



Plant & Garden Art Lovers: **Get Ready to Shop!** Hortlandia 2013 is Coming.

Tired of the winter blues? Plant lust building up to a frenzy? Or are you just looking for that special plant that's been so hard to find? Mark April 13 and 14 on your calendar for Hortlandia 2013, the HPSO spring plant and garden art sale.

Plant vendors (nurseries) from all over the Pacific Northwest will be bringing to you their very latest, best, and rare plants. We expect to have over 75 different specialty nurseries represented at the sale—all under one roof. It would take you a long time to visit them all individually at their regular place of business. In fact, some of them aren't even open to the general public, so this is an opportunity not to be missed.

Another incentive to visit Hortlandia 2013 is the chance to purchase unique art objects for your garden. Dozens of local artists are busy creating those one-of-a-kind, very special works that will

Those of you who have been to Hortlandia in the past know that our vendors restock their tables on Sunday, so a great selection of plants will be available on either day to satisfy your plant lust

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letter from the president

Dear HPSO Member:

In your hands is the first copy of our new publication, the *HPSO Quarterly*. It ushers in a new era, and I am pleased to introduce it.

We are launching the *HPSO Quarterly* for several reasons. The vast majority of our members are using Hardy Plant Society weekly emails and our member website for up-to-date information and program information, making our bi-monthly newsletter a little too redundant. Meanwhile, our beloved *Bulletin* editor, Dorothy Rodal, has retired. Most significantly, however, we must contend with the skyrocketing costs associated with printing and mailing numerous publications each year.

The *Quarterly*, which is designed to replace our newsletter and the *Bulletin*, will be published in winter, spring, summer, and fall. As this first issue reveals, it contains features about the Society as well as gardening and horticulture content.

The HPSO Board is confident the HPSO Quarterly will serve our society and its members well. Nevertheless, we are forced to contend with mounting costs. Rather than raise the price of HPSO membership to manage those costs, the Board has decided on the following:

- All members will receive the electronic version of the HPSO Quarterly by email, at no charge. The electronic version will include much greater use of color pictures.
- Members desiring print versions of the *HPSO Quarterly* mailed to them may do so for \$7 per year (four issues). The print issue's interior pages will be in black & white, with a full-color cover. Subscribers will also receive the electronic version.

If you are currently signed up to receive hardcopy versions of the newsletter, you'll continue to receive print versions of the *HPSO Quarterly* at no additional cost until your membership is up for renewal, at which time you may select one of the options described above.

The HPSO Open Gardens Book, sent in early spring each year, is unaffected by these changes, and remains included in the price of your membership.

I am hopeful you agree with me and find that the *HPSO Quarterly* strikes a wonderful balance between timeliness, utility, and beauty. Just like our own gardens, it is a work in progress. I am particularly appreciative of the efforts of Director-at-Large Whitney Rideout and Second Vice President Linda Wisner, who lead its development, and also grateful for many of you who have already stepped forward to make this first issue a reality.

Enjoy this issue, and have a happy and healthy 2013, in and out of the garden!

Jim Rondone, President

The HPSO Quarterly— Your Publication

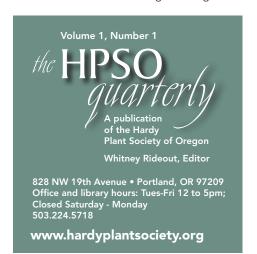
by the Quarterly committee

Welcome to the *HPSO Quarterly*, the new publication featuring HPSO news and updates as well as articles from our gardening community. We want to emphasize that last statement – articles from our gardening community. That means you and every HPSO member.

We want to hear about what you are doing in your garden, your study group expeditions, trips abroad discovering new gardens, and all the wonderful plants, new and old, that you are growing. Are you a pro at composting? Have you discovered a great public garden or a walking trail lined with trilliums? Let us know.

HPSO is a society devoted to its members' passion for plants. Sharing information, some laughs, and experience is what makes participating in this group such a joy. So, help us all grow as gardeners by sharing what you know and love about gardening with your fellow members in an article for the Quarterly. When you are ready to tell us about your horticultural adventures please follow these two simple guidelines: articles should be no longer than 1,000 words and any photos should be high-resolution (5MB+). A member of the Quarterly staff will let you know when your article will be published and offer recommended edits. Space availability may create publication constraints, but if this occurs we will work with you to publish an abbreviated version, or post your full submission on the HPSO website. If you have questions or an article to submit, contact Whitney Rideout at whitney@ skygardensdesign.com.

We look forward to hearing about your adventures in the world of gardening.



FROM ART TO LANDSCAPE

A Garden Design Talk & Workshop by W. Gary Smith

by Bob Hyland

January is a great time to sit back and reflect on the structure, pattern, and artistic nature of your garden —before the season cranks up again and you get sidetracked with garden cleanup and plant shopping. HPSO offers two fabulous opportunities to hear and learn from one of North America's leading landscape architects and artists, W. Gary Smith.



In his afternoon talk on Sunday, January 20, Gary will explore patterns in nature, commerce, and the cosmos based on his award-winning book *From Art to Landscape, Unleashing Creativity in Garden Design,* published in 2010 by Timber Press. This program is more than artsy woo woo. Gary's artistic eye is paired with keen plantmanship, a dynamic union of skills that translates beautifully to garden making. He specializes in botanical gardens and arboretums, as well as public art installations and private gardens, often weaving together local ecological and cultural themes. Gary approaches garden design like an artist, with a palette of plants and unique ways of looking at the world. He will inspire you to design gardens that combine the unique character of a place with imaginative spirit.

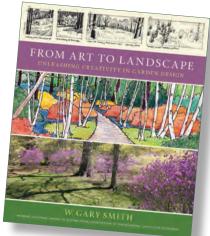
Gary received the Award of Distinction from the Association of Professional Landscape Designers (APLD) for his work on Enchanted Woods at Winterthur in Delaware, Peirce's Woods at Longwood Gardens, and the Stopford Family Meadow Maze in

Pennsylvania. Peirce's Woods also received a Design Merit Award from the American Society of Landscape Architects. *From Art to Landscape*, published by Timber Press in 2010, received the American Horticultural Society Book Award. Learn more at WGarySmithDesign.com.

Garden Design Workshop

On Saturday, January 19, Gary Smith will teach a six-hour workshop for professional garden designers. He will help you strengthen and refine a visual vocabulary to

continues next page





guide your work. You will engage in a set of fast, furious, and fun creative exercises using patterns on paper. Participants will prepare a set of hypothetical designs and engage in lively group interaction and discussion.

