AtlanticRhodo

www.AtlanticRhodo.org

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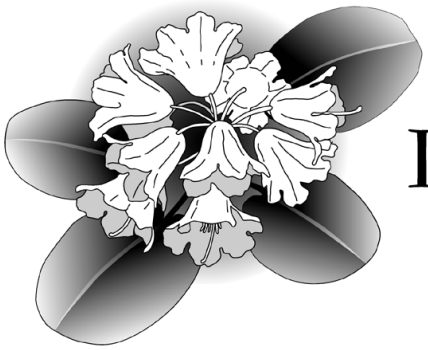

Atlantic Rhododendron & Horticultural Society

Our Mission

ARHS supports and promotes the development and exchange of expertise and material relating to the practice of creating and maintaining year-round garden landscapes featuring rhododendrons and other plants.

Inside this Issue

Photos in articles are by the authors, unless otherwise identified.

Membership

Atlantic Rhododendron & Horticultural Society.

The current membership period is September 1, 2019 to August 31, 2020. The membership fee is $20.00 if paid between September 1, 2019 and November 30, 2019, and $30.00 after Nov. 30, 2019. A membership form is included with this issue. For benefits and to download a membership form see ARHS website **www.atlanticrhodo.org**

American Rhododendron Society: ARHS is a chapter in District 12 of the American Rhododendron Society.
Combined ARHS and ARS membership cost is $74.00 Canadian. A membership form is included in this issue. For benefits and to download a membership form see **www.atlanticrhodo.org**

Cheques, made payable to Atlantic Rhododendron & Horticultural Society should be sent to **Rebecca Lancaster, 22 Walton Dr. Halifax, NS B3N 1E4**

AtlanticRhodo is the Newsletter of the Atlantic Rhododendron & Horticultural Society. We welcome your comments, suggestions, articles, photos and other material for publication. Send all material to the editor.

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Cover Photo: Late afternoon snow falling on rhododendrons and pines, Halls Road, Halifax. [Photo John Brett]

Calendar of Events

ARHS meetings are held on the first Tuesday of the month, from September to May, at 7:30 p.m. usually in the Nova Scotia Museum of Natural History Auditorium, 1747 Summer St., Halifax, unless otherwise noted. Paid parking is available in the museum lot. We welcome anyone sharing our interest in plants and gardens.

January 7 **Gardens of Historic Interest in Nova Scotia.** Anita Jackson, a longtime ARHS member and Certified Landscape Designer, will show images and talk about the history of various gardens and other designed landscapes in our region.

February 4 **Preview of Advance Order Plant Sale and of Tissue Culture Sale.** Lynn Rotin, ARHS organizer of our Advance Order Plant Sale, will show pictures and describe many of the plants available in this year's sales. It's the perfect opportunity to make your garden wish-list for the coming spring!

March 3 **Planting and Growing tips for Succeeding with Rhododendrons and Azaleas.** A special workshop, 6:00 – 7:00pm, to be held before the regular meeting. A primer on rhododendron culture from expert gardener and landscape designer, Cora Swinamer. Everyone welcome.

March 3 **Garden Travel in Brazil**, Cora Swinamer, ARHS past president and garden designer, will introduce us to some very impressive gardens in Brazil, including that of renowned landscape architect, Roberto Burle Marx.

April 7 **Success with Growing Plants from Seeds.** A panel discussion with four seasoned ARHS plantspeople who will share their experiences and their methods for germinating seeds and growing them on. Come to this meeting and find out how to succeed with this most satisfying and economical method of propagation. Panel participants TBA.

May 5 **Member to member plant sale.** An annual event at our May meeting. If you are a member and you have extra plants to sell, this is your chance! Please arrive at 7pm to secure a table and get set up. And for other members, here's a chance to purchase some terrific plants at very reasonable prices.

June 14 **June Garden Tour and Potluck.** The Dick Steele garden, Hallie Watson garden, Ruth Jackson garden, Jay Wesley garden, and Chris Hopgood garden will be on the tour. Chris Hopgood will be hosting the potluck. More details to be announced at a later date.

Thank you for avoiding the use of perfumes and scented products when you come to ARHS events.

A very warm welcome to our new members who have joined ARHS since November.

Chuck Boyd,	**Antigonish**
Nancy Bray,	**Dartmouth**
Elizabeth Mullaly,	**Halifax**
Darrel Pink,	**Halifax**
Dennis Stuebing,	**Kentville**
Daphne Themalis,	**Halifax**
Richard Birkett,	**Associate Member, Niagara Chapter, District 12**
Paul Chafe,	**Associate Member, Niagara Chapter, District 12**
Doug Kitts,	**Associate Member, Mount Arrowsmith Chapter, District 1**

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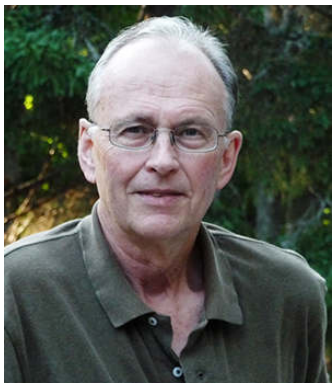
Are your dues paid up to date? *Our records show that some members are not. If you are a local ARHS member please consider renewing as a dual member of both the ARHS and ARS (American Rhododendron Society). This gives access to the ARS Journal, a full colour magazine published quarterly, as well as access to the ARS seed exchange, ARS conventions, and other benefits. Please see page 2 for information on payment methods. And our website:* http://atlanticrhodo.org/about-us/membership-info/

THE PRESIDENT'S COLUMN

by John Brett



In Praise of our Seed Exchange

This has turned out to be a very full and varied issue of Atlantic Rhodo, so my remarks will be limited to this brief, though impassioned note in praise of our seed exchange. Thanks to our various donors, and a lot of hard work by Sharon Bryson, we have a great collection of seed-lots on offer – rhodos, azaleas and companion plants – all available to our members at a nominal cost. None-the-less, these are future treasures. I can honestly say that many of the plants in my garden that give me the greatest pleasure, year after year, are those that originated in our seed exchange or that of the American Rhododendron Society. In my opinion, there is no better or more satisfying way to build a truly unique and vigorous plant collection. And though March is upon us it's not too late start a few things under grow lights. So consider ordering now. It's as easy as going to our website, atlanticrhodo.org, clicking on News and Program, then clicking on Sales: Plants and Seeds. It may be winter but here's a great way to stay gardening until spring arrives. And I guarantee this is a long term investment you'll never regret.¤

ARS Bronze Medal

Editor's note: At our December 2019 meeting, the ARHS presented Sheila Stevenson with the American Rhododendron Society Bronze Medal. Congratulations Sheila! Here is an edited version of Bob Howard's citation, which outlines Sheila's many contributions to our society.

Bob Howard presenting the bronze medal to Sheila. [Photo John Brett]

The Atlantic chapter, District 12, awards the Bronze Medal, the highest commendation awarded by a chapter of the American Rhododendron Society, to Sheila Stevenson. Sheila has been at the heart of our chapter for over thirty years. She has served us in most every position: as Communications Director, Treasurer, Newsletter Editor and, for over ten years, as President. She has volunteered at plant sales, outreach events, and served as our Past President. Currently, she is overseeing planning for the garden and site tours for the ARS 2021 Spring Convention to be held in Nova Scotia.

When considering this award, the Board especially wished to recognise Sheila's key role in the creation of the Rhododendron Interpretive Panels now installed at Agriculture Canada's Kentville Research and Development Centre. A project that stretched over two years, Sheila was both creator and benefactor. She envisioned the panels and promoted them, researched the history, wrote the text, supervised the design, and contributed to the cost of the installation. These interpretive panels document the history of the rhododendron breeding program and the development of the gardens at the Centre. Three in number, they are perhaps the most important public record highlighting the history of rhododendrons within the gardening culture of Nova Scotia.

Sheila and her husband, Stephen Archibald, have also created one of the most beautiful rhododendron gardens in Nova Scotia. Generous and affable, they share this splendid setting by hosting many of our chapter's out-of-province and international speakers at their home: putting on dinner parties that allow ARHS members to have social time with visiting speakers, taking hikes with visitors to show off the natural beauty of our province and, in the process, making many friends for the ARHS in the rhododendron and horticulture world.

So on behalf of the ARHS, many sincere thanks, Sheila, for your hard work, dedication, and good-hearted friendship! ¤

An update on the 2021 ARS Spring Convention, Rhodos Down East - Exploring the North Atlantic Region,

by Jim Sharpe (co-chair, ARS 2021 convention)

It is an exciting time for the ARHS, as we progress toward June 3-6, 2021, when we will be hosting the biggest rhododendron event of the year: the annual spring convention of the American Rhododendron Society. We are expecting upwards of 250 rhodo enthusiasts from across North America and around the world to arrive in Nova Scotia, eager to view our unique gardens, plants and scenery.

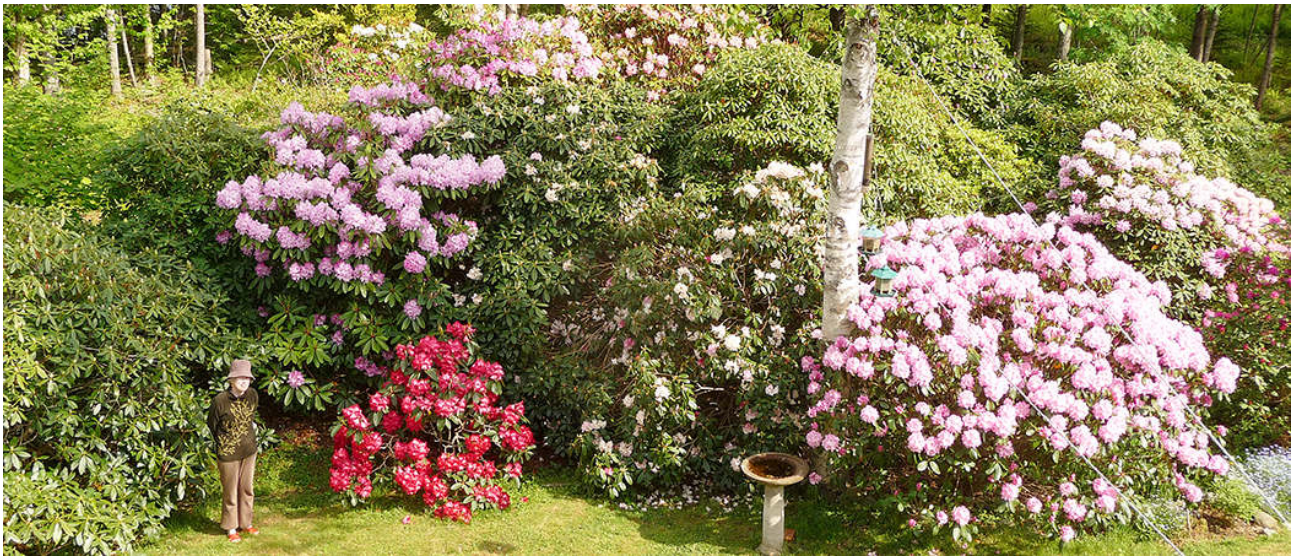
Your ARHS board has established a conference planning committee chaired by Rebecca Lancaster and yours truly, Jim Sharpe. Other committee members include Bob Howard, Sheila Stevenson (garden and site tours), Jamie Ellison and John Brett (plant sale). The convention hotel will be the Old Orchard Inn near Wolfville, in the Annapolis Valley, centrally located for visits to a wide range of gardens and other extraordinary sites. The inn has extensive meeting facilities and a great space for the plant sale

Our theme is "Rhodos Down East: Exploring the North Atlantic Region", and we are planning an extensive program of speakers and garden tours. As our main speaker, Ken Cox, from Glendoick Gardens in Scotland, will give the keynote address, with a survey of rhododendron culture, past and present, around the North Atlantic rim. To provide background on the local scene, John Weagle will provide a talk on the history of rhodo culture in Nova Scotia. And there will be a panel of speakers who will enlighten us on their experiences propagating and growing rhodos throughout the Atlantic Provinces. We are also arranging talks and workshops on woodland gardens, companion plants, plant propagation, and other aspects of growing and succeeding with rhododendrons that will appeal to both visiting and local ARS members. As part of this, we also hope to entice the next generation of garden enthusiasts to join the ARHS and the ARS.

