

## Ibn al-Baitar (1197 - 1248)

Ibn al-Baitar, a renowned Arab Islamic botanist, pharmacist, scientist, and physician, made profound contributions to horticulture during the 12th and 13th centuries. His extensive work in botany and pharmacology has had a lasting influence on the field.

Ibn al-Baitar is best known for his comprehensive botanical encyclopedia *Kitab al-Jami fi al-Adwiya al-Mufrada* (*The Comprehensive Book on Simple Drugs*), in which he meticulously documented the properties and uses of medicinal plants. His work provided valuable information about the cultivation and uses of various plants and served as a significant reference for pharmacists and physicians of his time.

Ibn al-Baitar's influence extended beyond the Islamic world and impacted botanical knowledge in medieval Europe, especially Spain. His detailed observations and documentation of plants and their medicinal properties greatly contributed to the advancement of horticulture and pharmacology during that era. His work continues to inspire and inform horticulturists, botanists, and researchers to this day, making him a pivotal figure in the history of horticulture and botany.

### ABOUT THE ARTIST | Julie Angela Theresa

Julie Angela Theresa is an oil painter and art teacher. Before earning her MFA, she was the Gallery manager of the Cambridge Artists' Cooperative. She regularly exhibits at local shows, and her work is in numerous public and private collections around the world. Julie currently teaches drawing and painting at ActonArt in Acton, MA.



## Ibn al-Baitar (1197 - 1248)

Ibn al-Baitar, renombrado botánico, farmacéutico, científico y médico árabe islámico, realizó profundas aportaciones a la horticultura durante los siglos XII y XIII. Su extensa obra en botánica y farmacología ha tenido una influencia duradera en este campo.

Ibn al-Baitar es conocido sobre todo por su exhaustiva enciclopedia botánica *Kitab al-Jami fi al-Adwiya alMufrada* (Libro exhaustivo de las drogas simples), en la que documentó meticulosamente las propiedades y usos de las plantas medicinales. Su obra proporcionó valiosa información sobre el cultivo y los usos de diversas plantas y sirvió de importante referencia para farmacéuticos y médicos de su época.



La influencia de Ibn al-Baitar se extendió más allá del mundo islámico e influyó en el conocimiento botánico de la Europa medieval, especialmente en España. Sus detalladas observaciones y documentación de las plantas y sus propiedades medicinales contribuyeron en gran medida al avance de la horticultura y la farmacología de la época. Su trabajo sigue inspirando e informando a horticultores, botánicos e investigadores hasta nuestros días, lo que le convierte en una figura fundamental en la historia de la horticultura y la botánica.

### **SOBRE EL ARTISTA | Julie Angela Theresa**

Julie Angela Theresa es pintora al óleo y profesora de arte. Antes de licenciarse en Bellas Artes, fue directora de la Galería de la Cooperativa de Artistas de Cambridge. Expone con regularidad en muestras locales y su obra se encuentra en numerosas colecciones públicas y privadas de todo el mundo. Julie enseña dibujo y pintura en ActonArt, Acton, MA.

## Dr. E.K. Janaki Ammal (1897-1984)

Botanist, author, and activist are just some of the few professions E.K. Janaki Ammal attained in her lifetime. Balking tradition, Ammal pursued an education when less than 1% of women in India were literate. She crisscrossed the globe many times to further plant science and is known for her work to protect India's rich tropical diversity.

The first Indian woman to earn a Ph.D. at an American university, Ammal's research at the University of Michigan focused on breeding interspecific plant hybrids, and it caught the attention of the Imperial Sugar Cane Institute. She successfully produced a sugar cane crop better suited to India's tropical environment. Despite her work often being overlooked because she was a woman, her career came to international attention while working at the John Innes Centre in the UK. She coauthored *Chromosome Atlas of Cultivated Plants* with Cyril Dean Darlington (noted geneticist and eugenicist) which recorded the chromosome number of about 100,000 plants. Ammal's time in the UK also saw her working at the Royal Horticultural Society where she developed a new variety of magnolia, *Magnolia kobus* 'Janaki Ammal.'



Enticed by an offer from the Indian government to reorganize the Botanical Survey of India, Ammal returned to her native country and was appointed the director of the Central Botanical Laboratory. In this role, Ammal faced sexism and saw the impacts of how British colonialism encouraged native plants to be removed from India for study in the UK. She also discovered that in an effort to feed the nation, severe deforestation had occurred throughout the country. An area known as the Silent Valley in Ammal's home state of Kerala was next on the list to be cleared for agriculture. This motivated Ammal to turn her attention to activism. She began a chromosomal survey of the Silent Valley plants so botanical knowledge would not be lost. Her work became part of a larger people's movement to preserve the valley and the forest. Thanks to the dedication of those involved in this movement, the plans for deforestation were abandoned. The area is now the Silent Valley National Park, one of the last undisturbed swaths of forest in India.

### ABOUT THE ARTIST | Lisa Graves

Author and illustrator Lisa Graves combines her passion for art and history with the History Witch project, a weekly series dedicated to fascinating stories and portraits of both well-known and forgotten women. She has 17 published books for both children and adults and currently lives in North Attleboro, MA with her two highly creative children and her dog, Henry.

## Dr. E.K. Janaki Ammal (1897-1984)

Botánico, autor y activista son sólo algunas de las pocas profesiones que E.K. Janaki Ammal alcanzó durante su vida. En contra de la tradición, Ammal siguió una educación cuando menos del 1% de las mujeres en la India eran alfabetizadas. Viajó por el mundo muchas veces para promover la ciencia vegetal y es conocida por su trabajo para proteger la rica diversidad tropical de la India.

La primera mujer india en obtener un doctorado. En una universidad estadounidense, la investigación de Ammal en la Universidad de Michigan se enfocó en el cultivo de híbridos de plantas interespecíficas y llamó la atención del Instituto Imperial de la Caña de Azúcar. Ella logró con éxito producir un cultivo de caña de azúcar más adecuado para el entorno tropical de la India. A pesar de que a menudo se pasa por alto su trabajo por ser mujer, su carrera llamó la atención internacional mientras trabajaba en el Centro John Innes en el Reino Unido (RU/UK). Fue coautora del Atlas cromosómico de plantas cultivadas con Cyril Dean Darlington (destacado genetista y eugenista), que registró el número de cromosomas de unas 100.000 plantas. Durante su estancia en el Reino Unido, Ammal también trabajó en la Royal Horticultural Society, donde desarrolló una nueva variedad de magnolia, *Magnolia kobus* 'Janaki Ammal'.



Atraída por una oferta del gobierno indio para reorganizar el Servicio Botánico de la India, Ammal regresó a su país natal y fue nombrada directora del Laboratorio Botánico Central. En esta posición, Ammal enfrentó el sexismo y vio los impactos de cómo el colonialismo británico alentó la extracción de plantas nativas de la India para estudiarlas en el Reino Unido. También descubrió que en un esfuerzo por alimentar a la nación, se había producido una grave deforestación en todo el país. Un área conocida como el Valle Silencioso en Kerala, el estado natal de Ammal, era el siguiente en la lista para ser despejada para la agricultura. Esto motivó a Ammal a enfocar su atención en el activismo. Comenzó un estudio cromosómico de las plantas de Silent Valley para que no se perdiera el conocimiento botánico. Su trabajo se convirtió en parte de un movimiento popular más amplio para preservar el valle y el bosque. Gracias a la dedicación de quienes participaron en este movimiento, los planes de deforestación fueron abandonados. El área es ahora el Parque Nacional Silent Valley, una de las últimas franjas de bosque intactas de la India.

### **SOBRE EL ARTISTA | Lisa Graves**

La autora e ilustradora Lisa Graves combina su pasión por el arte y la historia con el proyecto History Witch, una serie semanal dedicada a fascinantes historias y retratos de mujeres conocidas y olvidadas. Tiene 17 libros publicados tanto para niños como para adultos y actualmente vive en North Attleboro, MA con sus dos hijos altamente creativos y su perro, Henry.

## Jeanne Baret (1740 – 1807)

Jeanne Baret was a French botanist who became the first woman to circumnavigate the globe in 1769 after joining a French expedition led by Louis Antoine de Bougainville. Since women were not allowed on French navy ships at the time, Baret gained access to the expedition by disguising herself as a man and working as an assistant to the “professional” naturalist on board, Philibert Commerson, with whom she was romantically connected. During the voyage, Baret collected and documented more than 6,000 plant specimens, contributing significantly to the field of botany. While the true extent of her work is often overshadowed by Commerson, Baret is credited with discovering one of the expedition’s most significant finds, *Bougainvillea brasiliensis*, a vine with vibrant pink, purple, red, orange, and yellow bracts native to Brazil, Peru, and Bolivia.



Born into a modest family in rural France, Baret honed her expertise in plants and their medicinal properties. She pursued her botanical interests while working as a household servant and charted her own course at a time when the world of scientific discovery was largely reserved for men. To be on the cutting edge of exploration was not only an unlikely place for women but also a dangerous one.

Baret’s accomplishments are still celebrated today. In 2012, more than two centuries after her death, a newly discovered South American plant species, *Solanum baretiae*, was named in her honor.

### ABOUT THE ARTIST | Alyson Prokop

Alyson Prokop, a botanist and science educator from Toronto Canada, holds a Bachelors of Science in Plant Biology and Horticulture and pursued graduate studies in Plant Pathology. Alyson's professional career as an educational horticulturist at botanic gardens allows her to blend science and imagination in her art. With only one historical image of Baret, Prokop reimagined her through linocut—a medium reflective of Baret’s era. Baret’s commitment to plants and discovery mirrors the artist’s own passions, making her an ideal muse. This project allowed Prokop to merge her love of art and science while paying tribute to Baret’s enduring legacy in a deeply personal and creative way.

*Spanish translation coming soon.*

## Natasha Bowens Blair

[Natasha Bowens Blair](#) is an author, farmer, photographer, and food justice activist who believes in building community through food and storytelling. Several years ago, Bowens noticed that as organic farming and homesteading trends were growing in popularity, the image of “the American farmer” was changing, but farmers of color were still being left out. In 2015, Bowens published *The Color Of Food: Stories of Race, Resilience, and Farming*. To write the book, she traveled across the United States listening to and documenting the stories of Black, Native, Asian, and Latina farmers and food activists. Her work explores her own roots and invites readers to learn about the important agricultural histories and food traditions of people of color. By amplifying and honoring these many unsung stories of resiliency, Bowens also helps preserve the cultures that surround them.



Bowens has garnered national attention for her work through CNN, The Atlantic, Mother Earth News, VICE, YES! Magazine, NPR, and Colorlines. She has spoken at events across the country, sharing stories about the intersections between race, food, culture, history, and our broken food system.

### ABOUT THE ARTIST | Rebecca Duffy

An artist and educator, [Rebecca Duffy](#) works out of her home studio, Red Artichoke Studio, where she works in acrylics, mixed media drawings, and photography. Duffy’s work focuses on conveying lasting impressions of people, places, or memories. Duffy teaches art at the Worcester Art Museum, and she teaches art education courses to graduate students at Lesley University.

## Natasha Bowens Blair

[Natasha Bowens Blair](#) es una autora, agricultora, fotógrafa y activista por la justicia alimentaria que cree en construir una comunidad a través de la comida y la narración de historias. Hace varios años, Bowens notó que a medida que la agricultura orgánica y las tendencias de ocupación de viviendas ganaban popularidad, la imagen del “granjero estadounidense” estaba cambiando, pero los agricultores de color seguían siendo excluidos. En 2015, Bowens publicó *El color de la comida (The Color Of Food)*: historias de raza, resiliencia y agricultura. Para escribir el libro, viajó por todo Estados Unidos escuchando y documentando las historias de agricultores y activistas alimentarios negros, nativos, asiáticos y latinos. Su trabajo explora sus propias raíces e invita a los lectores a aprender sobre las importantes historias agrícolas y tradiciones alimentarias de las personas de color. Al amplificar y honrar muchas de estas historias poco reconocidas de perseverancia, Bowens también ayuda a preservar las culturas que las rodean.



Bowens ha recibido atención nacional por su trabajo a través de CNN, The Atlantic, Mother Earth News, VICE, YES! Revista, NPR y Colorlines. Ha hablado en eventos en todo el país, compartiendo historias sobre las intersecciones de raza, comida, cultura, historia y nuestro sistema alimentario fallido.

### **SOBRE EL ARTISTA | Rebecca Duffy**

Artista y educadora, [Rebecca Duffy](#) trabaja en su estudio casero, Red Artichoke Studio, donde trabaja con acrílicos, dibujos de técnica mixta y fotografía. La obra de Duffy se centra en transmitir impresiones duraderas de personas, lugares o recuerdos. Duffy enseña arte en el Museo de Arte de Worcester e imparte cursos de educación artística a estudiantes de posgrado en la Universidad de Lesley.  
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## Rachel Carson (1907-1964)

“Hey farmer farmer put away that DDT now/ Give me spots on my apples, but leave me the birds and the bees, please,” was written by Joni Mitchell in 1970, eight years after Rachel Carson’s groundbreaking book *Silent Spring* exposed the hazards of the pesticide. Her most famous work, *Silent Spring* was really the capstone to Carson’s long career in biology that included tremendous advocacy for environmental protection.

Originally an English major, Carson discovered her love of biology and the natural world while studying at the Pennsylvania College for Women, now Chatham University. She would go on to earn her Ph.D. in Zoology from Johns Hopkins University. Her conservation work began in 1936 when she became the second woman ever hired by the U.S. Bureau of Fisheries, now the U.S. Fish and Wildlife Service. In her role, she wrote pamphlets about natural resources and their conservation and edited scientific articles. In the 1950s she published her first two books, *The Sea Around Us* and *The Edge of the Sea*. Around this time, she decided to become a full-time writer, quitting her job with the federal government.

Carson first tried to sound the alarm on DDT and other harmful pesticides in 1944 when she submitted an article on these hazards to *Reader’s Digest*. The article was rejected as it was determined that it was “unpleasant.” Carson continued her research on the effects of pesticides, receiving research from Marjorie Spock and Mary T. Richards of Long Island who had contested the aerial spraying of DDT. Carson also heard from a friend in Duxbury, MA who shared that after indiscriminate DDT spraying, there were no longer any birds in her neighborhood.