The all-day workshop will be held in the bright, airy HPSO Library where you'll be surrounded by shelves of the best horticultural reference books. Registration fees include handouts and break refreshments. Lunch is NOT included; bring your own. A list of supplies to bring to the workshop will be sent to all registered participants prior to the date.

Note: This hands-on workshop is limited to 25 participants and geared toward professional, practicing garden designers and landscape architects.

Don't hesitate – REGISTER ONLINE now to enrich your creative self and learn from a master landscape designer and artist.



WORKSHOP:

PATTERNS INTO DESIGN: Enriching the Creative Self

Saturday, January 19, 2013 9am – 3:30pm, HPSO Office & Library, 828 NW 19th Avenue, Portland, OR 97209

HPSO members \$120; nonmembers \$150 (includes a one-year HPSO membership)

Note: This hands-on workshop is limited to 25 participants and geared toward professional, practicing garden designers and landscape architects.

TALK:

FROM ART TO LANDSCAPE: Unleashing Creativity in Garden Design

Sunday, January 20, 2013 Doors open at 12:30pm; Program starts at 1:30pm Location: Hoffmann Hall, Portland State University

HPSO members \$20; nonmembers \$25 (light refreshments included)

Yard, Garden Patio Show Presented By DENNIS' 7 DEES

Spring Comes Early This Year: 2013 Yard, Garden and Patio Show. Please Volunteer!

February 8-10 at the Oregon Convention Center

by Linda Carson, YGP Volunteer Coordinator

Mark your calendars for a weekend of horticultural treats! The Oregon Association of Nurseries has a great show planned and you can be part of it by volunteering at the tenth HPSO Winter Interest display. You won't want to miss the line-up of speakers, Remarkable Green Market, beautiful display gardens, numerous horticulture-related vendors, and, of course, the HPSO display.

We will prepare and staff our display of plants for winter interest in the garden in cooperation with the Great Plant Picks Program; Linda Beutler and her Clackamas Community College Horticulture students will again wow us with one of their fabulous floral arrangements. Our display will feature both cut and potted botanicals that provide fragrance, bark, leaves, flowers, and seeds for winter beauty in the landscape. Volunteers answer questions, assist folks using our reference guides, and promote the Hardy Plant Society. We need help with set-up on Thursday, Feb. 7 from 9-1 and with staffing the booth in 3-hour shifts Friday through Sunday. As an added bonus, you will receive a free pass for the Show on the day you volunteer. Watch the weekly email for sign-up information, or email Linda Carson if you know you would like to help or have questions about volunteering (lindacarsonor@frontier.com). Come join us for an inspiring time celebrating Northwest horticulture.

Register online for both of these events: www.hardyplantsociety.org



Open Your Garden in 2013

by Tom Barreto

You work hard in your garden to make it beautiful. Why not share it with others who appreciate how much sweat equity it took to compose all of the trees, shrubs, perennials and garden art into a symphony of beauty? A recent survey of HPSO members revealed that the Open Gardens program is one of the most valued benefits of membership. Not surprising since it's such a joy to see how others tackle problems, create intoxicating combinations, and feed their plant lust.

In 2012, over 100 gardens were open to HPSO members. Many thanks to the hosts; we hope it was a rewarding experience and that you'll open your gardens again in 2013.

Everyone has a different way of gardening, and it's a treat to observe how others have created their own beauty. If you haven't opened your garden before and are interested in knowing more, there is a Garden School class just for you. (See the Garden School article on this page for more information.) Your own garden doesn't need to be perfect. Gardens are always a work in progress. Share your adventure with fellow plant nerds!

Choose a Date and Sign Up Online

Most members open up their garden on a Saturday, Sunday, or both. It's also possible to open up your gardens on the 2nd and/or 4th Monday evenings in June, July, August, or September. Some members open their gardens several times during the year so we can watch the gardens evolve through the seasons. Think about coordinating with nearby gardeners to open your gardens on the same weekend.

The committee that organizes the HPSO Open Garden Book is working on ways to streamline the process. Open Garden enrollment has been incorporated into our membership system. When you sign up online, your garden information will be captured as part of your membership profile. Your garden's name, description, driving directions, and even a photo of your garden can be stored as part of your membership profile. You only have to modify it as appropriate the next time you sign up for the Open Garden program.

Please consider opening your garden to your fellow HPSO members. The online registration form is available now. Look for a link to the sign-up form in upcoming email blasts, and join the many HPSO members who have opened up their gardens and reaped the rewards.

garden school

HPSO Garden School 2013 Begins With Tips on Opening Your Garden, Plus Tours of Two Important Portland Gardens

by Jolly Butler

The Hardy Plant Society Garden School kicks off its 2013 season with three events in the first quarter of the year: a session about opening your garden and opportunities for midand late-winter tours of two major Portland gardens, one featuring an extensive hands-on pruning demonstration. Registration and further information for all events, limited to HPSO members only, are online at hardyplantsociety.org.

Saturday, January 26, "Open Garden Tips for First Timers"

Never opened your garden (yet) and need a jump start? Helping hands are here! Five seasoned gardeners will share the pleasures of opening their gardens, along with tips about how to get ready for a satisfying experience. Don't miss out on the joys of sharing your garden with other like-minded plant lovers. You'll hear from veteran gardenopeners Tom Vetter, Kathleen Fortune, Bruce Wakefield, Diana Lamb, and Barbara Blossom, in a panel discussion moderated by Gail Austin. Because of our space, this event is limited to HPSO members who are ready to take the plunge and host their first open garden this year.

TIME: 10:30 AM - Noon
PLACE: Hardy Plant Society office,
Board Room

Fee: No cost, designed for HPSO members who have NOT yet opened their gardens

Maximum number participants: 40 Registration now open.

Saturday, February 2, "Winter Tree Walk in Elk Rock Garden at the Bishop's Close"

Take a tour of the famed Elk Rock, a splendid privately-owned garden known for its wonderful winter displays. The HPSO tour will be led by Sara Mauritz, President of the Board of the Friends of Elk Rock Garden at the Bishop's Close and chair of the Friends Garden Committee. Highlights include discussion of the history of the garden and its plantings, with emphasis on the extensive collection of trees. This garden, a key site in Portland's garden history, was developed by Peter Kerr, whose remarkable daughters Jane Kerr Platt and Lady Anne Kerr Macdonald both also created significant local gardens.

