalis longifolia*, is a sweet yellow fruit.

MEMBERSHIP IN WCBG FRIENDS

A membership level of \$50 or above entitles you to discounts on WCBG Friends programs and discount admission to botanical gardens across the U.S. through the American Horticultural Society's Reciprocal Admissions Program. For an up-to-date list of participating gardens and for details on how to enjoy benefits, see: www.ahs.org/gardening-programs/rap
Your membership is valid for a full calendar year.

My membership gift: \$ _____

Membership Gift Payment Type (*circle one*):

CHECK or MasterCard / Visa / AMEX

Acct. # _____

Expiration date: Month: _____ Year: _____ CVV _____

Or **SEPARATE CHECK FOR MEMBERSHIP GIFT**

made payable to: **Friends of Wellesley College Botanic Gardens**

Or send your membership gift to the Friends online: www.wellesley.edu/give

REGISTRATION FORM

NAME: _____

ADDRESS: _____

PHONE: Home _____ Work/Cell _____

EMAIL: _____

If applicable, Wellesley College Class _____ CBA student? _____

Mail this completed form and your payment to: **Friends of Wellesley College Botanic Gardens, 106 Central Street, Wellesley, MA 02481-8203**

COURSE REGISTRATION

(See Programs and Classes Information and Cancellation Policy.)

Course ID #	Class title	Fee
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

SEPARATE CHECK FOR PROGRAM FEES

made payable to: **Friends of Wellesley College Botanic Gardens**

Friends of WCBG cannot accept credit cards for course fees.

Checks or cash only please.

\$ _____



Plant Giveaway

The week the students arrived was hot and sultry in Wellesley. Kudos to the amazing volunteers who gave away plants to first year students at the Friends' outdoor tables on August 30 when the heat index was over 100! Many thanks to Donna and Joe DiFranco, Maria Raffi, Barbara DeGregorio, Barb Viechnicki, Denise Corless and Margarethe Kulke.



Introducing Lara and Kate



This year's Dorothy Thorndike Interns are Lara Prebble '19 and Kate Bird '19. Lara (l.) is an Architecture and Italian Studies major who hopes to be a landscape architect. Last summer she interned at the landscape architecture firm Michael Van Valkenburgh Associates in Cambridge. Kate is majoring in Political Science and minoring in Biology. She is passionate about sustainable agriculture, agroecology, and evidence-based policymaking and spent the summer at Bioversity International in Lima, Peru. Both intend to use their internship year to encourage student engagement with the Botanic Gardens in new and different ways, and help the campus prepare for the new Global Flora collection.