Published in 1962, *Silent Spring* led to the release of the President’s Science Advisory Committee report “The Uses of Pesticides.” Following the report, which upheld Carson’s findings, Carson testified in front of multiple Senate committees. Her work is credited for starting an environmental movement that led to the creation of the Environmental Protection Agency in 1970 and the eventual banning of DDT in 1972.

### ABOUT THE ARTIST | Maria Palkon

Marie Palkon is a Polish illustrator born in the Czech Republic and raised in the United States. Paper is her medium of choice and she enjoys working on small-scale projects. She finds it to be meditative and rewarding, and enjoys that it also provides an intimate storytelling experience. When she is not gently cutting paper under a magnifying glass, she can be found teaching art classes in the South End.





## Rachel Carson (1907-1964)

“Oye, granjero, granjero, guarda ese DDT ahora / Dame manchas en mis manzanas, pero déjame los pájaros y las abejas, por favor”, fue escrito por Joni Mitchell en 1970, ocho años después de que el libro innovador de Rachel Carson, "Primavera silenciosa" (Silent Spring), expusiera los peligros del pesticida. Su obra más famosa, "Primavera silenciosa", fue realmente la culminación de la larga carrera de Carson en biología, que incluyó una tremenda defensa de la protección del medio ambiente.

Carson, que originalmente estudiaba inglés, descubrió su amor por la biología y el mundo natural mientras estudiaba en el Pennsylvania College for Women, ahora Chatham University. Continuaría obteniendo su doctorado en Zoología de la Universidad Johns Hopkins. Su trabajo de conservación comenzó en 1936 cuando se convirtió en la segunda mujer contratada por la Oficina de Pesca de EE. UU., ahora Servicio de Pesca y Vida Silvestre de EE. UU. En su cargo, escribió folletos sobre los recursos naturales y su conservación y editó artículos científicos. En la década de 1950 publicó sus dos primeros libros, *The Sea Around Us* y *The Edge of the Sea*. Fue por esta época que tomó la decisión de convertirse en escritora de tiempo completo y dejó su trabajo en el gobierno federal.



Carson intentó hacer sonar la alarma por primera vez sobre el DDT y otros pesticidas dañinos en 1944 cuando presentó un artículo sobre estos peligros al *Reader's Digest*. El artículo fue rechazado por considerarse “desagradable”. Carson continuó su investigación sobre los efectos de los pesticidas, recibiendo investigaciones de Marjorie Spock y Mary T. Richards de Long Island, quienes habían impugnado la fumigación aérea con DDT. Carson también escuchó de una amiga en Duxbury, MA, quien le contó que después de la fumigación indiscriminada con DDT, ya no había pájaros en su vecindario.

Publicado en 1962, “Primavera silenciosa” (*Silent Spring*) condujo a la publicación del informe del Comité Asesor Científico del Presidente “Los usos de los pesticidas”. Tras el informe, que confirmó las conclusiones de Carson, Carson testificó ante varios comités del Senado. A su trabajo se le atribuye el inicio de un movimiento ambiental que condujo a la creación de la Agencia de Protección Ambiental en 1970 y la eventual prohibición del DDT en 1972.

### **SOBRE EL ARTISTA | Maria Palkon**

Marie Palkon es una ilustradora polaca nacida en la República Checa y criada en los EE. UU. El papel es su medio preferido y le gusta trabajar en proyectos de pequeña escala. Le resulta meditativo y gratificante y le gusta que también proporcione una experiencia íntima de narración de historias. Cuando no está cortando papel con cuidado bajo una lupa, se la puede encontrar dando clases de arte en South End.

## George Washington Carver (1864 - 1943)

Determined to give people the means needed to farm efficiently, [George Washington Carver](#) spent his life creating simple and accessible tools for agriculture. Born into slavery, Carver was raised by his owners turned foster parents. Because a poor constitution as a young boy meant he wasn't suited for work in the fields, Carver spent his early years learning how to cook, sew, and embroider. He also learned how to garden and how to concoct simple herbal medicines. He developed a keen interest in plants and soon became known as "the plant doctor" to local farmers, as his advice often improved the health of their gardens, fields, and orchards. This knowledge was the basis for the work he did later throughout the South: teaching farmers which crops would suit their land and how to rotate their crops to make the nutrients in the soil last longer.



After being rejected by multiple colleges because of his race, Carver eventually attended Iowa State Agriculture College and was the first Black man to earn a Bachelor of Science degree in 1894 followed by a master's in agriculture. He then became the first Black faculty member at Iowa College. Carver's career blossomed when Booker T. Washington offered him a job at the Tuskegee Institute. It was at Tuskegee that Carver created over 300 uses for the peanut—although not peanut butter—and researched other crops including sweet potatoes and soybeans. He kept a second dorm room just for his plant specimens and adopted "Washington" as a middle name in honor of Booker T.

Carver developed many programs for all farmers to learn and practice sustainable farming techniques, spreading his knowledge and implementing his research across the South.

### ABOUT THE ARTIST | Donna Berger

As [Donna Berger](#) reflects on her life experiences, she realizes that art has been the thread that has woven everything together. It all started with art classes in her childhood, leading to a professional career where she has worked as a teacher, marketing communication manager, illustrator, graphic designer, and fine artist. Throughout her professional journey, design, drawing, and painting have been her primary focus. Over the years, her work has been displayed in solo and juried shows at various museums and galleries.

## George Washington Carver (1864 - 1943)

Decidido a brindar a la gente los medios necesarios para cultivar de manera eficiente, [George Washington Carver](#) dedicó su vida a crear herramientas simples y accesibles para la agricultura. Nacido en esclavitud, Carver fue criado por sus dueños que se convirtieron en padres de crianza. Debido a que su mala constitución cuando era niño significaba que no era apto para trabajar en el campo, Carver pasó sus primeros años aprendiendo a cocinar, coser y bordar. También aprendió a cultivar un huerto y a preparar medicinas sencillas usando hierbas. Desarrolló un gran interés por las plantas y pronto se hizo conocido como “el médico de las plantas” entre los agricultores locales, ya que sus consejos a menudo mejoraban la salud de sus jardines, campos y huertos. Este conocimiento fue la base del trabajo que realizó más tarde en todo el Sur: enseñando a los agricultores qué cultivos se adaptarían a sus tierras y cómo rotar sus cultivos para que los nutrientes del suelo duraran más.



Después de ser rechazado por varias universidades debido a su raza, Carver finalmente asistió a la Universidad de Agricultura del Estado de Iowa y fue el primer hombre negro en obtener una licenciatura en Ciencias en 1894, seguida de una maestría en agricultura. Luego se convirtió en el primer miembro negro del profesorado del Iowa College. La carrera de Carver floreció cuando Booker T. Washington le ofreció un trabajo en el Instituto Tuskegee. Fue en Tuskegee donde Carver creó más de 300 usos para el maní (aunque no para la mantequilla de maní) e investigó otros cultivos, como las batatas y la soja. Mantuvo un segundo dormitorio solo para sus especímenes de plantas y adoptó "Washington" como segundo nombre en honor a Booker T.

### **SOBRE EL ARTISTA | Donna Berger**

Cuando [Donna Berger](#) reflexiona sobre sus experiencias vitales, se da cuenta de que el arte ha sido el hilo que lo ha entrelazado todo. Todo empezó con las clases de arte en su infancia, que la llevaron a una carrera profesional en la que ha trabajado como profesora, directora de comunicación de marketing, ilustradora, diseñadora gráfica y artista plástica. A lo largo de su trayectoria profesional, el diseño, el dibujo y la pintura han sido su principal objetivo. A lo largo de los años, su obra se ha expuesto en exposiciones individuales y con jurado en diversos museos y galerías.

## John Chapman 'Johnny Appleseed' (1774 - 1845)

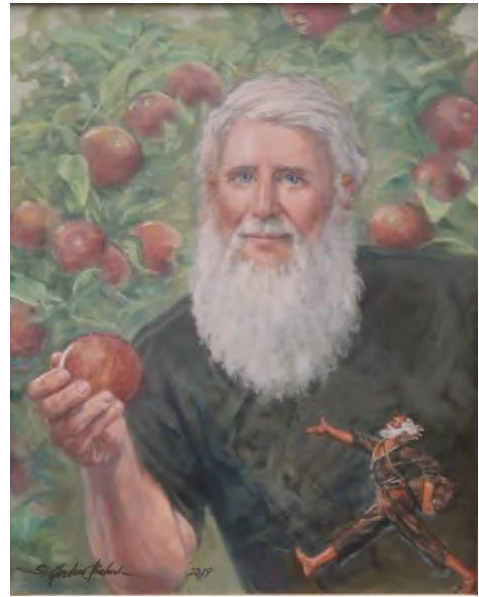
John Chapman, known as Johnny Appleseed, was an American pioneer nurseryman who became a legendary figure in American folklore. Born in 1774, Chapman is remembered for his extensive efforts in planting apple trees across large parts of the American Midwest during the early 19th century. He traveled widely, often barefoot and dressed in ragged clothes, while distributing apple seeds and seedlings to settlers. His mission was to establish orchards and promote apple cultivation in the frontier regions.

Chapman's influence on horticulture was profound. By introducing apple trees to new areas, he played a significant role in shaping the agricultural landscape of the expanding American frontier. His actions not only contributed to the availability of apples for food and cider production, but also supported the concept of conservation and sustainable land use. Chapman's work promoting apple cultivation and sharing knowledge of horticulture left a lasting impact on the agricultural practices of the time.

His legacy as "Johnny Appleseed" endures in American culture, with numerous stories, books, and even a Disney film celebrating his life and contributions. Today, he is remembered as both a symbol of frontier spirit and a pioneer in the field of horticulture, with his efforts playing a crucial role in the expansion of apple cultivation across the United States.

### ABOUT THE ARTIST | Sharon Bahosh

Sharon Bahosh has been a professional artist since the 1970s, following her fine arts education at the Art Institute of Boston. She won her first award for a portrait in a juried competition in 1975 and has been consistently recognized for her portrait paintings ever since. She has painted hundreds of portraits, some of which are displayed in public spaces.

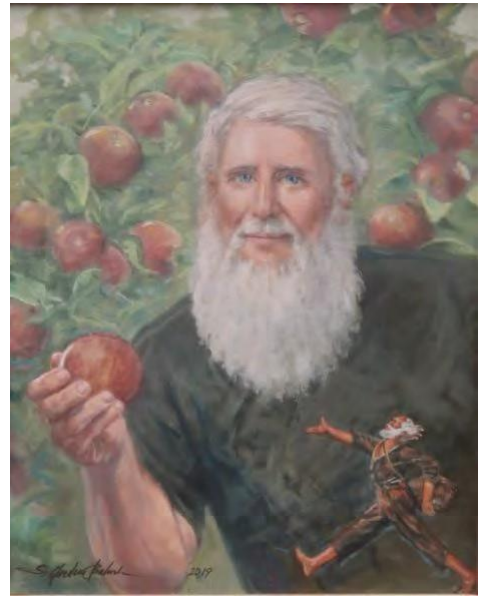


## John Chapman 'Johnny Appleseed' (1774 - 1845)

John Chapman, conocido como Johnny Appleseed, fue un viverista pionero estadounidense que se convirtió en una figura legendaria del folclore de su país. Nacido en 1774, Chapman es recordado por sus grandes esfuerzos para plantar manzanos en gran parte del Medio Oeste estadounidense a principios del siglo XIX. Viajó mucho, a menudo descalzo y vestido con ropas harapientas, mientras distribuía semillas y plantones de manzana a los colonos. Su misión era establecer huertos y promover el cultivo de manzanas en las regiones fronterizas.

La influencia de Chapman en la horticultura fue profunda. Al introducir los manzanos en nuevas zonas, desempeñó un papel importante en la configuración del paisaje agrícola de la frontera estadounidense en expansión. Sus acciones no sólo contribuyeron a la disponibilidad de manzanas para la producción de alimentos y sidra, sino que también apoyaron el concepto de conservación y uso sostenible de la tierra. El trabajo de Chapman promoviendo el cultivo de manzanas y compartiendo conocimientos de horticultura dejó un impacto duradero en las prácticas agrícolas de la época.

Su legado como «Johnny Appleseed» perdura en la cultura estadounidense, con numerosas historias, libros e incluso una película de Disney que celebran su vida y sus contribuciones. Hoy se le recuerda tanto como un símbolo del espíritu fronterizo como un pionero en el campo de la horticultura, y sus esfuerzos desempeñaron un papel crucial en la expansión del cultivo de manzanas por todo Estados Unidos.



### **SOBRE EL ARTISTA | Sharon Bahosh**

Sharon Bahosh es artista profesional desde la década de 1970, tras cursar estudios de Bellas Artes en el Instituto de Arte de Boston. Ganó su primer premio por un retrato en un concurso con jurado en 1975 y desde entonces ha sido reconocida por sus retratos. Ha pintado cientos de retratos, algunos de los cuales están expuestos en espacios públicos.

## Zara CiscoeBrough (1919-1988)

In the town of Grafton, there sits a three-and-a-half-acre plot of land known as the Hassanamisco Reservation, the only Native American reservation in Massachusetts that has never left indigenous occupation. This is in large part due to Zara CiscoeBrough, who worked throughout the twentieth century to preserve Nipmuc culture, history, and land.

Zara CiscoeBrough, also known as Princess White Flower, grew up in the Cisco Homestead on Brigham Hill Road in Grafton, MA. Following a career in textiles in Washington, D.C., and the United States Air Force, where she was recognized with the Award of Superior Performance, CiscoeBrough returned to Massachusetts and her childhood home. Always fascinated by her heritage, thanks to oral histories passed down by her grandfather and the women in her family, CiscoeBrough became a champion for the Hassanamisco Nipmuc.



Long before CiscoeBrough returned to the region, the Cisco Homestead, where she was raised, served as a representation of Hassanamisco Nipmuc history, and informal visits to learn more about the tribe's heritage were always welcome. Logs from CiscoeBrough's mother's time as a caretaker show hundreds of annual visitors. Starting in the 1920s, the homestead and the land started to be used regularly for tribal activities. CiscoeBrough formally opened the homestead as the Hassanamisco Indian Museum in 1962, nicknaming it the "Memorial to the Eastern American Indian."

