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THE JOURNAL OF THE AMERICAN PUBLIC GARDENS ASSOCIATION VOLUME 34, ISSUE 1, 2019



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On the Cover:

Longwood Gardens Plant Records International Intern Bingyu Li and Professional Gardener student Cody Caporaso assist with the annual spring bulb planting as part of their intensive residential education experience.
Photo: Longwood Gardens, Inc.

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Greetings, Association Members,

This letter is different. I want to provoke you, dear *Public Garden* reader, and prompt a debate: If public gardens are indispensable, why do we struggle to define them?

I have had MANY hours of “civil discourse” with MANY colleagues—students, teachers, donors, corporate communicators, team members, board members, legislators, etc. surrounding “the definition of a public garden” (or botanical garden, arboretum, and their differences). **We even have a page about it on our site.** Yet, our own consumer focus groups for National Public Gardens Week showed no ability or desire to define what a public garden, botanical garden, or arboretum is. Other partner initiatives and garden research firms corroborate this throughout a wide range of demographics.

Practically all public garden professionals (e.g., researchers, guest services, finance, hort team members, from seasonal staff to executive) have been confronted with the “What do you do for a living?” question. To which you respond “I work at a public garden (—or botanic(al) garden, arboretum, or etc.)”

And then you brace yourself for the inevitable follow-up question—“What’s that?”—knowing you will have only one quick chance to relate what you care so deeply about, before whoever asked you loses all interest...

Thus, dear reader, I ask you:

- 1 What did you say?** What is a “public garden” or “arboretum” or “botanical garden” to you? Did you note differences in them from a park, a nature preserve, an urban greenspace, etc.? (Note: many people who work at these are also members, no less serious about our profession.)
- 2 Does it matter?** Is it important for everyone to understand what a “public garden” or “botanical garden” or “arboretum” is?

It’s YOUR turn. My email is csclar@publicgardens.org. Please send me a note with your 35-word-or-less definition that anyone can grasp and isn’t bored by, and/or why you think we must define these terms. 35 words. (Hint: that’s about 15-20 seconds of speech, the average attention span of most listeners...) I’m listening.

D. Casey Sclar
 Executive Director
 American Public Gardens Association

EXECUTIVE DIRECTOR'S NOTE





THE GARDEN AND THE CITY: EXPANDING RELEVANCE IN RURAL SOUTH CAROLINA

Carlo A. Balistrieri

Keeping gardens relevant in today's world is critical to their future viability. Every public garden, consciously or unconsciously, addresses relevancy every day—or they are doomed. Nina Simon in *The Art of Relevance* speaks of relevance as unlocking the doors that confront various segments of our audience. Every garden has this opportunity despite any constraints it may have to deal with. This is one garden's story.

Moore Farms Botanical Garden (MFBG) is a vibrant sixteen-year-old garden in South Carolina. For various reasons, day-to-day visitation is by appointment. Like many gardens, a robust programming schedule—much of it free—and regular open days ensure that anyone who wants to visit has ample opportunity. To address our unique set of “doors” we've reached out to our community in an unprecedented way: over fifteen acres of downtown Lake City is planned, planted, and maintained by garden staff. The Garden and the city are inextricably bound, and the downtown has become an extension of the main campus of the Garden—a catalyst for awareness and interest. Streetscapes, bogs, succulent plantings, parks, and amenity plantings keep the heart of the city green and beating and are helping fuel a renaissance in the commercial district. Everyone who visits or drives through Lake City is aware

they are someplace special, and that there is a garden nearby. People are discovering MFBG not because we are on a list, but by what we do. Word is spreading and so is interest.

How did it happen? People say that Lake City, South Carolina, is in the middle of nowhere. I say it's in the middle of everywhere. Lake City is a crossroads town in a region with a strong agricultural history. Farmers needed a way to get their produce to market. Lake City is easily accessible from all four compass points and sits on a railroad line that cuts its downtown Main Street into east and west segments. It has what was the world's largest pole bean market and handled all the traditional southern crops, but it was made—and ultimately nearly destroyed—by tobacco.

Old maps show a downtown dominated by buildings dedicated to receiving, grading, storing, and distributing the dried tobacco of the region. The economy was tobacco-based and when its market crashed, so did Lake City. It remained that way until one of its own, a remarkable woman with a storied career in the business world, came back.

Darla Moore was born in Lake City and spent the most enjoyable days of her youth on her grandfather's farm just outside the city. Like many of that time, she left South Carolina for the wider world. With a grit born of the soils of her home state, she succeeded beyond all measure and then, despite being able to live anywhere in the world, she returned.

She came back to a Lake City that was a shell of its former self, but Moore brought back a vision. She foresaw a renaissance for the town of less than 7,000, and she set herself to the task of championing it. “It was my passion and intent to reinvent the economic foundation of my home town,” she says.

She wanted to give back to the city and its people, and perhaps most remarkably, to *the land* that had provided the resources for her upbringing, education, and eventual success. To that end, in 2002, she opened her garden at the family's former farm as Moore Farms Botanical Garden. It had grown over time from a farmhouse garden to the sixty-five-acre cultivated core of a much larger property. “I wanted the farm to be relevant again, but in a new way,” says Moore. Now it was open to all comers.

For many gardens, it's often a challenge to get those closest to you to realize you are there. To tie the garden, the city, and the community together, MFBG took its expertise to town. Involvement with the city started in 2008, with discussions about downtown beautification. From the beginning, the intent was to create a place apart—a place that felt demonstratively different than it did before. Moore wanted to “raise the horticultural bar” of municipal efforts. “I began thinking of the



▲ “MFBG is a huge component of the local art movement and supports the surrounding community by infusing art into the central elements of the farm, the city's streets, and small businesses of Lake City. MFBG has greatly increased the importance and awareness across the community of respecting “Mother Earth”. I love how Moore Farms integrates the arts into the practice of horticulture.”

—Carla Angus, Art Fields, Jr.

(Image: Jones-Carter Gallery now occupies this former seed store)



▲ “We have a unique opportunity to capture a broader audience than we would have traditionally. Working with the City and the Lake City Community Development Office we create plantings across town that enrich the community and plant diversity and accentuate the idea that urban plantings need not be restricted to three or four plants. We take advantage of unique micro-climates to develop a fuller palette.”

—Brendan Huggins, MFBG Director of Horticulture

(Image: Lake City Boys and Girls Club planting a pollinator garden)

▲ “Having Moore Farms as a part of the Lake City landscape improves our awareness and oneness with nature and how we must work together to preserve its beauty. From an economic standpoint it is a dynamic draw to many visitors who find it hard to believe that a garden of this level exists in this rural area. Visitors spend time and money in our town...”

—Lovith Anderson, mayor of Lake City
(Image: Theatre Park)

▼ “Our gardens personify the beauty and vitality of Lake City. You are just as likely to see someone take a picture of the flowers on Main Street as you are to see them photographing one of the local murals... each is amazing.”

—Mary Kelley, Executive Director,
Lake City Chamber of Commerce

(Image: MFBG staff putting in a new garden at Nashville artist Lance Turner’s mural of native plants)

▼ “Visitors always comment on the landscaping throughout town and this helps the relationship between downtown and MFBG. This is also a way to generate buzz about MFBG with visitors who otherwise may not know MFBG exists. The horticulture in downtown adds significantly to the visitor experience.”

—Seth Kines, Executive Director, Visit Lake City SC
(Image: Inn at the Crossroads courtyard)

▼ “I view Lake City’s streetscapes, building perimeters, and pocket parks as canvases to be painted with rare, unexpected, vibrant, and textural vegetation. As you explore the corners, alleys, and sidewalks of the shopping district, you will encounter all kinds of non-traditional plant choices. I love this aspect of gardening downtown, that horticultural imagination is free to roam. It’s a privilege to design and care for the green spaces of the small town that adopted me.”

—Katie Dickson, MFBG Senior Horticulturist in charge of downtown plantings
(Image: Jones Alley in the evening)

▼ “We at Crossroads on Main get our fresh herbs thanks to MFBG. All the beautiful gardens, plants and trees that we see along Main Street are thanks to MFBG. Then there is the business that MFBG brings to us in Lake City. We are thankful and blessed to have MFBG as part of our community.”

—Sherif Elkhyati, Executive Chef, Inn at the Crossroads,
Crossroads on Main (Image: Street Planting)



farm as part of the larger community. Family farms were becoming a thing of the past, and I wanted to make it relevant to the new economy,” she says. It wasn’t simply a matter of digging holes and putting plants in the ground. “We needed to convince people of how important good horticulture was to the community,” she continued. The idea was to make the garden and Lake City a horticultural destination and a catalytic partner to the redevelopment of the downtown.

The process really hit its stride in 2014. As downtown buildings were renovated, the landscape around them was renewed, bringing horticulture to each. For the past five years, MFBG has had a crew dedicated to downtown Lake City. It now gardens more than fifteen acres of streetscapes, alleyways, pocket parks, courtyards, and cultural buildings. An MOU (memorandum of understanding) with the City created a partnership and the relationship is a close one. MFBG has extensive control over design, installation, and maintenance, and Lake City provides access to public lands and funds to offset a portion of the labor expense. The community has embraced the results—so much so that residents, churches, and businesses have stepped up their game. They are showing up at garden plant sales and extending MFBG’s efforts well beyond their current

footprint. Some are asking for help, and the garden functions as something of a “horticultural review board,” answering questions and dispensing advice to others about their own projects. The use of garden-worthy plants introduced by MFBG’s efforts has spread, lending added consistency to the look and feel of the City.

Strolling Main Street with its eclectic street-side beds is a unique experience. Many are familiar with small town floral displays—baskets, bedding arrangements, and window-boxes of impatiens, begonias, and pansies. The mixed borders of Lake City are different. It is apparent that there is a botanical garden nearby. *Agave*, *Crinum*, *Fatsia*, and palms punctuate sweeps of flowering bulbs, annuals, and perennials. Beds are irrigated and tended regularly by attentive staff. This is not your typical streetscape. Residents, visitors, and shop owners all reap the benefits of this urban horticulture, and even those who hurry by can’t help but absorb by osmosis some of what is happening.

Visitors to the Inn at the Crossroads can enjoy a cocktail in a courtyard surrounded in botanical opulence, with *Edgeworthia*, *Magnolia*, pines, vines, and a raised-bed bog full of *Sarracenia* subtended by a sweep of *Rynchospora*. The only formal credit to MFBG’s involvement in the downtown is an interpretive panel here.