TIME: 12-2 PM

PLACE: Elk Rock Garden at the

Bishop's Close Fee: \$15.00

Maximum number participants: 20 Registration now open.

Saturday, March 2, "Late Winter Pruning at the Leach Botanical Garden"

Join Courtney Vengarick, gardener/ curator on a tour of the Leach Botanical Garden, then pick up your pruners and take part in a hands-on pruning demonstration. This garden, now owned by the City of Portland Bureau of Parks and Recreation. was developed by John and Lilla Leach, who went on botanical expeditions and, in the 1930s, built the Manor House and began the gardens that bear their name. They left the beautiful grounds, buildings and more than 2,000 species of plants to the City of Portland, and the garden now comprises nearly 17 acres in a woodland setting of great beauty. After a morning tour and a brown-bag lunch in one of the garden buildings, participants will put on their gloves and use their own hand pruners to learn or hone pruning skills, practicing on-site under Courtney's supervision.

TIME: 11:00 AM – 2:15 PM PLACE: Leach Botanical Garden

Fee: \$17.50

Maximum number participants: 10 Registration open in January.

Join us at the HPSO Annual Meeting

Tom Fischer to speak at the HPSO Annual Meeting March 17, 2013

Plan to attend the Annual Meeting on Sunday March 17, 2013. Our speaker is Tom Fischer, Senior Acquisitions Editor at Timber Press here in Portland. Tom spent 14 years on the editorial staff of Horticulture magazine in Boston before moving to Portland in 2004. His experiences as a bi-coastal gardener and his inexhaustible curiosity about plants have both shaped his garden, which was profiled in the Oregonian in 2008. A prolific writer as well as an editor, his articles have been featured in magazines such as Garden Design, Gardens Illustrated, and Martha Stewart Living. His book, Perennial Companions: 100 Dazzling Plant Combinations for Every Season, was published by Timber Press in February 2009, followed by The Gardener's Color Palette in 2010. You can read many of his articles on his website, OverPlanted.com. His talk entitled "The Agony of Indecision: Lurching Toward a Personal Style" will lead us through the horticultural and design dilemmas of building a garden in our horticultural paradise where "everything grows." Tom's self-deprecating humor and plant knowledge make him a very engaging speaker. This program will be a delight.

In addition to Tom's talk, the program includes remarks from Jim Rondone, our excellent HPSO president, the election of board members, an early spring botanical display, book sale, and a fund-raising event for our grant program. This will be a informative and fun-filled March afternoon. Don't miss it. The annual meeting is free to members of the Hardy Plant Society and new members can join at the door.

TOPIC: The Agony of Indecision: Lurching Toward a Personal Style

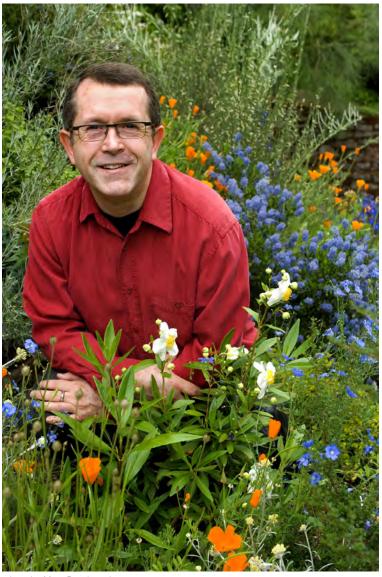


photo by Marv Bondarowicz

mark your calendars

Hardy Plant Study Weekend in Vancouver, B.C

The Garden ~ Insight & Inspiration from the Ground Up

June 14, 15 and 16, 2013

Registrants will be able to enjoy lectures on Friday evening, Saturday morning and Sunday morning. Several specialty nurseries from the area, and from Washington State, will be on site with a selection of their plants for sale during the breaks, and there will be an informal reception on Saturday evening at Tom Hobbs' Southlands Nursery.

One of the joys of all study weekends, open garden tours, will be grouped in the South Surrey/Langley area on Friday afternoon, Vancouver on Saturday afternoon, and on the North Shore on Sunday afternoon, with the possible addition of a garden tour on the Sunshine Coast on Monday for people who wish to explore in the area for a little longer.

Registration starts on February 1st, 2013. Full descriptions of speakers, topics, etc. will be available at that time.





It's with Janet in mind that I planted Stewartia pseudocamellia yesterday. This tree is a true specimen and offers something for every season: foliage emerges bronzy purple in spring, develops to dark green in summer, and turns bright red-orange in the fall. In midsummer white camellia-like flowers open in random succession, followed by pointed brown seed pods. And the bark.....wow.... stunning bark that exfoliates in strips of orange, gray, and reddish brown. It is a slow-growing tree for a smaller area, reaching approximately 20 feet in 20 years. (It can reach up to 40 feet if given the right growing conditions or grow as a multi-stemmed shrub up to 12 feet).

My new stewartia is planted in-between our driveways, placed so I see it every time I leave, come home, or sit in my front room reading—a reminder to me of a lovely lady and how I should live life to the fullest; a reminder that beauty can be attained in every season of life.

by Kate Bryant

Garrya elliptica is one of the more subtle and elegant winter-interest plants that can be grown in the Pacific Northwest. True, there are many winter-flowering shrubs with pretty, and even fragrant, flowers. But Garrya elliptica is a "problem-solver" shrub, growing in dry shade, where few other such attractive evergreen shrubs will grow.

Native to Southern Oregon and Northern California's coastal chaparral, Garrya elliptica thrives in semi- to quite shady environments (including northern and eastern exposures) that enjoy a bit of wind protection. Well-drained soil suits them best, and they don't usually need summer water once established, as long as they receive afternoon shade. Garrya isn't technically native quite as far north as the Portland area, but is nearly so. Its sister plant, Garrya fremontii, can be found as close as Wind River area in SW Washington and south. But G. elliptica also suits our climate well, only suffering some foliar damage in the worst of our freezing, windy winters.

The evergreen foliage is handsome year-round. Shrubs grow to around 12-15 feet tall and wide. Its dark green, wavy-margined leaves have whitish undersides. Flowers, appearing in late December and lasting through March, consist of long, pendant, silvery catkins reaching as much as 8 inches long on some cultivars, such as 'James Roof.' Plants are dioecious, meaning that flowers are produced on male or female plants. Male plantsincluding cultivars such as 'James Roof'—typically produce longer catkins, while females produce fruit when pollinated by a male.