The June date of our convention should ensure that an extensive variety of rhododendrons and other spring bloomers will be in their glory. Garden tours are planned for Annapolis Royal, the Halifax area, the Peggy's Cove area, and the South Shore, as well as Annapolis Valley gardens and the rhododendron plantings at the Kentville Agricultural Research Station. We are also looking into pre and post-convention tours, which will allow our out-of-province visitors to experience even more of the good things we have on offer.

Your convention co-chairs will be promoting our 2021 Convention at the upcoming 2020 ARS Convention in Portland Oregon this spring, April 29-May 3 (see ars75.org). This year is the 75th anniversary of the creation of the ARS, in Portland, so it is fitting that it should be celebrated there. And it's going to be a real extravaganza, with four and half days of tours, speakers, banquets and workshops, as well as a two day pre-conference tour to the Puget Sound region of Washington state, and a two and half day post-conference tour to the gardens, nurseries and natural attractions of the Willamette Valley and the Oregon Coast.

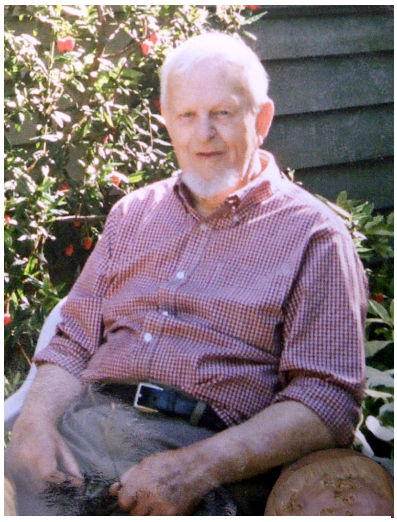
For our own 2021 convention, we will need many volunteers to provide the hospitality, know-how, and effort required to make **Rhodos Down East** a truly memorable experience for our visitors. A flower truss display, a photo contest, musical entertainment, plant propagation, garden and site research: these are just some of the areas we are starting to work on. If you are willing to assist in any way please contact me, Jim Sharpe at sharpe@ns.sympatico.ca / tel #: (902) 425-6312. ¤



ARS 2021 Spring Conference: **Rhodos Down East** in Wolfville, Nova Scotia. [Photo John Brett]

Alleyne Rex Cook 1924-2019

A Tribute by John Weagle with thanks to Charles Sale



Alleyne Cook, January 2016 by his *Crinodendron hookeri*.

Canada and the world lost one of its foremost plantsmen and a last link to the greats of the past when Alleyne Rex Cook, ARS Gold Medalist, slipped peacefully away at home on Sunday, Oct.20, 2019, a week short of his 95th birthday. Our beloved "Cookie", as his friends knew him, tough as nails, had survived three heart operations, a total of ten bypasses and survived three cardiologists.

Cookie was born in Kaponga in rural New Zealand on Nov.8, 1924. His Aunt Mavis became his horticultural inspiration, and as a young man he apprenticed at New Zealand's world class nursery, Duncan and Davies. He then did military duty during the occupation of Japan, where his world of flowers was much expanded.

In 1950, rather than work in New Zealand, he moved to Britain with letters of recommendation from Duncan and Davies in hand. He soon found work at the legendary Sunningdale Nursery in Surrey, under the late nurseryman and garden designer, Jim Russell, where he helped move the magnificent collection of Rhododendrons from Roza Stevenson's Tower Court Garden to Windsor Great Park. At Tower Court he was offered the chance to dine with renowned plant hunter Frank Kingdon Ward. He tells of moving a ten metre bed of *R. forrestii* by rolling it up like a carpet and placing it atop a bed of rocks liberally topped with organic matter and course sand & grit. The plants flourished. Jim Russell also had Cookie design the deciduous azalea plantings at Castle Howard. In addition, alongside his very best friend, the late Rex Murfitt, (B.C. gardener/author, celebrated for his work on Saxifrages & Frank Cabot's, Stonecrop Garden), he worked briefly for renowned British florist and author, Constance Spry.

In 1954 he moved to Vancouver and was soon at work doing garden installations part-time for the City of Vancouver Parks Board. He almost single-handedly promoted rhododendrons in those early days. Barbara, whom he had met onboard the ocean liner, Rangitata, while sailing to England years before, became his wife. Cookie befriended the greats of the garden world - luminaries such as Ray Berry, James Barto, Halfdan Lem, Ray & Del James and particularly Ted & Mary Grieg. During this time he was a frequent visitor to the Greig's at Royston on Vancouver Island, where they operated one of North America's best Rhododendron nurseries.

When, in 1966, the aging Greigs felt it was time to close the nursery, Cookie enticed the Vancouver Parks Board to purchase their amazing collection. Little did he know that Mary Greig had stipulated that Cook, and only Cook, should handle the move and the planting. Consequently, the Parks Board hired him the day of the purchase.

Situated within Stanley Park, "the Pitch n' Putt" plantings (as they were called by some) would, under his guidance and hard work, become the 'Ted & Mary Greig Garden'. Craftily, he saw to it that the garden contained the Greig's hybrid rhodos, and later Cookie's own magnolia hybrids. All the Greig's species rhodos were moved, under cover of darkness, to Van Dusen Gardens to form the basis of their famous species collection. Cookie was also largely responsible for planting many of the magnolias on Vancouver city property, being a bit of a bad boy by adding two 0's to a purchase order for 10 *Magnolia kobus*, so the city was forced to plant a thousand instead of ten, and became a more beautiful place as a result. He was a great believer in "'tis better to ask for forgiveness than to seek permission".

More than anyone in the Vancouver area he stimulated interest in rhododendrons, doing so as a gifted speaker, and through his leadership efforts to preserve important plant material which was at risk. His years of work in the great public garden at Stanley Park in Vancouver were a crowning achievement. Cookie was also an accomplished historian on topics horticultural; the discoveries of the great plant hunters, their introduction and propagation by early nurserymen, and the plant breeding that evolved out of this, were all topics for his innumerable talks and articles.

Cookie always had time for people, be they distinguished or home gardeners; always digging, dividing, and layering, he shared everything with everyone. His own garden was resplendent with *Galanthus*, *Erythroniums*, *Hamamellis*, *Cyclamens*, *Hellebores*, and his beloved Magnolias – including a marvellous one named for his dear wife, 'Barbara Cook' – and of course many Rhododendrons, chiefly the species, many of which were recently moved to the Sunshine Coast Botanical Garden.

Cookie was an Honorary Life Member of the ARHS (the Atlantic Chapter of the ARS). He was responsible for donating and shipping a superb collection of deciduous azaleas for the *Cook Azalea Walk* at Pinegrove Park in Liverpool, Nova Scotia. He did much for the growth of the ARS in District 1 (B.C. chapters, mainland and Vancouver Island). His knowledge, wit, and beautiful photographs enthralled audiences and did much to build membership. His willingness to share his knowledge attracted many keen young gardeners to the Rhododendron scene, and these in turn, infected by his enthusiasm, gave the District 1 chapter remarkable vigour. Alleyne felt a great duty to chronicle both his experiences working at some of the fabled nurseries and gardens in Great Britain, and the stories of many of the early nurserymen of the Pacific Northwest, whom he had loved to visit. The resulting articles very often appeared in the ARS Journal.

"Cookie" was a bold but modest man, an unusual combination, which is no doubt why he was one of the best "Pied Pipers" we have ever had in the ARS. He made Rhododendrons irresistible. He is survived by his wife Barbara, daughter Briar (NZ), son Nigel (BC), and thousands of friends world-wide.

Alleyne Cook introductions: Camellia 'Aunt Mavis', Magnolia 'Barbara Cook', *M. sargentiana v. robusta* 'Briar', Rhododendron 'Sir Nigel' (*R. cinnabarinum ssp. xanthocodon* Concatenans Group x Lady Chamberlain Group) ¤

A Bill Wilgenhof Tribute

by John Weagle

Editor's note: In our last issue we published several warm remembrances of the late Bill Wilgenhof. John Weagle's appreciation came in after the submission deadline. It is heartfelt, and full of interesting anecdotes related to Bill and the earlier days of the ARHS, so well worth this belated publication.

Bill gives a favorite birch (*Betula papyrifera*) an affectionate hug.

In the early 1980s I received a call one night from Sterling Levy saying he had had a response to his advertisement sent out through the NSAGC (Nova Scotia Association of Garden Clubs), offering for sale the leftover new & rare rhodos from our first major Atlantic Rhododendron Society sale. A Bill Wilgenhof had called him saying that he was growing some rhododendrons just outside Antigonish, Nova Scotia, and he was interested in sourcing more. Later I heard he was in Maryvale, just outside Antigonish, and to me this was astonishing. A good friend's sister lived in Maryvale, and I had given her trees and shrubs to grow but they had all failed miserably, even PJM. She said that despite the good soil, the climate was extremely challenging - one year she lost all her peppers from an August frost and the next July all her tomatoes in a July frost. That was frost every month for a year! How on earth could rhodos survive in such a challenging Zone 5?

Soon after, Bill joined the ARHS (called the Atlantic Rhododendron Society at that time). Sometime after that, while at work in New Glasgow, I happened to be behind a fellow with a Dutch accent at the cash. He was talking about rhododendrons. I asked him if he knew Bill Wilgenhof. "Yah", he said, "I am Bill." We had a good long chat before parting ways.

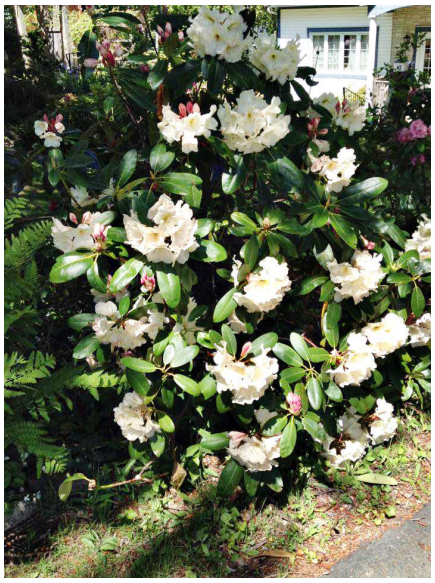
It wasn't long before Bill was calling me with lots of rhodo talk. He expressed an interest in growing rhodo seed. Our chats became more frequent and before long he joined the American Rhododendron Society to take advantage of their seed exchange. Soon after, he had lots of babies growing under lights in his basement. The time I first visited him in the mid-1990s, he had quite a collection amassed, including many exotic crosses from the mid-Atlantic region. When asked why he chose certain crosses he admitted he wanted hardy yellows, but not being up on the traits of the various species, he chose crosses with names that attracted him.

About this time I met his lady friend and later his wife, Sharon Bryson, who rapidly got involved in the expansion of the garden and, most importantly, the record keeping. This was a match made in heaven. Anything with Apricot, Yellow, Golden, or Salmon in the name – or words to this effect- was a magnet to Bill and Sharon, with only some concern for hardiness. The crosses grown were largely those of Barbara Weinz (Maine), Pat Walton (New Jersey) and Allan and Shirley Anderson (New Jersey), so the crosses did have at least Zone 6b hardiness. Bill also grew on a good smattering of ARHS seed, especially with the goal of producing plants with good year-round foliage interest. He was inspired by then-Haligonian Joe Harvey, and this effort met with success.

Well, Bill got so good at raising rhodos from seed that I asked him if he would grow my crosses for me and we'd split the results. He did this happily from 2002 until 2007 - some 251 crosses -with long night visits by me to Marysvale, curious to keep track of my babies. For all this I am eternally grateful, as the result was some great plants.

It was after this time that, despite encouragement, I realized Bill and Sharon had relatively little interest in hybridizing or the complexities of the process. Bill grew plants out of the sheer joy of doing so, and Sharon kept the records in her head with amazing accuracy and her trusty computer as a backup, both with keen eyes for the "cracker in the batch". Their gracious hospitality and generosity were well known, and many ARHS members paid a visit to Maryvale, where they were also able to purchase rhodos, azalea and other plants, as Bill was growing many more than he could use.

Bill & Sharon volunteered to take on the ARHS seed exchange, which seemed fitting. It was typical of their generosity and willingness to do the hard work. Sharon continues to do it, and what a laborious job that is! While some of their less hardy seedlings give a good show at their place in certain years, others have proved to be thoroughly hardy in the Atlantic coastal Zone 6, including very good yellows and apricots, to our surprise and delight. Today their splendid garden is full of big rhodos, a sight to behold. Our society was enriched by Bill's cheerful generosity, and by his long term testing of rhododendrons over many years. Our sympathy goes out to Sharon and family. We will miss our friend greatly.¤



'Janet Blair' x 'Sunspray', an Anderson cross grown by Bill at Gloria Hardy's

A Report on ARHS Outreach Activity

by Chris Hopgood

Our work day at HRM's Stratford Way Park had to be delayed to June 7/19 because of the cold wet spring we endured in Halifax. For those unfamiliar with it, the park faces on Stratford Way, just off Lacewood Drive, a short walk from the Keshen Goodman Library.

