

NAPLES  
BOTANICAL  
GARDEN

# Cultivate

FALL 2021



**IN SEASON** | Guests enjoy the fall-blooming silk floss tree (*Ceiba speciosa*) in the Kapnick Brazilian Garden.

OUR MISSION

*Conserve & Discover. Engage & Inspire.*

To develop and conserve collections and habitats representative of the flora and cultures between the 26th latitudes. To discover, research, and share knowledge about these plants and their gifts to us of beauty, tranquility, sustenance, and well-being. And to engage and inspire everyone to care for the plants around them and become stewards of the environment.

ON THE COVER

Bird's eye view of the Thai Pavilion in the Lea Asian Garden  
Photo: Jakob Johnson

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A museum-inspired display celebrates these alluring blooms—and the hybridizer who created them



CULTIVATE FALL 2021

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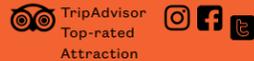
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Thank you to Edwards  
Asset Management for  
support of this publication.



Sponsored in part by the State of Florida, Department of State, Division of Arts and Culture, and the Florida Council on Arts and Culture.



*I love our slow, sultry summers, but fall infuses our region with a rush of excitement and activity that suits me even better. Activities fill calendars. The early birds among our snowbirds make appearances. Local organizations—including the Garden—introduce new programs.*

We continue to watch government health advisories and adapt our operations and protocols in response to COVID-19. But we've also laid plans to shift back into full operations, including group programming and large annual events. Plug into our website and social media channels for details.



We have so much in store for you! The signature exhibition, *STICKWORK* (see page 15), serves as both visual and performance art as Patrick Dougherty weaves saplings into a one-of-a-kind, interactive sculpture right here in the Garden. His work inspires the theme of our 2021-22 season, "Intertwined." Through on-site programming, digital content, and other exhibitions, we'll explore the many complex relationships in the natural world and the bond between people and plants.

Let's consider that last concept—the connection between people and nature. For nearly a year, the Garden Team searched its soul and looked for the words, images, and ideas that capture who we are and what we aspire to be. This fall, you'll notice a new logo and key phrase that reflects our essence—*Naples Botanical Garden: Where people and plants thrive together.*

Every aspect of our mission reinforces that relationship. We cultivate magnificent tropical gardens to inspire an awe of nature and create a place of solace. We educate to spark environmental understanding,

awareness, and action. We protect plants and solve ecosystem problems so that Southwest Floridians have a healthier place to call home.

Our capacity to do all those things—and more—is about to amplify. This season, we anticipate breaking ground on the Evenstad Horticulture Campus, providing nursery space, laboratories, greenhouses, and related facilities critical for enhancing and expanding our mission. With it, we'll be able to provide even better care for our plants. And in doing so, we'll make life better for people.

Thank you for your unwavering support. I can't wait to see you in the Garden!



**Donna McGinnis**  
President & CEO  
Naples Botanical Garden

# What's happening



**Fall hours =  
more time to  
spend in the  
Garden you love**



**STARTING OCTOBER 1**

**Open 9am–5pm daily**

**8–9am:** Members enjoy exclusive access to our tropical collections and spacious walking pathways. Fogg Café and the Jane and Chuck Berger Shop in the Garden are open **9am–5pm daily**

*As always, admission is included in your Garden membership.*

**GENERAL GARDEN ADMISSION**

**\$25** adults

**\$10** children ages 4–17

*\*The Garden will be closed Thanksgiving Day and Christmas Day.*

*See the Garden from anywhere with*

## EarthCam®

The nature viewing at the Garden has never been better. Thanks to the Garden's EarthCam, it's something you can do, too—anytime, anywhere. The camera's presence means the Garden joins the ranks of hundreds of affiliates within the EarthCam network, which allows people to see far-flung destinations across the globe.



At the click of a mouse, you can catch a glimpse of the events, passersby, weather, and happenings in the Garden. Or linger in the brilliance of an afternoon rain shower, sans humidity. Come back from time to time, and notice the changes to the Kapnick Brazilian Garden, thanks to seasonal shifts and the tireless work of our horticulture staff.