Just down the block is Theater Park, an oasis created from the husk of Lake City’s former movie theater. The building’s roof and back were removed leaving an outdoor space with side and front walls. Encountering it is to enter a vibrant world apart. Suddenly downtown streets are just a memory. The space is filled with plants, a rainbow of outdoor furniture, and shade sails. A sculpture from the city’s nationally renowned ArtFields art festival enhances the psychedelic display.

The art of horticulture is also showcased alongside paintings and sculptures at the city’s two art galleries, which are surrounded by gardens. A courtyard sculpture garden is being constructed adjacent to the TRAX Visual Arts Gallery on Sauls Street. Lake City’s premier event locations are similarly adorned. Building after building, up and down Main and a block over in either direction is being transformed, inside and out. The effect on the downtown is incalculable.

IMAGINE A LOCKED DOOR. BEHIND THE DOOR IS A ROOM THAT HOLDS SOMETHING POWERFUL— INFORMATION, EMOTION, EXPERIENCE, VALUE. THE ROOM IS DAZZLING. THE ROOM IS LOCKED.

RELEVANCE IS THE KEY TO THAT DOOR. WITHOUT IT, YOU CAN’T EXPERIENCE THE MAGIC

THAT ROOM HAS TO OFFER. WITH IT, YOU CAN ENTER. THE POWER OF RELEVANCE IS NOT HOW CONNECTED THAT ROOM IS TO WHAT YOU ALREADY KNOW ... IF WE BELIEVE THE PRODUCTS, SERVICES AND EXPERIENCES WE CREATE ARE RELEVANT TO A CERTAIN AUDIENCE, BUT WE AREN’T UNLOCKING NEW MEANINGFUL EXPERIENCES FOR THAT AUDIENCE, WE AREN’T IN FACT RELEVANT TO THEM AT ALL ... THE POWER IS IN THE EXPERIENCES THE ROOM OFFERS ... AND HOW WONDERFUL IT FEELS TO OPEN THE DOOR AND WALK INSIDE.

(NINA SIMON, *THE ART OF RELEVANCE*)

At Moore Farms Botanical Garden, we are growing our own relevance. In addition to unlocking our doors, we are getting out of our locked room and carrying its contents to our community in a way that impacts them every day. The importance of a garden to its community cannot possibly be overstated. Making that message manifest is a never-ending task—and part of the mission of every public garden. 🌿

All photos: Carlo A. Balistrieri

Carlo A. Balistrieri is the Executive Director of Moore Farms Botanical Garden.



ALLIANCES ENHANCE MARKETING EFFORTS

Gerald S. Burgner and Melissa A. Johnson

Marketing has traditionally been a tool used for promoting goods and services by for-profit businesses to generate increased sales and loyal consumers.^{1,2} Alliances are one marketing tool that many for-profit organizations use to promote their businesses and products.^{3,4,5,6,7}

Interest has recently increased in public gardens that promote sustainable horticulture by inspiring and educating people to become environmental stewards.⁸ Meanwhile, these institutions are expanding their traditional roles and establishing collaborations with local and regional partners to address community development, water conservation, food security, waste reduction, and other issues.^{9,10,11} Leveraging strategic alliances with corporations, nonprofit organizations, vendors, and retailers can enable public gardens to expand their reach to generate a greater impact upon their communities.¹²

Organizations enter into traditional alliances to reach target audiences, access underserved markets, leverage brand assets, strengthen brand image, build stronger relationships with consumers, generate new streams of revenue, increase customer retention, foster innovation, and/or block or befriend the competition.⁵ Commercial entities have realized that diverting a portion of their budgets for social causes leads to greater impacts, as well as improvements in community infrastructure and welfare³ resulting in an increasing number of alliances with nonprofit organizations. Additional advantages for businesses engaging in social alliances include enhanced image, improved customer ties, and increased employee involvement in giving programs.³

Public gardens should consider alliances to strategically increase exposure, share resources, and provide greater impact. To build a successful alliance that maximizes benefits for all participants, we recommend that gardens follow seven key steps, which are outlined in Table 1. Garden marketers should also maintain a “partnership portfolio”¹³ to create alliances and levels of involvement expected from potential partners.¹⁴ Public gardens should view alliances as a transformative method to become more effective, economical, trustworthy, and committed in delivering quality programming as leading social organizations.

TABLE 1. STEPS TO BUILDING A SUCCESSFUL ALLIANCE (ADAPTED FROM AUSTIN'S SEVEN C'S OF COLLABORATION¹⁴ AND DAW'S SEVEN GOLDEN RULES FOR ALLIANCES¹⁵).

STEP	DESCRIPTION
1. Clarity	<ul style="list-style-type: none"> • Develop a clear purpose¹⁴ • Create open and clear objectives⁷ • Stay focused, market-oriented, and proactive¹⁵
2. Connect	<ul style="list-style-type: none"> • Identify the target audience¹ • Choose partners carefully to ensure compatibility and positive brand^{3,15}
3. Congruency	<ul style="list-style-type: none"> • Mission, strategy, and organizational processes of each organization should align or be similar¹⁶ • Stay true to goals and values¹⁵ • Share in decision-making³ • Be aware of trade-offs each partner is giving¹⁷
4. Creation of Value	<ul style="list-style-type: none"> • Identify benefits to each partner and individuals to create buy-in¹ • Create mutually balanced value creation for each partner^{14,16}
5. Communication	<ul style="list-style-type: none"> • Communicate frequently, openly, and clearly^{7,17} • Define the alliance⁵ • Create contract/agreement to ensure legal framework^{3,15} • Adhere to existing legal standards¹⁵
6. Continual Learning	<ul style="list-style-type: none"> • Alliance should provide environment for: <ul style="list-style-type: none"> – Learning – Continuation of alliance – Evaluation for future improvements^{16,18}
7. Commitment	<ul style="list-style-type: none"> • Maintain alliance as typical relationship, almost as a marriage¹ • Build a coalition¹⁸ (Partnership Portfolio¹³) • Avoid exclusive relationships³ • Combine assets and strengths to accomplish goals^{3,15} • Be transparent, especially where payments are concerned^{3,5,15,17} • Be disciplined in: <ul style="list-style-type: none"> – Planning – Action – Execution – Evaluation^{5,15,17}

◀ Far left to right: CGRN works with after-school providers to create educational greening opportunities for children in a Baltimore community. Local volunteer organizations and greening groups partner with Parks & People's Community Green Resource Networking (CGRN) to create vibrant green spaces in Baltimore, Maryland. Photos: Parks & People Foundation

SO THAT'S HOW A SUCCESSFUL ALLIANCE WORKS!

The following examples describe five successful alliances with reasons for their success and/or recommendations for others to consider when developing an alliance.

The Allies: Community Greening Resource Network (CGRN) of Baltimore, Maryland, established by the Parks & People Foundation (P&P), a local nonprofit organization, and the University of Maryland Extension (UME) in Baltimore

The Product: In 2002, surveys of community-managed open spaces conducted in Baltimore found that there were 60 active citizen-led green projects in the city, and the top five challenges of these community spaces were: 1) lack of a committed volunteer base; 2) water scarcity; 3) lack of equipment; 4) infrastructure needs; and 5) training needs. This prompted P&P to develop and implement plans for the CGRN as a garden resource network in Baltimore. CGRN involved over 26 partner organizations including afterschool providers, charitable foundations, city agencies, volunteer organizations, community organizations, for-profit and nonprofit greening groups, and watershed protection groups. CGRN sought to unite people of all ages, ethnicities, and socioeconomic backgrounds through greening and gardening.

Over 20 new gardens were developed between 2008 and 2010, benefitting over 4,000 people. P&P provided oversight for the collaboration, and UME provided access to research and evaluation tools, a skilled volunteer base, and connections to the University of Maryland and the state of Maryland. The other member organizations had access to all the resources, and their programs were publicized throughout the citywide audience of CGRN. This allowed each partner to better reach and serve their target audiences, and each partner derived institutional benefits from the partnership. The key program components making this partnership successful were: 1) building citizen capacity to effect positive change; 2) partner and member relationships; 3) ongoing program evaluation; and 4) connections provided for and between gardeners.¹⁹

The Allies: Kirstenbosch National Botanical Garden (KNBG) in Cape Town, South Africa, and the Big 6 Tourist Attractions: V&A Waterfront (historic harbor with events and retail); Groot Constantia (winery); Robben Island Museum (historic prison museum); Cape Point (juncture of two oceans); and Table Mountain Aerial Cableway (aerial tram)

The Product: KNBG, established in 1913, is the oldest of South Africa's nine national botanical gardens. It is surrounded by suburbs of Cape Town and is one of Cape Town's Big 6 tourist destinations. The government provided about two-thirds of the budget for KNBG starting in 1914, but economic and political changes led to decreased government funding. KNBG began a capital improvement program and made a shift in allocation of resources. Strategies

included outsourcing tenants, such as restaurants and shops, and adding other sources of income, such as a retail nursery and sculpture sales. It also began hosting sponsored events and concerts throughout the year. Although KNBG has not received any government funding since the 2006-2007 fiscal year, its recent fiscal strategies have proven successful. In addition to cost reduction efforts, sound financial management, and sustainable practices such as water conservation, energy conservation, and recycling, support from the Botanical Society of South Africa and a strategic marketing partnership with the Big 6 tourist destinations have enabled KNBG to be successful and self-sustaining. It attributes its success to community support, partnerships, and connections to other tourism destinations within the same geographic area, offering a service and product that increases diversity, quality, and consistency, and incorporating cost-effective management principles.²⁰

The Allies: Adelaide Botanic Garden (ABG), Adelaide, Australia, and the Cabang Balai Kebun Raya Eka Karya Botanic Garden (BBG) in Bali, Indonesia

The Product: This partnership produced resources for both organizations, including curricular materials for a school program in Bali and collaborative ethnobotanical research. They began with goal setting, planning, and promoting educational materials for students to supplement the curriculum in the areas of environment, local science, and culture. The partnership also involved a shared ethnobotanical project with Australia's Northern Territory Conservation Commission and the Bali and Bogor Botanic Gardens to promote the documentation of traditional plant use by the Bali Aga, descendants of the original Balinese prior to Hindu settlement. The partnership's successes were attributed to:

- 1) selection of staff with a diverse range of compatible skills;
- 2) provision of a reasonable and continuous amount of time to complete the work, allowing productive working relationships to grow and develop; and 3) and progressive evaluation of the program through sharing, questioning, and refining ideas.²¹

The Allies: “Encounters with Naturalists” by the Adelaide Botanic Garden, Australia (ABG), the State Herbarium of South Australia (SHSH), and the Villa de Thuret Botanic Garden of Antibes, France (VTBG)