On a mature plant, these long, silver catkins, set against the dark green, wavy, evergreen foliage, are a dashing sight in winter. En masse, the flowers look like sheets of tinsel.

Also recommended: G. x issaquahensis 'Pat Ballard,' another male cultivar with a narrower, more upright form, burgundy-tinted new shoots and green, slightly purpletinted catkins to about 8 inches long.



Creating Structure, Context and Balance in your Garden.

Lauren Hall-Behrens, Garden Designer, Lilyvilla Gardens Hardscape, including paths, patios, arbors, and pergolas, is the solid material underfoot and the architecture overhead that creates the framework and the structure of a garden. It dictates how we move through and react to a space and establishes an architectural relationship between a garden and the home it surrounds. This structural framework also contains and organizes a garden's plants. A well-designed hardscape can bring an overall sense of order and calm to a garden year-round. Practical, beautiful, well-built hardscapes and structural plantings can both unify plant collections and permit favorite plants to be accentuated.

I am a professional garden designer, so I study gardens wherever I go. When I tour a garden I ask myself questions such as: What is the relationship between the hardscape and the architecture of the home? How is this relationship established? Is the form of the hardscape linked to architectural details of the house? How? Are similar materials used both inside and outside the house? Are there visual cues that lead me through the garden which dictate a certain pace or rhythm? How do I feel in this garden? Why?

When I move from experiencing gardens to designing them, I ask similar questions that reveal the uniqueness of each garden and its owner. I am interested in who you are and how you want to feel in your garden. Are there particular spaces, gardens, artwork or music that inspire you? What are your favorite hardscape materials? What are your favorite plants? What is your site like? Is there great elevation change? Where are the best views? What do you want to emphasize and de-emphasize about your site? What is the architectural style of your home? Are there pre-existing or natural locations for seating and other functional areas? What is your budget for the entire project?

One of my goals in designing gardens is to integrate the home and garden architecturally. The hardscape should relate to the home in some way. Materials, patterns of materials, and the scale and style of the home can be repeated in the garden. For instance, the hardscape that leads to the front door can be paved in a similar stone and pattern to relate to the flooring in the foyer. Dimensions of porches, windows and stairs, when repeated in the landscape, create a relationship of scale and proportion. Hardscape can carry the eye from a picture window into the garden to rest on a focal point such as a piece of artwork, a water feature, or a specimen tree or shrub, further integrating the garden with the home.

Furthermore, it is essential to integrate the garden with your lifestyle. I design gardens for both gardeners and non-gardeners and, while I work quite differently with each, they generally request similar results. Gardeners request cohesion, structure, and relief from the chaos of a collected plant palette. Non-gardeners ask for cohesion, specific use areas, and a general plant style or theme. Nearly all clients of both kinds request low- or lower-maintenance gardens. Hardscape can address all of these issues, providing visual and structural cohesion while also adding low maintenance/high use areas to expand and extend garden use.

While a professional garden designer brings valuable objectivity, perspective, and experience to the process, there are ways to bring a new perspective to your garden on your own. Study your garden. Try to see the whole picture rather than focusing on the details. Identify beautiful views or aspects and see if you can identify ways to frame them, or lead the eye to them. Likewise, note areas of your garden you would like to use more or less. Think about how you use your garden now and how you would like to use it differently.

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To determine the size and form of the use areas of your hardscape ask yourself questions: Do you want to cook and/or dine outdoors? How many people do you tend to entertain? Consider patios for different uses. If possible, the dining patio should be easily accessible from the kitchen. A space for relaxing by a fire could be adjacent to the dining patio. To create different feelings or moods in spaces consider changing the hardscape materials underfoot. A mortar-set stone patio feels more formal and is more level for tables and chairs. Sand-set paving (natural stone or man-made pavers) in a "squares and rectangles" pattern is a close second in formality and evenness of surface. I refer to a "breakaway" as a point in the garden where the feeling or mood changes, in some cases from formal to casual. For instance, a dining patio in mortar-set bluestone could "breakaway" to bluestone pavers set in a loose rock pathway.

How do you maintain your garden? Do you use tarps to haul your yard debris to the compost? If so, I suggest a four-foot wide pathway. Do you use a lawn mower? Where do you store it? A three-foot pathway is the minimum for moving wheelbarrows and lawn mowers. Do you need an access path to a deeply planted area of the garden? A small two-foot wide access path integrated with the hardscape adds interest, detail and function to the overall hardscape design.

Finally, while technically not hardscape, structural plants, usually evergreens with strong, interesting shapes, can function in much the same way to introduce architecture, order, and visual cohesion to the garden. Take note of your favorite plants or collections of plants. Planting structural plants around and amongst your collected plants provides contrast in form and a sense of order or framework for your collections. Repetition of these structural plants creates rhythm and adds cohesion to what may otherwise be a disparate group of plants. Placing special collections of plants close to pathways heightens their impact.

To continue your education of hardscape design, visit as many gardens, plazas, museums, stone yards and building centers as you can. Look at the entire space and then the details that make up the space. Identify what you like and why. Buy samples of materials and bring them home to your garden. Look at them wet and dry. However, try to

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Spray paint to designate new paths and planting bed.

A chair to enjoy the new garden in the making



Some of my favorite evergreen structural plants for small to mid-size gardens:

Taxus 'Bean Pole' and other cultivars

Buxus various cultivars

Ilex 'Dwarf Pagoda'

Cupressus 'Totem'

Osmanthus 'Rotundifolius'

Pittosporum 'Wheeler's

Dwarf'

Pittosporum 'County Park Dwarf'

Pieris 'Cavatine'

Vaccinium moupinense

Rhamnus 'Variegata'

Azara microphylla







Nehalem stone walls and paving installed in curves

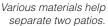


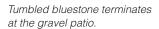


A concrete slab is poured to top with mortar-set stone, which will "breakaway" into sand set stone.

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limit the number of materials you introduce into your garden. They should relate to one another and not overpower the rest of the garden. Hardscape and plantings should feel balanced. Exceptional gardens are those that fit the context of the existing architecture and site, function effortlessly, possess a unique atmosphere that impacts us emotionally and are capable of making our lives more fulfilling.











A new curve meets an existing curve. The brick complements the existing concrete driveway and path.

10 ~ the HPSO quarterly

Art in the Garden

Add Year-'round Interest

Winter is coming and planning for the next season is always on our minds as we look out the window at our sleeping gardens. The living bones of the garden, its bare trees and shrubs, are now apparent—the perfect time to contemplate the dramatic addition of a piece of artwork. When it is gloomy I especially like to see something that pleases me when I look outside.