*You'll want to bookmark this one!*

[naplesgarden.org/livestream](https://naplesgarden.org/livestream)

# Getting intertwined with STICKWORK

**S**tarting November 1, construction begins in the Kapnick Caribbean Garden. The project won't consist of bricks and mortar, but rather, willow—30,000 pounds, to be exact. Members and guests who visit the Garden November 1–12 and 15–19 can observe this incredible work of art in progress. Over the course of three weeks, sculptor Patrick Dougherty and his son, Sam, will weave tree saplings into intricate and whimsical wonders that cast a dreamlike quality over their locations.

They create each piece specifically for its site, resulting in a portfolio of sculptures as unique as the 300-plus international locales on which they were built. (See page 15 for more on what to expect this fall here in our own Garden.) The father-son team will arrive in November to compose this new installation with the help of handpicked volunteers. Their creation will remain in the Kapnick Caribbean Garden for approximately two years.

## Discover the companion exhibition!

**On view in Kapnick Hall  
October 1, 2021–January 9, 2022**

Members and guests are invited into sculptor Patrick Dougherty's process with *The Art of Stickwork*. This exhibition features 17 photographs and two original sketches of Dougherty's one-of-a-kind interactive sculptures, woven from tree saplings. Multimedia displays and interpretive materials lend insight into Dougherty's preferred materials, and the way in which he honors nature and invites curiosity.

Enjoy it before Dougherty's arrival for a glimpse of what's to come, or view it in tandem with his latest installation on the Kapnick Caribbean Garden lawn.

*intertwined*

Whatever you find yourself immersed in with the Garden this season—from exhibitions on site to publications when you're not—you can expect to explore more of this essential bond between people and their environment. And most importantly, we hope you'll experience the vitality that results from honoring those ties.

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# JOHNSONVILLE NIGHT LIGHTS IN THE GARDEN

*Celebrating winter in the tropics*

November 26–December 23,  
December 26–December 30, 2021,  
and January 1–2, 2022

Celebrate winter in the tropics with Johnsonville Night Lights in the Garden! Enjoy flora from around the world, illuminated as you've never seen. Perfect for families, friends, or that special date night, the ambiance of our collections will delight all your senses. Fogg Café will feature special seasonal treats, musical moments will enchant, and the Berger Shop in the Garden will be stocked with all your last-minute seasonal needs! Members enjoy access to the best dates and times with our exclusive Member presale starting October 25. Plus, save 50% off the public ticket price! For more information and to purchase tickets before nights sell out, visit [naplesgarden.org](http://naplesgarden.org).



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# MUSIC TO OUR EARS

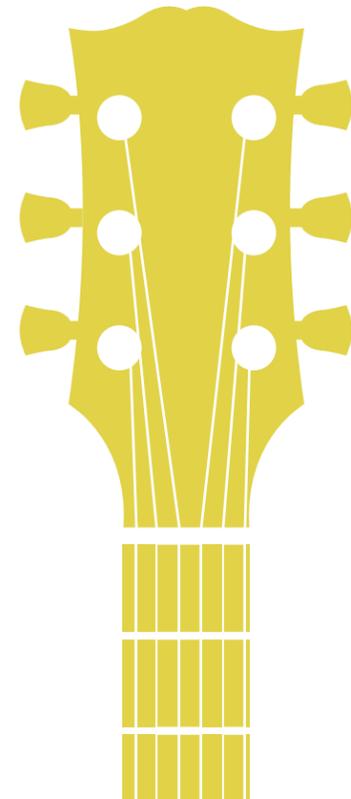
At long last, we usher in the return of a community favorite: Music in the Garden. As temperatures cool and days shorten, make the most of relaxing afternoons, the second Saturday of every month, October 2021–June 2022. Local musical artists perform on the Water Garden stage to a backdrop of your favorite palms and aquatic plants.

**2–4pm, October 2021–May 2022  
12–2pm, June 2022**

## UPCOMING DATES

November 13, 2021  
December 11, 2021  
January 8, 2022

Check [naplesgarden.org](http://naplesgarden.org) for a complete lineup.