CiscoeBrough knew from a young age that she would be the steward of this important cultural landscape. She cared deeply about her community and blended her leadership roles in both the Nipmuc Tribe and local politics. From 1962 to 1987, she served as the sachem (chief) of the Nipmuc Nation and on various town commissions such as the Planning Board, Cemetery Commission, and the Grafton Forest Association. Through CiscoeBrough's efforts, in 1974, the Massachusetts Commission on Indian Affairs was established, and she was nominated to the position of Commissioner of Indian Affairs, which she held from 1976 to 1984. Under her leadership, the charter of the Hassanamisco Foundation was amended to state that Nipmuc reservation lands would never leave Nipmuc hands. It was also thanks to CiscoeBrough's activism that the Aquinnah, Mashpee, and Nipmuc tribes were given state recognition in 1976.

Today, the Hassanamisco Indian Museum and Hassanamisco Reservation stand as a testament to Nipmuc heritage and CiscoeBrough's work to preserve it. Annual powwows and tribal activities are still held on the reservation and hopefully will continue for generations to come.

### ABOUT THE ARTIST | Jamie Andrade

Jamie Andrade received her BFA from Massachusetts College of Art and Design and her Masters from Boston University. Her work is a mix of Constructivism and Creolisation with flat graphic shapes that echo West African patterns. She teaches high schoolers in Chinatown, Boston where her classes explore art and cultural expression.

## Zara CiscoeBrough (1919-1988)

En la ciudad de Grafton hay un terreno de tres acres y medio conocido como la Reserva Hassanamisco, la única reserva de nativos americanos en Massachusetts que nunca ha abandonado la ocupación indígena. Esto se debe en gran parte a Zara CiscoeBrough, quien trabajó durante todo el siglo veinte para preservar la cultura, la historia y la tierra de Nipmuc.

Zara CiscoeBrough, también conocida como Princesa Flor Blanca (Princess White Flower), creció en Cisco Homestead en Brigham Hill Road en Grafton, MA. Después de una carrera en el sector textil en Washington, D.C. y la Fuerza Aérea de los Estados Unidos, donde fue reconocida con el Premio al Desempeño Superior, CiscoeBrough regresó a Massachusetts y al hogar de su infancia. Siempre fascinada por sus ancestros Gracias a las historias orales compartidas de generación en generación por su abuelo y las mujeres de su familia., CiscoeBrough se convirtió en una defensora de Hassanamisco Nipmuc.



Mucho antes de que CiscoeBrough regresara a la región, la propiedad familiar Cisco donde se crió sirvió como una representación de la historia de Hassanamisco Nipmuc y las visitas informales para aprender más sobre la herencia de la tribu siempre fueron bienvenidas. Los registros de la época de la madre de CiscoeBrough como cuidadora muestran cientos de visitantes anuales. A partir de la década de 1920, la propiedad familiar y la tierra comenzaron a utilizarse regularmente para actividades tribales. CiscoeBrough inauguró formalmente la propiedad familiar como Museo Indígena Hassanamisco en 1962, apodándola "Monumento a los Indios Americanos del Este".

CiscoeBrough supo desde muy joven que sería la administradora de este importante panorama cultural. Se preocupaba profundamente por su comunidad y combinó sus posiciones de liderazgo tanto en la tribu Nipmuc como en la política local. De 1962 a 1987, se desempeñó como sachem (jefa) de la Nación Nipmuc y en varias comisiones municipales, como la Junta de Planificación, la Comisión de Cementerios y la Asociación Forestal de Grafton. Gracias a los esfuerzos de CiscoeBrough, en 1974 se estableció la Comisión de Asuntos Indígenas de Massachusetts y fue nominada para el cargo de Comisionada de Asuntos Indígenas, que ocupó de 1976 a 1984. Bajo su liderazgo, se enmendó el estatuto de la Fundación Hassanamisco para establecer que las tierras de la reserva de Nipmuc nunca saldrían de manos de Nipmuc. También fue gracias al activismo de CiscoeBrough que las tribus Aquinnah, Mashpee y Nipmuc obtuvieron el reconocimiento estatal en 1976.

Hoy en día, el Museo Indio Hassanamisco y la Reserva Hassanamisco son un testimonio del patrimonio de Nipmuc y del trabajo de CiscoeBrough para preservarlo. Todavía se celebran reuniones anuales y actividades tribales en la reserva y, con suerte, continuarán durante las generaciones venideras.

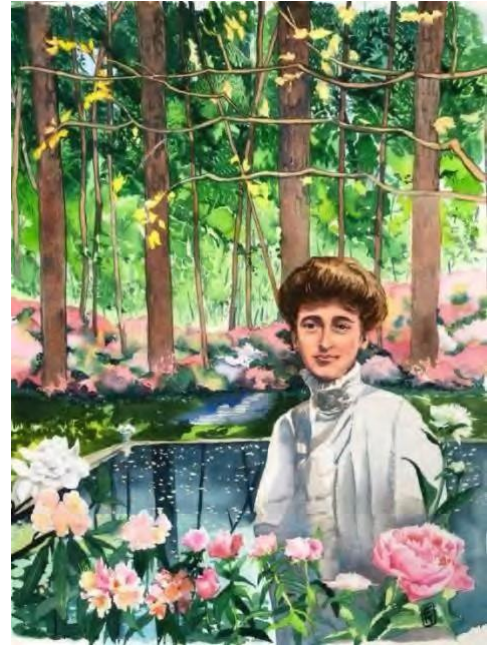
### **SOBRE EL ARTISTA | Jamie Andrade**

Jamie Andrade recibió su licenciatura en Bellas Artes de la Facultad de Arte y Diseño de Massachusetts y su maestría de la Universidad de Boston. Su trabajo es una mezcla de constructivismo y creolización con formas gráficas planas que hacen eco de los patrones de África occidental. Enseña a estudiantes de secundaria en Chinatown, Boston, donde sus clases exploran el arte y la expresión cultural.

## Marian Coffin (1876-1957)

Hailed as the first woman landscape architect, Marian Coffin designed gardens for some of the country's wealthiest and most famous families, including the Huttons, Fricks, Vanderbilts, and most notably, the du Ponts.

After graduating from MIT as one of only four women in the student body, Coffin immediately faced adversity. No firms would hire her because she was a woman, so she decided to strike out on her own and set up an office at the National Arts Club in New York City. Coffin firmly believed that any homeowner could transfer any lot into a garden through good design. Her first commission was for a suburban garden in Queens in 1906, right around the time she was accepted as a Junior Member of the American Society of Landscape Architects (ASLA).



Coffin's designs quickly grew in popularity and so too did her business. She hired a team, which allowed her to take on new, larger commissions. She also started an apprenticeship program for aspiring women landscape architects. Coffin always insisted upon equal pay.

Becoming a Fellow of the ASLA in 1918 widened Coffin's influence and she was soon the most sought-after East Coast landscape architect. Her life-long friendship with Henry Francis du Pont also helped grow her career. Through her connection with du Pont, Coffin served as the University of Delaware's landscape architect from 1918-1952. In her role, she focused on incorporating diverse flora to give the campus displays of foliage year-round. Female students helped to fulfill the vision by planting trees.

Coffin's most lasting legacy can be found in the gardens she designed at Winterthur for Henry Francis and Ruth du Pont starting in 1929. Her style and influence are evident in the long sight lines, defined entryways and paths, focal points of statuary and pools of water, semi-circles surrounding rectangular spaces, and enclosures of stone and shrubbery. In Coffin's lifetime, she earned over 130 commissions and was a pioneer for women in the field of landscape architecture.

### **ABOUT THE ARTIST | Fleur Thesmar**

After a successful career in lobbying and telecommunications in France, artist Fleur Thesmar moved to the U.S., where she decided to follow her heart and start painting again. At first, she wanted to depict beautiful American Landscapes. Her second interest is portraiture because of the feelings and transparency this art form allows. As an emerging artist, she wants to bring people the enchantment of contemplation through her art.



## Marian Coffin (1876-1957)

Aclamada como la primera mujer arquitecta de jardinería, Marian Coffin diseñó jardines para algunas de las familias más ricas y famosas del país, incluidos los Hutton, Fricks, Vanderbilt y, más notablemente, los du Pont. Después de graduarse del MIT como una de las únicas cuatro mujeres del cuerpo estudiantil, Coffin inmediatamente enfrentó adversidad. Ninguna empresa la contrataría por ser mujer, por lo que decidió emprender el camino por su cuenta y establecer una oficina en el National Arts Club de la ciudad de Nueva York. Coffin creía firmemente que cualquier propietario podía convertir cualquier lote en un jardín mediante un buen diseño. Su primer encargo fue un jardín suburbano en Queens en 1906, justo cuando fue aceptada como miembro junior de la Sociedad Estadounidense de Arquitectos de Jardinería (American Society of Landscape Architects - ASLA).



Los diseños de Coffin rápidamente ganaron popularidad y también su negocio. Ella contrató un equipo, lo que le permitió emprender nuevos proyectos de mayor magnitud. También inició un programa de aprendizaje para mujeres aspirantes a arquitectas de jardín. Coffin siempre insistió en la igualdad salarial.

Convertirse en miembro de la ASLA en 1918 amplió la influencia de Coffin y pronto se convirtió en la arquitecta de jardín más solicitada de la costa este. Su amistad de toda la vida con Henry Francis du Pont también ayudó a hacer crecer su carrera. A través de su conexión con du Pont, Coffin se desempeñó como arquitecta de jardín de la Universidad de Delaware de 1918 a 1952. En su posición, se enfocó en incorporar flora diversa para darle a las instalaciones exhibiciones de follaje durante todo el año. Las estudiantes ayudaron a hacer realidad su visión plantando árboles.

El legado más perdurable de Coffin se puede encontrar en los jardines que diseñó en Winterthur para Henry Francis y Ruth du Pont a partir de 1929. Su estilo e influencia son evidentes en las largas líneas de visión, las entradas y senderos definidos, los puntos focales de las estatuas y los estanques de agua, semi-círculos que rodean espacios rectangulares y cerramientos de piedra y matorral. Durante la vida de Coffin, obtuvo más de 130 proyectos y fue una pionera para las mujeres en el campo de la arquitectura de jardín.

### **SOBRE EL ARTISTA | Fleur Thesmar**

Después de una exitosa carrera en Francia en el lobby y las telecomunicaciones, la artista Fleur Thesmar se mudó a los Estados Unidos, donde decidió seguir su corazón y comenzó a pintar nuevamente. Al principio quería representar hermosos paisajes americanos. Su segundo interés es el retrato debido a los sentimientos y la transparencia que permite esta forma de arte. Como artista emergente, ella desea llevar el encanto de la contemplación a las personas.

## Marjory Stoneman Douglas (1890-1998)

Perhaps the best word to describe Marjory Stoneman Douglas is activist. During her long life, she advocated for women's suffrage, equal rights, migrant farm workers, libraries, and perhaps most notably, the Everglades. Thanks to Douglas's efforts, Everglades National Park is the largest protected tropical wilderness in the United States.

Douglas's work with horticulture and conservation began in the 1920s when she joined the board of the Everglades Tropical National Park Committee. In the 1930s she became involved with a movement to bring a botanical garden to southern Florida and was a sought-after speaker on the topic. She served on the board of the Fairchild Tropical Botanic Garden and worked with David Fairchild whose estate became part of the National Tropical Botanical Garden.



Everglades National Park was established in 1934 and dedicated in 1947, the same year Douglas published *The Everglades: River of Grass*, a book that has been compared to Rachel Carson's *Silent Spring* (1962) for inspiring an environmental movement. In the 1960s, the Everglades were threatened by real estate and agricultural developments, particularly the building of a jetport in the area. In 1969 Douglas founded the Friends of the Everglades to continue to ensure conservation of the region's unique ecosystems. Douglas claimed, "It is a woman's business to be interested in the environment. It's an extended form of housekeeping." The jetport project was abandoned.

Douglas's conservation work earned her many accolades including Conservationist of the Year from the Florida Audubon Society and Florida Wildlife Federation and the Presidential Medal of Freedom. The "Guardian of the Glades" legacy lives on through the National Parks Conservation Association's Marjory Stoneman Douglas Award, established in 1986 and the Marjory Stoneman Douglas Wilderness Area in the Everglades National Park dedicated in 1997. Her cottage in Coconut Grove, FL is now under the care of the Florida Park Service and is designated a National Historic Landmark.

### ABOUT THE ARTIST | Trish Danforth

Trisha Danforth's multimedia work explores traditional and non-traditional means of communicating fleeting emotions or memories. Her work is focused on the intersection of material and storytelling. She is currently exploring fiber arts as a way to express the whimsical nature of a historically women-based craft. Her work has been featured in shows such as the Worcester Cultural Coalition 'Rebirth' Show, and Amazing Things Art Center Annual Juried Show.

## Marjory Stoneman Douglas (1890-1998)

Quizás la mejor palabra para describir a Marjory Stoneman Douglas es activista. Durante su larga vida, abogó por el sufragio femenino, la igualdad de derechos, los trabajadores agrícolas migrantes, las bibliotecas y, quizás más notablemente, los Everglades. Gracias a los esfuerzos de Douglas, el Parque Nacional Everglades es el área silvestre tropical protegida más grande de los Estados Unidos.

El trabajo de Douglas en horticultura y conservación comenzó en la década de 1920, cuando se unió a la junta directiva del Comité del Parque Nacional Tropical Everglades. En la década de 1930 se involucró en un movimiento para traer un jardín botánico al sur de Florida y fue una oradora muy solicitada sobre el tema. Formó parte de la junta directiva del Jardín Botánico Tropical Fairchild y trabajó con David Fairchild, cuya propiedad pasó a formar parte del Jardín Botánico Tropical Nacional.