Mary Stevenson, Penny Gael, Susan McLean and Sophie Bieger at Stratford Way Park.

Five able-bodied individuals volunteered this year: Mary Stevenson, Penny Gael, Susan McLean, Sophie Bieger and Christopher Hopgood. As members of the ARHS, you assume they will do an excellent job, and they did! At 9:30am we started the clean-up of three garden beds, which is the biggest part of the job, raking and weeding - and there is no shortage of weeds at the Stratford Way Park. All the volunteers were asked to bring a couple of jugs of water for the new plants we were putting in. There is no water available on the site.

This year we choose a couple of evergreens: a juniper, *Juniperus horizontalis* 'Wiltoni Blue Rug'; and a spruce, *Picea abies* 'Little Gem'. We also planted two of the lepidote hybrid, *Rhododendron* 'Ramapo'. The garden beds needed a couple of good evergreens, and the lepidote Rhododendrons seem to do better in this dry area than the elepidotes.

An inspection was made of the evergreens that were planted two years ago, and for the most part I am happy to report that they are doing well - the White Pine in particular, and the Red Spruce is not doing badly either. However, a couple of Red Spruce were lost over the winter of 2019. The azaleas planted in 2018 have survived and produced a lot of buds for the bloom season. Previously planted elepidote Rhododendrons are having a tough time. Perhaps the site is just too dry. We have lost a few that were planted in 2017 and thus in the future, azaleas, lepidote Rhododendrons, and the occasional evergreen, seem to be the answer. Although there is one evergreen azalea, of unknown variety, that seems to be doing well. It has lodged itself next to a rock and seems to like it, as it has been there for a long while.

Thanks to all the volunteers we have had over the years, the Outreach program has made significant improvements to the landscaping of Stratford Way Park, and in the future, as plants mature, the results will be more and more appreciated by the general public.

Regatta Point's, John Meagher Garden, has also benefited from our Outreach Program. And in fact we should do another work day there. So we may consider it in spring 2020, rather than doing further work on Stratford Way Park. I will take a look at both locations in the spring. In previous years, we have also taken on garden clean-up chores in the Rhododendron beds at the Kentville Agricultural Research and Development Centre. As well, The Halifax Public Garden has benefited from the ARHS Outreach Program, which donated and planted the Rhododendrons located to the southwest of Horticultural Hall.¤

Some Reflections on My Winter Garden

by Bob Howard

Rhododendron pachysanthum is my favorite winter rhododendron. I have it in a small garden area about 10 feet by 10 feet (3.5 meters square) with a huge boulder as backdrop. The boulder is too large to move, so we accepted it as a landscape feature and gardened around it. In the springtime, snowdrops and pale blue *Anemone nemerosa* bloom, followed by the buttercup, *Ranunculus aconitifolius* 'Fair Maids of France', *Meconopsis* 'Slieve Donard', *Actaea* 'James Compton', and for late summer into the fall a *Hydrangea* 'Matilda Gutges'. *Clematis* 'Etoile Violette' and the yellow climbing rose, 'Sky's the Limit', grow on a lattice arbor that hides compost piles.

R. pachysanthum is an elegant, densely leafed small shrub with colour-changing felt on the leaves that emerge with some fawn colouring but quickly turn to a soft white tomentum on the top sides of the leaves and bright rust-coloured indumentum on the undersides. The indumetum on the undersides lasts all winter. Slow-growing, from a 4 inch pot purchased at the ARHS plant sale in 2012, my plant is now 26" tall by 30" wide (66cm X 76cm). At eight years old, it has not yet flowered, but I'm hopeful that open white bell-shaped flowers with a crimson splash will appear this summer.

Beyond its beauty as an evergreen shrub during the gardening season, *R. pachysanthum* is the star of my winter garden. Few rhododendrons hold their leaves up with confidence and look joyful, like an ice skater in winter. Few rhododendrons earn a position near the front door or are featured from the living room window. But *R. pachysanthum* is planted right along the driveway where we see it every day. Our coldest day so far this winter was -16C on Feb 15. Pachysanthum looked unphased.

Several other rhodies hold up their leaves well in my garden in the extreme cold, though many are small and/or spend much of the winter under snow. The best performers for me are 'Ginny Gee', *R. impeditum x R. moupinense*, 'Mist Maiden', *R. pronum*, 'Purple Gem', 'Ramapo', 'Rie', *R. roxieanum*, and 'Wren'. When temperatures are warmer than -10C, the list gets longer, including 'Chionoides', 'Dora Amateis', and 'Grand Pré'. Some other recommendations, though I don't grow them in my garden, are 'PJM', 'April Dawn', and 'Ken Janek'.

In addition to good winter plant habit, I like rhododendrons with colourful stems and leaves. When I'm out for a walk, even at a distance, Ginny Gee stands out in the snow with red stems and purplish small leaves. Wren also has reddish stems that peek out of the snow. Stewartstonian has coral stems and undersides that are paired with purplish leaves. Another attractive combination is the dark purple leaves of Ramapo with contrasting light brown buds.

Good winter companions for rhododendrons include trees and shrubs with coloured and unusually textured bark, dwarf conifers, and ornamental grasses. For interesting bark, the Britzensis willow (*Salix alba* subsp. *vitellina* 'Britzensis') stems show orange-red in the winter turning yellow in spring. The paperbark maple displays peeling orange and cinnamon layers of outer bark against pale olive-green inner layers. (Photo #1) Various birches have white trunks that consort dramatically with evergreens.

From my living room window, I look into a rock garden collection of dwarf conifers highlighted with rhododendrons and rock garden plants. The quill-like leaves of *R. roxieanum* contrast with the tiny evergreen leaves of honeysuckle (*Lonicera nitida* 'Variegata'), the Japanese pine (*Pinus parviflora* 'Goldilocks'), and a dwarf white pine (*Pinus strobus* 'Nana'). I appreciate the small pines, spruce, fir, junipers and false cypress, every day. With snow on them, dwarf conifers create a

#1 Paperbark Maple *Acer griseum*

#2 Magnolia buds with snow caps on branches.

#3 Manchurian fir with sprinkling of snow.

#4 Evergreens framing subtle patterns and textures on snow, Annapolis Royal Historical Gardens.

world of their own. Hoarfrost coats them in glittering mail, a magical, sun-reflecting - though ephemeral - coat of armor. Light snowfall highlights their unique shapes and character. A heavy snowfall moulds them into roly-poly forms that evoke hobbit-land.

I've included two pictures to illustrate some snow effects. First, an image of magnolia buds with snow caps on the branches. (photo #2) Second, a Manchurian fir (*Abies holophylla*), with light snow highlighting the slightly arched, plume-like branches, which to my eye are extraordinarily beautiful. (photo # 3)

Ornamental grasses and bamboos also play a role in the winter picture. The bamboo, *Fargesia rufa* 'Green Panda', is hardy, non-invasive and stays green in the winter. In my garden, it's a delightful contrast to the foliage of *Rhododendron fortunei*. Maiden grass is also useful as an upright shape with swaying lines against the more stolid evergreen shapes. Several clumps of variegated purple moor grass (*Molinia caerulea* 'Variegata') make a flowing drift between a Montgomery dwarf blue spruce (*Picea pungens* 'Montgomery'), an eye-catching clump of Alberta dwarf white spruce (*Picea glauca* var. *Albertiana* 'Alberta Globe'), and a low, horizontally growing cedar (*Cedrus deodara* 'Feelin' Blue'). The pale wheat winter color of the grasses somehow enlivens the winter feeling of this grouping.

When I shift my focus away from these individual combinations and planting details, and take in the winter garden as a whole, I'm aware that strong contrasts between dark and light predominate. Groups of dark evergreens frame or highlight the background of white snow. Photo 4 shows this effect at the Annapolis Royal Historic Gardens, with rhododendrons in the middle foreground, backed by mature conifer trees in the distance, all naturally arranged on a pale canvas.

When I'm out around the garden in winter I feel calm and reflective. It's a good time to just observe, both the garden and myself. In writing this little essay, I've been thinking how important it is to me to be, in this sense, *doing* gardening: *being* outdoors, *observing* the landscape, *appreciating* and *absorbing* my surroundings at this quiet time of year. These aspects of the experience are more important to me, and quite separate from the satisfaction of accomplishing specific tasks and moving towards some ideal of the finished garden.

Reflecting and observing - maybe that's what I like best about a winter garden. Soon enough, springtime will make its insistent demands—and invitations—to be outside, busy, and doing things. ¤

Using Arborist Wood Chips as Landscape Mulch

by Linda Chalker-Scott

Atlantic Rhodo would like to thank the author and the Journal of the American Rhododendron Society for kind permission to republish this highly interesting and informative article. It certainly applies to gardeners here in Atlantic Canada. – John Brett, editor.

Landscape mulches are important components of environmentally sustainable gardens and landscapes. Unlike soil amendments, mulches are simply materials laid on top of the soil rather than worked into it. Select the right mulch and you reap the benefits of healthier soils and plants; choose the wrong mulch and the only thrive are the weeds. This article discusses how to use arborist wood chip mulches in various landscaping situations.

Fig. 1. Arborist wood chips are often available free of charge.

Fig. 2a Bark Mulch.

Benefits from Using Arborist Wood Chips

In areas where trees are a dominant feature of the landscape, arborist wood chips are a great mulch choice for trees and shrubs. Studies have found wood chips to be one of the best performers in terms of moisture retention, temperature moderation, weed control, and sustainability. In many urban areas, arborist wood chips are available free of charge (Figure 1), making them one of the most economically practical choices.

Unlike uniformly textured sawdust and bark mulches (Figure 2a), arborist wood chips include bark, wood, and often leaves (Figure 2b). The chemical and physical diversity of these materials resists the compaction often found in sawdust and bark mulches. Additionally, the materials vary in their size and decomposition rate, creating a more diverse environment, with a diversity of microbes, insects and other organisms. A biologically diverse soil community is more resistant to environmental disturbance and will in turn support a diverse and healthy plant population.

Fig. 2b. Arborist wood chips create a diverse environment for plants.

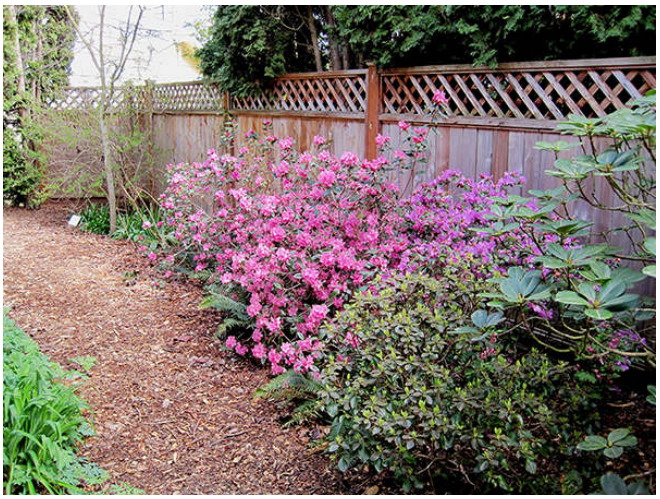


Fig. 3. Few weeds can survive in correctly applied wood chip mulches.

Wood chips are considered to be slow decomposers, as their tissues are rich in lignin, suberin, tannins, and other complex natural compounds. Thus, wood chips supply nutrients slowly to the system; at the same time, they absorb significant amounts of water that is slowly released to the soil. It is not surprising that wood chips have been cited as superior mulches for enhanced plant productivity. They have been especially effective in helping establish trees and native plants in urban and disturbed environments.

Arborist wood chips provide substantial weed control in ornamental landscapes (Figure 3). The mechanism(s) by which they prevent weed growth are not fully understood, but likely includes light reduction (preventing germination of some seeds and reducing photosynthetic ability of buried leaves), allelopathy (inhibiting seed germination), and reduced nitrogen levels at the soil-mulch interface (reducing seedling survival).

While there are imported wood mulches available for purchase at nurseries and home improvement centers, they are not as cost-effective as locally produced wood chips, which are often free. In a society where the use of locally produced materials is increasingly popular as a measure for enhancing sustainability, arborist wood chips are a natural choice. Finally, the reuse of plant materials as mulches keeps them out of the landfill – a benefit from both an economic and environmental perspective.