The Product: This collaboration involved gardens, national parks, herbaria, schools, and community organizations from France and Australia. Partners worked together to establish a living history project showcasing local flora through the work of English and French naturalists who visited Australia during the 1800s. By partnering with community, corporate, and government organizations, the alliance provided shared infrastructure for a new educational outreach program, “Encounters with Naturalists.” Via workshops, tours, and

fieldwork with school groups, the program enlivened history and increased participants' environmental understanding. The partnership enabled the ABG and the SHSH to increase awareness of their public roles, while within the organizations it encouraged team-building opportunities, cross-department collaboration, and a greater appreciation of educational value. In addition, collaboration enabled each partner organization to transcend the limitations of small budgets and staff numbers.²²

The Allies: Santa Barbara Public Gardens Partnership (SBPGP) and the American Public Gardens Association

The Product: The SBPGP originated as a result of National Public Gardens Day in 2014, which was sponsored nationally by the American Public Gardens Association. It included fifteen nonprofit organizations, city organizations, and the tourism council, and twelve for-profit sponsors. The goal of the partnership was to promote Santa Barbara County as a garden destination for horticultural tourism. The partnership was committed to community engagement through the exploration of and connection to nature, and brought in organizations with like-minded goals, different areas of expertise, volunteers, local sponsorship, and financial support. In addition, it offered promotional opportunities to increase the awareness of each organization's message allowing each partner to benefit from working with similar organizations rather than alone.²³ 🌸

Endnotes

1. Alan R. Andreasen, *Social Marketing in the 21st Century*. (Thousand Oaks, CA: Sage Publications, 2006).
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◀ The Santa Barbara Public Gardens Partnership logo appears on all National Public Gardens Day materials throughout Santa Barbara.

▼ Members of the Santa Barbara Public Gardens Partnership distribute flowers to raise awareness of public gardens. Photo: Ganna Walska Lotusland



GARDEN EXHIBIT

MAKING SCENTS: THE ART AND PASSION OF FRAGRANCE

Ashlee Lanier

Smell. According to *Psychology Today*, is the first sense activated at birth, and it influences the brain and our behavior throughout our lives in ways we often don't recognize. It is the sense of smell that triggers long-forgotten memories, which may be one reason perfume has played such an important role in human culture for centuries. psychologytoday.com/us/collections/201205/the-science-scent.

This past summer, The North Carolina Arboretum debuted its new traveling exhibit *Making Scents: The Art and Passion of Fragrance*[®]. This indoor and outdoor exhibit offers a unique, innovative experience where visitors discover the plants and flowers behind some of the world's most iconic perfumes, explore the mysterious power of the sense of smell, and learn about the unique history, artistry, and science of fragrance.



"We wanted to create an opportunity for our visitors to explore plants through the lens (and nose) of well-known commodities like perfume and essential oils," said Clara Curtis, senior director for mission delivery at the arboretum.

PERENNIALS



PERFUME FROM START TO FINISH

Beginning with traditional harvesting and extraction methods and continuing through the chemical combinations of synthetic fragrances, *Making Scents* uncovers the technical processes behind fragrance creation. Using interactive computerized stations, visitors can create their own fragrance take-away card by selecting different scents, from what perfumers call top, middle, and base notes. The exhibit also includes ten different "Scent Seekers" stations, each with its own mystery fragrance and historical story. Sprinkled throughout the property, the Arboretum's seasonal container gardens and two perfume-bottle-shaped trellis sculptures are filled with fragrant flowers featured in the exhibit.

THE PERFUME PALACE

The most stunning element of the exhibit, however, is what Curtis calls the "Perfume Palace," a collection of more than 200 perfume bottles, some dating to ancient Greece and Rome. "We couldn't have created the Perfume Palace without our unique partnership with the International Perfume Bottle Association," shared Curtis. Members of the organization generously contributed bottles from their own collections and assisted with the display's interpretation.

"*Making Scents* integrates horticulture, history, and pop culture to enlighten the senses and engage the minds of visitors about fragrance and the living world in a fun, dynamic way," continued Curtis. "We look forward to sharing our passion with others and hosting this exhibit at other gardens and museums." 🌸

Photos courtesy of The North Carolina Arboretum:

Top: At the "Make Your Own Fragrance" station, visitors learn about perfume composition by selecting a top, middle, and base note to create their own fragrance take-away card.

Left: Visitors use a seek-and-find guide to discover ten different "scent seekers" stations placed throughout the garden. Each station contains its own mystery fragrance and historical story.

Ashlee Lanier is the exhibits curator at The North Carolina Arboretum. For rental information on *Making Scents*, please visit MakingScentsExhibit.com or contact Ashlee at ajlanier@ncarboretum.org or 828-665-2492 x 220.

Additional Reading

Suggestions for additional reading can be found at <https://bit.ly/2RfGjYq>.

Gerald S. Burgner is a research assistant and manager of the teaching greenhouses in the Department of Horticultural Sciences at Texas A&M University. His research focuses on public horticulture and public garden impact. He also collaborates with at-risk youth programs and transition programs for the visually impaired utilizing horticulture and garden science.

Melissa A. Johnson is a professor in the Department of Communication at North Carolina State University. She teaches classes in nonprofit marketing, public relations, international communication, and research methods. Her research centers on ethnic and international public relations, along with ethnic and international media.

DIGGING DEEPER
CREATING A RACIALLY DIVERSE
AND INCLUSIVE INTERNSHIP PROGRAM

Alice Edgerton

Public garden leaders are concerned about where the next generation of horticulturists will come from. As the industry searches for solutions to this critical problem, it's important to consider that public gardens will miss out on a significant portion of the nation's talent if they do not engage and hire more people of color.

The United States is rapidly becoming majority "minority," but public garden staff—a group that's overwhelmingly white—on the whole don't reflect the racial diversity that makes our country strong. By actively seeking out new pathways to horticultural careers for candidates of color, public gardens can not only create deeper engagement with communities of color as stakeholders, but benefit from the knowledge and experiences offered by members of these communities. Studies show that organizations with a diverse staff are more productive and successful than organizations with a racially homogeneous one. Garden leaders must create racially diverse and inclusive gardens in order to survive and thrive.

Creating those pathways to careers in horticulture must involve experiential education, an essential component of a horticulturist's training. Internships are common at public gardens and can help fill the gap left by waning enrollment in academic horticulture programs. But do internships actually help attract people of color to careers in horticulture? And how can these programs be improved to better serve interns of color as well as the future of public horticulture?

To find out more, in-depth interviews were conducted with nine public garden internship administrators and nine interns of color in the greater Philadelphia and New York City areas. The results indicate that public gardens still have a lot to do to engage and support horticultural interns of color and create a strong community of horticulture professionals for the future—but there are clear steps administrators can take.

ESTABLISH HOLISTIC ORGANIZATIONAL EFFORTS TO CULTIVATE DIVERSITY AND INCLUSION

Gardens must seek diversity and inclusion across their staff and volunteers and avoid tokenism—the idea that one person from an underrepresented group constitutes "diversity." Almost all interviewees were the only intern of color in their program. For some interns this was difficult and provoked feelings of isolation, while others did not feel it was an issue for them. Leadership should champion and prioritize a clearly articulated garden-wide plan for diversity and inclusion to make a welcoming and equitable garden for all.

CHANGE INTERNSHIP STRUCTURE

Public gardens often struggle to appeal to racially diverse local audiences, and to reflect the diversity of their surrounding community in their staff. Internships co-hosted with community organizations or governments can help gardens connect with a wider range of candidates and serve the needs of both gardens and their surrounding communities. Internships focused on job skills and connecting with people not already involved in gardening



▲ Conservation Horticulture Fellows (Julian Fiuza, Daniela Noblick, Christina Chavez, and Eliza Gonzalez) at Montgomery Botanical Center. Photo: Patrick Griffith
 ▲ TRIAD Fellow Chikako Okubo assists with the Thousand Bloom Chrysanthemum delivery. The TRIAD Fellowship is a partnership among the National Trust's Hidcote Manor Garden in Gloucestershire, United Kingdom; the Alliance of Hyogo in Awaji Island, Japan; and Longwood Gardens in Kennett Square, Pennsylvania. Photo: Longwood Gardens, Inc.

▲ International student Ashley Edwards participates in bulb planting along the Flower Garden Walk. Since 1958, thousands of students from all over the world have participated in one or more of Longwood's intensive programs ranging from internships and co-ops to a residential experience for future leaders in public horticulture. Photo: Longwood Gardens, Inc.

were more inclusive than internships that engaged people already familiar with horticulture.

FOCUS RECRUITMENT AND MARKETING STRATEGIES

Recruit candidates from more sources, including historically black colleges and universities (HBCUs), and organizations such as community gardens or park stewardship groups. In posting opportunities for internships, gardens should avoid industry jargon and use terms more widely known and understood than "horticulture." Highlight how careers in public horticulture can make a difference in the world (a main motivator for interns), and emphasize to both interns and their families that it is possible to earn a living wage as a public garden employee.

OFFER INTERNS INCREASED SUPPORT

Developing strategies to recruit interns of color won't make a difference if those interns don't receive the training, connections, networking opportunities, and financial support they need to succeed. Public gardens should take

steps to ensure that interns feel welcomed and known by institutional leaders, promote mentor and sponsor relationships for interns via dedicated coordinator or mentorship programs, and ensure interns receive sufficient remuneration.