# W.O.N.D.E.R.

Walk. Observe. Navigate. Draw. Explore. Read.

Get immersed in these family-friendly learning opportunities with our Education Team the next time you're in the Garden!

**OCTOBER:** Super Seeds

**NOVEMBER:** Little Green Thumbs

**DECEMBER:** Tree-mendous Trees

**JANUARY 2022:** Feathered Friends

**Prefer to learn and explore on your own?  
Simply pick up a W.O.N.D.E.R. Activity Pack at  
Ticketing to soak up all that nature has to teach us.**

## Dig Deeper

Adults: Dive into this botanically-inspired program during your next Garden stroll. Sessions offered twice daily!

**Want to keep digging into nature even after  
your visit ends? Visit [naplesgarden.org/blog](http://naplesgarden.org/blog) for  
botanically-inspired activities you can try at home.**

## Daily in-person tours are back!

Get reacquainted with the Garden you love by joining a daily tour.

Check [naplesgarden.org](http://naplesgarden.org) for specific times and topics.

Not able to make the tour time? Experience our audio tours as you stroll with our mobile guide. Embark on the "Intertwined" audio tour, and starting this fall, our Natural Areas audio tour.

**Scan the QR code  
to take the Garden  
highlights tour:**





## Unsung Heroes OF THE GARDEN

**B**ehind every visit to the Garden is a group of 18 individuals comprising the Operations Team (10 of them are photographed above) working behind the scenes. They never cease learning in order to keep the Garden running. Such efforts were never more apparent than in summer 2020, when projects taken on without prior planning (think installation of REME HALO™ filters and touchless water bottle filling stations) allowed us to stay open during the pandemic, and do so in as safe a way as possible. This summer alone, their to-do list topped more than 75 tasks, ranging from a refresh for those Garden resting points that beckon you to sit a spell to covering the walls of many of our buildings with fresh coats of paint.

## Same ficus, new view



**A** few years back, Vice President of Horticulture Brian Galligan visited Montgomery Botanical Center and sampled a fig from a ficus tree. “It was fantastic,” he says.

The tree was as beautiful as the fruit it produced. He asked the Montgomery staff for a cutting.

That ficus, planted at the edge of the Grove, has since grown into a magnificent 30-foot specimen. You may not have noticed it, however, as foliage obscured it from view. Recently, the Horticulture Team overhauled the Grove, a part of the Garden that tended to be overlooked. Horticulturalists added plants from our collections, such as crotons, cycads, and palms. They beautified the area around the waterlily tubs where we showcase candidates for the International Waterlily and Water Gardening Society’s New Waterlily Competition. They reconsidered viewsheds and helped Steve Tobin’s *White Rainbow Root* sculpture emerge from the landscape. And they gave the ficus a worthy display. They cleared the area by its trunk and installed boulders by its roots, creating an illusion of the tree growing on a rock outcropping.

“The Grove was never really a destination,” says Elizabeth Beans Cohn, the Associate Director of Horticulture. “We wanted to really draw people in.”

## Botanical collaborations

**T**he Latin American Botanical Association recently invited Vice President of Conservation Chad Washburn to join its Superior Council. He is the only representative from the United States to sit on the 11-person advisory board. Founded in 1990, the association supports and represents the region’s botanists and encourages collaboration among them. The Superior Council is tasked with evaluating the association’s activities, determining priorities, overseeing finances, and promoting botany in Latin American countries.

## SEEDing the future

**I**n a first for Naples Botanical Garden, federal funding in the form of a \$248,000 Institute of Museum and Library Services (IMLS) grant will support our SEED—Storage Expansion for Environmental Diversity—project. The funding gives a major boost to our ability to conserve rare and endemic tropical plants. You can expect exciting updates over the next three years on everything ranging from enhanced capacity in our seed bank to published works on seed storage and germination protocols.