El Parque Nacional Everglades se estableció en 1934 y se inauguró en 1947, el mismo año en que Douglas publicó *The Everglades: River of Grass*, un libro que ha sido comparado con *Silent Spring* (1962) de Rachel Carson por inspirar un movimiento ambientalista. En la década de 1960, los Everglades se vieron amenazados por desarrollos inmobiliarios y agrícolas, en particular la construcción de un aeropuerto en la zona. En 1969, Douglas fundó Friends of the Everglades para continuar garantizando la conservación de los ecosistemas únicos de la región. Douglas afirmó: “Es asunto de las mujeres interesarse por el medio ambiente. Es una forma extendida de limpieza casera”. El proyecto del aeropuerto fue abandonado.

El trabajo de conservación de Douglas le valió muchos elogios, incluido el de Conservacionista del Año de la Sociedad Audubon de Florida y la Federación de Vida Silvestre de Florida y la Medalla Presidencial de la Libertad. El legado de “Guardián de los Glades” sigue vivo a través del Premio Marjory Stoneman Douglas de la Asociación de Conservación de Parques Nacionales, establecido en 1986 y el Área Silvestre Marjory Stoneman Douglas en el Parque Nacional Everglades inaugurado en 1997. Su cabaña en Coconut Grove, Florida, ahora está bajo el cuidado del Servicio de Parques de Florida y está designado Monumento Histórico Nacional.

### **SOBRE EL ARTISTA | Trish Danforth**

El trabajo multimedia de Trisha Danforth explora medios tradicionales y no tradicionales de comunicar emociones o recuerdos fugaces. Su trabajo se centra en la intersección del material y la narración. Actualmente está explorando las artes de la fibra como una forma de expresar la naturaleza caprichosa de una artesanía históricamente basada en mujeres. Su trabajo ha aparecido en espectáculos como el espectáculo 'Rebirth' de la Coalición Cultural de Worcester y el espectáculo anual con jurado del Amazing Things Art Center.

## Ron Finley

Ron Finley started his food revolution in 2010 when he had the audacity to garden without a permit. Annoyed that he had to drive nearly 45 minutes to purchase fresh produce, Finley planted a garden in the strip of dirt between the sidewalk and the street, an action considered a crime in South Central Los Angeles. In response to charges brought against him, Finley organized a petition with fellow green activists, together demanding the right to garden and grow food in their neighborhoods. He won.

In 2010, Finley started the [Ron Finley Project](#) a nonprofit that aims to meet people where they are and teach them “how to transform food deserts into food sanctuaries...and how to regenerate their lands into creative business models.” Any bit of land can become a garden, any receptacle can become a flowerpot. Finley lives this mantra. His swimming pool is filled with container gardens instead of water.



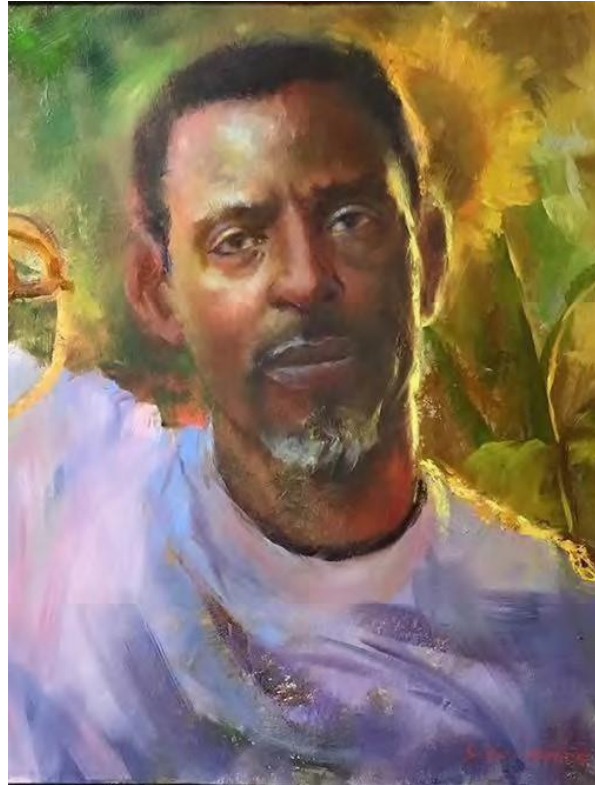
### ABOUT THE ARTIST | Susan Hong-Sammons

[Susan Hong-Sammons](#) obtained a Master of Fine Arts from Pratt Institute in NYC. Her instructors greatly influenced her, and in recent years, she has broadened her ideas and knowledge through professional workshops at The Palette and Chisel Academy in Chicago and The Art Students League in NYC. She has also taught at the university level and at art centers for adults. Her paintings are displayed in various galleries in the US, Europe, Japan, and China.

## Ron Finley

Ron Finley comenzó su revolución alimentaria en 2010 cuando tuvo la audacia de cultivar un huerto sin permiso. Molesto por tener que conducir casi 45 minutos para comprar productos frescos, Finley plantó un jardín en la franja de tierra entre la acera y la calle, una acción considerada un delito en el centro sur de Los Ángeles. En respuesta a los cargos presentados en su contra, Finley organizó una petición con otros activistas verdes, juntos exigiendo el derecho a tener jardines y cultivar alimentos en sus vecindarios. El ganó.

En 2010, Finley inició el [Proyecto Ron Finley](#), una organización sin fines de lucro que tiene como objetivo llegar a las personas donde están y enseñarles “cómo transformar los desiertos alimentarios en santuarios alimentarios... y cómo regenerar sus tierras en modelos de negocios creativos”. Cualquier trozo de tierra puede convertirse en jardín, cualquier receptáculo puede convertirse en maceta. Finley vive este mantra. Su piscina está llena de jardines en macetas en lugar de agua.



### **SOBRE EL ARTISTA | Susan Hong-Sammons**

[Susan Hong-Sammons](#) obtuvo un máster en Bellas Artes en el Pratt Institute de Nueva York. Sus profesores ejercieron una gran influencia sobre ella y, en los últimos años, ha ampliado sus ideas y conocimientos a través de talleres profesionales en The Palette and Chisel Academy de Chicago y The Art Students League de Nueva York. También ha impartido clases en la universidad y en centros de arte para adultos. Sus cuadros se exponen en diversas galerías de Estados Unidos, Europa, Japón y China.

## Pearl Fryar

Pearl Fryar has been creating topiaries in Bishopville, South Carolina for over thirty years. Born into a sharecropper family, Fryar's relationship with plants started early but his love for them was born a bit out of spite. After his time in the military, Fryar looked to purchase a home near his factory job within Bishopville's city limits but was blocked from doing so by the white residents of the town. They cited a tired stereotype that Black people didn't maintain their properties.

Fryar managed to purchase land on the outskirts of town and immediately got to work to prove them wrong. He rescued "throwaway" plants from the compost pile at local nurseries. During these missions, he witnessed a man cutting a bush into a strange shape and asked for a lesson, creating his first topiary. Fryar's hard work paid off and in 1985 he was awarded the Yard of the Month designation by Bishopville's Iris Garden Club, the first Black honoree. In 2017, Fryar received the National Garden Clubs, Inc. Award of Excellence.



Today, [Fryar's three-acre garden](#) is open to the public throughout the year. Visitors can see the words "love, peace, and good will" in the topiaries he shapes. Recently, Fryar took on Mike Gibson, a fellow Black Horticulturist, as an apprentice or "Topiary Artist in Residence" to re-vitalize the garden. Gibson carries on Fryar's legacy of using topiary sculptures to share the message of love and goodwill with the world.

### ABOUT THE ARTIST | Debbie Tarsitano

[Debbie Tarsitano](#) and her father, Delmo Tarsitano, started a glass studio in their Long Island garage. After much success, Delmo passed in 1991, sending Debbie on an artistic exploration. Considered an innovator, Tarsitano mastered many techniques in the glass arts. Her work is in many collections, including the Smithsonian Institution, the Chicago Art Institute, and the Corning Museum of Glass.

## Pearl Fryar

Pearl Fryar lleva más de treinta años creando topiarios en Bishopville, Carolina del Sur. Nacido en una familia de aparceros, la relación de Fryar con las plantas comenzó temprano, pero su amor por ellas nació un poco por despecho. Después de su tiempo en el ejército, Fryar buscó comprar una casa cerca de su trabajo en la fábrica dentro de los límites de la ciudad de Bishopville, pero los residentes blancos de la ciudad le impidieron hacerlo. Citaron un estereotipo desgastado de que los negros no mantenían sus propiedades.

Fryar logró comprar un terreno en las afueras de la ciudad e inmediatamente se puso a trabajar para demostrar que estaban equivocados. Rescató plantas “desechadas” de la pila de abono en los viveros locales. Durante estas misiones, vio a un hombre cortando un arbusto en una forma extraña y pidió una lección, creando su primer topiario. El arduo trabajo de Fryar dio sus frutos y en

1985 el Club de Jardinería Iris (Iris Garden Club) de Bishopville le otorgó la designación de Patio del Mes, el primer homenajeado negro. En 2017, Fryar recibió el Premio a la Excelencia de Clubes de jardinería nacionales Inc. (National Garden Clubs, Inc.)

Actualmente, el [jardín de tres acres de Fryar](#) está abierto al público durante todo el año. Los visitantes pueden ver las palabras "amor, paz y buena voluntad" en los topiarios que él forma. Recientemente, Fryar contrató a Mike Gibson, un colega horticultor negro, como aprendiz o “artista topiario residente” para revitalizar el jardín. Gibson continúa el legado de Fryar de utilizar esculturas topiarias para compartir el mensaje de amor y buena voluntad con el mundo.



## SOBRE EL ARTISTA | Debbie Tarsitano

[Debbie Tarsitano](#) y su padre, Delmo Tarsitano, abrieron un estudio de vidrio en el garaje de su casa en Long Island. Después de mucho éxito, Delmo falleció en 1991, enviando a Debbie a una exploración artística. Considerada una innovadora, Tarsitano dominó muchas técnicas del arte del vidrio. Su obra forma parte de numerosas colecciones, como las del Instituto Smithsonian, el Instituto de Arte de Chicago y el Museo del Vidrio de Corning.

## Junius George Groves (1859-1925)

Junius George Groves, known as “The Potato King of the World,” built his legacy by outproducing all other potato farmers. Born into slavery, Groves arrived in Kansas in 1879 during the “Great Exodus” of formerly enslaved peoples. Groves was a self-educated man who started out sharecropping with only 90 cents to his name. Four years in he was able to buy land of his own, a milk cow, and other investments toward his next crop. Next came a sawmill and five adjoining farms. In 1895, he owned 400 acres of potatoes, 170 acres of apple trees, 160 acres of corn, and 50 acres of cherry trees as well as numerous cows, horses, and hogs. His method of potato farming led to the production of 721,000 bushels in a single year. By 1900, he was buying and shipping potatoes, fruits, and vegetables extensively throughout the United States, Mexico, and Canada. His production was so successful that the Union Pacific Railway built a special line through Groves’ property so they could pick up the produce directly. Groves’ invention of a special potato sorter made this easier—it could sort an entire train car’s-worth of potatoes in one hour.



Groves’ story is about more than agricultural success. He was a leader in his Kansas community and founded a number of organizations including the Grove City Community Center, the Negro Business League, the Sunflower State Agricultural Association, and a golf course for Black citizens. He had investments in mining and banking and owned a general store and casket and embalming business. He worked to combat racism by hiring both Black and white laborers and selling small tracts of land to Black families.

### ABOUT THE ARTIST | Bridie Wolejko

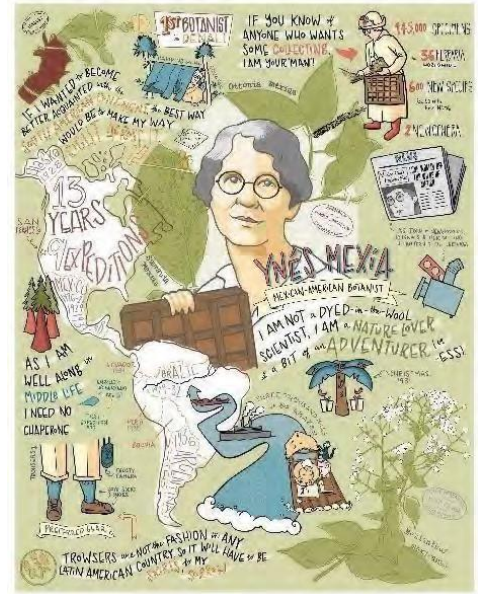
[Bridie Wolejko](#), originally from Boston, has called Northern Worcester County home for nearly a decade. She is a self-taught artist and utilizes many different mediums in varying types of visual art. You can see her work in all different forms including public art like painted utility boxes, murals, and small painted landscapes on canvas. She won the Fitchburg Art Museum’s 85th regional exhibition of art and craft and her subsequent solo show focused on large scale psychedelic mixed-media art. She teaches several community-based art programs in the area and manages Gallery Marquee in Fitchburg, MA.

*Spanish translation coming soon.*



## Ynés Mexía (1870 – 1938)

Despite being considered one of the most successful botanists and female plant collectors of her time, Ynés Enriquetta Julietta Mexía didn't begin her scientific career until she was 55 years old. The child of high-status families from both the United States and Mexico, Mexía lived a privileged life. While not much is known about her childhood, her parents eventually divorced, and she went to live with her father in Mexico. A very introverted child, Mexía spent much of her time reading, writing, and adventuring outdoors. When her father passed away, she inherited the family ranch. There, Mexía worked with her first husband until his untimely passing, and her second until he bankrupted it. In poor mental health, Mexía moved to San Francisco where a medical provider prescribed physical activities. Mexía joined the Sierra Club and Save the Redwood League and became incredibly active in efforts to save these trees. At the age of 51, Mexía returned to school—a concept that was then almost unheard of—to study botany.



Mexía's plant collecting trips began in 1925. Her expeditions took her to various locations in North and South America, including the Andes Mountains and the Amazon rainforest, where she ventured into remote and challenging environments to collect samples. She participated in at least eight expeditions during her 13-year career and was the first botanist to explore and collect many of the species in Denali National Park. A true pioneer in her field, Mexía collected over 145,000 specimens throughout North and South America, and documented 500 that had not previously been known to the West. The genus *Mexianthus* was named after her along with 50 other species. Mexía's work not only expanded the scientific understanding of plant biodiversity but also paved the way for further research in the field of botany.