LISTEN TO AND LEARN FROM PEOPLE OF COLOR

In interviews, interns described a racial division of labor at gardens that was overlooked by most administrators. Similarly, most administrators interviewed felt interns received a fair wage, but interns reported financial concerns. These two examples illustrate the adage that we don't know what we don't know. Administrators can learn a great deal by listening to people of color as individuals and avoiding assumptions about their identities or experiences. These strategies can help public garden administrators not only solve the pressing issue of how to staff and support their institutions into the future, but also create a more diverse and successful horticultural community locally and nationally. 🌱

Additional Reading

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Alice Edgerton is a recent alumna from the Longwood Graduate Program. Her thesis, "Racial Diversity in Public Garden Internship Programs" is available online via ProQuest, and she welcomes questions and comments at alice.edgerton@gmail.com

LEARNING IN THE GARDEN CURIOSITY COLLECTORS

DURING THE SUMMER OF 2014, THE INTERPRETATION TEAM AT THE MISSOURI BOTANICAL GARDEN WAS PREPARING FOR OUR ANNUAL GARDENLAND EXPRESS HOLIDAY FLOWER AND TRAIN SHOW. THE THEME THAT YEAR, “CELEBRATING OUR PASSION FOR PLANTS,” WAS TO TAKE VISITORS ON A STROLL THROUGH BOTANICAL GARDEN HISTORY, SHOWCASING THE WAYS IN WHICH OUR CURIOSITY AND DESIRE TO UNDERSTAND PLANTS HAVE DRIVEN OUR WORK WITH THEM. MODEL TRAINS WOULD TRAVEL THROUGH SCENES FEATURING MINIATURE VERSIONS OF THE GARDEN’S HISTORIC CONSERVATORIES, BUILDINGS, AND DISPLAY GARDENS. VIDEO SCREENS WOULD SHOW VISITORS GLIMPSES OF WHAT GOES INTO CARING FOR THE GARDEN’S LIVING COLLECTIONS. VIGNETTES WOULD EXPLAIN THE SIGNIFICANCE OF WARDIAN CASES, PLANT PRESSES, AND HERBARIUM SPECIMENS. FINALLY, A CENTRAL, VICTORIAN GAZEBO WOULD CROWN THE SHOW WITH PANELS DESCRIBING OUR MOST ACCOMPLISHED RESEARCHERS, EXPLAINING TO VISITORS WHAT THEY DO AND WHY IT IS IMPORTANT.

The School Programs team was also preparing. Among their objectives that year was to find ways to better engage early childhood care providers. Given the attraction model trains hold for small children, the holiday show seemed a likely place to start. The team listened in on the Interpretation team’s plans, looking for ways make the historical and scientific themes accessible to young children.



Jennifer Hartley and Jennifer Wolff

Finally, inspiration came in the form of a bamboo tea box, which had been ordered for another program but turned out to be the wrong size. With its nicely-sized compartments and clear plastic lid, the box struck us as a great display box for natural items like pine cones, rocks, and acorns. What better topic could we explore with young children and their teachers than nature collecting? From seed banking and living collections to herbaria and artifacts, the acquisition, management, and use of collections is fundamental to our work, and, consequently, figured prominently in the show. As children are notorious collectors, curiosity collecting seemed an ideal focus for an early childhood program.

As we unpacked the topic, however, we realized that nature collecting doesn’t come as easily to our visitors now as in the past. Given that the Missouri Botanical Garden is located in the heart of St. Louis City, nature-deficit disorder is alive and well among our visiting school groups and families. Many adults and older children exhibit apprehension when invited to interact with soil, and hesitate to pick up leaves, acorns, or pine cones even when specifically encouraged to do so. Younger children are

◀ Author Jennifer Hartley’s son, Lucas, with a prototype Curiosity Collector box containing his own collection.
Photo: Jennifer Hartley

generally more willing to dive in, but they tend to be focused on quantity or grabbing things quickly, rather than on investigating what they’ve collected. The act of collecting should be forging connections between the child and nature, but the collecting we saw in our programs was purely perfunctory.

With this in mind, the School Programs team created the Curiosity Collectors program. We invited early childhood groups to come enjoy the holiday flower and train show with their students and sent them back to their classrooms with a Curiosity Collector’s kit. The kit comprised a bamboo tea box (branded with the Missouri Botanical Garden logo, thanks to Horticulture’s willingness to experiment with their laser engraver) and a handbook promoting the idea of the teacher as curator of a classroom museum. We provided guidelines for helping young students collect safely, cooperatively, and with intention; for documenting the finds; for displaying; and, most importantly, for using the collected artifacts in standards-aligned educational activities to spark curiosity and forge personal connections to the natural world. We even—to the gratitude of participating teachers—included suggestions for the tactful dismantling of the collection after use and returning the items to where they were found when their purpose had been served.

The program was so well-received that when the holiday flower and train show ended in January, no one wanted the Curiosity Collection concept to close with it. The School Programs team used the handbook to create a professional development workshop for teachers, and the Interpretation team began adapting the concept on a larger scale to appeal to families and adult visitors. They incorporated a Curiosity Collection section into the design of our interactive exhibit space, the Brookings Exploration Center, where visitors of all ages could explore and identify natural objects found throughout the Garden. They created take-home nature observation journals and plant presses in a Maker Space as well, creating opportunities to discuss collections, botanical science, and the use and preservation of herbarium specimens. Finally, a serendipitous donation from a local manufacturing company netted the team several pallets of powder-coated, green metal boxes with latched lids. Coupled with an edited version of the teacher handbook, they made excellent Curiosity Collector boxes that were given away to families during special educational programs. Like the teachers, parents, children, and even other adults were thrilled to receive the boxes along with guidance regarding how to curate and manage their own nature collections at home.

The results so far have been promising! In the years since we introduced Curiosity Collectors, we’ve seen many classrooms with the box prominently displayed with collected artifacts, neatly labeled and often coupled with touch tables and natural items set out for students to explore. Families visiting Brookings eagerly share the collections they and their children have started using the box. We’re now looking for ways to encourage both groups to share their collecting adventures and stories with us so we can continue to engage visitors of all ages, and hopefully inspire in them the same “passion for plants” that drives the rest of us. 🌿

Jennifer Hartley is Manager of School Programs and Jennifer Wolff is Manager of Interpretation at Missouri Botanical Garden.



▲ Jennifer Wolff interacts with visitors during a “Meet Me Outdoors in St. Louis” event. Families followed an activity sheet to meet staff and to learn about their work with plants. Upon completion of their experience, they were given a collection box and a guide for continuing to collect at home.
Photo: Missouri Botanical Garden



▲ Collection box on display along with Early Childhood-focused programming materials for a Science and Conservation Open House event in 2016.
Photo: Jennifer Hartley



MAN IN THE MAZE

With the removal of an outdated bird exhibit at the Arizona-Sonora Desert Museum, the museum envisioned creating a "man-in-the-maze" garden and invited Tohono O'odham tribal elders to be part of the planning process.

Elders explained that the "man-in-the-maze" symbolized a life journey on which we are all on the same path to the center, to ultimately obtain peace and serenity. The symbol is also used in basketry and weavers often refer to the design as the floor plan to the house of their creator, I'toi (Elder Brother). Another interpretation views the individual moving along the path on a personal journey, gaining knowledge along the way, and ultimately realizing his/her destiny. However, there is no one meaning to the design, and although it is part of the oral history of the O'odham people, its origin and exact significance remain elusive.

Based on various interpretations, elders recommended that the museum create a unique garden incorporating local stones and medicinal plants from the Sonoran Desert. They requested that the "man-in-the-maze" story be interpreted through signage. The labyrinth was chosen due to the ancient pattern that combines the imagery of the circle and the spiral into a meandering but purposeful path. Upon completion, Tohono O'odham elders blessed the site at the opening.

Over the years the garden has grown, plants have matured, and visitors seek refuge to reflect, meditate, or ponder one's journey in life.

MARIE LONG
ASSOCIATE DIRECTOR
OF CONSERVATION EDUCATION & SCIENCE
ARIZONA-SONORA DESERT MUSEUM
DRONE PHOTO: STEPHANE POULIN



FROM KANSAS TO OREGON: ESTABLISHING THE ROGERSON CLEMATIS COLLECTION

Linda Beutler

It began inauspiciously enough. In the spring of 1971, Dr. Brewster Rogerson, professor of English Literature at Kansas State University in Manhattan, Kansas, set out to buy vines for the landscape at his newly built home. He returned with four clematis—a purple, two reds, and a white. By 1975, Rogerson was corresponding with clematis growers all over the world, describing himself as a scholar of the genus. There was a collecting gene in the man, and the lack of information available about *Clematis* had flipped his “on” switch.

In 1980 Brewster retired. He decided if clematis were to be the consuming interest of his leisure years, the Pacific Northwest’s USDA Zone 8a might present a better climate than Kansas’ USDA Zone 5b. He bought an Econoline van and drove west. Finding “no room at the inn,” as he put it, in his first destination, Seattle, he headed south to Eugene, Oregon.

Five years later—with most of the collection still in containers of varying sizes—Rogerson made an important friendship with nurseryman Bob Gutmann. In exchange for housing his clematis at Gutmann’s nursery in Mountindale, Oregon, Rogerson wrote the Gutmann Nursery catalog. If ever a match was made in heaven, Rogerson and Gutmann were it.

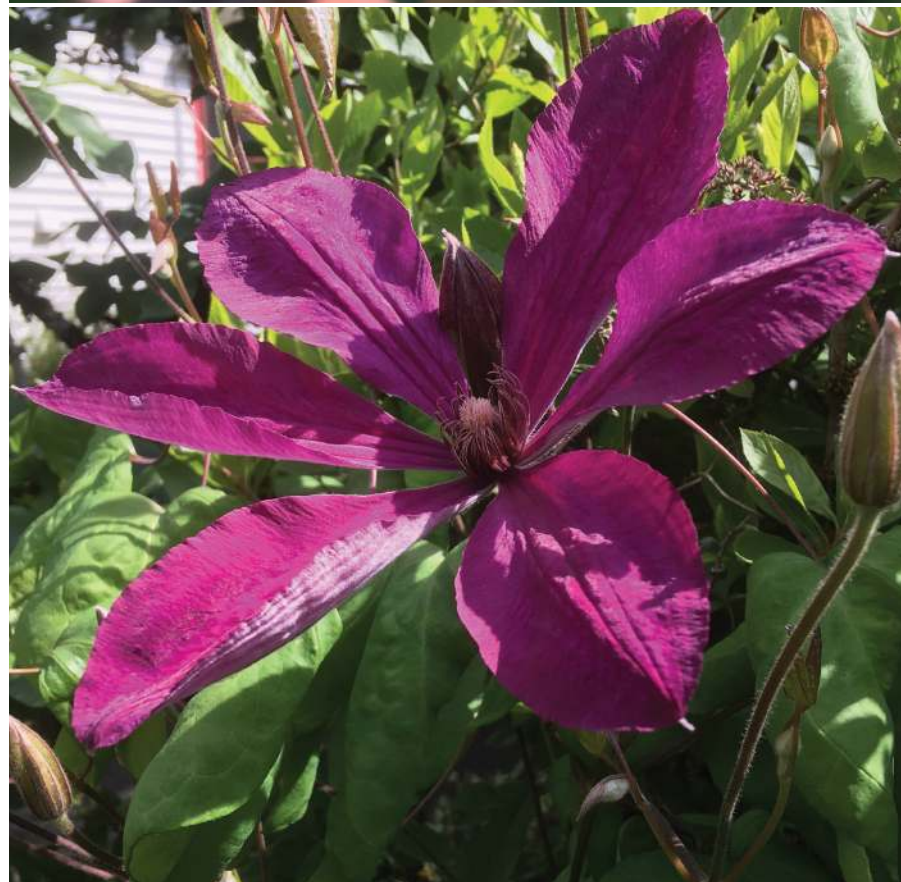
Clematis disciples gathered over the next fifteen years, as Rogerson wrote articles worldwide, helped found the International Clematis Society, and served on the board of the Hardy Plant Society of Oregon (HPSO). It was through the HPSO in 1992 that I first met Rogerson. Then an enthusiastic if nascent clematis collector, I later became the collection’s curator.