Art in the garden is a mark of intention. It should be carefully placed and deliberate. It can be a beautiful table on a patio, a water feature, a piece of found metal or a cut panel on a fence. Great lighting is art. Well-placed lighting can dramatize a tree or a sculpture. Art is...well, anything that fits the definition of bringing your eye and heart pleasure.

When thinking about art in the garden my first thought is of you, all your beautiful gardens and the passion that has gone into their creation. I love the collaboration that occurs when creating the perfect piece for each individual garden space. The artist's view is what I have to share. This article is a back door peek into the process I go through with designers and clients. I call your super powers, which are your dreams, desires, needs, budget, and creativity, to the table when we sit down to talk about what you really want. There are some great questions to start out with to "plant the seeds," and others for project planning when you are ready to go for it.

The very first question I ask my clients is about style. Is there a unifying theme or flavor that you have going? If not, get one! It ties everything together and gives a sense of unity and direction. Even if your garden is a chaotic mélange of color and movement, there is a driving theme, passion, or style that has brought you this far. Identify it and you can use it to increase the impact of your garden even more. Next, what materials speak to you? Do you love wood, metal, or stone? **Do you** love color? Does your garden need a bold pop of color in the quiet season that blends and balances in the summer? Now. what about size? This, of course. depends on available space and location. Remember that dormant or young plants will grow, grow! Planning for the mature plant will drive what I always say about art work, which is GO BIGGER! You really can't go wrong with a bold statement. And consider the maintenance around the piece as well. I don't want to have to go in with a machete in the summer to clear space for the piece.

Decisions about placement are important when selecting artwork. Consider how you will view it and get the most pleasure from it. Do you want it by your front door so it is the first part of your experience of arriving home, and the last farewell as you leave? Is it a secret treasure to be discovered in a quiet corner? Is it a panel or wall designed for privacy, or a classic focal point in the garden? Step back and look at your space as though it were a painting. A well-composed painting will draw the eye where the artist wants it to go. Usually the eye is led around the painting and then

back to the main focus of the piece. If the line of an art piece flings the eye of the viewer off into the neighbor's yard it just won't work. Keep that canvas focused and the eye delighted.

Most gardeners are creative types and have considered these options or have professionals to advise them and ask these questions in the planning stages. As an artist who works with both pros and home owners alike this is the fun bit for me. I also have a funny, useful trick taught to me by Garden Diva Laura Crockett. I take a cardboard box or other item similar in size to the piece I am considering and place it in the area to get a better idea of proportion. You can move this object around, look at it during different times of the day, and get a real feel for it. Now is the time to discover if your carefully chosen art piece is too big or too small... not when it is being installed!

Art can be added to the garden at any point in the garden's lifespan. I talk to many clients who are waiting for that special piece. I agree. When you find it you will know it. "IT" is the piece that will charm you each and every time you see it. If it is a biggie, it will be worth waiting for, and worth the price. Art in the garden is not limited to monolithic stone pieces or cut-outs on a stick. It's about you and what makes you smile.

Most of all have fun with the process. Whether your space is formal or whimsical I know you will enjoy your piece of artwork, and enjoy sharing it with your friends and loved ones.

See you in the spring!

Gina Nash, Experienced Materials experiencedmaterials.com







The Best Garden Writer You've (Probably) Never Read

by Tom Fischer

She was a tiny woman who typically spent nine months of the year traveling the length and breadth of California, alone, in a car whose interior contained only the driver's seat and various seed- and plant-collecting paraphernalia. For weeks at a time she subsisted on raisins, carrots, and chocolate. On her excursions to remote corners of the state, she slept under the stars and had good advice for dealing with bears. ("Snuggle deep into your sleeping bag, letting the clumsy visitor roam about as he pleases.") When sufficiently removed from civilization, she was rumored to botanize stark naked. Surreptitiously, she rescued a critically endangered manzanita from a cemetery in San Francisco. Newly divorced at the age of 52, she decided to make a new career for herself as a seller of seeds of native Californian plants. She described herself, tongue in cheek, as a "picturesque Lady-Gypsy." She was born Gertrude Ellen Lester to a Quaker family in Penrith, England, and lived to be 100. (She died in 1979.) But the name

she chose for herself, and under which she wrote her two superb books, was Lester Rowntree. There has been a minor Lester Rowntree revival of late, a most welcome development that has resulted in the re-issue of her most famous book, Hardy Californians (University of California Press, 2006: \$29.95). Written ostensibly for an audience of Eastern gardeners (hence the emphasis on "hardy" in the title), it's a revelation for West Coast gardeners as well, covering a staggering variety of perennials and annuals (the vast majority of which are easily grown in western Oregon). Beyond the sheer volume of information the book offers, it's a joy to read—Rowntree's writing is filled with self-deprecating humor, keen observation, and a powerful lyricism that never descends into cliché or sentimentality. My favorite chapter is "The Contemned Buckwheats," devoted to the undeservedly neglected genus Eriogonum, "a genus to stimulate interest and wake the imagination, but probably the least appreciated of any of the California flowers." Tell it, sister.

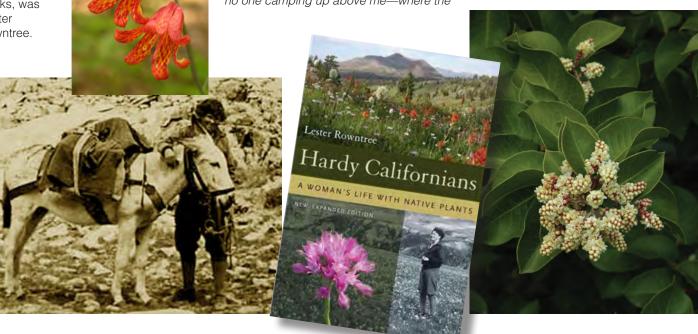
Rowntree's other book, Flowering Shrubs of California and Their Value to the Gardener (Stanford University Press, 1939) is, alas, no longer in print, but is easy enough to track down online. Geared more toward the West Coast gardener, it is as comprehensive, and as valuable, as Hardy Californians. As you might expect, genera such as Ceanothus, Manzanita, and Ribes get hefty chapters, but Rowntree is just as eager for her readers to experiment with less familiar subjects like the shrubby oaks and Adenostoma sparsifolium. Here, too, Rowntree's lyric genius is apparent on almost every page:

"The best sleeping places of all are high in the mountains—so high that I know there's no one camping up above me—where the dawns and twilights do wonderful things to the crags overhead, turning pearl and ash-gray peaks to silver and pink and purple and gold, washing the massive silent mountain tops with compelling colors. And when the moon comes up she casts over the summits a glimmer exactly like that of new-fallen snow, bathing the whole scene in another glory."