This project was made possible in part by the Institute of Museum and Library Services. MA-249288-OMS-21

# Pruning your palms: Why less is more

Curator of Collections Liz Chehayl breaks down how to care for these oft-misunderstood tropical icons

When I first moved to Florida, I knew nothing about palms and was hesitant to use them in my own landscape. There were a few very common ones already there, enormous native royals and native sabal palms. I soon learned that there are 12 palms native to Florida and many hundreds of species from around the globe that can be grown in our tropical climate. Eager to learn about my new tropical home, I began to study up on palms and their care.

Palms are very misunderstood. Because they are often the same size as woody trees, we often treat them in the same manner. But these tropical icons are not trees at all. Related to grasses, bananas, and even orchids, palms lack bark and secondary growth (the kind

of growth that creates the rings on trees), so they are much more sensitive to injury. That's why you should never put nails in a palm or allow someone to climb it with spikes.

I found that much can be learned about the health of a palm by simply observing it. Are the leaves green and a normal shape? Is the trunk undamaged? Fortunately, there are many sources to see photos of healthy (and unhealthy) palms. We particularly recommend the University of Florida Institute of Food and Agricultural Science (UF/IFAS) publications. You can also see healthy specimens at Naples Botanical Garden, where we use best practices to care for our palms.

Trunks offer telltale signs of disease, and you should check them for evidence. *Thielaviopsis* trunk rot enters through fresh wounds

and is often carried from palm to palm by tools that have not been sanitized. You may see a black liquid bleeding from a wound. This is another reason to limit creation of man-made wounds, including unnecessary pruning.

Pruning, in fact, is one of the biggest concerns for those of us who know and love palms. Homeowners and commercial landscapers frequently prune the drying fronds from their palms for aesthetic reasons. But these "haircuts" can hurt palms in various ways. For one, you risk harming the bud. That's the palm's only growing point, the place from which all fronds emerge.

You can imagine how important it is to protect it and how advice for palm care takes that into account.



Look at the fronds forming the crown of the palm, and think of it as a clock face. Never prune fronds below three and nine. Landscapers may offer to do a "hurricane cut" during storm season. Turn them down! The fronds, and even the boots (the leftover stems from older fronds) on palms, like sabals, give the palm resilience in storms by protecting the bud. They also photosynthesize and send that energy to the tree.

Overzealous pruning weakens your palm in other ways. Our soil leaves palms susceptible to mineral deficiencies, especially potassium deficiency. This often manifests itself in discolored, yellow spotted leaves. Resist the urge to remove those leaves, which just further deprives the palm of potassium. Left to its own devices, your palm

will move potassium from the older leaves to the newer ones. You can recognize palms that suffer severe potassium deficiency by "pencil pointing" of the trunk. It becomes much narrower, like a pencil point. In my own experience, removing only completely brown leaves resulted in fat, healthy looking palms.

You should also use a fertilizer that is specifically formulated for palms. They need many nutrients and micronutrients that other plants don't necessarily need. You can't hurt other plants by applying palm fertilizer to them, but you can harm palms by applying other fertilizers, especially turf fertilizers, to them. And don't just put a ring of fertilizer around the palm—a good rule of thumb is to spread the fertilizer at least 15 feet from the trunk. You can also use an

integrated approach and use palm fertilizer throughout your garden. If you are not applying fertilizer yourself, you should verify that your landscaper is using the right fertilizer by comparing labels to the UF/IFAS examples online.

Proper care of all your palms will allow you to fulfill your dream of living in a tropical paradise.



Liz Chehayl, Brian Holley Curator of Collections



# Building in the Garden *behind the scenes*

Bill Pattison,  
Special Projects Technician

As you walk through the Garden and take in its serene vistas, all seems calm, picturesque, almost perfect. There's steady work behind the scenes to create this experience. And the person responsible for a vast portion of it is Bill Pattison, the Garden's Special Projects Technician. Carpentry is his specialty, but there's really no project he isn't willing to take on. His skill set is a rarity in the botanical garden world, allowing the Garden to save on contracting expenses by keeping countless complex projects in-house.