When Rogerson was diagnosed with macular degeneration in 2002, I and several others began volunteering for him at Gutmann’s. Soon prominent local horticulturists, garden designers, and specialty nurserymen began to search for a proper home for the clematis, *in a garden*. In 2004, the first comprehensive inventory was completed, with each of the 900 clematis (representing 450 species and cultivars) assigned an accession number.

Concurrent to the work of the ad hoc committee, the non-profit Friends of the Rogerson Clematis Collection (FRCC) was formed, with many of the original volunteers serving on its board of directors. As a small garden built upon one man’s contagious and beautiful obsession, FRCC had to be both fearless and patient. Their mission has not changed since its inception:

THE MISSION OF THE FRIENDS OF THE ROGERSON CLEMATIS COLLECTION (FRCC) IS TO PRESERVE AND FOSTER THE ROGERSON CLEMATIS COLLECTION (RCC) IN A PERMANENT FACILITY, OBSERVING ITS LONGTIME OBJECTIVES OF ASSEMBLING AND MAINTAINING AS COMPREHENSIVE A COLLECTION OF THE GENUS CLEMATIS AS POSSIBLE, FOR THE ADVANCEMENT OF BOTANICAL AND HORTICULTURAL RESEARCH, AND THE EDUCATION OF ALL WHO VISIT IT.

Most plant collections do not have as many cultivars as the Rogerson Clematis Collection, because Rogerson began collecting in the 1970s, we have a living museum of clematis that subsequently dropped from the trade, like the heirloom ‘Colette Deville’ from 1885.



◀ Collection founder Brewster Rogerson’s final directions for collection expansion included a gentle admonition to add more species. *C. morefieldii* from the SE USA is one of a growing number of North American species found throughout the Rogerson Clematis Garden.

Representatives of the ad hoc committee searched the greater Portland area to identify possible locations for the collection, and met with staff of the City of Lake Oswego Parks and Recreation Department to toss around ideas. Two months after that first meeting, the Lake Oswego City Council voted unanimously to enter into negotiations with FRCC to establish a clematis garden at their Luscher Farm facility. The City wanted three things of FRCC: to establish an heirloom rose garden around the farmhouse, to enhance the bird habitat area under the historic copper beech tree, and to restore the antique apple orchard that was suffering from years of neglect.

The 43-acre retired dairy farm with its iconic farmhouse and barn was the perfect setting.

In short order, a greenhouse was constructed, the clematis decided to FRCC, and on December 3, 2005, a caravan of nursery trucks and private pickups hauled all 900 plants from Mountindale to Luscher Farm. The planting of the gardens began in autumn 2006, thanks to the volunteer efforts of landscape architect Nancy Gronowski and garden designer Lucy Hardiman.

Enter the American Public Garden Association! In autumn of 2007, after just four months officially on the job as curator, I attended the Association’s collections management symposium on developing collection policies. By March of 2008, the FRCC board adopted its first Clematis Collection Policy and Plan, which has been updated every two years since. In 2009 FRCC made its first application to join what was then the North American Plant Collections Consortium, and was granted a provisional membership.

In January 2018, with all 900 of the original clematis (plus 900 more!) ensconced in an astonishing series of themed gardens, the Rogerson Clematis Collection, in the Rogerson Clematis Garden, was awarded full Plant Collections Network accreditation.

Our involvement with the Association and the Plant Collections Network has honed our marketing skills and provided a community of like-minded professionals, as well as a welcoming sense of solidarity with much larger institutions. Although Rogerson passed away in May 2015 at the age of 94, his legacy of keen scholarship and passionate advocacy for this global genus will continue to thrive.

As we like to say, “Support your local nationally accredited clematis garden!” 🌸

All photos: Rogerson Clematis Garden Photo Archive

Linda Beutler is the curator of the Rogerson Clematis Garden.



Top: Brewster with his clematis at Gutmann Nursery, 2001. Photo by Ken Wooldenden, from the Rogerson Archives

Middle: The Rogerson Clematis Garden has built troughs during the always-popular hyper-tufa classes to accommodate clematis requiring specific soil profiles. Here *C. occidentalis* var. *grosseserrata*, wild-collected in eastern Washington by one of our members, thrives with colorful companions.

Bottom: We like to set as many good examples as possible of how clematis can be used in home gardens. Here ‘Freda’, from the montana group, enlivens a utilitarian chain-link fence and gate.



PUSHING THE BOUNDARIES
MOBILE APPS
 — AND THE —
VISITOR EXPERIENCE



◀ One-liter recyclable plastic bottles filled with water, laser-cut recycled wood layers, and fiber-optics connected to an LED projector and sound system were the materials for *Water Towers*, a matrix of 69 towers situated in even intervals in Longwood’s Meadow Garden. Photo: Hank Davis, courtesy of Longwood Gardens, Inc.

▶ The Forest Walk at Longwood Gardens provided an immersive setting for *Forest of Light*, an installation comprised of 20,000 clear glass spheres illuminated by fiber-optics. *Forest of Light* was one of eight works of art set in Longwood’s landscapes during the 2012 exhibition, *Light: Installations by Bruce Munro*. Photo: William Hill, courtesy of Longwood Gardens, Inc.

In a world increasingly dependent on technology, websites and mobile phone applications are becoming a more prominent aspect of public institutions. Websites, which have now become essential for the marketing of any product or business, are increasingly becoming the first interaction the public has with a garden and people are often quick to inquire, “Does your garden have an app?” even if they have no intention of downloading it. This has led many public gardens to ask the question, “Is it worth creating an app for our garden?” Apps have many benefits, but also many risks. It is important to provide meaningful content that a visitor will appreciate, while also making sure not to distract him or her from their surroundings. The key to creating a beneficial and well-received app is embracing simplicity, while also accenting the visitor’s experience in a way that could not be achieved without the use of the application.

An app that illustrated this principle beautifully was that created by Longwood Gardens in 2012 for their exhibition *Light: Installations by Bruce Munro*. This exhibition was Munro’s United States debut and consisted of ten unique light installations throughout Longwood’s grounds and conservatory. According to Jennifer Fazekas, New Media Marketing Specialist at Longwood, the primary goal of the app was to provide interpretive content to guests who were there to experience the exhibit. The app also played a significant role in augmenting the garden’s refreshed brand and engaging a younger generation of visitors. While significant effort was spent in design and development, an equal or possibly greater amount of time was invested in developing content. Longwood produced videos, audio clips, curated images, and more in order to accent each guest’s personal experience of the exhibit.

During the final weeks of Munro’s exhibition, Longwood conducted visitor intercept surveys and focus groups in order to determine guests’ opinions of their application. As anticipated, some common themes in guests’ comments were that the app enhanced their experience by providing content they otherwise would not have access to, and that the app helped individualize their experience. Many people appreciated the simple aspects of the app, including descriptions of the installations and the map of garden and exhibit. The overall opinion of guests when talking about the app was overwhelmingly positive.



Longwood’s positive survey results illustrate an important lesson: it is essential to determine the proper content for an application, as one of the greatest risks associated with producing mobile content is investing time and resources into information that is not utilized by visitors. In order to ensure an app’s relevancy, the institution must pinpoint what information is most meaningful and beneficial to visitors.

Despite the positive reviews that *Light: Installations by Bruce Munro* received, based on marketing analytics Longwood was able to determine that only about five percent of visitors took the time to download the app. This number can be somewhat disconcerting to gardens and institutions looking to invest time and money into production of their own application. Regardless of how beneficial the content may be and the interest an app may garner, many guests are reluctant to take the time to download and use a new application. In some instances, the idea of using an app in a garden may not even cross their minds. A well-produced garden app is able to provide a unique and user-friendly experience for guests that no other device can, but, before a garden begins development, it must determine whether an app benefits the institution or if an alternative, technological or tangible, would be more rewarding. This is an issue that is becoming necessary for public gardens to address, as the technological revolution, which ushered these apps into existence, is not likely to end any time soon. 🌸

Parker Strand is currently a junior at the Pennsylvania State University pursuing a B.S. in plant sciences with a focus in horticulture. He has spent the previous four summers working as a visitor services employee at Chanticleer Garden in Wayne, Pennsylvania.



GARDEN PROFESSIONAL SPOTLIGHT
KIRK ANDERSON
 CURATOR OF GARDENS
 THE LIVING DESERT, PALM DESERT, CALIFORNIA

TELL US ABOUT YOUR JOURNEY IN THE GARDEN INDUSTRY.

As with any good garden path my journey into the industry was a meandering one. In my late twenties I found myself ready to make a change and by happenstance I ended up in the Palm Springs area looking for seasonal work in the tourist industry. Not a fan of triple-digit temperatures, I swore I would never spend a summer in the frying pan heat of the low desert.

I enrolled at The College of the Desert to pursue a long-stalled degree and discovered a hidden oasis—the Agriculture/Ornamental Horticulture Department. The engaging enthusiasm of the department’s faculty was infectious.

Soon I became familiar with another local gem—The Living Desert, a facility dedicated to preserving a portion of the local desert as well as promoting the conservation of all deserts through preservation, education, and appreciation. Desirous of working at a place striving to make a difference, I asked my faculty advisor about the possibility of employment there.

He advised me of an opening in the Garden Department and encouraged me to apply. His wife was Curator of Gardens so it was a pretty solid lead! I was hired as a groundsman in November 1986, still certain I would be gone before triple digits arrived in June. I’ve been Curator of Gardens for the past fifteen years.

TELL US ABOUT A RECENT PROJECT YOU WORKED ON.

One of the more challenging projects I’ve worked on was creating an outdoor Madagascar Garden in a low-lying area where temperatures occasionally dip below freezing. Most sources cite 50°F as the minimum temperature for most Madagascan succulent flora. We installed contoured berms for visual separation as well as to create some lift off the lowest elevations. We placed large dark boulders to serve as heat sinks in the winter as well as to mimic the limestone *tsingy* formations found in Madagascar. Rauh’s *Succulent and Xerophytic Plants of Madagascar* opened my eyes wide to the possibilities. Like our other geographic gardens, this exhibit was created to give the guest an immersive experience of being in the habitat portrayed.