One of the tragedies of Rowntree's later life occurred in 1949 when her writing studio in Carmel Highlands caught on fire. Her field notes, journals, photographs, and manuscripts—including a partially finished book on Californian trees—were all destroyed. It was a devastating blow, and an incalculable loss to horticulture. But Rowntree snapped back, and in the 1950s wrote four children's books that aimed to instill a love of nature in their young readers.

And maybe, if we're lucky, more of Rowntree's writing will surface someday: in her prefatory essay to the new edition of *Hardy Californians*, Judith Larner Lowry mentions that there is an unfinished manuscript on desert plants in the Lester Rowntree Collection at the California Academy of Sciences. And surely some of the more than 700 journal and magazine articles that Rowntree wrote over her long lifetime have something to teach today's gardeners.

Tempting as it may be to speculate about such matters, the best way to honor Rowntree's memory is to read the books we do have. More than seventy years after their first publication, they remain a source of deep delight and profound wisdom.



Our Authors' **Favorites**

by Carol Gaynor, Library Committee

This fall's Autumn in the Library celebration held at the new HPSO office in October involved a very engaging and stimulating panel discussion by five of our well-known local authors: Kate Bryant, Tom Fischer, Barbara Ashmun, Linda Beutler, and Vanessa Nagel. Each author was asked to recommend a few of his or her favorite and useful gardening books. Many HPSO members in attendance and other members not able to attend have since expressed an interest in obtaining a list of these books and a short review of many of them. Here is a limited list with comments obtained from various reviews found mostly online. All these books are available in the HPSO library for check out.

Kate Bryant:

 Beth Chatto's Gravel Garden This book describes how Beth Chatto

created her gravel garden on the driest and most windswept piece of soil in England. This garden was designed not to be irrigated once established, the plants had to fend or die. Specially commissioned photos testified to the triumphant outcome of the adventure.

- Classic Roses by Peter Beales: This world's foremost authority on roses provides information on the buying, propagating, feeding, and pruning of old roses, shrub roses, and climbers. It is well illustrated with over 600 photos.
- Topiary by Jenny Hendy: A fascinating insight into the living art of topiary with step-by-step instructions, special photos and authoritative text. There are simple designs for complete beginners and more ambitious schemes for experienced enthusiasts.



Linda Beutler:

- Clematis by Christopher Lloyd: This author was ahead of his time with his views of soil pH and growing clematis in general. He was a clever and witty gardener who was considered one of the leading experts on clematis.
- The Naming of Names by Anna Pavord: Read Ursula K. LeGuin's review of this book online. She writes that it is "an elegant, eloquent contribution to the history of science with clear and erudite text".

Vanessa Nagel:

- On Gardening by Helen Dillon: This is a practical handbook written with style and humor. It is an indispensable reference point and a book every gardener needs to have close at hand.
- Education of a Gardener by Russell Page: Page designed gardens throughout the world. This charming book includes personal anecdotes and important advice to gardeners.
- Our Life in Gardens by Joe Eck and Wayne Winterrowd: This book contains

much information about the cultivation of plants, the growing of many specific plants, and advice on garden design. It also is about their personal and unique experiences within their own gardens.

Tom Fischer:

- Green Thoughts by Eleanor Perenyi: This is a beautifully written and highly original collection of 72 essays on many gardening topics. She creates a blend of how-to advice, opinion, and historical insight based on her wideranging knowledge of garden lore.
- Perennial Garden Plants or The **Modern Florilegium** by Graham Stuart Thomas: This book is a comprehensive and detailed survey of over 2000 plants, with practical info on planting, seasonal flowering, color, propagation, cultivation and origin of plants - a classic by a gardener with immense experience.
- Color in my Garden by Louise Beebe Wilder: Why bother with Vita Sackville-West when you can immerse yourself in LBW? For my money, Color in my Garden is the best book by the best US garden writer of the first half of the 20th century. She was ahead of her time. (Tom Fischer)

Barbara Ashmun:

- Color Echoes by Pamela Harper: The author pioneered the concept of color echoes, a method of creating color harmonies in the garden, or repetition of different tints of one color throughout the garden, resulting in overall unity.
- Earth on Her Hands by Starr Ockenga: This author has interviewed 18 women who have worked and shaped their land into their dream gardens, unique to the individual and distinct environments. Each is a plant collector and each MICHAEL POLLAN, SAR garden description is accompanied GREEN THOUGHTS

by a list of recommended plants.



During our Autumn in the Library event last October, several members expressed an interest in forming an informal reading group to explore and share gardening books. If you are interested please email Carol Gaynor at cgaynor@msn.com for further information and suggestions.

ELEANOR PERENYI

The Mother Ship by David Eckerdt

It is certainly not unusual for a gardener, by choice or by circumstance, to relocate from one gardening environment to another. Most of these moves are merely geographical, but a rare few can be transformative. A gardening friend is considering a radical lifestyle change, a move from a quiet city lot to a houseboat. To keep her metamorphic story from being disparaged by Fox News we will grant her anonymity and simply call her Naamah.

I must disclose up front that I have not been asked for my nautical landscaping opinions. Nevertheless, I do have a few recommendations to propose. My enthusiasm in offering these personal insights is certainly not dampened by the fact that I have never been on a houseboat myself. But then again, the radio airwaves, television talk shows, and current political debates are filled with self-professed experts who know not of what they speak.

The family cat, Miss Stinky, will of course join Naamah on this move, but choices must be made as to which of her beloved plants will transition with her and which will be abandoned to the uncertain whims of the next garden overseer. I suppose Biblically one would want to take a male and female of each species, but I don't recall the Bible ever discussed hybrids and there may in fact be a commandment will be wanted aboard before the home is launched with the shattering of a good 14 Hands merlot across the stern.

A few logical conclusions will be highlighted.

Most every plant we buy calls for good drainage. Water lilies and seaweed would certainly be exceptions. David Mason's fine book on water plants, The Complete Book of the Water Garden, would be a valuable reference. But plants growing on the river would be more like a community rather than a personal garden and we will eliminate them from this consideration

A houseboat plant should not be unmanageable, thorny, or irritating.