Frequently Asked Questions About Arborist Wood Chips

Q: *Will woody mulch acidify my soils?*

A: No. In field situations it is difficult to significantly alter soil pH without the addition of chemicals. Temporary changes in pH may be found in the decomposing mulch layer itself, but these have little effect on underlying soils. Significant changes in soil pH can only occur after decades or centuries of mulch use.

Q: *Don't woody mulches, such as cedar, leach allelopathic chemicals that kill other plants?*

A: No. Many living, growing woody plants contain allelopathic chemicals, which can prevent seeds from germinating or kill young seedlings. Most compounds have no effect upon established plants. Cedars (*Thuja* spp.) have not been found to have this ability. Even *Juglans nigra* (black walnut), the best known allelopathic species, has not been shown to have negative effects when wood chips are used as a mulch.

Q: *Will mulches made from diseased trees infect healthy trees?*

A: No. Most studies indicate that diseased mulch cannot transmit pathogens to the roots of healthy trees. Under no circumstances should wood mulch be worked into the soil as an amendment: not only is this a poor planting practice, but increases the likelihood of disease transfer. Using diseased wood chips as a soil amendment puts them into close proximity to roots where subsequent tissue injury or environmental stress could lead to infection.

Fungal communities found in wood chip mulches are generally decomposers, not pathogens. Under healthy soil conditions, beneficial and harmless fungi can out-compete pathogens for space on plant roots that grow into mulch layers. Furthermore, healthy plants are not susceptible to opportunistic pathogens such as *Armillaria* and *Phytophthora*, which are widespread, but inactive in well-managed soils.

Q: *Aren't wood chips a fire hazard?*

A: No. Coarse textured organic mulches, like wood chips, are the least flammable of the organic mulches. Fine textured mulches are more likely to combust (Figure 4), and rubber mulch is the most hazardous of all tested landscape mulches. If organic mulches are kept moist, they are less likely to catch fire. If you use flamers for weed control in areas near wood chips, be sure to soak the mulched area first.

Fig. 4. Fine textured mulch like sawdust holds very little water and burns easily.

Q: *Won't wood chip mulches tie up nitrogen and cause nutrient deficiencies in plants?*

A: No. Many studies have demonstrated that over time woody mulch materials will increase nutrient levels in soils and/or associated plant foliage (Figure 5). However, there is a nitrogen deficiency at the boundary between the mulch and soil, which probably inhibits weed seed germination.

Q: *Will woody mulches attract termites, carpenter ants, and other pests?*

A: No. Many wood-based mulches are not attractive to pest insects but are actually insect repellent. For instance, cedar (*Thuja*) species produce thujone, which repels clothes moths, cockroaches, termites, carpet beetles, Argentine ants, and odorous house ants. In general, termites prefer higher nutrient woody materials such as cardboard, rather than wood chips.

Action List for Using Arborist Wood Chip Mulches in the Landscape

Fig. 5. Plants mulched with wood chips do not have nitrogen deficiencies.

Begin mulch application before annual weeds are established. Mulch is most effective in suppressing weeds before weed seeds germinate. Therefore, bare soil should be mulched as soon as practical, especially in the spring and fall when weed seed germination is at its peak. If this is not possible, the most effective, non-chemical way to remove weeds prior to mulching is to mow them as close to the ground as possible, followed immediately by mulching.

Prune or mow perennial weeds at the root crown. This is best done in early spring when root resources are lowest; generally just as leaf growth begins. Extensive pulling of perennial weeds from unprotected soil is not recommended, as this disturbance will destroy soil structure and increase erosion, especially in sandy soils or in sloped areas. It is better to keep unprotected soil undisturbed. However, you can pull re-sprouting perennial weeds in landscaped areas covered in mulch; the mulch layer prevents erosion and facilitates pulling.

Remove particularly aggressive weeds from the site. Weeds that easily go to seed or can re-root themselves after they've been dislodged should be composted or disposed with green waste materials.

Add a thin underlayer of compost. Before installing wood chips for the first time, create a thin underlying layer of a more nutrient-rich mulch (like compost, Figure 6) if there are concerns about nutrient deficiencies. This "mulch sandwich" approach is a logical one that mimics what you would see in the mulch layer of a forest ecosystem. It's not required, though, and over time a wood chip mulch will develop this same structure as the lower layers break down.

Use fresh chips unless there are still concerns about disease. Some of the nutrient value (particularly nitrogen, if the chips contain leaves or needles) will be lost in the composting process. Using fresh chips ensures that some of the foliar nitrogen will feed the landscape rather than the compost pile.

Install chips to the desired depth. A successful wood chip mulch must be deep enough to suppress weeds and promote healthy soils and plants: research has demonstrated that weed control is directly linked to mulch depth, as is enhanced plant performance. A review of the research on coarse organic mulches and weed control reveals that shallow mulch layers will enhance, rather than prevent weed growth. All plants, including weeds, respond positively to the benefits of organic mulches, particularly the increase in soil water retention. Wood chips maintained at a depth of 4 to 6 inches (10-15 cm) will control weeds without detracting from appearances.

Keep mulch away from trunks of trees and shrubs. Piling mulch against the trunks of shrubs and trees creates a dark, moist, low oxygen environment to which above-ground tissues are not adapted. Fungal diseases require a moist environment to grow and reproduce; piling mulch on the trunk provides exactly the right conditions for fungi to enter the plant.

Likewise, opportunistic pests are more likely to invade a plant whose bark is wet due to excessive mulching. Rather than creating mulch volcanoes (Figure 7), instead, taper the mulch down to nearly nothing as you approach the trunk. This donut-shaped application will protect the soil environment as well as the above-ground plant tissues.

Keep mulch away from building foundations. Although wood chips do not attract termites or other pests, they and other mulches can act as a bridge allowing pest insects to enter houses and garages. Maintain a narrow strip of bare soil next to the foundation to prevent infestations.

Fig. 6. A layer of compost underneath coarse wood chips adds extra nutrients.

Fig. 7. Mulch "volcanoes" may worsen pest and disease problems.

Reapply mulch as needed to maintain desired depth; replacement rate will depend on decomposition rate. Once mulch is applied, little management needs to be done other than reapplication to maintain minimum depth. High traffic areas are most likely to need replacement.

Further Reading

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Acknowledgement

This article is with permission from: Chalker-Scott, L. 2015. Using arborist wood chips as a landscape mulch. WSU Extension Fact Sheet FS160E. http://cru.cahe.wsu.edu/CEPublications/FS160E/FS160E.pdf

Linda Chalker-Scott is an Associate Professor and Extension Urban Horticulturist at Washington State University. She has a very interesting website at https://puyallup.wsu.edu/lcs/category/myths/, where she presents the facts behind many garden myths. ¤

SPECIES IN THE GARDEN: *RHODODENDRON BUREAVII*

by Sonja Nelson

Editor's note: Atlantic Rhodo would like to thank the author and the Journal of the American Rhododendron Society for kind permission to republish this very informative article. We hope that it will encourage more or our members to give this marvelous species a try. All photos by the author except as noted.

Flower truss of *R. bureavii,* RSBG form 83-036 [Photo by Garth Wedemire].

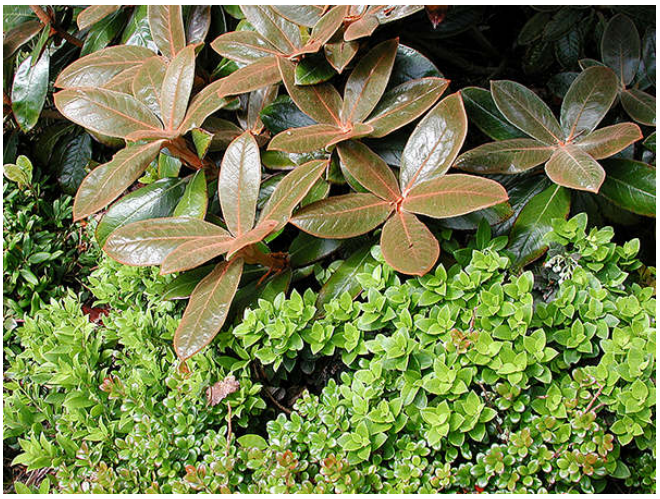
Mature foliage of *R. bureavii*.

Gardeners, for the most part, count on their rhododendrons to bloom and display their crown of flowers in a year or two after planting. What a surprise awaits them when they plant the oft-touted *Rhododendron bureavii* ! It waits what seems a lifetime to bloom but in the meantime puts on a foliage show so splendid that bearing flowers seems almost like an afterthought. Granted, the flowers are nice, but the exquisite rounded, compact plant form and, especially, the sensuous indumentum of the leaves, amaze the unprepared gardener with their beauty.

Early Discovery

R. bureavii captured the attention of Western botanists as early as the 1870s when French Jesuit missionaries were allowed into China, some of whom collected herbarium specimens and sent them home to France. The species was first described in 1887 by Adrien Franchet, a French botanist at Paris's Muséum national d'Histoire naturelle, while another Frenchman, Louis Édouard Bureau, a French physician and botanist, introduced the plant to cultivation in 1917. These were the days

before the great collectors, George Forest, Joseph Rock and Frank Kingdon-Ward, explored in China. Kingdon-Ward apparently looked down on *R. bureavii* because it was slow to bloom and difficult to root (Kneller 1995).



Mature foliage *R. bureavii* framed by the greenery of other ericaceous shrubs.

Cultivation

Recommendations for adding this species to the garden come from three highly regarded rhododendron explorers and growers, the late Warren Berg of Port Ludlow, Washington, and Peter and Kenneth Cox of Perth, Scotland. While in the field, they were undoubtedly occupied with plant identification, not to mention staying alive, but judging from their writings, the question of a plant's beauty was never very far from their minds. Warren Berg wrote "I believe there would be very little disagreement that a properly grown, mature *bureavii*, in its best form, such as Exbury A.M., is about as handsome as any species in the genus." (Kneller 1995). And Cox and Cox (1997) wrote "*R. bureavii* has amongst the finest foliage of all rhododendron species."

Gardeners perceive a plant as beautiful according to their own aesthetic sense. For added enjoyment, however, they can also look more analytically at what lurks behind this beauty. One way to do this is to look in detail at the architecture of the plant—its form, its foliage, its flowers. With rhododendrons, and with *R. bureavii* in particular, the form results from branches and leaves that are spirally arranged and born close together in what are known as "false whorls," that are separated by relatively long bare branches (Cullen 2005). With *R. bureavii*, the beautiful result is a rounded plant form with leaves (and flowers) developing as a covering over the network of bare branches. The plant's height in the garden will be approximately four ft (1.22 m) in ten years (Greer 1996).

The second element of this architecture is the foliage, which is *R. Bureavii's* crowning glory. The mature leaf has an upper surface that is shiny dark green and a lower surface, including the leaf stems or pedicels, that is covered in a thick, rust-red indumentum. When a gentle wind blows and twists the leaves, the rust-red lower surfaces show themselves like little flags, and when the wind stops, the plant is shiny green again. The indumentum on the lower leaf surface consists of a dense mat of tiny, branched hairs, like a wooly rug. These hairs, of which there are many types in the genus, have been extensively studied by botanists and are used in species identification. The upper surface of the *R. bureavi* leaf sometimes exhibits a semi-permanent indumentum, which is called a tomentum.

Finally, the third element of this architecture is the infloresence, or flower truss, although this can take a while to develop. My *R. bureavii* took about ten years to start flowering. Each inflorescence has 10–20 flowers, which are white flushed rose, spotted with purple specks sitting at the end of the shoots, encircled by a dark green whorl of leaves. The brightness of the flowers contrasts nicely with the darkness of the leaves and, for a brief time, diverts attention away from the foliage. Is it worth waiting years for the flowers? Yes, especially if the plant can be placed in a spot where the foliage can be enjoyed year-round, as the flowers are then simply an extension of its overall beauty.

Classification

Because the genus *Rhododendron* is so large and broken up into many taxonomic units, such as subgenus, section, subsection, etc., it is useful to see where *R. bureavii* sits in the taxonomic tree (Jamieson 2018):

Genus *Rhododendron*
Subgenus *Hymenanthes* (Clade B)
Section *Ponticum*
Subsection *Taliensia*

It shares subsection *Taliensia* with numerous other desirable species, including *adenogynum, balfourianum, roxieanum, wightii and wiltonii* (Jamieson 2019).