WHAT DO YOU FIND TO BE THE MOST REWARDING THING ABOUT WORKING IN THIS INDUSTRY?

I think one of the greatest rewards is working with and meeting like-minded individuals looking to make the world a better place through their actions, and by sharing and passing along knowledge and experiences in a field where it seems each answer begets two new questions. 🌱

THINGS WE LOVE THIS WINTER



CUISINART 14-CUP FOOD PROCESSOR WITH PLASTIC DOUGH BLADE

Not your typical gardening tool, but I find the food processor invaluable for cleaning many seeds quickly. Most come with metal blades, so you will want to invest in a plastic dough blade so you don’t cut your seeds. The food processor is ideal for cleaning small, hard seeds with soft fruit. You can soften tougher fruit by soaking in water first.

https://www.cuisinart.com/shopping/appliances/food_processors/dfp-14bcny

<https://www.cuisinart.com/shopping/parts-and-accessories/details/DLC-019ATX-1>



EIBENSTOCK MIXER WITH STAND

The mortar mixer is a great way to clean a large quantity of seeds with minimal effort. I use the model and stand shown in the links above, and prefer the Flex Beater Paddle (also linked) to the one that

comes with it. It is ideal for cleaning medium to large, hard seeds with fleshy fruit.

<https://www.contractorsdirect.com/eibenstock-mixer-ehr-23-1-4-r-set>

<https://www.contractorsdirect.com/25GP-WD-Portable-Mixing-Stand>

<https://www.contractorsdirect.com/Flex-RB-Mixing-Paddle>

Both submitted by Jessica Sparks, Seedbank Coordinator, Montgomery Botanical Center



SPOT ON DIGITAL TEMPERATURE PROBE

The Spot On digital temperature probe has been a huge time saver, no longer am I waiting for a dial thermometer to read temps. It’s quick to calibrate, sturdy, and accurate. If you’re looking to be more efficient on your temperature monitoring, it’s worth the investment!

<https://www.gemplers.com/product/226189/Digital-Temperature-Probe>

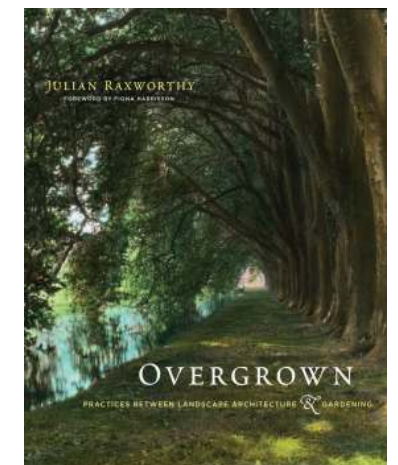
Conor M. Guidarelli, horticulturist, The Arnold Arboretum of Harvard University

OVERGROWN: PRACTICES BETWEEN LANDSCAPE ARCHITECTURE AND GARDENING

In this thought-provoking book, landscape architect and University of Cape Town professor Julian Raxworthy advocates for a reintegration of landscape architecture, design, and gardening, pursuits which have become divorced from one another via the frequently-hierarchical distinctions of the professional world. Through case studies both loving and incisive, Raxworthy advances the argument that landscape architecture must reconnect meaningfully, and physically, with the garden – a notion that will surely resonate with those of us who consider ourselves gardeners first and foremost!

<https://mitpress.mit.edu/books/overgrown>

Submitted by Shari Edelson, Chair, *Public Garden* editorial advisory group



Public Garden's Editorial Advisory Group is looking for new members!

The Editorial Advisory Group (EAG) is now accepting nominations for individuals from all disciplines, regions, roles, and types of gardens to join our team.

Who we are:
An energetic and diverse group of garden professionals who help shape the contents of *Public Garden*.

- What we do:**
- Meet quarterly via a conference call to discuss and approve articles for each issue
 - Work with authors to review and edit articles corresponding to our area(s) of expertise
 - Bring relevant, interesting topics forward for discussion

- Why you should apply:**
- Gain professional development experience
 - Meet new people and expand your network
 - Contribute to the public garden community



Interested in applying?
Fill out the **online nomination form** on the Association's website and indicate your interest in the EAG.

If you have further questions, please contact Vice Chair Carissa Dougherty at cdougherty@mortonarb.org.



Garden Themes

Origami in the Garden²

A turn-key exhibition developed for public gardens that can be installed by hand.



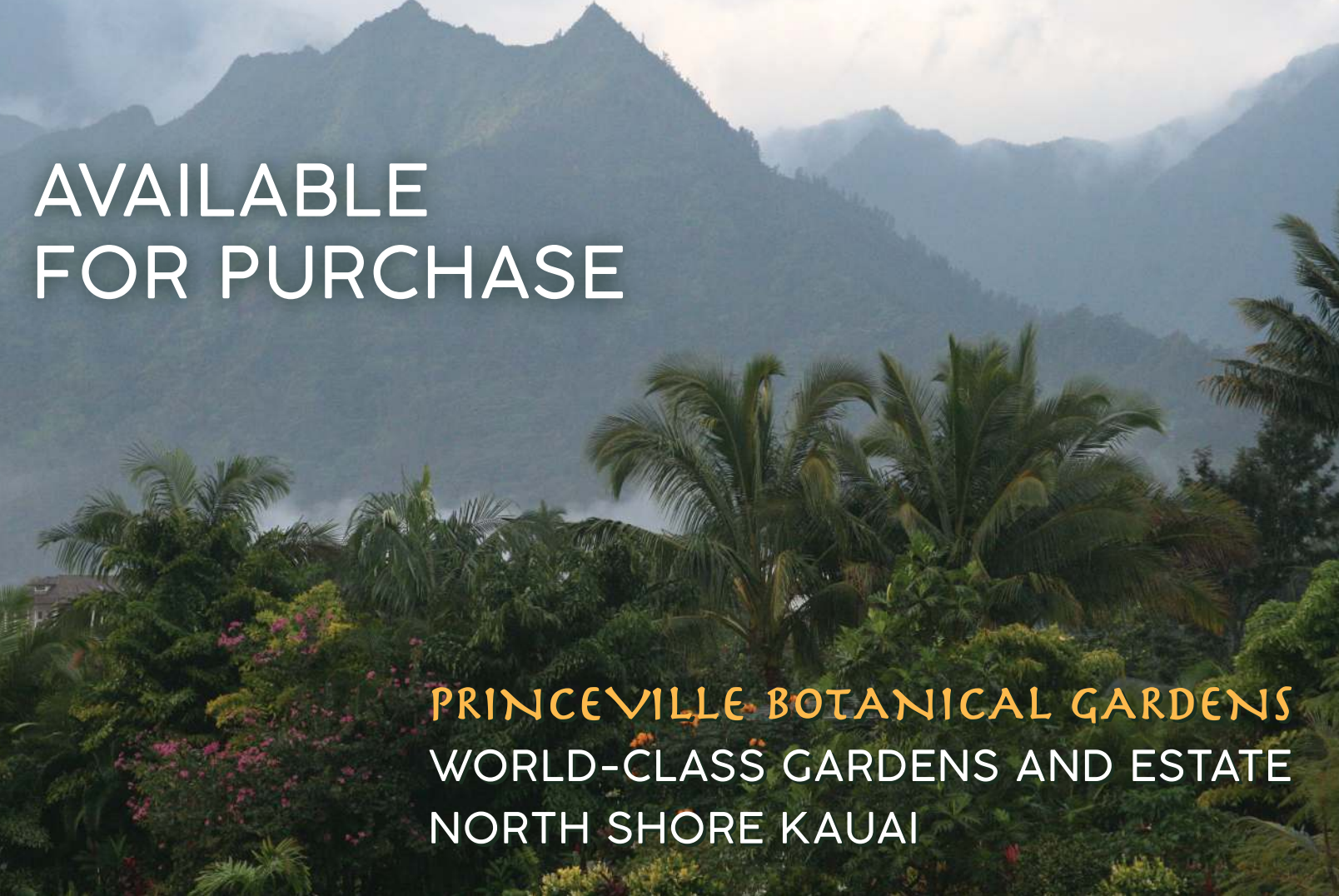
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Thank You

Together we continued our work to make public gardens indispensable in 2018. This report celebrates key achievements and details some of the resources available on our website that are a benefit of your Association membership.

Active Membership During 2018

9,153 Individual Members	572 Institutional Members	138 Corporate Members
------------------------------------	-------------------------------------	---------------------------------

Social Media

followers at the close of 2018



7,342
(+500)



4,591
(+328)



1,048
(launched 2018)



2,382
(+461)

The Big Picture

Garden Benchmarking continues to provide important insight into the public garden industry.

177 gardens participated

120 million+ people are again estimated to have visited a public garden

5.1 million visitors participated in garden education programs

including **2.3 million** children in grades K-5

Professional Development

In 2018 more people attended the Annual Conference in Southern California than ever before. Hundreds attended our regional symposia and online webinars.

890
attended the Annual Conference

381
attended professional symposia

243
attended online webinars

Specialty Resources

The "Find Your Specialty" area of the website saw increased participation in our online Communities and the Specialty Newsletters launched in October gave our members direct access to upcoming events and resources.

4,498
community members

1,029
online resources posted

Scholarships

Our scholarships fund professional development across all levels of experience and education. Our mobile fundraising campaign raised over \$10,000 in its first year, culminating at our Annual Conference.

In 2018 the Association funded 23 Garden Scholars

11 - \$1,000
scholarships for symposia

12 - \$2,500
scholarships for the Annual Conference

Program Highlights



While not as devastating as 2017, fires and hurricanes still ravaged public gardens from coast to coast, and five gardens sought help through the Association's Garden to Garden Disaster Response Center.

The Association offered its mobile fundraising platform to help gardens raise thousands and maintain philanthropy at a crucial time.

The Alliance also launched Conservation and Biodiversity Benchmarking which will provide key statistics about the industry's important plant conservation efforts:

Conservation programs accounted for **14.7%** of budget on average for reporting public gardens.

The median conservation volunteer hours at reporting public gardens was **1,850**

4 million+ visitors are estimated to have participated in conservation programming.

Learn more:

www.publicgardens.org/programs/climate-change-sustainability-program/about-climate-sustainability-alliance



The Plant Collections Network added six new Nationally Accredited Plant Collections™ for a total of **141** at **78** accredited institutions—including **3** new members.