While considering acquisitions whole book titles of plants can be eliminated immediately. Ground covers would not be a consideration. Cacti, berberis, roses and the other bleeders would not be friendly to narrow passageways and gangplanks. Vines and climbers would most likely not be welcome: they might tend to hang over the gunwale or creep into the cuddy.

Houseboat plants should be widely

adaptable to varying light and

temperature.

I assume a houseboat is about as mobile as my mother's "mobile" home. I noticed that once her home was "parked" she rarely took it out for a spin. But transit by houseboat is certainly possible and that creates a gardening conundrum. Unless we are shopping at Cistus Nursery, we tend to purchase plants that will be happy in our specific solid-land Sunset climate zone. We might even give thought to the specific microclimate within our garden. Global warming aside, we expect a fairly static growing environment for our new plant friend. But being afloat changes all that. There is untold zonal potential. You could raise anchor, cast off and head for deep water. Exiting the Columbia River one might turn left, sailing into higher zones that would make your rhododendrons very unhappy. Or you might turn right toward lower numbered zones and disappoint your succulents. And what does one do for the shade loving epimediums? No point in "planting" for Eastern exposure because who knows which way the house might drift. One could therefore arrange containers at whim to either side of the cabin, though I am definitely more a port guy than a starboard guy. Then, too, not giving consideration to proper weight distribution could cause your home to become walty.

Houseboat plants should be no more than two stories tall.

Height would be a

limiting consideration. Lacking a lutchet, tall could be tenuous. The clearance from water level to impacting the lower level of Portland's Steel Bridge is a mere 26 feet or just over 15 cubits. Wikipedia tells us the Steel

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Acer platanoides 'Rezek



Bridge is the "only double-deck bridge with independent lifts in the world and the second oldest vertical-lift bridge in North America, after the nearby Hawthorne Bridge." It would be a shame to destroy the structure by ramming it with a potted metasequoia.

Houseboat plants should complement and blend into their environment.

When I think of going to sea, or even going to river, I think first of the majestic sailing vessels and John Masefield's line from Sea Fever..."all I ask is a tall ship and a star to steer her by." Certainly Naamah would want to arrange her plantings to give tribute to these marvelous ships of olde.

The mainmast could be represented by Acer saccharum 'Monumentale'. This columnar sugar maple can reach 12 feet in 10 years while holding its girth to a remarkably svelte 1 foot. The deciduous tree is known for its hardiness and stunning orange fall color.

The mizzenmast could be represented by Acer platanoides 'Rezek' which Dancing Oaks describes as "rare as hen's teeth and slower than a preglobal warming glacier...'Rezek' is one foot wide and slowly vertical."

The foremast might be Quercus robur 'General Polaski', a treasure we found at Sebright Nursery. This upright narrow gem has masses of small, contorted, purplish-blue leaves. The tree will reach 10 feet by a foot and a half in 10 years and is hardy down to oh-so-cold.

Chamaecyparis lawsoniana 'Wissel's Saguaro' would make a fine figurehead. A dwarf, slow-growing evergreen to six feet by two feet in 10 years, its limbs spiral away from the trunk like a green sea serpent reaching out to protect the home from maritime foreclosure pirates.

This sea-going garden stuff sounds so exciting I might have to consider it myself, but I should probably first learn how to swim.

VOLUNTCCY "DUD" by Whitney Rideout

Sally Martini

Like so many members of HPSO, Sally Martini discovered the organization through the plant sale. "The first time I went to the plant sale I was hooked; plant lust got the best of me and I bought more than I thought I had room for. That was the year I discovered the old gardening axiom: there is always room for one more plant!" The plant sale introduced Sally to HPSO, but when asked why she joined, she said it was to 'get her hands on' the Open Gardens book. "You see so many different kinds of gardens and get so many ideas. I love to discover how others approach gardening challenges and plant combinations."

If you've ever been to a Gen(i)us program chances are you've met Sally. She helps set up, takes tickets and welcomes attendees to the venue. She is also in charge of the Friday night preview event for The Garden Conservancy where committee members and those opening their gardens get to take a preliminary tour and relax from

weeks of intense preparation over a meal together. And, of course, her volunteer work includes the plant sale. "I still have plant lust, and volunteering at the plant sale gives me a chance to see all the wonderful plants...and buy many of them, too."

Sally's magical garden is the result of her fascination with plants, many trips to the plant sale, and ideas gleaned from other HPSO members through the Open Gardens program. It is a densely planted space, and clearly reflects the thought and care which has gone into its creation. Her latest garden project is trying to reduce the time spent in its maintenance and, in the process, she has discovered small trees. "I'm really into little conifers. They take care of themselves, and add wonderful texture and color. I have four sitting in their pots right now ready to be planted once I find their perfect home."

Thank you, Sally, for your gardening passion and support of HPSO.



FROM BARBARA BLOSSOM

THE WORST AND THE BEST OF THE SUMMER OF 2012

by Barbara Blossom Ashmun

No matter how careful I am about color combinations, all does not go as planned. Inevitably I plant a new perennial in the fall, in what looks like the perfect place. But lurking underground is a dormant plant just waiting until next summer to chime in for a horrendous color clash. A couple of years ago I planted an edging of 'Cranberry Baby' daylilies all along the driveway bed. The clumps grew quickly from small chunks I'd snitched from my husband Tom's garden, forming tidy low mounds with flowers that opened for a good six weeks. The color was somewhere between pink and red—growers call it "rosy red" or "raspberry." I'd pictured these daylilies framing the sunniest part of the bed, with winter-blooming hellebores behind them in partial shade, together with hostas and ferns for texture.

All was well until neon orange lilies popped up right behind the daylilies. Ouch! Where did they come from? My best guess is that they were part of a "Mixed Color Collection" of bulbs, the kind that's so affordable I couldn't pass it up. Note to self: no more bargain mixes! Not if you're as picky about color as I am.

The commotion escalated when *Clematis* 'Ruutel' ('Kiviruut') bloomed. Nurseries describe it as "magenta red," "beetroot red," "scarlet" and "red." Let me tell you, no matter what you call that color, when 'Ruutel' bloomed with 'Cranberry Baby' and the orange lilies I wanted to cry.

In desperation I cut all the flowering stems off the orange lily, put them in a vase which I set on a small table on the deck and breathed a sigh of relief. Kitty Blackjack promptly jumped up on the table, and made a very fetching picture that would have been perfect for Halloween.