Care in the Garden

As always, when growing a species *Rhododendron* in the garden, its location in the wild may give clues to its optimal placement and care. *R. bureavii* grows in North Central and North East Yunnan, China, in open forests and thickets at an altitude of 3,000–3,900 m (10,000–12,750 ft). This zone, in this region of China, is near the tree line, where many rhododendrons from subsection *Taliensia* grow in profusion (Cox 1993). Here, *R. bureavii* does not usually attain over three meters (ten ft. (Cox and Cox 1997)) in height and, grown in the open, it is a compact, rounded shrub. Alas, this exotic mountain habitat cannot be replicated in most of our gardens, so we must rely on the experiences of other growers, closer to home, to help us determine the best site and best care for the species.

New growth of *R. bureavii*.

R. bureavii in winter

The "imaginary perfect site" described by Peter Cox (1993) in his book "*The Cultivation of Rhododendrons"* suits *R. bureavii* in most respects, as it does the bulk of rhododendrons. The "perfect site" is characterized by deep, well-drained, sandy loam soil; sheltered or open woodland; rainfall 50 in (1270 mm) during the summer; and a minimum winter temperature of 14° F (-10° C). *R. bureavii* does deviate from this ideal in a couple of ways. It is cold hardy to a chilly -20° C (-10° F), and while it can be long living, it does not do well in climates with hot summers, so it's unlikely to survive in the southeastern U.S. Its foliage will burn in hot, sunny sites and it is susceptible to root disease, so good drainage is imperative. Also, it has an aversion to high nitrogen fertilizers (Cox and Cox 1997).

Taking all of this into consideration, Peter Cox recommends *R. bureavii* for Britain, northern Europe and western North America (Cox 1993). The late Warren Berg grew it in his garden in Port Ludlow, Washington, and wrote it was "normally easy to grow given partial shade" (Kneller 1995). In my garden, also on the Pacific Northwest coast, I grow it in partial shade. (Atlantic Rhodo Editor's Note: *R. Bureavii* seems to also thrive in Atlantic coastal zone 6 and zone 7).

The Danish Rhododendron Society lists *R. bureavii* as one of its top 75 *Rhododendron* species (www.rhododendron.dk). Further afield, Icelandic gardens can likely be successful with this species, as Iceland's lowest average minimum temperature is -3.1°C (26.4°F)). Kristian Theqvist (2018) reported that a nursery there is growing it in Icelandic silt and horse manure. At the University of British Columbia Botanical Garden in Vancouver, it grows in an unshaded area (botanicalgarden.ubc.ca). The Rhododendron Species Botanical Garden (RSBG) in Federal Way, Washington, grows it under a forest canopy. Dennis Bottemiller, the RSBG propagator, says it is not the easiest thing to propagate, though he had about thirty in one gallon pots which were included in the RSBG spring 2019 catalog, and many more will be available for sale in about 2020 (Bottemiller, personal communication).

Summary

Because it is shy to bloom, hybridizers have used *R. bureavii* in various crosses, such as 'Gretzel'*, 'Hansel'*, 'Kodiak'* and 'Teddy Bear,' but it is hard to beat the species. Exquisite foliage and overall form make *R. bureavii* a near ideal rhododendron that never fails to surprise and amaze, no matter what the season. As many of us are coming to realize, there is a lot more to a great rhododendron than a beautiful flower truss.

* not registered.

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Mount Uniacke: The Development of a 19th Century Country Estate in Nova Scotia

by Anita Jackson

Editor's note: We are so pleased to be able to publish Anita's article on one of the grander historic sites in Nova Scotia. This last January she gave a more general talk on historic landscapes in the province to the ARHS. Mount Uniacke was one of these, but as you'll see in the article that follows, by focusing on just this site, she has been able to add many fascinating facts and anecdotes, based on her own extensive research.

The Hon. Richard John Uniacke (1753-1830) . Portrait by Robert Field. Collection: Nova Scotia Museum at Mount Uniacke

The concept of the `Picturesque' is an aesthetic ideal introduced into English cultural debate in 1782 by William Gilpin.[1] This ideal, sometimes referred to as 'the picturesque landscape movement', adhered to three principles: that nature was art; that the site is to be useful as well as ornamental; and that elements of refined taste can be added to the scene to enhance its natural attraction. In this article I will survey some of the ways that Richard John Uniacke, the creator of the Mount Uniacke Estate in colonial Nova Scotia, was inspired by the picturesque landscape movement and applied these principles to the development of his property.

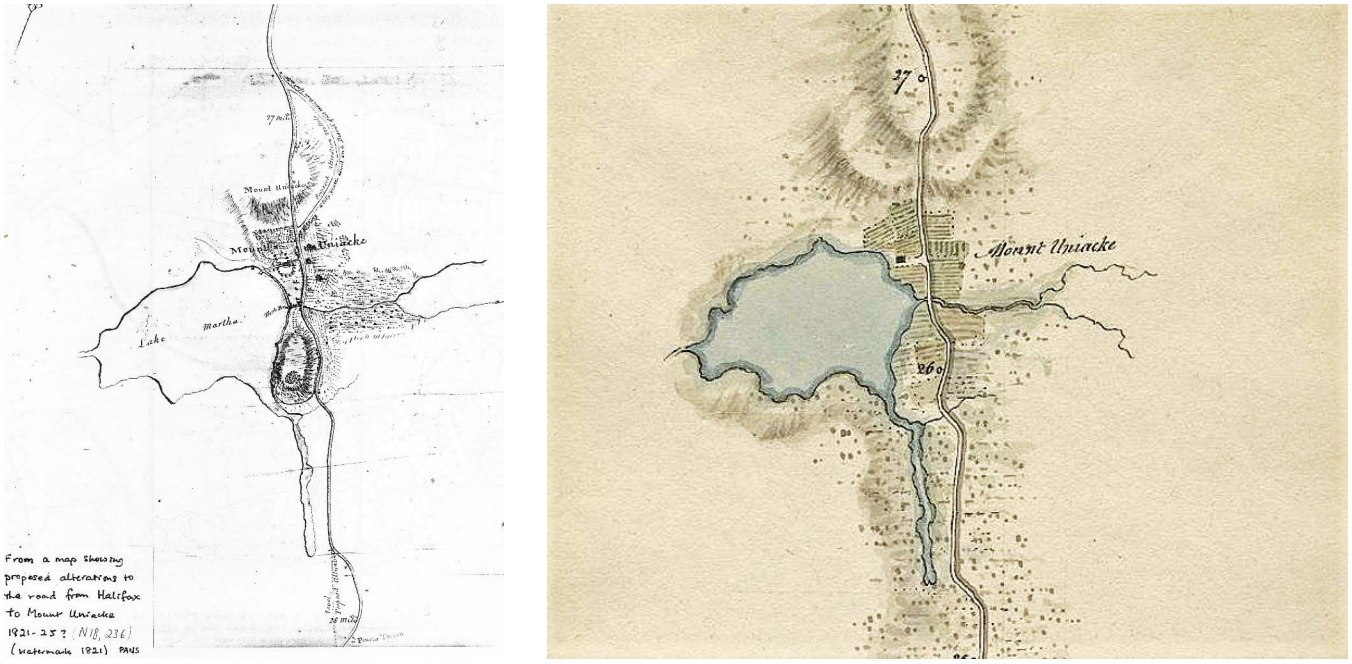
Let me start with a brief bio of the remarkable Richard John Uniacke. He was certainly a go-getter, and by his own energy and abilities made a fortune in Nova Scotia. He was born in 1753 to a prominent family, at Castletown, County Cork, Ireland. As a young man, after a dispute with his father over opposing political views, he left Ireland to try his luck in the New World. He went first to the West Indies and then to Philadelphia. There he met Moses Delesdernier, with whom he formed a business partnership. He came to Nova Scotia in 1774 and, the following year, he married Delesdernier's daughter, Martha. After this he returned to Ireland to complete his education. By 1781, he had a law degree and had been admitted to the bar. He then returned to Halifax to start a law practice. Soon after, he was appointed solicitor general and so begins his long career in the political and social life of the province.

Martha Maria and Richard John had twelve children (six sons, six daughters) one of whom died young, but the rest had active lives in Canada and abroad. Uniacke was devoted to Martha, but she died at age 40 leaving him with 11 children between the ages of 3 and 26. In 1808, he married Eliza Newton and, one year later, a son named Andrew, is born out of this marriage.

By 1813, Uniacke was ready to start on the development of the large country property that we know as The Mount Uniacke Estate. He had made a substantial fortune prosecuting cases involving prize ships and their cargoes captured during the Napoleonic War. And like many other successful businessmen of the time he dreamed of transforming at least some part of his fortune into a grand country home and grounds, a place where he could apply his knowledge of agriculture and animal husbandry acquired during his upbringing as the son of a prosperous landowner.

His country estate was built over time, starting with a grant of 1000 acres in 1786, situated on the main route connecting Halifax to Windsor. It was a four-hour carriage ride from Halifax on a relatively good road. For the house and immediate grounds he chose a reasonably elevated site on a south facing hill, with a scenic view down to a lake. It was a strategic location, visible to travelers on the nearby Halifax-Windsor road, attractive to guests, with land suitable for both farming and the establishment of a park-like surround. This last consideration was important as the soils over much of the estate are generally thin and often poorly drained.

The house and pleasure grounds were to be situated on drumlins: geological features characterised by deep deposits of gravels and sands, well drained, and often pushed up into rounded hills by the glaciers that created them. Whether there had been any significant activity on the site prior to 1813, when clearing the woodland and house construction commenced, is unclear. There is one account by Lady Sherbrook[2], in 1812, that mentions there was "a small farmhouse… in a ruinous state" near the brook, but no more is known of its origins and ownership.



Two maps show Mount Uniacke as identified on a map in Surveys of the Roads from Halifax to Windsor and from Halifax to Truro by John Elliott Wolford, 1819- 1821, PANS Collection F/201 -1819. NSM neg. no N-11538. Left map image is c. 1820; right map image is c.1824

"Mr. Uniacke will receive proposals from any persons desirous to contract for cutting down and burning, on or before the 1st day of September next, from 10 to 100 acres of wood land, at Mount Uniacke, on the Windsor Road[3]…

So reads a tender issued by Uniacke, requesting proposals to undertake the extremely arduous work of clearing the forested landscape. Trees and brush not intended for use were felled with axes and dragged into piles for burning. This initial burn would leave large limbs and trunks which had to be cut into manageable lengths, re-piled and burned again. Useful timber, after being cut into logs, was allowed to dry and stabilise over a period of months or years, before being processed into lumber.

Stump removal before 1850 involved an ax, a lever, and a yoke of oxen. This was back-breaking labour that nobody wanted to talk about. The same is true of clearing the abundant field stones, which were either dumped in the adjacent rough land or stacked into boundary walls that can be seen along the road in an artist's view of 1817, by John Elliott Woolford. Improving the ground under such difficult conditions resulted in clearings that were far from easy to cultivate.