### ABOUT THE ARTIST | Felipe Álvarez de Toledo López-Herrera

Felipe Álvarez de Toledo López-Herrera is an illustrator, graphic facilitator, and art historian. Originally from Spain and Argentina, he moved to North Carolina in 2016 and finally settled in Jamaica Plain, Boston in 2022. His artwork explores the power of combining visuals and text to transmit a message. He is currently working on a children's book about the Andean Bear and a graphic memoir about his latest visit to Argentina. His portrait of Ynés Mexía is intended as a map of her life. It is meant to be read not linearly, but by association. It aims to bring out the person she was, and the many aspects of her life that resonate with his own, while paying tribute, doing justice, and making explicit the contributions of a character who is obscure to many.

*Spanish translation coming soon.*

## Tomitaro Makino (1862 - 1957)

Tomitaro Makino, a prominent Japanese botanist, is widely recognized for his significant contributions to the field of horticulture. Born in 1862, Makino dedicated his life to the study of plant taxonomy and the documentation of Japanese plant species. His work has had a profound impact on the understanding and classification of plants, both in Japan and globally.

Makino's influence in horticulture stems from his meticulous efforts to identify, name, and document plant species. Throughout his career, he discovered and classified over 1,500 plant species, many of which were previously unknown to the scientific community. His comprehensive cataloging of Japanese flora expanded the knowledge of plant diversity and taxonomy, providing valuable insights for botanists, horticulturalists, and researchers.



In addition to his taxonomical work, Makino was instrumental in promoting the study of botany in Japan. He established the Makino Botanical Garden in Kochi, Japan, which served as a hub for botanical research and education. His garden became a center for the cultivation and study of various plant species, furthering the understanding of horticulture and botany in the region.

Makino's legacy continues to influence the field of horticulture today. His extensive documentation of plant species remains a vital resource for researchers and botanists, providing a valuable reference for plant identification and classification. Furthermore, his contributions have played a crucial role in shaping the study of botany and horticulture in Japan, leaving a lasting imprint on the field for future generations of researchers and enthusiasts.

### ABOUT THE ARTIST | Yoko Ohara

Yoko Ohara was born in Japan but moved to the United States at the age of 5. Yoko completed her bachelor's degree in New York at Hamilton College as an Art History major and a Fine Arts minor. She then received her master's in Managing in the Creative Industries at the University of St. Andrews, Scotland. She has taken courses at the Rhode Island School of Design and has worked as a graphic design intern at ADK America. She now works as a freelance graphic designer, where her main focus currently is on weddings where she gets to combine traditional and digital art, as done for this portrait. To view her work, visit [www.incsco.com/yoko](http://www.incsco.com/yoko)

## Tomitaro Makino (1862 - 1957)

Tomitaro Makino, destacado botánico japonés, es ampliamente reconocido por sus importantes contribuciones al campo de la horticultura. Nacido en 1862, Makino dedicó su vida al estudio de la taxonomía de las plantas y a la documentación de las especies vegetales japonesas. Su trabajo ha tenido un profundo impacto en la comprensión y clasificación de las plantas, tanto en Japón como en el resto del mundo.

La influencia de Makino en la horticultura se debe a sus meticulosos esfuerzos por identificar, nombrar y documentar las especies vegetales. A lo largo de su carrera, descubrió y clasificó más de 1.500 especies de plantas, muchas de ellas desconocidas hasta entonces para la comunidad científica. Su exhaustiva catalogación de la flora japonesa amplió el conocimiento de la diversidad y la taxonomía de las plantas, proporcionando valiosos conocimientos a botánicos, horticultores e investigadores.



Además de su labor taxonómica, Makino desempeñó un papel decisivo en la promoción del estudio de la botánica en Japón. Creó el Jardín Botánico Makino en Kochi (Japón), que sirvió como centro de investigación y educación botánica. Su jardín se convirtió en un centro para el cultivo y estudio de diversas especies de plantas, fomentando el conocimiento de la horticultura y la botánica en la región.

El legado de Makino sigue influyendo hoy en día en el campo de la horticultura. Su extensa documentación de especies vegetales sigue siendo un recurso vital para investigadores y botánicos, ya que constituye una valiosa referencia para la identificación y clasificación de plantas. Además, sus contribuciones han desempeñado un papel crucial en la configuración del estudio de la botánica y la horticultura en Japón, dejando una huella duradera en el campo para las futuras generaciones de investigadores y entusiastas.

### **SOBRE EL ARTISTA | Yoko Ohara**

Yoko Ohara nació en Japón, pero se trasladó a Estados Unidos a los 5 años. Se licenció en Historia del Arte y Bellas Artes en el Hamilton College de Nueva York. Posteriormente obtuvo un máster en Gestión de Industrias Creativas en la Universidad de St. Andrews, Escocia. Ha realizado cursos en la Escuela de Diseño de Rhode Island y ha trabajado como becaria de diseño gráfico en ADK America. En la actualidad trabaja como diseñadora gráfica autónoma y se dedica principalmente a las bodas, en las que combina el arte tradicional con el digital, como en este retrato. Para ver su trabajo, visite [www.incsco.com/yoko](http://www.incsco.com/yoko)

## Wangari Muta Maathai (1940 - 2011)

Born in Kenya on a small farm, Wangari Muta Maathai dedicated her life to opposing unjust practices. She was the first African woman and first environmentalist to win a Nobel Peace Prize for her contribution to sustainable development, democracy, and peace. Founder of the [Green Belt Movement](#) in 1977, Maathai mobilized communities to take responsibility for their actions and collaborate with each other to be better agents of change. Since its founding, the Green Belt Movement has inspired similar initiatives to be adopted in six other African nations and planted over 51 million trees across that continent. It is estimated that a UN campaign founded on the same principles led to more than 10 billion trees being planted worldwide.

Not only did Maathai's work lead to the planting of trees, but also to the empowerment of women. It is estimated that more than 900,000 Kenyan women benefited from the tree-planting campaign by selling seedlings for reforestation. More than 30,000 Kenyan women were trained in forestry, food processing, bee-keeping, and other trades that help to preserve the land and its resources.

Maathai was also a political activist who worked to bring democracy to Kenya. As an elected member of Kenya's Parliament, she served as Assistant Minister for Environment and Natural Resources between January 2003 and November 2005. She was also an Honorary Councilor of the World Future Council.



### ABOUT THE ARTIST | Dr. Nettrice R. Gaskins

[Dr. Nettrice R. Gaskins](#) is an African American digital artist and academic. She explores Afrofuturism, a cultural aesthetic and philosophy of science and history that explores the intersection of African Diaspora culture with technology. Gaskins wants people of color to see themselves in digital fields, arguing that adding Art to STEM education will open opportunities for students of color. Her website can be found at [www.nettricegaskins.com](http://www.nettricegaskins.com).

## Wangari Muta Maathai (1940 - 2011)

Nacida en Kenia en una pequeña granja, Wangari Muta Maathai dedicó su vida a oponerse a prácticas injustas. Fue la primera mujer africana y la primera ambientalista en ganar el Premio Nobel de la Paz por su contribución al desarrollo sostenible, la democracia y la paz. Fundador del [Movimiento Cinturón Verde \(Green Belt Movement\)](#) en 1977, Maathai movilizó a las comunidades para que asumieran la responsabilidad de sus acciones y colaboraran entre sí para ser mejores agentes de cambio. Desde su fundación, el Movimiento del Cinturón Verde ha inspirado iniciativas similares que se adoptarán en otras seis naciones africanas y ha plantado más de 51 millones de árboles en todo ese continente. Se estima que una campaña de la ONU (Naciones Unidas) basada en los mismos principios condujo a la plantación de más de 10 mil millones de árboles en todo el mundo.



El trabajo de Maathai no sólo condujo a la plantación de árboles, sino también al empoderamiento de las mujeres. Se estima que más de 900.000 mujeres kenianas se beneficiaron de la campaña de plantación de árboles vendiendo plántulas para la reforestación. Más de 30.000 mujeres kenianas recibieron capacitación en silvicultura, procesamiento de alimentos, apicultura y otros oficios que ayudan a preservar la tierra y sus recursos.

Maathai también fue una activista política que trabajó para llevar la democracia a Kenia. Como miembro electa del Parlamento de Kenia, se desempeñó como Ministra Adjunta de Medio Ambiente y Recursos Naturales entre enero de 2003 y noviembre de 2005. También fue Consejera Honoraria del Consejo Mundial del Futuro.

### **SOBRE EL ARTISTA | Dr. Nettrice R. Gaskins**

Dr. Nettrice R. Gaskins es un artista digital y académico afroamericano. Explora el afrofuturismo, una estética cultural y una filosofía de la ciencia y la historia que explora la intersección de la cultura de la diáspora africana con la tecnología. Gaskins quiere que las personas de color se vean a sí mismas en los campos digitales, argumentando que agregar arte a la educación STEM abrirá oportunidades para los estudiantes de color. Su sitio web se puede encontrar en [www.nettricegaskins.com](http://www.nettricegaskins.com).

## Maria Moreira

The American Dream is an adage held on by generations of newcomers. Maria Moreira, an immigrant from the Azores Islands of Portugal, helped facilitate that dream for many immigrants in Central Massachusetts through the nonprofit World Farmers based at Flats Mentor Farm in Lancaster. It all started with a dairy farmer and some cheese.

Moreira found herself in the dairy farming industry through marriage. A legacy farmer, Moreira began producing Portuguese cheese to supplement her family's income. In the early 1980s, the region where she lived saw an influx of Hmong immigrants and refugees from the Vietnam War crisis. Looking for a place to grow traditional Southeast Asian produce, a Hmong woman approached Moreira about starting a garden on a patch of land between two barns. That simple request soon grew, as 190 Hmong farmers joined in to use the land of Flats Mentor Farm. Today, over 300 farmers from all over the world, the majority of them women, use this land.



The USDA honored Flats Mentor Farm in 1999 when they identified it as a national model for beginning farmer programs. In 2010, Moreira founded World Farmers at Flats Mentor Farm. Building upon the work she had been doing, the nonprofit aims to “support small farmers in sustainable agricultural production and successful marketing practices to connect culturally relevant produce to viable markets.” Through mentoring, training, and hands-on assistance, each farmer learns how to operate individual farming enterprises. In fact, 30% of the farmers who have worked on the land of Flats Mentor Farm have gone on to farm their own land. Now covering 70 acres, the land of Flats Mentor Farm produces ethnic specialty crops that are supplied to over 40 farmers’ markets all over New England as well as many other smallscale direct-to-consumer outlets plus wholesalers.

### **ABOUT THE ARTIST | Rachel Armington**

Rachel Armington works primarily in watercolor and acrylic. Although originally painting more transparently, Rachel has been experimenting with more opaque, heavily granulating pigments that add texture and body to the paper's surface. She is also a published educational and children's writer. Her original artwork, commissions, and prints are in collections around the world.

## Maria Moreira

El sueño americano es un dicho al que se aferran generaciones de recién llegados. María Moreira, una inmigrante de las Islas Azores de Portugal, ayudó a facilitar ese sueño para muchos inmigrantes en el centro de Massachusetts a través de la organización sin fines de lucro World Farmers con sede en Flats Mentor Farm en Lancaster. Todo empezó con una granja de leche y un poco de queso.



Moreira se encontró en la industria de granja lechera a través del matrimonio. Moreira, granjera tradicional, comenzó a producir queso portugués para complementar los ingresos de su familia. A principios de los años 1980, la región donde vivía vio una afluencia de inmigrantes hmong, refugiados de la crisis de la guerra de Vietnam. En busca de un lugar para cultivar productos tradicionales del sudeste asiático, una mujer hmong se acercó a Moreira para proponerle comenzar un jardín en un terreno entre dos graneros. Esa simple solicitud pronto creció, ya que 190 agricultores hmong se unieron para utilizar la tierra de Flats Mentor Farm. Hoy en día, más de 300 agricultores de todo el mundo, la mayoría mujeres, utilizan esta tierra.

El USDA premió a Flats Mentor Farm en 1999 cuando la identificó como un modelo nacional para programas para agricultores principiantes. En 2010, Moreira fundó World Farmers en Flats Mentor Farm. Basándose en el trabajo anterior de Moreira, la organización sin fines de lucro tiene como objetivo "apoyar a los pequeños agricultores en la producción agrícola sostenible y prácticas de mercadeo exitosas para conectar productos culturalmente relevantes con mercados viables". A través de tutoría, capacitación y asistencia práctica, cada agricultor aprende cómo operar empresas agrícolas individuales. De hecho, el 30% de los agricultores que han trabajado en las tierras de Flats Mentor Farm han pasado a cultivar sus propias tierras. Flats Mentor Farm, que ahora cubre 70 acres, produce cultivos étnicos especiales que se suministran a más de 40 mercados de agricultores en toda Nueva Inglaterra, así como a muchos otros puntos de venta directos al consumidor a pequeña escala y mayoristas.

### **SOBRE EL ARTISTA | Rachel Armington**

Rachel Armington trabaja principalmente en acuarela y acrílico. Aunque originalmente pintaba de forma más transparente, Rachel ha estado experimentando con pigmentos más opacos y muy granulados que añaden textura y cuerpo a la superficie del papel. También es una escritora infantil y educativa publicada. Sus obras de arte originales, comisiones y grabados se encuentran en colecciones de todo el mundo.

## Maria Sibylla Merian (1647-1717)

Maria Sibylla Merian is credited as the first European to directly document observations about insects. A German entomologist, naturalist, and scientific illustrator, Merian came from a long line of engravers and had an innovative style of representing insects in a naturalistic context.

Merian published her first book of natural illustrations in 1675. In 1699, she led a self-funded scientific expedition to Dutch Surinam (modern day Suriname) to study tropical insects and their native plants, the first woman to do so. Her findings, which included information on the medicinal use of plants and animals, were published in *Metamorphosis Insectorum Surinamensis (The Transformation of the Insects of Suriname)* in 1705. The work was revolutionary as Merian used Indigenous plant names that then became used and accepted in Europe. It was also the first work of its kind on Suriname.



Perhaps Merian's biggest contribution to the field of ecology was the idea that insects hatch from eggs. It is said that her study of insects became the foundation for the development of the field of entomology. She is credited with inventing the concept of studying species throughout their entire life cycle. She also observed how plants impact each stage of change from caterpillar to butterfly as well as the benefits of insects to certain plants. Her research included how butterflies and cockroaches affect crops and agriculture. These observations have evolved to the practice of releasing beneficial insects to help with pest management, a practice we use right here at New England Botanic Garden.