Learn more:

www.publicgardens.org/programs/about-plant-collections-network



250+
Sentinel Plant Network Gardens

53
states/provinces represented in the Network

108
garden staff provided with no-cost Network training in 2018

\$16,000
of interpretive materials provided to **24** member gardens

Learn more:

www.publicgardens.org/programs/plant-protection-program

INSTITUTIONAL

American Public Gardens Association Institutional Members are organized based upon reported annual operating budget of each institution.

Less than or equal to \$150,000:

Algonquin College Horticulture Centre
Allegheny Arboretum at Indiana University of Pennsylvania
Al's Autobody and Arboretum
Alta Vista Botanical Gardens
Andrew Jackson's Hermitage
Arbor View Gardens
Arboretum at Interstate Packaging
Arboretum at Penn State Erie
Arboretum Parque Doña Inés/
Fundación Luis Muñoz Marín
Arizona State University
Baker Arboretum
Ball State University
Bard College Arboretum
Bartlett Tree Research Laboratories and Arboretum
Bayard Cutting Arboretum
Bedrock Gardens
Bend of the River Botanic Garden
Better Homes and Gardens Test Garden
Block Botanical Gardens
Botanic Garden at Historic Barns Park
Botanic Gardens at Kona Kai
Botanic Gardens Australia and New Zealand
Botanica, The Wichita Gardens
Botanical Gardens at Asheville
Botanical Gardens at Sanibel Moorings Resort
Brandywine Conservancy and Museum of Art
Bullington Gardens
California University of Pennsylvania
Carefree Desert Gardens
Casa Romantica Cultural Center and Gardens
Cave Hill Cemetery
Cedar Crest College
Chihuahuan Desert Gardens University of Texas at El Paso
Children's Fairyland
Clary Gardens
Clovis Botanical Garden Committee, Inc.
Coastal Georgia Botanical Gardens
College of William and Mary
Colorado Springs Utilities
Colorado State University Extension
Colorblends House and Spring Garden
Congdon Gardens
Connecticut College Arboretum
Cottage Lake Gardens
Crystal Bridges Museum of American Art
Delaware Center for Horticulture
Donald E. Davis Arboretum
Dunwoody Arboretum and Botanical Gardens
Dunsmuir Botanical Gardens
Durango Botanic Gardens
DVAMC Grotto Gardens
Edith J. Carrier Arboretum at James Madison University
Elizabeth White Garden
Elon University
Far Reaches Botanical Conservatory
Fort Myers-Lee County Garden Council,
Home of the Berne Davis Botanical Garden
Friends of Hilltop Arboretum
Friends of Laurelwood Arboretum
Gardens at Gantz Farm
Gardens at Lake Merritt
Gardens at Mill Fleurs
Gardens of Fanshawe College and The A.M. Cuddy Gardens
Gardens of the Big Bend at University of Florida
George Washington's Mount Vernon
Georgeson Botanical Garden
Glad Acres Botanical Garden - Vicksburg
Glendale Xeriscape Demonstration Garden
Golden Gate National Parks Conservancy
Graver Arboretum of Muhlenberg College
Great Park Garden Coalition
Great Plains Native Plant Society
Green Mountain College
Green Spring Gardens
Guadalupe River Park Conservancy
Hahn Horticulture Garden at Virginia Tech
Hermitage Museum and Gardens
Highline SeaTac Botanical Garden
Hildene, The Lincoln Family Home
Historic Columbia Foundation
Historic London Town and Gardens
Hortulus Farm
Huntington Museum of Art
Inniswood Metro Gardens
Jacksonville Arboretum and Gardens
James Madison's Montpelier
Jardín Botánico Lankester
Kansas State University Gardens
Kutztown University
Lake View Cemetery
Lakes Park Botanic Garden
Lakeshore Park
Landcraft Garden Foundation
Landis Arboretum
LaSierra University
Linnaeus Arboretum at Gustavus Adolphus College
Locust Grove
Louisiana State University AgCenter
Botanic Gardens at Burden
Lovett Pinetum
Manasota Memorial Park
Mariana H. Qubein Arboretum and Botanical Gardens at High Point University
Marin Art and Garden Center
Massachusetts Horticultural Society
Maynard W. Quimby Medicinal Plant Garden
McIntire Botanical Garden
Mill Pond Garden, Inc.
Millbourne
Miller Nature Preserve
Mission Street Parks Conservancy
Mizzou Botanic Garden
Montgomery Botanical Gardens at Oak Park
Monticello
Morcom Rose Garden
Mount Hope Farm
Museum of the Shenandoah Valley
National Botanic Garden
Native Plant Center - Westchester Community College
Nehrling Gardens
New Hanover County Arboretum
Northern Plains Botanic Garden Society
Ogden Botanical Garden
Oklahoma City Zoo and Botanical Garden
Oregon Zoo/Horticulture
Oroville Botanic Garden and Cultural Center
Peace River Botanical and Sculpture Gardens, Inc.
Philbrook Museum of Art
Pine Hollow Arboretum
Point Defiance Zoo and Aquarium
Powellwood Garden
Prairie Garden Trust
Quarry Gardens at Schuyler
Rancho Los Alamitos Historic Ranch and Gardens
Reeves-Reed Arboretum
Reflection Riding Arboretum and Nature Center
Rogerson Clematis Garden
Rose Garden at Mesa Community College
Rose Haven Heritage Garden
Sachem Public Library
San Antonio Zoo
Sandhills Community College

Sandhills Horticultural Gardens
Santa Ynez Valley Botanic Garden
Schoepfle Garden
SCSU Reflection Garden
Sister Mary Grace Burns Arboretum
Skylands Association - New Jersey Botanical Garden
South Bay Botanic Garden
South Carolina Botanical Garden
Starhill Forest Arboretum of Illinois College
Streissguth Gardens
Summerland Ornamental Gardens
Surreybrooke
Sustainable Gardening Institute, Inc.
Taylor Conservatory Foundation
Teton Botanical Garden
The Arboretum at Laurel Hill and West Laurel Hill Cemeteries
The Duke Mansion
The Fells Historic Estate and Gardens
The Mermaid
The Merwin Conservancy
Theodore Payne Foundation for Wild Flowers and Native Plants
Tracy Aviary
Trees Atlanta
Tudor Place Historic House and Garden
Tulsa Garden Center
Turtle Back Zoo
Unbelievable Acres Botanic Gardens, Inc.
University of Arizona Campus Arboretum
Botanic Gardens at Burden
University of California Davis
Haagen-Dazs Honey Bee Haven
University of Delaware Botanic Gardens
Mariana H. Qubein Arboretum and Botanical Garden
University of Kansas Medical Center
University of Nebraska Lincoln Botanical Garden and Arboretum
University of Nevada Cooperative Extension
University of North Carolina
Charlotte Botanical Gardens
University of South Florida Botanical Gardens
University of Tennessee Facilities Services
University of West Georgia
Utrecht University Botanic Gardens
Vallarta Botanical Garden
Waddell Barnes Botanical Gardens
Western Kentucky Botanical Garden
White Fences Equestrian Center
William Faulkner Literary Garden
Woodlands Garden
Zilker Botanical Garden Conservancy
\$150,001 to \$399,999:
3rd Street South Historic District
Adelaide Botanic Garden
Akron Zoological Park
Allen Centennial Gardens
American Society of Botanical Artists
Andrews University Arboretum
Annapolis Royal Historic Gardens
Arboretum at Adelphi University
Arboretum of the Barnes Foundation
Awbury Arboretum
Bailey Arboretum
Bellefontaine Cemetery
Blithewold Mansion, Gardens and Arboretum
Bookworm Gardens
Boone County Arboretum
Brenton Arboretum
Cedar Valley Arboretum and Botanic Gardens
Chihuahuan Desert Research Institute
Chihuly Garden and Glass
Childrens Storybook Garden and Museum
Cincinnati Nature Center
Colorado State University
Compton Gardens
Dalhousie University
Delaware Botanic Gardens at Pepper Creek
Denver Zoological Foundation
Dothan Area Botanical Gardens
Dyck Arboretum of the Plains
Eastwoodhill Arboretum
EB Dunn Historic Garden Trust
Eden Project
Edison and Ford Winter Estates
Elmhurst College
Florida Botanical Gardens Foundation
Gardens of Kohler
Goodell Gardens and Homestead
Greensboro Arboretum
Heathcote Botanical Gardens
Henry Foundation for Botanical Research
Heritage Museums and Gardens
Heronwood Garden
Highstead
Historic Oakland Foundation
Hofstra University Arboretum
Hoyt Arboretum and Herbarium
Humboldt Botanical Garden
James G. Kaskey Memorial Park
Jensen-Olson Arboretum
Juniper Level Botanic Garden
Kalmia Gardens of Coker College
Longue Vue House and Gardens
Lord and Schryver Conservancy
Luthy Botanical Garden
Maymont Foundation
Mead Botanical Garden
Meadow Lakes - The Robert A. Winters Arboretum
Metro Parks Tacoma/
W.W. Seymour Botanical Conservatory
Michigan State University
Minnetrista
Mitchell Park Horticultural Conservatory
Mobile Botanical Gardens
Monk Botanical Gardens
Mount Holyoke College Botanic Garden
Mountain Top Arboretum
Naples Zoo at Caribbean Gardens
Nemours Estate
New England Wild Flower Society
Oak Park Conservatory
Old City Cemetery Museums and Arboretum
Olds College
Peckenwood Garden Conservation Foundation
Peconic Land Trust - Bridge Gardens
Pittsburgh Parks Conservancy
Planting Fields Arboretum State Historic Park
Princeville Botanical Gardens
Railyard Park Conservancy
Regis University
Roosevelt Vanderbilt National Historic Site
San Luis Obispo Botanical Garden
Sawtooth Botanical Garden
Secrest Arboretum at Ohio State University
Singapore Botanic Gardens
Slayton Arboretum of Hillsdale College
South Coast Botanic Garden
Southern Highlands Reserve
Spring Grove Cemetery and Arboretum
Springfield-Greene County Botanical Center
Stonegates
Sunshine Coast Botanical Garden Society
Temple University
The Arboretum, State Botanical Garden of Kentucky
The Gardens at Texas A&M University
University of California Los Angeles
Mildred E. Mathias Botanical Garden
University of Chicago

University of Connecticut
University of Illinois Arboretum
University of Tennessee Gardens
Utah State University Botanical Center
Van Vleck House and Gardens
Vander Veer Botanical Gardens
Washington National Cathedral
Welkinweir
West Virginia Botanic Garden, Inc.
Wilbur D. May Arboretum and Botanical Garden
William Paca House and Garden
Windmill Island Gardens
Yampa River Botanic Park