From a June 1, 1817 diary entry written by Lord Dalhousie after he visited Mount Uniacke,

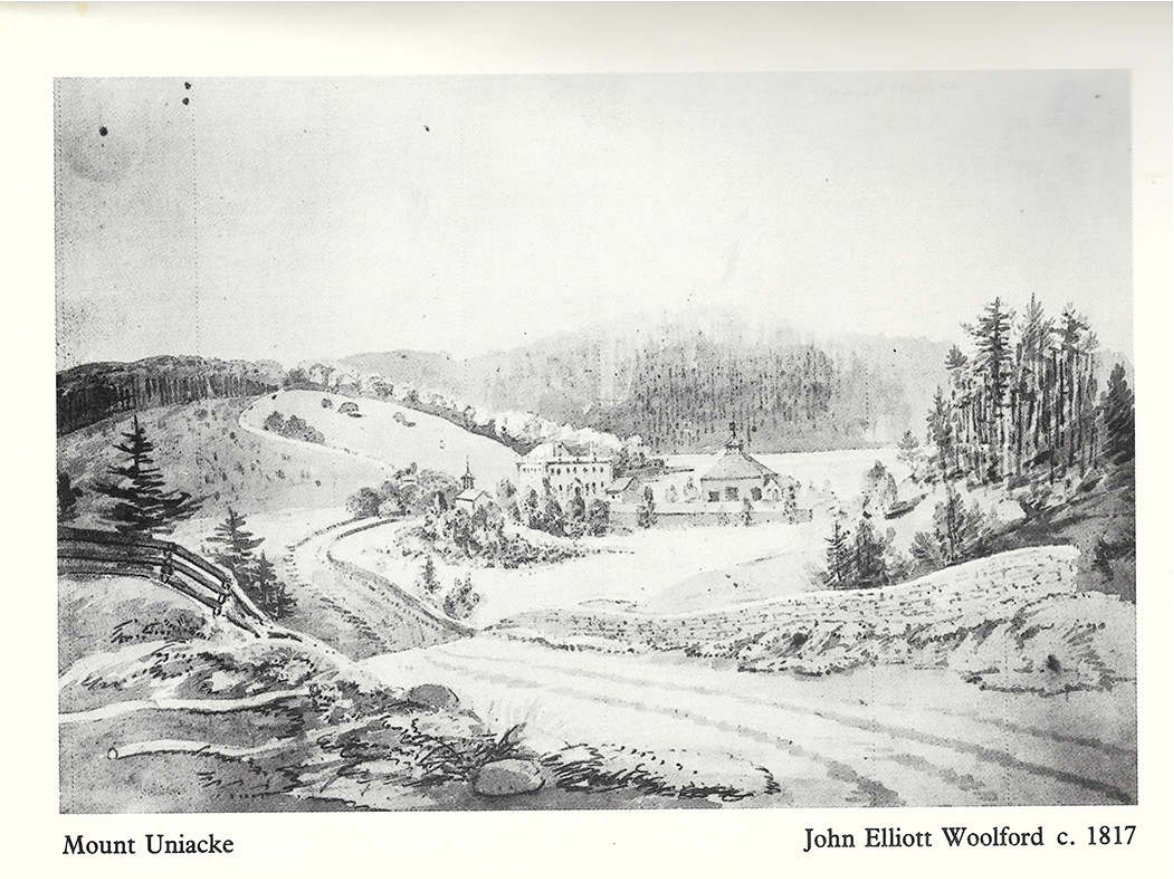
> "…by a sort of harrow, a log cut in the woods with some iron spikes driven into it [was dragged over the ground] to scratch over the seed. A pair of bullock drag it among the stumps & roots, & when it catches at anything, a labourer going behind lifts it up and shakes it free – this done the ground is left for 10 years to what little grass may grow…"

Dalhousie did note some improvements resulting from all this effort:

> "Small patches of grass parks already show a great deal of industry and a very great expense of money, which I could not have understood had I not had this opportunity of witnessing the progressive steps in the clearing of land in this province. Mr. Uniacke has this winter cut down near 100 acres of wood; he was now burning them in some places; in others this had been done; the great logs dragged off and he was planting potatoes in hills, (like the mole hills) or sowing oats with grass seed (the sweeping [from] his hay loft)."

From these humble and hard beginnings, Uniacke's landscape park was formed.

As a footnote, it's worth noting that Uniacke continued to build up his land holdings around the estate during the construction period. By 1821, he had acquired about 11,000[4] acres, or just over 17 square miles! Of this vast domain, the house, outbuildings, and landscape park covered a mere 100 acres.



John Elliott Woolford's view shows us the picturesque scene created by Uniacke

John Elliott Woolford's 1817 view of the Mount Uniacke Estate shows the old Windsor road looking towards the drumlin and the main buildings. The developing `pleasure garden' was the area immediately adjacent to the house, hidden from Woolford's point of view, with the farm beyond the ha-ha (a special kind of ditch to be discussed shortly), and the wooded zone beyond the farm. Note the stone wall running along the Windsor Road in the foreground of the drawing, sure evidence of land clearing operations and the rocky nature of the soils.

The drawing also gives a glimpse of the main house, a barn, a coach house, and a small shed to the right of barn. Another building, possibly the caretaker's residence or bath house, can also be seen, and it appears to form a part of the front quadrangle. This configuration of buildings and walls form an outer perimeter around a central courtyard, which I believe is modeled after those quadrangles Uniacke knew from his youth in County Cork. His father's estate, which I visited while in Ireland, is laid out in a similar manner: a quadrangle consisting of stables, farm buildings and a passage way that allows entry into the central courtyard.

Woolford's view also shows a small chapel to the left of the main group of buildings and, on the other side of the road, a small shed. All of the Mount Uniacke Estate buildings, as far as we know, were constructed of local timber, which was abundantly available, whereas their Irish counterparts were constructed almost entirely of stone and mortar.

Richard John Uniacke had a large and varied library that contained books on landscape theory and design. One book in particular, William Gilpin's *Remarks on forest scenery, and other woodland views, relative chiefly to picturesque beauty illustrated by scenes of the New Forest in Hampshire*, instructs us on practical aspects of the picturesque style of landscape design.

Gilpin gives us the following advice on siting and framing the house so it will make the strongest positive impression on the arriving visitor.

> "The approach ought to be conducted in such a manner that the striking features of the place shall burst upon the view at once. In leading towards the house its direction should not be fully in front, nor exactly at an angle, but should pass obliquely upon the house and its accompaniments… the approach should wind to the back [whereas the front] ought to lie open to the park or pastured ground."[5]

Allen Penny, architectural historian, reminds us[6] that the house was originally entered from what we now consider the back. One walked through the house before being treated to the grand view of the garden, pasture and lake on the south side.

The back view of the mansion and some of the outbuildings. (Photo: Heritage Division, N.S. Dep. of Tourism, Culture and Heritage)

Cows pondering a sharply sloping ha-ha ditch (Photographer unknown, Pinterest)

Gilpin further advises that an entry road, judiciously curved, is best. Note the approach in Woolford's 1817 view.

> "The road through the park should wind, but let it not take any deviation, which is not well accounted for".[7]

Gilpin goes on to say the house must be at the center of the scene, and Uniacke certainly complied with his advice.

> "The house ought to be considered as the center of the system; and the rays of art, like those of the sun, should grow fainter as they recede from the center. The house itself being entirely a work of art, its immediate environs should be faintly finished; but as the distance increase, the appearance of design should gradually diminish, until Nature and fortuitousness have full possession of the scene."[8]

It is believed the architect John Plaw prepared the drawings and plans for Mount Uniacke house. Plaw visited Halifax, N.S., in 1813. A Halifax newspaper advertisement of the time offers his services to design public and private buildings. Unfortunately, no record of the Mount Uniacke house survives. As an aside, Uniacke was a freemason, and the patterns formed by the glazing bars in the pediment window may reference masonic symbols.

Woolford's 1817 view clearly shows a small chapel tucked into the building cluster. A place of worship, no doubt, but also not without an aesthetic dimension. Again, Gilpin supplies guidance on how to best achieve the desired effect:

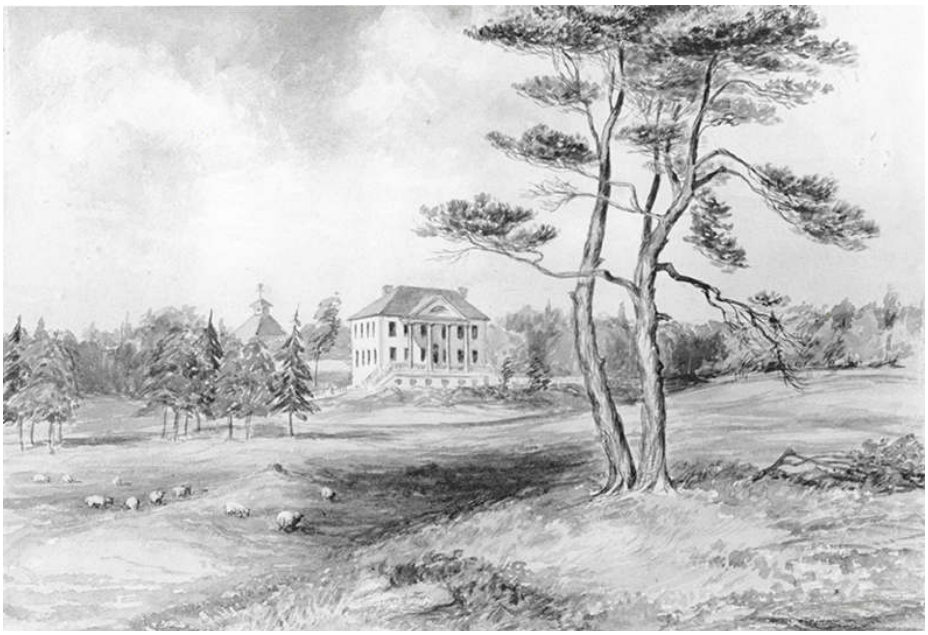
> We are far from wishing to exclude architecture from ornamented nature. We wish to see it exercised, in all its beauty and sublimity, upon a chapel, a mausoleum, or a monument, scattered judiciously among the natural ornaments. [In placement they are] not too open or conspicuous, to give them the air of principles; nor too recluse, to lose their full effect[9].

Again, Uniacke appears to follow this advice, with his placement of the chapel near the entrance gate.

Another character-defining feature of the site is the "ha-ha". This was a combination of a wall and an adjacent ditch, 300-350 feet long, and running in a crescent shape 80 – 150 feet from the front veranda of the main house. Viewed from this vantage point it was invisible, allowing a clear view down the hill to the lake, while at the same time being an effective barrier that prevented sheep and cattle from coming up on the lawn.

Gilpin has this to say about the ha-ha:

> Inappropriate intruders must be kept off – the [ha-ha's] utility [is] in protecting the shrubs and flowers – in keeping the horns of the cattle from the window, and the feet of sheep from the gravel and broken ground[10].



View of the house with sheep, with ha-ha in between them. The ha-ha wall is indicated by the dark line just off the edge of front lawn. Watercolour, artist unknown. C 1870 NSM History Collection 49.10.7.

On the relation of the landscape park to the interior of the house, Gilpin remarks:

> 'In preserving that neatness on the outside, which ought to correspond with the finishings and furniture within, render it of sufficient importance to become even a part of the ornament."[11]

How exactly interior and exterior are to complement each other is open to interpretation. But perhaps a glimpse at Uniacke's taste in furniture gives some clues as to how he imagined the landscape effects he was striving for. In its heyday, Mount Uniacke House contained up to 50 pieces of mahogany Regency-style furniture from George Adams in London. The collection has been described as a rare survival into the modern era. There are Wedgwood pearl-ware ceramics with botanical flowers and six landscape themed paintings, and several family portraits.

William Gilpin comments:

> "The improvements and the rooms from which they are to be seen, should be in unison. The breakfasting room should have more masculine objects as wood, water and an extended country for the eye to roam over such as allures us imperceptibly to the ride or the chase.[12]
>
> If the house be stately, and the adjacent country rich and highly cultivated, a shrubbery may intervene… the intention principally ornamental, and the point of view probably confined simply at the house. As the garden, (or pleasure ground, as it is commonly called) approaches nearer the house, than the park, it takes of course a higher polish. Here the lawns are shorned, instead of being grazed. The roughness of the road is changed into an elegant gravel walk; and knots of flowers, and flowering shrubs are introduced, yet blended with clumps of forest-trees, which connect it with the park. "[13]

We have only fragmentary descriptions to suggest what ornamental plants were grown on the estate grounds. There are still cedars growing near the brook which are not native to site. There are references in visitor's accounts to Quickset' (hawthorn) hedges. An account by a Uniacke family member recalls that "the front had on either side a stately elm tree like two sentinels."[14] Journals state that around 1850 an Uncle Fitz and an Aunt Elizabeth each plant an oak in the center of a grassy ring, one at the front door and the other at the back. Mr. Stone, the province's first caretaker, said there were a few of Damask and Moss roses existing in 1949, in poor condition, and said to be planted by Richard John Uniacke. There was a huge oak behind the house in 1989. Both roses and oak are gone now.

There is no evidence that a flower garden existed during Uniacke's lifetime, but a list of flower seeds ordered in 1828 was found at NSARM (Nova Scotia Archives and Resource Management) that included red and purple sweet peas, yellow lupine, carnation and pinks.