### ABOUT THE ARTIST | Sigrid Knemeyer

Sigrid Knemeyer is a multifaceted artist and illustrator based in the Boston MetroWest area and known for her unique integration of art and science. She holds a Master of Science in Medical Illustration from the Medical College of Georgia and a Bachelor of Fine Arts from the University of Idaho, along with training at the Florence Academy of Art in Italy. As the founder of SciStories, a creative agency specializing in health and science communication, Sigrid has contributed her artistic vision to esteemed publications such as *Science*, *Nature*, and *Cell*. Before establishing her own business, she honed her skills as a visual designer at the Broad Institute of MIT and Harvard, where she developed a deep understanding of conveying complex scientific concepts through compelling visuals.

*Spanish translation coming soon.*



## Michelle Obama

During the 2008 Presidential election run, Michelle Obama asked herself, “What kind of First Lady would I be?” She wanted to focus on something personal based on her own family’s experience and she realized that one of the biggest challenges of being a working mom is putting healthy meals on the table every night. In 2009, she broke ground on the White House Garden, a 1,100 square foot garden that grows more than 55 varieties of vegetables and fruits for White House meals as well as local soup kitchens and the Food Bank Organization. Planted by Mrs. Obama, White House staff, and local school children, the garden eventually grew to include the first-ever White House beehives and compost system. Then in 2014, a pollinator garden was added expanding the overall footprint to 2,800 square feet.



Mrs. Obama used the White House Garden to get the conversation started on healthy eating, eventually launching “Let’s Move!” an initiative focused on teaching kids and their families how to garden and live healthily. She also launched [MyPlate/MiPlato](#), tools to help parents better understand the food pyramid to make healthier choices for their families. The White House Garden remains active: First Lady Melania Trump personally worked on it with members of the Boys and Girls Club and First Lady Jill Biden gifted vegetables from it to Mrs. Obama in 2021. Mrs. Obama also plans to continue her gardening legacy with an accessible fruit and vegetable garden at the Obama Presidential Center.

### ABOUT THE ARTIST | Elizabeth Koah

As a portrait artist, [Elizabeth Koah](#) has helped over a hundred clients memorialize their loved ones in watercolors. She is deeply interested in social justice issues and strives to merge her passion for social justice with her love of painting. Her portraits hang in the Franklin Public Library and in homes around the world.

## Michelle Obama

Durante las elecciones presidenciales de 2008, Michelle Obama se preguntó: "¿Qué clase de Primera Dama quisiera ser?" Quería concentrarse en algo personal basado en la experiencia de su propia familia y se dio cuenta de que una de las mayores dificultades de ser madre trabajadora es poner comida saludable en la mesa todas las noches. En 2009, inició la construcción del Jardín de la Casa Blanca, un jardín de 1,100 pies cuadrados que cultiva más de 55 variedades de vegetales y frutas para las comidas de la Casa Blanca, así como

para los comedores comunitarios locales y la Organización del Banco de Alimentos. Plantado por la Sra. Obama, el personal de la Casa Blanca y los niños de las escuelas locales, el jardín finalmente creció hasta incluir las primeras colmenas y el primer sistema de abono de la Casa Blanca. Luego, en 2014, se agregó un jardín de polinizadores, ampliando la superficie total a 2800 pies cuadrados.



La señora Obama utilizó el jardín de la Casa Blanca para iniciar la conversación sobre alimentación saludable y finalmente lanzó "¡Vamos a Movernos!" una iniciativa enfocada en enseñar a los niños y sus familias cómo cultivar un huerto y vivir de manera saludable. También lanzó [MyPlate/MiPlato](#), herramientas para ayudar a los padres a comprender mejor la pirámide alimenticia para tomar decisiones más saludables para sus familias. El jardín de la Casa Blanca permanece activo: la Primera Dama Melania Trump trabajó personalmente en él con miembros del Boys and Girls Club y la Primera Dama Jill Biden le regaló verduras a la Sra. Obama en 2021. La Sra. Obama también planea continuar su legado de jardinería con un huerto accesible de frutas y verduras en el Centro Presidencial de Obama.

## **SOBRE EL ARTISTA | Elizabeth Koah**

Como retratista, [Elizabeth Koah](#) ha ayudado a más de cien clientes a conmemorar a sus seres queridos con acuarelas. Está profundamente interesada en cuestiones de justicia social y se esfuerza por combinar su pasión por la justicia social con su amor por la pintura. Sus retratos cuelgan en la Biblioteca Pública Franklin y en hogares de todo el mundo.

## Frederick Law Olmsted (1822 - 1903)

Frederick Law Olmsted, born in 1822, is celebrated as a pioneering American landscape architect whose profound impact on horticulture and urban design earned him the title of the father of American landscape architecture. His innovative approach to seamlessly integrating natural landscapes with urban environments set a new standard for horticultural design, leaving an indelible mark on the field.

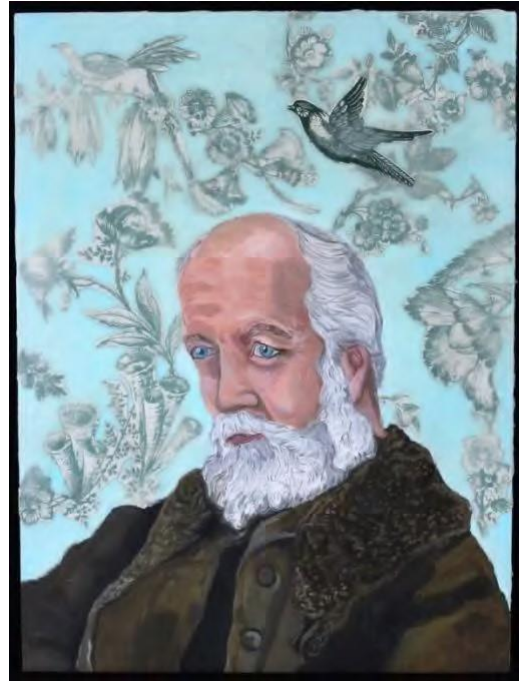
Olmsted's most enduring legacy is his influential role in designing Central Park in New York City where he emphasized the harmonious coexistence of natural and built elements. His visionary concept created a tranquil sanctuary amidst urban hustle, revolutionizing urban park design. His impact is also evident in the design of the Emerald Necklace in Boston, a series of interconnected parks and greenways that have become an integral part of the city's landscape, significantly influencing contemporary urban green space design.

Olmsted's influence extended beyond individual parks as he ardently advocated for the preservation of natural landscapes and was a driving force in the conservation movement. His writings and public advocacy played a pivotal role in shaping public opinion about the importance of preserving natural beauty and creating public spaces for the enjoyment of all.

Today, Frederick Law Olmsted's legacy continues to shape the fields of horticulture and landscape architecture. His innovative approach to integrating natural and built environments, emphasis on accessibility and community engagement, and unwavering advocacy for preserving natural landscapes have left an enduring impact on the design and experience of public spaces.

### ABOUT THE ARTIST | Veronique Latimer

Veronique Latimer is a Boston-based artist, illustrator and educator. She earned her BA from Vassar College and her MFA in Painting from Parsons School of Design and has taught high school art since 2006. She is currently a Fine Arts Department Faculty member at Wayland High School. She draws inspiration from nature, a good story, parenthood, teaching high school students, lots of coffee, not enough sleep, and a love of art supplies. She is a member of 6 Bridges Gallery in Maynard, MA. To see more of her work, visit her website at [veroniquelatimer.com](http://veroniquelatimer.com).



## Frederick Law Olmsted (1822 - 1903)

Frederick Law Olmsted, nacido en 1822, es considerado un arquitecto paisajista estadounidense pionero cuyo profundo impacto en la horticultura y el diseño urbano le valió el título de padre de la arquitectura paisajista estadounidense. Su enfoque innovador para integrar a la perfección los paisajes naturales con los entornos urbanos estableció un nuevo estándar para el diseño hortícola, dejando una huella indeleble en este campo.

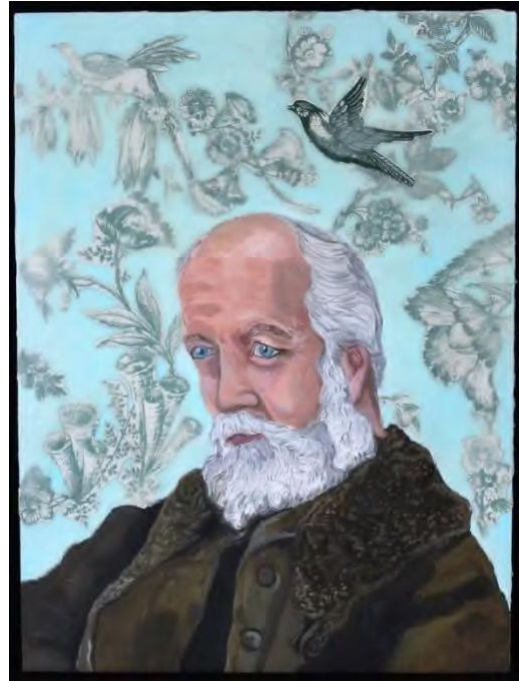
El legado más perdurable de Olmsted es su influyente papel en el diseño de Central Park en Nueva York, donde hizo hincapié en la coexistencia armoniosa de elementos naturales y construidos. Su visionario concepto creó un tranquilo santuario en medio del bullicio urbano, revolucionando el diseño de los parques urbanos. Su impacto también es evidente en el diseño del Collar de Esmeraldas de Boston, una serie de parques y vías verdes interconectadas que se han convertido en parte integrante del paisaje de la ciudad, influyendo significativamente en el diseño contemporáneo de espacios verdes urbanos.

La influencia de Olmsted se extendió más allá de los parques individuales, ya que defendió ardientemente la preservación de los paisajes naturales y fue una fuerza impulsora del movimiento conservacionista. Sus escritos y su defensa pública desempeñaron un papel fundamental en la formación de la opinión pública sobre la importancia de preservar la belleza natural y crear espacios públicos para el disfrute de todos.

En la actualidad, el legado de Frederick Law Olmsted sigue dando forma a los campos de la horticultura y la arquitectura paisajista. Su innovador enfoque de la integración de los entornos naturales y construidos, su énfasis en la accesibilidad y la participación de la comunidad, y su inquebrantable defensa de la preservación de los paisajes naturales han dejado un impacto duradero en el diseño y la experiencia de los espacios públicos.

### **SOBRE DEL ARTISTA | Veronique Latimer**

Veronique Latimer es una artista, ilustradora y educadora afincada en Boston. Obtuvo su licenciatura en el Vassar College y su máster en pintura en la Parsons School of Design, y es profesora de arte en secundaria desde 2006. Actualmente es profesora del Departamento de Bellas Artes del instituto Wayland. Se inspira en la naturaleza, una buena historia, la paternidad, la enseñanza a estudiantes de secundaria, mucho café, dormir poco y el amor por los materiales artísticos. Es miembro de 6 Bridges Gallery en Maynard, MA. Para ver más de su trabajo, visite su sitio web en [veronique-latimer.com](http://veronique-latimer.com).



## Leah Penniman

Before being forced from their homes and into slavery, the women of West Africa braided seeds into their hair. Those seeds not only represented their knowledge of cultivating the earth but also their cultural knowledge. Leah Penniman, a Black Kreyol educator, farmer, author, and food justice activist, works to honor that legacy through her work with Soul Fire Farm.



Originally from Central Massachusetts, Penniman’s dedication to the earth started at a young age and eventually led her to starting Soul Fire Farm in Grafton, NY with her partner in 2010. Not only does the farm provide fresh produce and products on a sliding-scale payment model to an area experiencing what Penniman calls “food apartheid,” it also has multiple job training programs for Black and Latine farmers of all ages. Soul Fire Farm practices techniques that can be traced to West Africa such as polyculture, the practice of planting certain flowers next to crops to bring in beneficial insects that act as a natural pesticide. The farm also practices silvopasture, a technique that involves integrating trees into grazing pasture to create benefits for livestock, diversify farm production, and mitigate the effects of climate change as trees help sequester carbon in the soil.

Penniman and Soul Fire Farm are “dedicated to uprooting racism and seeding sovereignty in the food system.” Working with the Stockbridge Munsee band of Mohican Indians, they returned 250 acres and have developed a cultural respect easement, meaning they have deeded rights to the Soul Fire property in a shared sovereignty arrangement. She told *Vogue* in 2020, “A big win at the end of all this would be if there were hundreds of thousands more Black and Brown farmers and community gardeners...That’s the endgame—food sovereignty, for folks to be part of and have ownership of their food system.”

### **ABOUT THE ARTIST | Kristi DiSalle**

Kristi DiSalle’s artistic practice spans a variety of media including oil pastel, acrylic paint, and mixed media. She likes to create emotive and evocative pieces through the use of color and texture exploring themes of nature, identity, personal history, and social issues. She currently teaches elementary art and shows her work in numerous exhibitions. DiSalle, who attended the same high school as Leah Penniman, hopes this piece serves as both a tribute to Penniman’s invaluable contributions to horticulture and as an invitation to reflect on our collective responsibility to the earth and to one another.

*Spanish translation coming soon.*

## Theodosia Burr Shepherd (1845-1906)

The “Flower Wizard of California,” Theodosia Burr Shepherd is believed to be the first woman in the United States to hybridize flowers. Her journey in horticulture began in the 1870s when she moved to Ventura, California for her health. Shepherd’s love of gardening blossomed here, and she established the Theodosia B. Shepherd Company in 1884. By 1892, she was sending seeds and bulbs to customers in the eastern U.S. and Europe, and in 1902, the company was incorporated. Shepherd became known as the “Pioneer Seed Grower,” and her company is credited as the foundation of California’s seed industry. She developed new varieties of begonias, nasturtiums, petunias, poppies, roses, and more. Perhaps her most well-known are the ‘Golden West’ California poppy, the ‘Oriole’ rose, ‘Heavenly Blue’ morning glory, and the ‘California Giant’ petunia.