Bill literally and figuratively provides the framework to allow our guests have an incredible experience, whether during a Garden visit (note his handiwork renovating the Kapnick Caribbean Garden's pergola, the framework for the lush queen's wreath vine) or while attending an annual community staple. Who could forget those striking orchid arches atop the Garden's 2019 St. Patrick's Day Parade float? His ingenuity aids in large-scale projects, from replacing the Smith Entry Prow boardwalk with marine pressure-treated wood

planks several years back, to recent endeavors, such as crafting 11 nursery tables to house thousands of seedlings for use in community projects. No request is too unwieldy (look for sunglasses the likes of which you've never seen at one of our upcoming flower shows this spring).

The best part: This self-described Bob Vila critic approaches it all with good humor and creativity. Here, he shares more about his mindset each time he embarks on a Garden project.



I think the biggest challenge for me and for all of the staff is time. Especially during season, we have a very short time between events to create and change what is needed, so doing that on top of our regular duties keeps us so busy and requires a lot of time management. That's when our teamwork really pays off. When it comes to fixing things, it works for me because I'm never afraid to take anything apart. If it's already broken, you can't make it worse. I like figuring out why something is broken, and if you can fix it, you can put it back together. If you can't, then you've learned a little something, and you start over.

A lot of projects, as long as they're not heavy lifting, I'm doing myself. Maybe it's because of the detail that's involved, or maybe because the rest of our team is so

**“It really is  
a dream job.”**

busy on their own. As far as brute force and heavy lifting, everyone steps in to help.

The most transforming project was the Pastore Family Caribbean House, going from an open-air barn situation to what it is now. (The vibrant aqua structure along the Kapnick Caribbean Garden lawn was reimagined and renovated last season to facilitate small indoor meetings.)

I was really proud of that one. I don't know that any of the projects are so much challenging, but that they really become fun for me to do. The Naples Flower Show sunglasses—that was all freehand. I laid the plywood and cut the shape.

There's nothing I don't get to get my hands in. The diversity of what I get to do, whether it be building something, fixing something, and if I don't have a whole lot going on, jumping in and helping Horticulture with their irrigation, there's really nothing I don't get to do. Every day is different.

I'm going to die or retire here, whatever comes first. I don't plan on going anywhere. Ever. It really is a dream job. You work hard. You are expected to do your job, but you get to have fun, and the people I work with are great.



A blur of color accompanies Bill Pattison as he navigates the Garden in his golf cart, which he outfitted with pinwheels galore during the pandemic.

“I added them when essential staff were allowed back. If I'm not mistaken, I found one in the garage; it was laying on some stuff, and I thought 'OK', and I put it on. And then Donna (the Garden's President & CEO) saw it and smiled, so I added more. Now guests smile and wave and say, 'Oh I love that,' so I just kept them. The propellers make noise—my golf cart is not the quietest.”



# Weaving a beautiful surprise

Photo: *Ready Or Not*, Juan Villa

No one knows what shape *STICKWORK* will take, not even the artist. Watch it unfold this November.

**A** new sculpture will grace the Kapnick Caribbean Garden lawn later this fall. Don't ask us what it is or what it will look like.

No, we haven't become lackadaisical in our exhibition planning. Quite the contrary. We've engaged a sculptor who creates site-specific work as twisting and turning and unpredictable as his chosen medium. Sticks.

The "Stickman," North Carolina-based sculptor Patrick Dougherty, will arrive this November and transform tens of thousands of pounds of willow saplings into an awe-inspiring piece of art, the shape and theme of which will emerge during the on-site creative process. That's the allure of Dougherty's work. Though we can't provide a sneak preview, thanks to an extended conversation with the artist, we can offer insight into how his mind works, what inspires him, the many factors that shape his creations, and his deadline-driven approach to sculpting.

First, a formal introduction. For nearly four decades, Patrick Dougherty has been creating life-sized, interactive sculptures woven from saplings. If you think that's an unlikely career aspiration, you're right: As a young man, Dougherty studied English literature and then pursued a master's degree and career in health and hospital administration. But he had always enjoyed building. Dougherty constructed his home near Chapel Hill from reclaimed wood and fallen trees, guided by how-to books and intuition. While stationed in Germany in the U.S. Air Force, he spent his free time in an Army Special Services Craft Shop.