We know Uniacke had a barrel of acorns (most likely *Quercus Robar* and/or *Quercus petraea)* shipped from Ireland. Gilpin reminds us that:

> Single trees also take their station here with great propriety. The spreading oak, or elm, are no disgrace to the most ornamental scene.[15]

An avenue of European Ash trees (*Fraxinus excelsior*) runs from the corner of the house down to the location of the former boat house by the lake. Most believe that it was

Uniacke's son, William Fitzgerald, who planted these after his father's death in 1830. And though it is often thought that such avenues are not part of a picturesque scene, Gilpin writes favorably about at least one example:

> "The chateau stands on a rising ground on the north side of it and commands a fine prospect, having two long avenues of trees, running down to the river."[16]

A remaining feature of the pleasure garden, at the base of the veranda, is a surviving lawn ornament. It came from Italy and was purchased by Richard John Uniacke from a London scientific instrument dealer in the early 1800s.[17]

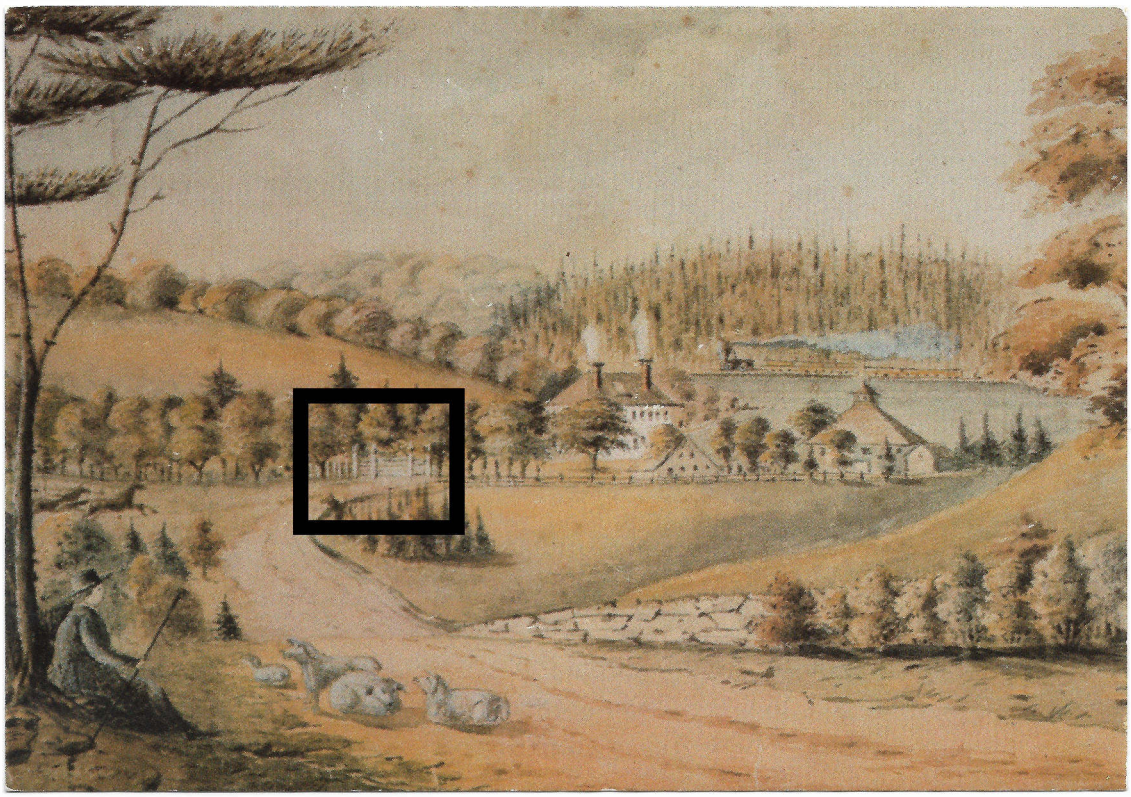
Architectural historian, Allen Penney, describes a building by the water that no longer exists but can be seen at the water's edge in the image below.[18] He believes that the building was an accommodation for male visitor's, similar to a gentleman's club. In conversation during the 1989 seminar it was remarked, "It is not surprising that it was well removed from the house as it provided privacy for his guests each with his pipe or cigar and a goodly supply of whisky or rum".[19]

The Mount Uniacke Estate also had entrance gates. On this feature, Gilpin comments:

> "One ornament of this kind should be included and that is a handsome gate at the entrance to the park, but it should be proportioned in richness and elegance to the house, and it should also correspond with it in stile. It should raise the first impression of what you are to expect."[20]

Existing garden ornament showing a serpent wrapped around the base with a cross finial.

Mount Uniacke, mid 1800s from the lakeshore looking northwest towards the house. Watercolour, artist unknown. NSM History Collection 49.6.38



Mount Uniacke, view from Halifax-Windsor road, sometime after the train service started, which was Dec. 1858. Note the entrance gate. Water colour on paper. NSM History Collection 63.54.1

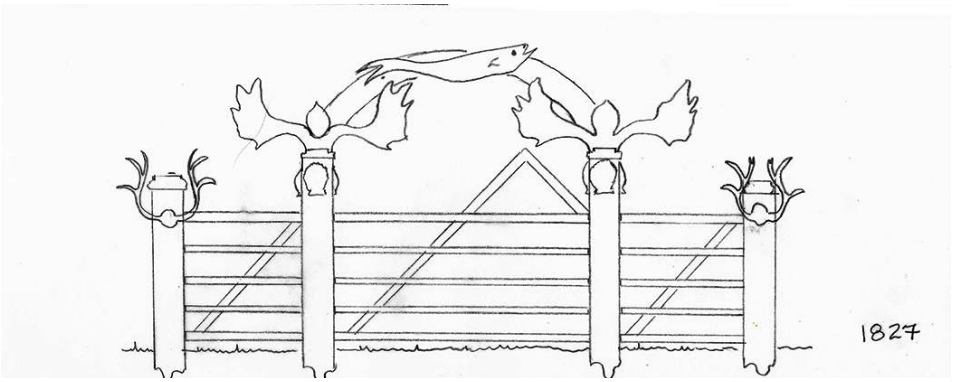


Illustration of the entrance gate by A. Jackson, from a description made in 1827 by a Captain Fotheringay

In 1827, a Captain Fotheringay commented on Uniacle's entrance gate:

> "The gate is one of the most beautiful exhibitions of taste which ever met my eyes. Like the enchanted palace it hath ornaments "from the depth of the sea and valleys of the earth, and the beasts and the fishes therein" The posts are covered with a variety of horns – among which antlers of the deer and of the moose where conspicuous, and surmounting the arch there is a figure of a fish, which bears a snout the full length of a French pike. Gad what a fit of cachinnation I had from the conceit of the thing."[21]

Bishop Plessis of Quebec visits the estate in 1815. He writes "The following morning, we had time to look at this immense and costly mansion with its numerous outbuildings, and found baths, billiard room, balconies, barns, stables, domestic quarters, arbours arranged along the banks of a pleasantly-sized lake. This gives us description of the extent and impression Uniacke had created in a few short years."

Richard John Uniacke intended his grand estate to also be a working farm. There was the orchard, the hothouse, the vegetable garden, accommodations for domestic and farm staff, barns for sheltering livestock, grain and hay storage, carriage and equipment storage, icehouse, privy, baths, smokehouse and sheds. Beyond were the woodlands that supplied fuel for the stoves, and wild game. The lake had trout that they often ate for breakfast.

Going back to the Woolford view of 1817 we see a walled enclosure that runs in front of the stable and may have been constructed to create a micro-climate for growing tender plants. Pastures and crop-lands were located on the drumlins adjacent to the mansion and farm complex. In the 1930's aerial photography showed that there were larger areas cleared then than are evident today.

Uniacke had 20 head of cattle: some were milk cows and others were "soiling cattle", whose function was to generate manure. These animals were close-penned and fed large amounts of green grass and other fodder which they turned into high-quality manure. Vegetable gardens were placed near the barns and house so that the source of manure was close by, as was the produce for the kitchen.

There would have been cart horses, work horses and saddle horses. Uniacke probably rode an Irish hunter breed.[22] There were also smaller, sturdier horses derived from the Morgan horse, and older Acadian breeds – much like the horses still found on Sable Island - which would have been employed for farm work.

An 1830 inventory of the town house and the contents at Mount Uniacke Estate lists the following outbuildings: stable, shed, new grain barn, coach house, washroom, billiard room, baths, storeroom and teahouse. Of particular interest to us is the hothouse, situated in the field behind the coach house. The `Upper Hot house', as it was known, was in use up till 1830. It fronted to the south, offering maximum exposure to the winter sun, and consisted of two distinct areas. The west end of the structure held tools and the fireplace and storage for the fuel supply. To the east was the entrance to the hothouse. It had a wooden floor, below which was a deep hole filled with tree bark that gave off heat as it decomposed.

In the hot house, many tender plants were cultivated, including oranges, myrtles (*Myrtus communis)*, oleander, passionflower, jasmine, variegated laurel, sweet bay (*Laurus nobilis*), laurustinus (*Viburnum tinus)*, mezereon (*Daphne mezereum*), geraniums (probably genus *Pelargonium*), hydrangeas(*Hydrangea arborescens*) and moss roses (*Rosa centifolia L. muscosa*).[24]

Close to the hothouse, there was also a greenhouse, which was attached to the back of the coach house. Around the greenhouse were roses and lilacs.

Mary Geraldine Uniacke Mitchells, a descendant who spent her summers at the estate, describes the apples found in the orchard from 1920- 40. She listed the following varieties: Gravenstein, Gillyflower, August Transparent, Siberian crab -apples, Yellow Bishop Pippin, Red Astrakhan, Duchess of Oldenburg, Pomme Gris and Red Snow.[25]

The archaeological investigation of the Hothouse. [23] (Photo: Archaeological Investigations on the Uniacke Estate, NS Museum, Curatorial Report #74)

Ken Gilmore believed that the kitchen garden was located at the top of back field. There is some evidence for its presence in the remains of a dry stone wall on that spot. Another garden was located within the field area by the orchard, running down to the lake.

By 1820 Uniacke is sharing his agricultural experiences with John Young, better known by his pen name of Agricola, under which he wrote regularly on agricultural matters for the Halifax newspaper, The Acadian Recorder. In a letter to Young, Uniacke writes:

> "I should mention that all the turnip crops I have raised have been from the forest land nearly cleared and I think turnips a more certain crop and raised with much less expense from new land than any other vegetable besides which it is an excellent previous preparation for a crop of grain the succeeding year. I have always found that turnips thrive best, after one crop of grain (followed by clover) had been taken from the land."[26]

Uniacke was also experimenting with composting techniques, and describes in great detail how he added peat, composted manure, leaves, roughage and gypsum to the upland soil so that he could crop the land and pasture livestock.[27]

Conclusion

Richard John Uniacke was very much a man of his time, modeling his country estate on those in England and Ireland, with a particular adherence to design principles associated with the picturesque landscape movement. After his death in 1830, the family continued to maintain the estate, making modest changes to the site and buildings over time. They did not, however, expand upon Uniacke's grand vision of a permanent family seat set within a splendid arcadian landscape. The farm was not commercially viable, as it might have been if it had been situated within the much more fertile agricultural belt that starts at Windsor and extends down through the Annapolis Valley. However, it stayed in the family, functioning as a well loved summer retreat and hobby farm, until it was sold in 1949 to the province of Nova Scotia .

Today, the house and grounds are an historic site under the management of the Nova Scotia Museum, and open to the public. The `bones' of the picturesque landscape, house, farm and furnishings remain remarkably intact, allowing visitors to experience visually, a significant part of Richard John Uniacke's original concept. There is no question that social status was important to him, and his grand estate was one way he hoped to signal that his family were people of real substance, members of the elite. So perhaps he would find some consolation in the Mount Uniacke Estate today. It did not turn out to be a venerable family seat, but it has bestowed upon Uniacke a kind of posterity, even it is not quite what he had in mind, preserving and celebrating his name and that of his descendants, some two hundred years after its creation.

Footnotes

[1] Wikipedia on the Picturesque

[2] A Colonial Portrait: The Halifax Diaries of Lady Sherbrooke 1811-1816 by G. Breton Haliburton 2011, Lulu Press Inc., Raleigh, N.C.

[3] January 15 1813 "Weekly Chronicle" PANS Reports 1940

[4] Uniacke Estate Seminar, 1989. Curatorial Report # 70 Nova Scotia Museum. Edited by Shelia Stevenson pg. 21.

[5] Remarks on forest scenery, and other woodland views, relative chiefly to picturesque beauty illustrated by scenes of the New Forest in Hampshire. By William Gilpin 3rd. edition. London, Printed for T.Cadell and W. Davies, 1808 2V. map, plates pg. 190

[6] Uniacke Estate Seminar, 1989. Curatorial Report # 70 Nova Scotia Museum. Edited by Shelia Stevenson

[7] Remarks on….

[8] Remarks on forest scenery, and other woodland views, relative chiefly to picturesque beauty illustrated by scenes if the New Forest in Hampshire. By William Gilpin 3rd. edition. London, Printed for T.Cadell and W. Davies, 1808 2V. map, plates pg. 190

[9] Ibid.