Shepherd wrote and lectured on her work and was a women’s rights activist. She was an advocate of dress reform, as long skirts were not well suited for gardening. Susan B. Anthony and Julia Ward Howe were among her friends, and both visited her garden in Ventura. Shepherd believed that the practice of gardening and a connection to nature empowered women.

Upon Shepherd’s death, her daughter, Myrtle Shepherd Francis, carried on her legacy by developing double petunias. A biography of Shepherd, written by Francis in the 1940s, was published in 2014.

### **ABOUT THE ARTIST | Caitlin Mitchell**

Caitlin has a bachelor’s degree in fine arts with a minor in Art History, and when she’s not doing something creative, she’s skydiving or zip lining! Along with drawing and painting, going on road trips with her pals and taking shots with her 35mm camera are some of her favorite things to do.

## Theodosia Burr Shepherd (1845-1906)

Se cree que Theodosia Burr Shepherd, la “Maga de las Flores de California”, es la primera mujer en los Estados Unidos en hibridar flores. Su jornada en la horticultura comenzó en la década de 1870 cuando se mudó a Ventura, California por razones de salud. El amor de Shepherd por la jardinería floreció aquí y fundó Theodosia B. Shepherd Company en 1884. Para 1892, estaba enviando semillas y bulbos a clientes en el este de EE. UU. y Europa, y en 1902 la empresa fue incorporada. Shepherd se hizo conocida como la “productora pionera de semillas” y a su empresa se le atribuye el mérito de ser la base de la industria de semillas de California. Desarrolló nuevas variedades de begonias, capuchinas, petunias, amapolas, rosas y más. Quizás sus más conocidas sean la amapola de California "Golden West", la rosa "Oriole", la campanilla "Heavenly Blue" y la petunia "Gigante de California".



Shepherd escribió y dio conferencias sobre su trabajo y fue activista por los derechos de las mujeres. Ella era una defensora de la reforma de la vestimenta, ya que las faldas largas no eran muy adecuadas para la jardinería. Entre sus amigas se encontraban Susan B. Anthony y Julia Ward Howe, y ambas visitaron su jardín en Ventura. Shepherd creía que la práctica de la jardinería y la conexión con la naturaleza empoderaban a las mujeres.

Tras la muerte de Shepherd, su hija, Myrtle Shepherd Francis, continuó su legado desarrollando petunias dobles. En 2014 se publicó una biografía de Shepherd, escrita por Francisco en la década de 1940.

### **SOBRE EL ARTISTA | Caitlin Mitchell**

Caitlin tiene una licenciatura en bellas artes con especialización en Historia del Arte, y cuando no está haciendo algo creativo, ¡hace paracaidismo o tirolesa! Además de dibujar y pintar, viajar por carretera con sus amigos y tomar fotografías con su cámara de 35 mm son algunas de sus actividades favoritas.

## Suzanne Simard

Renowned forest ecologist Suzanne Simard has spent decades uncovering the complexities of the “wood wide web”—the intricate system of fungal networks that connect trees and facilitate communication and resource sharing in forests. She was the first to find evidence of such “talk” while researching her doctoral thesis over two decades ago.

Simard hasn't strayed from her course. A professor of forest ecology at the University of British Columbia, Simard continues to further her research on how trees speak to one another, challenging traditional views of competition and cooperation among trees. Her work has led to the understanding that forests have what are called hub trees, or “Mother Trees.” These trees are large and highly connected and play a crucial role in how the forest system receives and sends information and resources. Now, with the Mother Tree Project, Simard is investigating how these complex relationships play into the resiliency of a forest, as well as its adaptability and recovery. The answers she finds can help shape how we manage and support forests in the wake of human and climate change impacts.



Simard’s work has influenced many—inspiring Richard Powers’ *The Overstory* and Peter Wohlleben’s *The Hidden Life of Trees*—and has reached as far as Hollywood, sparking the creativity behind the Tree of Souls in James Cameron’s *Avatar*. Throughout her tenure, she has published more than 200 peerreviewed articles, has been featured in a variety of interviews and documentaries, and presented a TED talk that has surpassed 10 million views.

### ABOUT THE ARTIST | Linda Snay

Linda Snay is a watercolor artist living in Leominster, MA. Her work primarily reflects on the connection of human experience and nature and inspires a reverent reflection on the land and the way in which it touches the spirit of the artist. Working mainly in watercolor, she is inspired by the mountains and vistas of New England, and the serenity and clarity nature provides. Learning fiber crafts alongside female family members at a young age, the technique of embroidery on watercolor paintings became a natural step toward uniting art and craft into her work. Snay was born in Connecticut and has always been drawn to the world of art. She is a graduate of Eastern Connecticut State University with a BA, double major in Studio Art and Art History. After moving to Massachusetts, her career led to positions in education in museums and art centers, including her current role as a Teaching Artist and Teacher Naturalist at New England Botanic Garden.

*Spanish translation coming soon.*



## Anne Spencer (1882 – 1975)

Anne Spencer was an African American poet, teacher, librarian, and civil rights activist who devoted her life to improving social and economic conditions for the Black community. Alongside this important work, Spencer was also a gardener. Her home garden in Lynchburg, Virginia, grew more than plants—it nurtured ideas.

Spencer was a figure of the Harlem Renaissance, a cultural and artistic movement that celebrated the artistic contributions of Black Americans during the 1920s and 30s. During this time, Jim Crow laws barred Black citizens from inns, so Spencer and her husband opened their home and garden as a gathering place. It grew into a hub for prominent thought leaders, writers, and activists including W.E.B. Du Bois, Langston Hughes, Paul Robeson, and Thurgood Marshall. A writer herself, Spencer also drew inspiration from her garden. Her poetry centered on themes of religion, mythology, and nature. She became the first African American woman poet featured in the *Norton Anthology of Modern Poetry* (1973).

Today, the Anne Spencer Home & Garden Museum stands as a testament to Spencer's passion for gardening and her role in fostering space for African American artistic and intellectual expression during a pivotal period in American history. The property, which includes a two-story Queen Anne-style house and a writing cottage and garden known as Edankraal, is recognized as a National Historic Landmark. Thanks to restoration work led by the Hillside Garden Club, the garden retains the qualities that made it such an important and inspirational place in Spencer's time.



### ABOUT THE ARTIST | Digi Chivetta

Digi Chivetta is an artist, writer, and singer whose practice spans various media, including painting, digital art, and storytelling. Her work has been exhibited at the Fitchburg Art Museum and includes public art installations such as the mural at the Fitchburg Abolitionist Park. Digi's art often reflects her passion for themes of identity, empowerment, and the spiritual journey, offering viewers a lens through which to explore their own paths. Alongside her art practice, she shares her unique journaling techniques through her Patreon, helping others harness creativity for introspection and personal growth.

*Spanish translation coming soon.*

## Katie Stagliano

It all started in third grade. Katie Stagliano grew a 40-pound cabbage that ended up feeding 275 guests at a local soup kitchen. Stagliano was empowered to do more and started the nonprofit, Katie's Krops. The organization has grown to include over 300 gardens in 30 states as well as two African nations.

Based out of Summerville, SC, the mission of Katie's Krops is to teach youth how to start and maintain environmentally friendly vegetable gardens that provide a sustainable solution to hunger. Katie's Krops offers free dinners, provided by high school students, to those in need. Through sponsorships, they also hold a summer camp called Katie's Krops Growers, where creative growing techniques are taught, and campers participate in a service project.



During the shutdowns of the COVID-19 pandemic, Stagliano and Katie's Krops had to pivot to be able to offer people desperately needed meals in a safe environment. A take-out service was born, and anyone was welcome to drive up and get a meal for free. Meanwhile, staff members delivered over 200 meals per monthly dinner, with over 600 meals served overall.

Stagliano has been honored with numerous awards, including the Clinton Global Citizen Award for Leadership in Civil Society in 2012. She was the youngest-ever recipient of this award. But perhaps the biggest honor is that through Katie's Krops over 30,000 meals and 600,000 pounds of food have been donated.

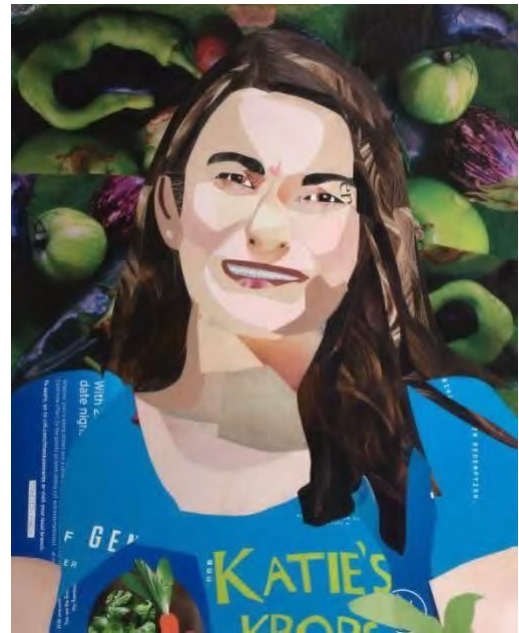
### **ABOUT THE ARTIST | Robea Nordman**

After studying photography at Endicott College, Robea's love of creating moved to digital photographic collages, painting, illustrating, and mixed-media work. She is an artist and a teacher; one inspires the other and allows her to experiment with various media. She loves creating pieces with many layers and several stages. Her process is evolving, and she hopes it always will.

## Katie Stagliano

Todo empezó en tercer grado. Katie Stagliano cultivó un repollo de 40 libras que terminó alimentando a 275 invitados en un comedor de beneficencia local. Stagliano se sintió empoderada para hacer más y comenzó la organización sin fines de lucro Katie's Krops. La organización ha crecido hasta incluir más de 300 jardines en 30 estados y dos naciones africanas.

Con sede en Summerville, Carolina del Sur, la misión de Katie's Krops es enseñar a los jóvenes cómo iniciar y mantener huertos ecológicos que brinden una solución sostenible al hambre. Katie's Krops ofrece cenas gratuitas, proporcionadas por estudiantes de secundaria, a quienes las necesitan. A través de patrocinios, también organizan un campamento de verano llamado Katie's Krops Growers donde se enseñan técnicas de cultivo creativas y los campistas participan en un proyecto de servicio.



Durante los cierres por la pandemia de COVID-19, Stagliano y Katie's Krops tuvieron que dar un giro para poder ofrecer a las personas las comidas que necesitaban desesperadamente en un entorno seguro. Nació un servicio de comida para llevar y cualquiera podía llegar y recibir comida gratis. Mientras tanto, los miembros del personal entregaron más de 200 comidas por cena mensual, y en total se sirvieron más de 600 comidas.

Stagliano ha sido honrada con numerosos premios, incluido el Premio Clinton Global Citizen al Liderazgo en la Sociedad Civil en 2012. Fue la persona más joven en recibir este premio. Pero quizás el mayor honor es que a través de Katie's Krops se han donado más de 30 000 comidas y 600 000 libras de alimentos.

### **SOBRE EL ARTISTA | Robea Nordman**

Después de estudiar fotografía en Endicott College, el amor de Robea por la creación pasó a los collages fotográficos digitales, la pintura, la ilustración y el trabajo con técnicas mixtas. Es artista y docente; uno inspira al otro y ambos le permiten experimentar con una variedad de medios. Le encanta crear piezas con muchas capas y varias etapas. Su proceso está evolucionando y espera que siempre así sea.

## Dr. Gladys Iola Tantaquidgeon (1899 – 2005)

Dr. Gladys Iola Tantaquidgeon was a Mohegan medicine woman, tribal elder, and anthropologist whose passion for understanding plants helped to preserve and promote Mohegan tribal traditions. Tantaquidgeon studied at the University of Pennsylvania and conducted extensive research on traditional Mohegan medicinal plants as well as herbal medicine used by related east coast tribes, including the Delaware, Nanticoke, Cayuga, and Wampanoag. She authored *Folk Medicine of the Delaware and Related Algonkian Indians* based on this work.



In addition to her scholarly achievements, Tantaquidgeon was a key figure in the cultural revitalization of the Mohegan Tribe and is credited with preserving Mohegan tribal language and customs. In 1931, with her father and brother, she co-founded the Tantaquidgeon Museum, the oldest Native American-owned and operated museum in the United States, in Uncasville, CT. Built on her father's belief that "it is harder to hate someone that you know a lot about," the museum invites visitors to learn about Mohegan culture from a Mohegan perspective through tours and talks. Tantaquidgeon worked as curator of the museum, but not before spending over a decade among northwestern tribes supporting economic development through the Federal Indian Arts and Crafts Board.

Tantaquidgeon was recognized with honorary degrees from the University of Connecticut and Yale, inducted into the Connecticut Women's Hall of Fame, and celebrated with numerous Native American honors. Her legacy continues to inspire and educate people about indigenous culture and traditional medicine today.

### ABOUT THE ARTIST | Mia Frattura

Mia Frattura is a pyrography (wood-burning) artist based in Westford, MA. She took an interest in drawing and painting portraits from a very young age, and that has remained a constant throughout her life. Mia has always been inspired by the beauty of people, the human form, and of nature—animals, flowers, plants, and landscapes. She is best known for her portraiture, and when she was introduced to pyrography in 2012, she knew that she had found her niche. Her artwork, created by hand on wood, derives an organic connection to its natural subjects. This portrait is created on basswood, a sacred wood to the Mohegan tribe, to showcase the connection to Tantaquidgeon.

*Spanish translation coming soon.*

## Dr. Marie Clark Taylor (1911 – 1990)

If you have ever looked at a leaf under a microscope, you have Dr. Marie Clark Taylor to thank. A pioneering figure in horticulture and botanical research, Taylor was the first Black woman to earn a PhD in botany and the first woman of any race to earn a science PhD at Fordham University. Her scientific research of photomorphogenesis looked at the effect photoperiods (periods of daily light) have on the development of the cells that give rise to flowers, the foundation of horticulture. Her research provided valuable information on how to provide perfect plant conditions in challenging environments and demonstrated that plants can be grown under electric lights.