\$400,000 to \$999,999

Adkins Arboretum
Airlie Gardens
Alaska Botanical Garden
Aldridge Gardens
American Horticultural Society
American University
Applewood - The C.S. Mott Estate
Arboretum at Flagstaff
Arizona-Sonora Desert Museum
Atlanta History Center, Goizueta Gardens
Bartlett Arboretum and Gardens
Barton Arboretum and Nature Preserve of Medford Leas
Bellevue Botanical Garden
Boerner Botanical Gardens
Botanical Garden of the Ozarks
Bowman's Hill Wildflower Preserve
Brookgreen Gardens
Cantigny Park
Carleen Bright Arboretum
Casa del Herrero
Chadwick Arboretum and Learning Gardens,
Ohio State University
Chevy Chase Club
Cheyenne Botanic Gardens
Cincinnati Zoo and Botanical Garden
Clark Gardens Botanical Park
Columbus Botanical Garden
Conservation Garden Park
Dumbarton Oaks
Elizabeth C. Miller Botanical Garden
Elizabeth F. Gamble Garden
Everglades Wonder Gardens
Fairview Cemetery
Fellows Riverside Gardens
Friends of the Public Garden
Fruit and Spice Park
Fullerton Arboretum
Gabis Arboretum at Purdue Northwest
Gardens at Heather Farm
Gardens on Spring Creek
Glenstone Museum
Regis University
Hagley Museum and Library
Harry P. Leu Gardens
Haverford College Arboretum
Hidden Lake Gardens
High Glen Gardens
Hiipaka LLC (Waimea Valley)
Historic Ford Estates
Humber Arboretum
Iowa Arboretum
Ithaca Children's Garden
JC Raulston Arboretum
Key West Botanical Garden Society
Kiehm Arboretum and Botanic Garden
Knoxville Botanical Garden and Arboretum
Lasdon Park and Arboretum
Leach Botanical Garden
Lewis and Clark Community College
Lockery Arboretum
Lurie Garden
Lyon Arboretum
Marsh Botanical Garden, Yale
McCrary Gardens
McKee Botanical Garden
Meadowlark Botanical Gardens
Mercer Botanic Gardens
Miami Beach Botanical Garden
Milner Gardens and Woodland
Mounts Botanical Garden of Palm Beach County
Natural Lands Trust
Nebraska Statewide Arboretum
Newton Cemetery
Niagara Parks Botanical Gardens and Butterfly Conservatory
Oregon Garden Foundation
Overland Park Arboretum and Botanical Gardens
Paul J. Ciener Botanical Garden
Pinecrest Gardens
Quad City Botanical Center
Regional Parks Botanic Garden
Reynolda Gardens of Wake Forest University
Rhododendron Species Botanical Garden
Riverbanks Zoo and Botanical Garden
Rockford Park District
Rutgers Gardens
Salisbury University Arboretum
San Diego Zoo Safari Park
Seed Savers Exchange
Sherman Library and Gardens
Shofuso Japanese House and Garden
Sholom Park
Smith-Gilbert Gardens
Sonnenberg Gardens and Mansion,
State Historic Park
South Texas Botanical Gardens and Nature Center
Springs Preserve
Stoneleigh: A Natural Garden
The Arboretum at Penn State
The Living Desert
The Ruth Bancroft Garden
The Trustees
Toledo Botanical Garden
University of California Riverside Botanic Gardens
University of Central Florida Arboretum
University of Guelph Arboretum
University of Maryland Arboretum and Botanical Garden
Untermyer Gardens Conservancy
Ventura Botanical Gardens
Vizcaya Museum and Gardens
W.J. Beal Botanical Garden
Washington Park Botanical Garden
Water Conservation Garden
Waterfront Botanical Gardens
Wellfield Botanic Gardens
Wing Haven
Zoo Miami Miami-Dade
Zoological Park and Gardens
\$1M to \$2.99M
Ashton Gardens at Thanksgiving Point
Assiniboine Park Conservancy
Battery Park City Parks
Berkshire Botanical Garden
Betty Ford Alpine Gardens
Birmingham Botanical Gardens
Botanic Garden of Smith College
Boyce Thompson Arboretum
Brookside Gardens
Buffalo and Erie County Botanical Gardens
California State University, Fresno
Callaway Gardens
Cape Fear Botanical Garden
Como Park Zoo and Conservatory
Conservatory of Flowers

Daniel Stowe Botanical Garden
Dow Gardens
Environmental Learning Center
Fernwood Botanical Garden
Friends of the High Line
Garfield Park Conservatory
Garvan Woodland Gardens
Green Bay Botanical Garden
Green-Wood Cemetery
Greenwood Gardens
Hawaii Tropical Botanical Garden
Honolulu Botanical Gardens
Houston Botanic Garden
Huntington Library, Art Collections, and Botanical Gardens
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Memorial University Botanical Garden
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Montreal Botanical Garden/
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Moore Farms Botanical Garden
Morris County Park Commission
National Gallery of Art/Division of Horticulture
New Orleans Botanical Garden
Pittsburgh Botanic Garden
Polly Hill Arboretum
Quarryhill Botanical Garden
Queens Botanical Garden
Reiman Gardens, Iowa State University
Santa Fe Botanical Garden
Scott Arboretum of Swarthmore College
Shangri La Botanical Gardens and Nature Center
State Arboretum of Virginia,
Orland E. White Arboretum
State Botanical Garden of Georgia
Stonecrop Gardens
Swan Point Cemetery
Texas Discovery Gardens
The Hudson Gardens and Event Center
The Mount Desert Land and Garden Preserve
Tohono Chul Park
Toronto Botanical Garden
Tucson Botanical Gardens
Tulsa Botanic Garden
Tyler Arboretum
University of Alberta Botanic Garden
University of British Columbia Botanical Garden
University of California Santa Cruz
Arboretum and Botanic Garden
University of Wisconsin Arboretum
Wave Hill
Wellesley College Botanic Gardens
Wethersfield Foundation, Inc.
Winterthur Museum, Garden and Library
Woodland Park Zoo
\$3M to \$9.99M
ABQ BioPark Botanic Garden
Bellingrath Gardens and Home
Bernheim Arboretum and Research Forest
Bloedel Reserve
Bok Tower Gardens
Botanical Research Institute of Texas
Chanticleer
Cheekwood
Coastal Maine Botanical Gardens
Cornell Botanic Gardens
Cummer Museum of Art and Gardens
Dawes Arboretum
Descanso Gardens
Filoli Center
Fort Worth Botanic Garden
Frederik Meijer Gardens and Sculpture Park
Ganna Walska Lotusland
Garden Conservancy
Greater Des Moines Botanical Garden
Grounds for Sculpture
Hillwood Estate, Museum and Gardens
Huntsville Botanical Garden
Lauritzen Gardens
Lewis Ginter Botanical Garden
Madison Square Park Conservancy
Marie Selby Botanical Gardens
Morris Arboretum of the University of Pennsylvania
Mount Auburn Cemetery
Mt. Cuba Center
Myriad Gardens Foundation
National Tropical Botanical Garden
Newfields
Norfolk Botanical Garden
North Carolina Arboretum
North Carolina Botanical Garden
Olbrich Botanical Gardens
Portland Japanese Garden
Powell Gardens
Rancho Santa Ana Botanic Garden
Red Butte Garden and Arboretum
Royal Botanical Gardens
San Antonio Botanical Garden
San Diego Botanic Garden
San Diego Zoo Global
San Francisco Botanical Garden
Santa Barbara Botanic Garden
Sarah P. Duke Gardens
Smithsonian Gardens
Tower Hill Botanic Garden
United States National Arboretum
University of California Botanical Garden
University of California Davis
Arboretum and Public Garden
University of Washington Botanic Gardens
VanDusen Botanical Garden
Above \$10M
Arnold Arboretum of Harvard University
Atlanta Botanical Garden
Brooklyn Botanic Garden
Chicago Botanic Garden
Dallas Arboretum and Botanical Garden
Denver Botanic Gardens
Desert Botanical Garden
Franklin Park Conservatory and Botanical Gardens
Holden Forests and Gardens
Longwood Gardens, Inc.
Minnesota Landscape Arboretum
Missouri Botanical Garden
Naples Botanical Garden
New York Botanical Garden
Phipps Conservatory and Botanical Gardens
PHS Meadowbrook Farm
The Morton Arboretum
United States Botanic Garden

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Big Bugs, Inc.
Blue Planet Environmental
Blue Raster, LLC
Botanical Values
Cloud Gehshan Associates
ConsultEcon, Inc.
Daniller + Company
De Vroomen Garden Products, Inc.
Dean Runyan Associates
Deforche Construct USA
Didier Design Studio
Dirtworks Landscape Architecture, PC
Disney's Horticulture
EMD Consulting-Donation Record
Eriksen Translations, Inc.
FIVESEED
Foxgloves
Garden Voyage Botanicals - Select Amenities, Ltd.

Garden Works, Inc.
Green Valley Supply
GrowIt!
Guest Experience Management Services
IrisBG / Botanical Software, Ltd.
Jeffrey Byrne + Associate
Julie Moir Messervy Design Studio
Kimley-Horn (formerly Oasis Design Group)
LakelFlato Architects
Lark Label
LeMaster Marketing Group
Lennox Insites
Leopold Gallery
Liberty Graphics
Living Habitats
Matthew J Leavell, Artist
MCG BioComposites, LLC
Membership Consultants
MIG | Portico
Mikyong Kim Design
MKSK Studios
Montgomery Smith, Inc.
OnCell
Origami In The Garden
Parker Travel
Pashek+MTR
Paulger's Plants & Bulbs
PaymentSpring

PlantRight
Plants Map, Inc.
Porous Pave, Inc.
Precision Signs & Labels, Inc.
Prescott Gallery & Sculpture Garden
Rain Bird Corp.
Rabbit The Exhibit
Robinson Anderson Summers, Inc.
Landscape Architects
Russell + Mills Studios, Inc. (2)
San Marcos Growers
Sovereign Insurance Group
Spurlock Landscape Architects, Inc. (2)
Studio Outside
Terra Design Studios, LLC
The Acorn Group
The Detwiler Group
The Forest Farmers
The Green Room
The Perennial Farm
The Tenby Group
Towers|Golde, LLC
Virginia Burt Designs
W. Gary Smith Design
Wolf Landscape Architecture, LLC
ZimSculpt

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