[10] Remarks on forest scenery, and other woodland views, relative chiefly to picturesque beauty illustrated by scenes if the New Forest in Hampshire. By William Gilpin 3rd. edition. London, Printed for T.Cadell and W. Davies, 1808 2V. map, plates

[11] Ibid

[12] Remarks on forest scenery, and other woodland views, relative chiefly to picturesque beauty illustrated by scenes if the New Forest in Hampshire. By William Gilpin 3rd. edition. London,

[13] Ibid.

[14] NSM History Section: Catalogue records, "The Uniacke Family Journals" compiled by Geraldine Uniacke Mitchell

[15] Remarks on forest scenery, and other woodland views, relative chiefly to picturesque beauty illustrated by scenes if the New Forest in Hampshire. By William Gilpin 3rd. edition. London

[16] Ibid.

[17] Alex Wilson, 1989 Seminar on Uniacke House Curatorial report # 70 edited by Sheila Stevenson

[18] Uniacke Seminar 1989, Curatorial Report # 70

[19] Ibid.

[20] Ibid.

[21] "A ride from Halifax to Windsor, a letter from Captain Fotheringay to his friend Charles Escalon," Novascotian, September 20, 1827

[22] Barbara Christie. 1989 Seminar on Uniacke House Curatorial report # 70 edited by Sheila Stevenson

[23] https://www.historicplaces.ca/en/rep-reg/place-lieu.aspx?id=7302&pid=0

[24] NSM History Section: Catalogue records: "Inventory of Richard John Uniacke's estate" 1830

[25] NSM History Section: Catalogue records, "The Uniacke Family Journals" compiled by Geraldine Uniacke Mitchell ¤

Noticed in the Counties

by Stephen Archibald

Editor's note: For a number of years now, ARHS member Stephen Archibald has been hosting a terrific blog called, ***Noticed In Nova Scotia*** *https://halifaxbloggers.ca/noticedinnovascotia/. Anyone interested in the cultural landscape of Nova Scotia, both past and present, and in all its various forms, will find this blog a most entertaining and edifying revelation. Stephen casts his sharp and attentive eye on places and things most of us take for granted, making us see and think and feel more deeply. He has kindly allowed Atlantic Rhodo to republish the blog post below. It is particularly relevant to our interests at the ARHS. If you enjoy it, I highly recommend you visit Stephen's blog for a treasure trove of other fascinating reports on all things Nova Scotian.*

While looking through photos taken in the spring of 2019, I noticed a little theme: new public landscape elements, with thoughtful design, located in communities several counties distant from Halifax. Here are three examples.

Mersey Skatepark

The Mersey Skatepark in Liverpool, Nova Scotia.

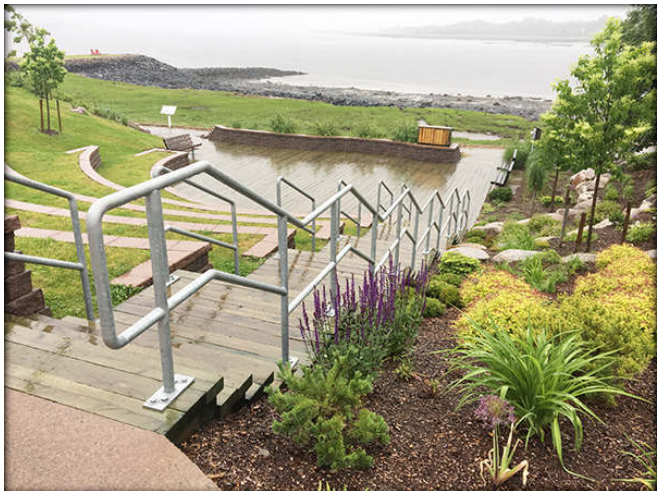
In early June the Rhododendron Society did its annual garden tour, this year in the Liverpool area. One of the stops was at Queens Place, a big recreation facility that opened in 2011. We were directed there to see that the parking lot had been planted with interesting trees and shrubs selected by Ivan Higgins of the nearby Cosby's Garden Centre (where we also stopped to wander in Ivan's fanciful sculpture garden).

At Queens Place, our attention was captured by a large feature at the edge of the parking lot, the rolling and tumbling Mersey Skatepark.

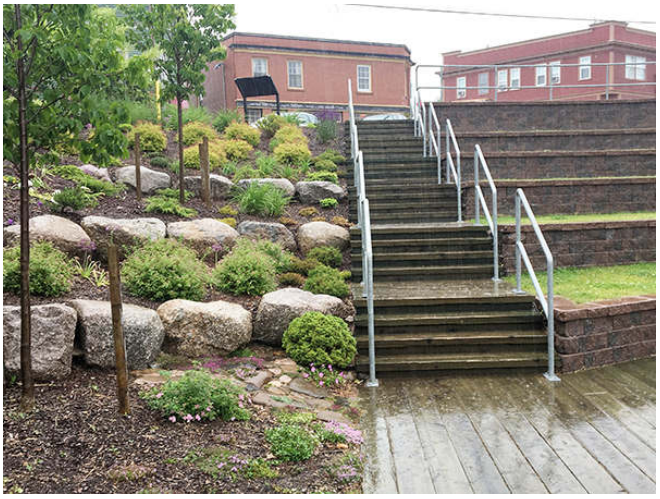
I know nothing about skateparks, but this was by far the largest and most complex one I've happened upon. Really, it's a piece of landscape sculpture. Completed in 2017, the design was by Spectrum Skatepark Creations, self-described as "Canada's only firm specializing exclusively in the Design & Construction of eco-friendly Municipal Concrete Skateboard Parks."

Later I learned the park came about after the Region of Queens Municipal Council was petitioned for support by enthusiastic local skaters, and with government funds and local fundraising the project was accomplished. Said to be the best skating facility in the region, but how would I know

Oqwa'titek Amphitheatre



The Oqwa'titek Amphitheatre looking out towards the Annapolis Basin



The Oqwa'titek Amphitheatre showing terraces and stairs leading down to the stage area

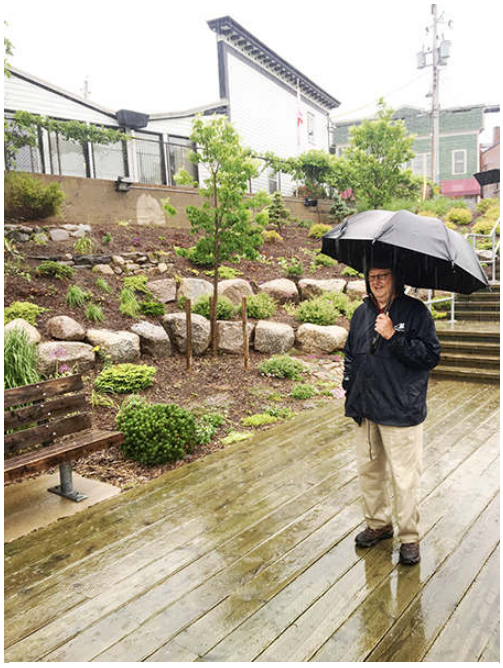
In Annapolis Royal, also in 2017, the town created an amphitheatre on an underused property on their main street. We made a quick visit during a rain storm over the Canada Day holiday.

The venue seats about 140 and offers a panoramic view of the Annapolis River. The site is apparently well used, for events as varied as music performances, weddings, tai chi and line dancing.

Oqwa'titek means 'When They Arrived', and acknowledges the moment when Mi'kmaq people greeted the first French explorers to this beautiful river and valley. Today the site marks the coming together of the community of L'sitkuk and the citizens of Annapolis Royal to commemorate their shared history.

The project was designed by Joy Elliot Landscape Design, and if you scroll through the photos on her Facebook, you will see images of this project under construction and lots of other interesting designs.

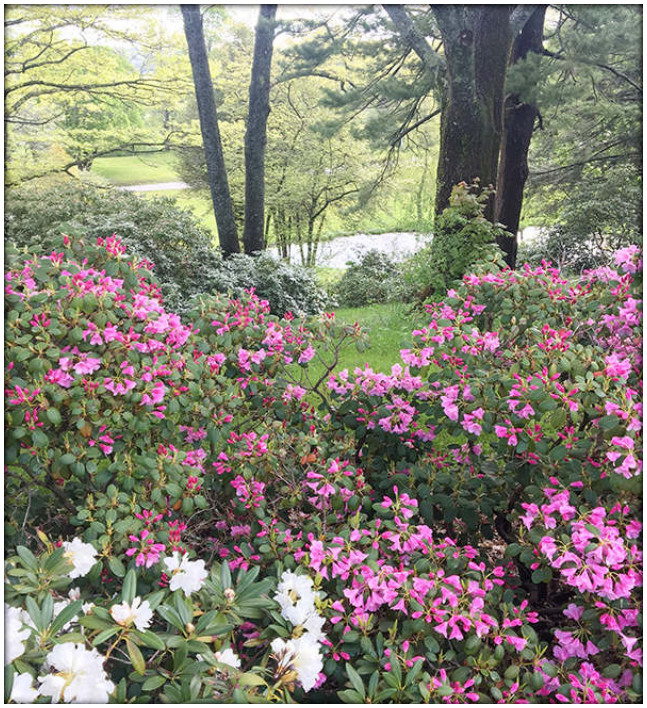
We visited in the rain with our friend Bob Howard, who designed the plantings. There are lots of interesting specimens that will mature into a striking, all-season landscape.



Bob Howard, with plantings he designed for the Oqwa'titek Amphitheatre.

Interpretive panels at Kentville Research and Development Centre

ARHS member Sheila Stevenson beneath rhododendrons growing on the farm pond bank at the Kentville Research and Development Centre.



Rhododendrons in an open woodland setting at the Kentville Research and Development Centre

Many people know of the Kentville Research and Development Centre, Agriculture and Agri-Food Canada, because it used to hold an event called Rhododendron Sunday, to celebrate its impressive planting of rhododendrons. In the last few years the bloom time of the plants has become unpredictable (wonder how that happened), so the special program has stopped, but if you drop by in the middle of June you are apt to see a pretty good show.

How the rhodos came to be there is an interesting story that was unavailable to visitors until now. A couple of years ago, the Atlantic Rhododendron and Horticultural Society (who are interested in the local history of their favourite plant) approached the Kentville Research and Development Centre and offered to produce (and pay for) some panels that would tell how scientists and technicians at the station had developed some spectacular rhododendron cultivars particularly suited to our regional climate. This complex interpretation project was managed by my wife, Sheila Stevenson. It was exciting to finally watch the panels installed in June. It didn't just happen on its own.

The ARHS interpretive panels being installed at the upper rhododendron beds, close to Blair House.

The panel design was done by Grant Murray Design, and production and installation was by Atlantex Creative Works. Great to work with local professionals who confidently turned our ideas into reality.

More large rhododendrons put on an arresting floral display at the Kentville Research and Development Centre

So, three projects that have top quality design and materials. They make their communities more appealing to citizens and visitors. Stop and take a look, if you are travelling this summer.

Postscript

- To tell the story of our architecture and planned landscapes, old and new, it is important to know who the architect or designer was. I'm pleased that these exemplary projects are not anonymous. ¤

Atlantic Rhododendron & Horticultural Society

The Atlantic Rhododendron & Horticultural Society (ARHS) & American Rhododendron Society (ARS) District 12

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	Amount	
Local Membership in ARHS (with e-mail newsletter) (after Nov. 30 **add** $10 late fee)	**$20.00**	
OR: Combined Membership: ARHS/ARS (ARHS = $20; ARS = $54 ($40 US))	**$74.00**	
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Associate Membership in **additiona**l ARS Chapter (Must be member of ARS):	**$10.00**	

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If making payment by cheque, please complete this form and return with cheque made payable to ARHS to: ***Rebecca Lancaster, 22 Walton Drive, Halifax, NS B3N 1X7***

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Rhododendrons Down East in Nova Scotia: American Rhododendron Society 2021 Spring Conference

June 3, 2021 - June 6, 2021

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Vice-President:	Syd Dumaresq	902-456 4772
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Tissue Culture Plant Sale:	unassigned	

Other Positions of Responsibility

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Co-chair ARS 2021 Spring Convention	Jim Sharpe	902 425 6313
Co-chair ARS 2021 Spring Convention	Rebecca Lancaster	902 453 0251

Photo Album - 2019 ARS Fall Convention at Parksville, British Columbia. Photos by John Brett.