But perhaps Taylor's lasting legacy is her dedication to teaching the teachers. From her time as a high school teacher to Chair of the Botany Department at Howard University, Taylor ran summer science institutes. In her first summer courses in the 1930s, she introduced the use of a light-microscope to study cells. During the 1950s and 1960s her summer courses, funded by grants from the National Science Foundation, focused on the use of botanical materials to illustrate cell life. President Lyndon B. Johnson was so impressed with her work he invited her to expand her courses abroad, leading Taylor to teach in India. Her efforts changed the way biology and botany were taught at both the high school and undergraduate levels, and it is believed she trained nearly 100,000 people. Her former colleague, and civil rights leader, Margaret Strickland Collins, PhD, remembered her as "a powerhouse who for almost three decades trained most of the botanists who came out of Howard University, and who worked tirelessly...to improve teacher training in the sciences."

### ABOUT THE ARTIST | Lisa Jeanne Graf

Lisa Jeanne Graf was born in 1966 in Hartford, CT. Her first art influences were the suburban wilds of Portland, CT and then the mountains and rivers of West Cummington, MA. Currently the trees and flowers of Boston contribute to her work. After receiving a BFA from Massachusetts College of Art in painting over 25 years ago, Graf worked as a painter, illustrator, designer, animator, jeweler, potter, and sculptor. The influences that shape Graf's work include being a parent to a 15-year daughter, public policy advocacy with a focus on education, and supporting disability rights as an autistic person. Graf wants her work to offer to the world something useful, positive, and ethical.

*Spanish translation coming soon.*

## Itef Vita “DJ Cavem”

Itef Vita, also known as “DJ Cavem,” is an award-winning artist, educator, and vegan chef known for promoting ecoconsciousness and sustainable living through his music and community work. Hailing from Denver, Colorado, he uses his platform, which includes an Instagram following of nearly 30,000 people, to raise awareness about food justice, healthy eating, and environmental sustainability, particularly in underserved communities. In addition to his music, Vita is an experienced urban gardener and permaculturist, collaborating on numerous urban farming and garden projects to promote food sovereignty and healthy living in urban areas. His work has earned him recognition as a pioneer in the “eco hip-hop” genre, a term he coined in 2007, and as a leading voice in the intersection of music, sustainability, and community activism.

Vita has performed at the Obama White House and been featured in *Oprah Magazine*. He’s travelled the globe performing and educating. A passionate and innovative change maker, Vita’s latest album was released with a seed packet containing seeds of kale, arugula, and beets. Describing the project on his website, Vita says, “Factory farms have destroyed the Amazon rainforest. Pesticides and herbicides have destroyed our soil and microorganisms and contaminated our water. Our oceans are becoming acidic, and we are losing the coral reefs. I hope my lyrics will inspire and educate. And I hope the seeds will be planted, literally.”



### ABOUT THE ARTIST | Rachel Whipple

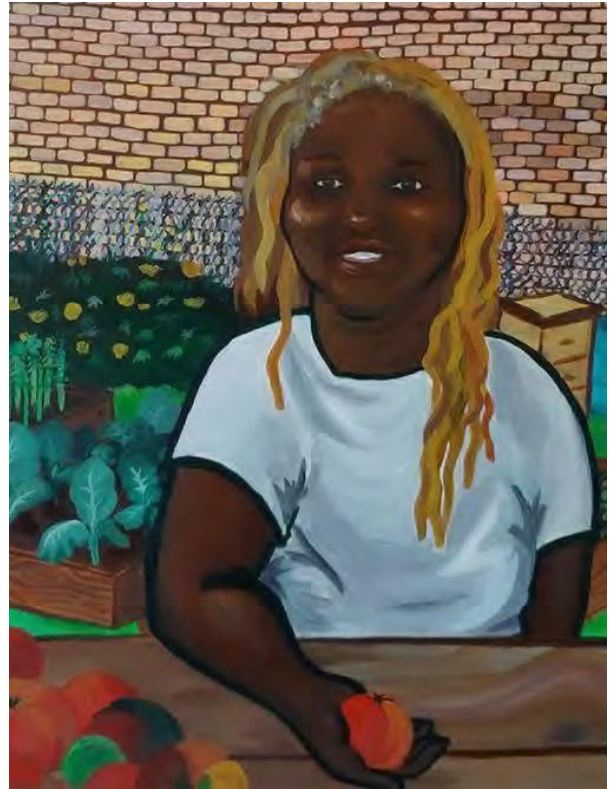
[Rachel Whipple](#) recently received a B.F.A in Animation and Interactive Media from Umass Lowell. She is passionate about combining her art and music skills to create compelling pieces that spark conversations in her community. Rachel works for Filmmakers Collaborative teaching stop motion classes. She chose to do a portrait of Itef Vita “DJ Cavem” because of his social responsibility to promote sustainable farming and gardening. Itef uses his music to connect with his community and as a platform to discuss sustainable living, which she relates to as a musician.

*Spanish translation coming soon.*

# Karen Washington

Born and raised in New York, [Karen Washington](#) dedicates her time to bringing fresh food to cities and inspiring the next generation of Black growers. Dubbed “urban farming’s de factor godmother” by the New York Times, Washington’s journey with urban farming started when she transformed an empty lot full of trash in the Bronx into a thriving community garden. She coined the term “food apartheid” to describe the absence of both big-box grocery stores and fresh produce in low-income neighborhoods. Since that first garden, Washington has worked with community groups throughout the Bronx to plant other abandoned spaces and launched the City Farms Markets.

In 2010, Washington co-founded [Black Urban Growers \(BUGs\)](#), an organization that supports Black growers in both urban and rural settings. Today, Washington splits her time between her family in Georgia and her farm, Rise & Root, in New York’s Hudson Valley. [Rise and Root Farm](#) builds on the mission of BUGs by encouraging people from the BIPOC and LGBTQ+ communities to learn about farming. “I stand on the shoulders of my ancestors and sow seeds of love, healing, and liberation for future generations.”



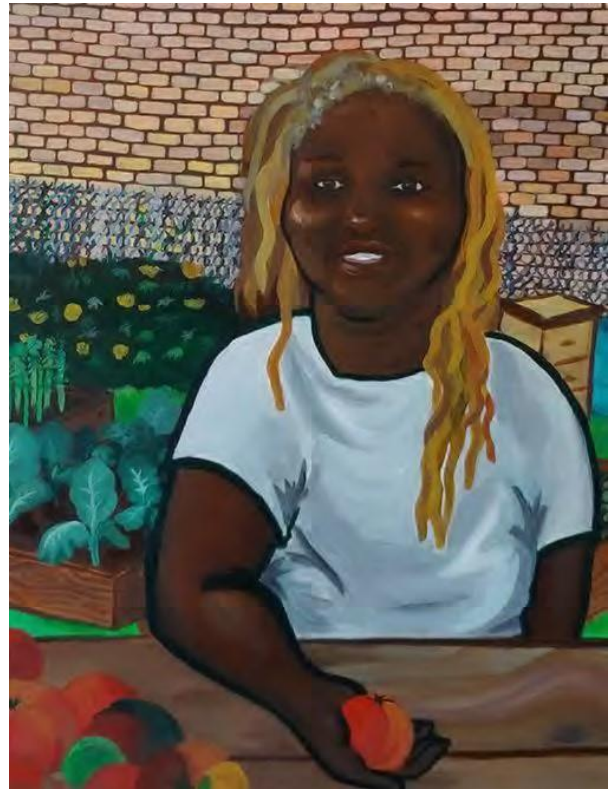
## ABOUT THE ARTIST | Maya Allegro

Maya Allegro is a printmaker and aspiring art therapist, born and raised in Jamaica Plain where she still lives. Her work depicts strong femme characters and celebrates ordinary moments. She is inspired by strong women and wants to portray women as the multidimensional beings they are. Maya is learning to share more of herself and her art.

# Karen Washington

Nacida y criada en Nueva York, [Karen Washington](#) dedica su tiempo a llevar alimentos frescos a las ciudades e inspirar a la próxima generación de productores negros. Apodada “la madrina de factor de la agricultura urbana” por el New York Times, la jornada de Washington con la agricultura urbana comenzó cuando transformó un terreno baldío lleno de basura en el Bronx en un próspero jardín comunitario. Ella acuñó el término “apartheid alimentario” para describir la ausencia tanto de grandes tiendas de comestibles como de productos frescos en los vecindarios de bajos ingresos. Desde ese primer jardín, Washington ha trabajado con grupos comunitarios en todo el Bronx para plantar otros espacios abandonados y lanzó Mercados de granjas urbanas (City Farms Markets).

En 2010, Washington cofundó Productores urbanos negros (PUN) ([Black Urban Growers \(BUG\)](#)), una organización que apoya a los productores negros tanto en entornos urbanos como rurales. Hoy, Washington divide su tiempo entre su familia en Georgia y su granja, Rise & Root, en Hudson Valley de Nueva York. [Rise and Root Farm](#) se basa en la misión de BUG al animar a las personas de las comunidades BIPOC y LGBTQ+ a aprender sobre agricultura. “Me apoyo sobre los hombros de mis antepasados y siembro semillas de amor, curación y liberación para las generaciones futuras”.



## **SOBRE EL ARTISTA | Maya Allegro**

Maya Allegro es grabadora y aspirante a arteterapeuta, nacida y criada en Jamaica Plain, donde sigue viviendo. Su obra representa personajes femeninos fuertes y celebra momentos ordinarios. Le inspiran las mujeres fuertes y quiere retratarlas como seres multidimensionales que son. Maya está aprendiendo a compartir más de sí misma y de su arte.



## Dr. Cynthia Westcott (1898-1983)

When one thinks of a doctor, perhaps “plant doctor” isn’t the first thing that comes to mind, but that’s what Dr. Cynthia Westcott was. Westcott, a plant pathologist, author, and expert on roses, is credited with starting the first ornamental disease diagnosis business in the United States, thus earning her the nickname “The Plant Doctor.”

Born in North Attleboro, MA, Cynthia Westcott’s love of nature started early on her family’s two farms. Her educational journey took her to Cornell University, where she earned her Ph.D. in 1932. It was at Cornell where Westcott planted her first rose garden, a space she used as a testing ground for sprays. Following graduation, Westcott worked at Rutgers University where the idea of being a “plant doctor” was born. With entomologist Irene Dobrosky, she went into business making house calls to clients’ gardens to diagnose and treat problems in roses and ornamentals.



In winters, Westcott wrote, lectured, and traveled. Her first book, appropriately titled *The Plant Doctor* was published in 1937. During WWII, Westcott changed her focus to pest control within victory gardens. Her fame and expertise caught the attention of the U.S. Department of Agriculture, which contacted her in 1943 to study the azalea flower spot, a condition affecting the southern azalea market. Westcott successfully identified the cause of the disease and developed a chemical treatment in a new class of fungicides. She once again turned to lecturing to educate the public on its control.

Westcott was always learning and teaching. While traveling, she would collect specimens to study. She held an annual “Rose Day” where she welcomed the public to her test plots and gardens while serving punch and cookies. Regular attendance was up to 700 visitors. In 1975, Westcott’s work was honored by the American Rose Society’s National Convention with the Jackson and Perkins Company naming a hybrid tea rose “Cynthia” in her honor.

### ABOUT THE ARTIST | Carrin Culotta

After ten years working as a Biomedical Engineer in the medical imaging field, Carrin retired to raise her three daughters. This allowed time to pursue her lifelong interest in art. She continued honing her painting skills by recording the beauty she encountered near her home. Beginning as a self-taught artist, she has pursued instruction from artists that she admires. She paints in both oil and watercolor.

## Dr. Cynthia Westcott (1898-1983)

Cuando uno piensa en un doctor, tal vez “doctor de plantas” no sea lo primero que le viene a la mente, pero eso es lo que era la Dra. Cynthia Westcott. A Westcott, fitopatóloga, autora y experta en rosas, se le atribuye haber iniciado el primer negocio de diagnóstico de enfermedades ornamentales en los Estados Unidos, lo que le valió el apodo de "La doctora de plantas".

Nacida en North Attleboro, MA, el amor de Cynthia Westcott por la naturaleza comenzó temprano en las dos granjas de su familia. Su trayectoria educativa la llevó a la Universidad de Cornell, donde obtuvo su doctorado. en 1932. Fue en Cornell donde Westcott plantó su primer jardín de rosas, un espacio que utilizó como campo de pruebas para pulverizaciones.

Después de graduarse, Westcott trabajó en la Universidad de Rutgers, donde nació la idea de ser una "Doctora de plantas". Con la entomóloga Irene Dobroscky, se puso a trabajar haciendo visitas a domicilio a los jardines de los clientes para diagnosticar y tratar problemas en rosas y plantas ornamentales. En los inviernos, Westcott escribía, daba conferencias y viajaba. Su primer libro, apropiadamente titulado “The Plant Doctor”, se publicó en 1937.

Durante la Segunda Guerra Mundial, Westcott cambió su enfoque al control de plagas en los jardines de la victoria. Su fama y experiencia llamaron la atención del Departamento de Agricultura de EE. UU., quien la contactó en 1943 para estudiar la mancha de la flor de la azalea, una condición que afectaba al mercado de la azalea en el sur. Westcott identificó con éxito la causa de la enfermedad y desarrolló un tratamiento químico con una nueva clase de fungicidas. Una vez más recurrió a dar conferencias para educar al público sobre su control.

Westcott siempre estaba aprendiendo y enseñando. Mientras viajaba, recolectaba especímenes para estudiarlos. Ella organizaba un “Día de las Rosas” anual en el que recibía al público en sus parcelas de prueba y jardines mientras servía ponche y galletas. La asistencia regular alcanzaba hasta 700 visitantes. En 1975, el trabajo de Westcott fue honrado por la Convención Nacional de la American Rose Society y la Jackson and Perkins Company nombrando una rosa híbrida de té "Cynthia" en su honor.



### **SOBRE EL ARTISTA | Carrin Culotta**

Después de diez años trabajando como ingeniera biomédica en el campo de las imágenes médicas, Carrin se retiró para criar a sus tres hijas. Esto le dio tiempo para dedicarse a su interés de toda la vida por el arte. Continuó perfeccionando sus habilidades pictóricas registrando la belleza que encontró cerca de su casa. Comenzó como artista autodidacta y ha seguido la formación de artistas que admira. Pinta tanto al óleo como a la acuarela.