Orange is tricky, especially when it comes to bulbs that travel through the garden with a mind of their own. Crocosmias

are my worst nightmare, popping up where I least want them. This year they spread out at the feet of

'Chuckles' rose, a shrub I'd bought on impulse for its large electric pink flowers, as much as for its cute name.

I didn't pay much attention to the crocosmia foliage, until the orange flowers burst open right beneath the hot pink roses. Garish would be an understatement. I spent many hours in August's heat digging crocosmia bulbs out of the parched bed with a pick, gathering them carefully into a solid bucket so that none would escape on the way to the trash. I'm sure I missed a few crocosmia crumbs hiding deep down in the soil. They'll be back to haunt me in years to come, but hopefully in smaller numbers.

Potentilla 'Rot' is a perennial I treasure for profuse red flowers that bloom all summer and so is Knautia macedonica with pinkred flowers that keep coming until frost. But why Knautia decided to seed down right beside the red Potentilla is a mystery. Perhaps it's the universe giving me the finger again, saying "Don't be so persnickety about color." They clash, yet I know it will be fruitless to remove the Knautia—it will leave behind seedlings, no matter what I do—and I love the Potentilla where it is. Foiled again!

Combos That Make My Heart Sing

Despite these disasters, plenty of happier plant marriages gave me great pleasure last summer. 'Holiday Delight' daylilies, with flamboyant orange flowers, accent-uated by orange-red eyes, looked



smashing in front of burgundy-leaved 'Penny Lane' ninebark. At the feet of the daylilies, blue-violet 'Rozanne' geranium spread its billowing skirt, as a perfect complement.

Nearby, 'Summer Wine' ninebark, also with burgundy leaves, made an eye-popping picture with 'Now and Zen' daylilies. The eye zones and edges of orange 'Now and Zen' are as dark as the ninebark, resulting in a sizzling color echo.

Even though I'm partial to hot colors these days, I also fell for 'Lilting Lavender' daylily a few years ago when I saw it in full bloom at Julie Holderith's nursery, Eclectic Gardens. The oversize flowers are somewhere between pink and lavender and the plant sends up multiple branching stems so that 'Lilting Lavender' blooms for a very long time.

The division Julie sold me was so generous, I immediately divided it into several chunks and spread it around to make a long drift. In front of these pretties I planted a mass of 'Aquarell' sedums that I'd also propagated from one mother plant. The foliage is blue-green and the flowers dusty pink. I found 'Aquarell' up at Wells Medina Nursery in Seattle, a great place to score unusual plants.

Double Your Pleasure

I love Clematis 'Rooguchi' so much that I accidentally bought it twice. (Hey, worse things can happen, like not buying it at all.) Its adorable purple flowers look like little lacquered bells and bloom from summer into fall. Since I had two, I sent each one up a golden-leaved redtwig dogwood—one through the pure yellow leaves of Cornus alba 'Aurea,' and the second through Cornus alba 'Gouchaltii,' with golden-variegated leaves.

A small caution—both of these dogwoods would like to become trees, and need ruthless pruning to stay shrubby. Two years ago I pruned 'Gouchaltii' so severely I was sure it would die, but this summer it's back just the way I like it, as a six-foot-tall shrub that screens out the traffic.

Geum Extraordinaire

I adore *Geum* for several excellent qualities: maple-shaped leaves that frame island beds so well; tolerance for wet soil; and a profusion of orange, yellow and red flowers.

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WHEN PLANTS CLASH IN THE GARDEN, CUT THEM AND MAKE A BOUOUET!

This spring and summer *Geum* 'Totally Tangerine' outdid them all, with a stellar performance for months. The flowering stems grew two-and-a-half feet tall, and spread about two feet across, with dozens of stems smothered with tiny orange flowers. It grew so lustily I had to prop it upright with low, lightweight metal edgers that look like mini-fences, and the *Geum* carried on happily. (These inobtrusive black supports, sold at Fred Meyer and Home Depot, are lifesavers when perennials bulk up and threaten to flop.)

The excitement came to a peak when 'Totally Tangerine' bloomed together with black-purple *Clematis* 'Romantica' and 'Golden Spirit' smoke tree, as well as purple *Baptisia australis* and *Kniphofia* 'Sunningdale Yellow.' By August I was sad to deadhead the last few orange flowers, but it was time for the prima donna to take a bow and exit the stage. She left behind her beautiful lobed leaves, and promised to bloom again next year. Luck was on my side this time—right behind her stood beautiful *Hosta* 'Brother Stefan.' Hiding shyly behind 'Totally Tangerine' all summer, he now had a chance to shine.

left: Lilting lavender daylilies combine with Sedum telephium 'Aquarell.'

below left: Geum 'Totally Tangerine' is a cloud behind baptista and kniphofia.

below: 'Holiday Delight' daylilies stand out in front of Physocarpus 'Penny Lane.' HPSO is collaborating with the dance company White Bird to offer a special "HPSO Night" to see and experience the modern dance production of Botanica by MOMIX. The New York Times says that Botanica "is a bouquet of dance, athleticism, and fantasy." As a benefit of HPSO membership, attendees receive a 20% discount to the performance. Dance tickets are going quickly. Use the code HARDYPLANT to get your discounted tickets at http://www.whitebird.org/momix. Go, and bring your friends! To attend our special fund raiser after the performance, visit www.hardyplantsociety.org to sign up.







UPCOMING EVENTS

Saturday, January 19: Garden Design Workshop: "Patterns into Design: Enriching the Creative Self"

Sunday, January 20: Winter Program: "From Art to Landscape: Unleashing Creativity in Garden Design" with W. Gary Smith

Saturday, January 26: Garden School workshop: "The Joy of Opening Your Garden"

Saturday, February 2: Garden School workshop: "Winter Walk at Bishop's Close Garden"

February 8 - 10: Yard, Garden, & Patio Show - HPSO botanical display

Sunday, February 17: Gen(i)us Program: "Trilliums & Companion Plants"

Saturday, March 2: Garden School workshop: "Late Winter Pruning at the Leach Botanical Garden"

Sunday, March 10: Gen(i)us Program: "Lilies and Pseudo-lilies"

Sunday, March 17: Annual Meeting

Saturday and Sunday, April 13 and 14: Hortlandia 2013 Spring Plant & Art Sale

for more program information visit www. hardyplantsociety.org

The Hardy Plant Society of Oregon 828 NW 19th Avenue Portland, OR 97209

www.hardyplantsociety.org

The Hardy Plant Society of Oregon is a 501(c)(3) non-profit organization whose purpose is educational and whose mission is to nurture the gardening community.