Dougherty returned to college in his mid-30s to study art. Though he did not set out with medium in mind, he loved working with wood. His breakthrough work, a cocoon-like piece titled *Maple Body Wrap*, was included in the North Carolina Biennial Exhibition and helped launch his career.

"The material is just so evocative," he says. Children transform sticks into just about anything—swords, wands, forts. He saw an emotional connection between his audiences and the wood. "They've had previous



Photo: Brianna Brough, Chapel Hill Magazine

**"The material is just so evocative."**

experiences as children, and there's a lot of fantasy connected with forests and nests and love and the woods."

By the mid-1980s, Dougherty had begun his travels to sites across the U.S. and later around the world, creating large-scale works specific to each: a cluster of tall, cone-shaped cottages nestled within an arboretum; a topsy-turvy treehouse built around a towering monkey pod tree; four giant faces—jack-o'-lantern



Patrick and Sam. Photo: Bill Lefevre

like—peering from a pine grove in a community park. He loosely based his most recent, at his hometown botanical garden, on the leaves of Kousa dogwood trees knowing the organization was more inclined to think about botany than art.

“We push ourselves all the time. My son (Sam) is my assistant, and we are constantly talking about what else we can do or what we haven’t done or what we can do on a certain site that we haven’t done anywhere else,” Dougherty says.

When he spoke to *Cultivate* over the summer, he tallied 324 creations to date, with no inclination of slowing his pace. Dougherty, 75, builds 10 installations a year (11 are scheduled in 2023). There’s an oft-repeated story of his wife, Linda, forcing him to buy a couch. He isn’t inclined to sit.

His process is labor intensive and *fast*. Dougherty spends exactly three weeks on an installation. Any longer, he says, he’d wear down his volunteers (he uses a team of assistants at each site, assigned to four-hour shifts) and wear out his institutional welcome. He thrives under the self-imposed deadline.

“I think a person is going to do more productive work in the long run by having exact time limits,” he says. “When it comes to decision making, I’m just going to have to make a decision and live with that. I think the pressure is good.” He finds greater joy in the act of creating than the creation itself, hardly surprising for a man who struggles to sit still.

The basic process is as follows: Dougherty and his son install larger trees as anchors along the outline of the sculpture-to-be. (At the Garden, willow cut from the Preserve will serve this role). Then, they fill in the shape using the saplings, interweaving branches so the structure stands without additional bonding materials (scaffolding serves as a temporary “exoskeleton” but is later removed). At the Garden, he’ll use willow saplings imported from a farm near Québec and shipped to Naples.

“We think of ourselves as making a canvas and then drawing on it,” Dougherty says. “The real meat of the work is the drawing quality. We’re using lines like you would a pencil to build surfaces.”

You can manipulate a pencil stroke, graduating the pressure from heavy to light, he explains. Sticks are similarly tapered.

“If you organize them in one direction, they have a sense of implied motion. You are going from big to small,” Dougherty says. He considers where the imagined energy originates. “It might be coming out of the doors. It might be going into the windows. It might be escaping.”

Asymmetry contributes to the illusion of movement. Dougherty’s pieces tend to lean, arch, and slant.

“Something that’s really straight is not as exciting, visually, as something that leans a little bit,” he says.

The imbalance reinforces the ephemeral nature of Dougherty’s work. The sculptures last about two years.

“There’s a quickening when something is impermanent. When it’s melting away or washing away, it’s tentative. It’s right on the edge,” he says. “Abstractly, when something is teetering on a cliff, you’re more interested.”

A recent installation, at the Montgomery Museum of Fine Arts in Alabama, consists of pyramids set on pedestals.

“The idea was to throw geometry on its head, to make geometry unstable,” he says.

Dougherty visits sites in advance of the installation (he scoped out the Garden last December to get the lay of the land and consider elements that inspire him). Sometimes, the site drives the design; he noted a recent work in Annapolis incorporating a giant elm tree that dominated the sculpture’s area. Sometimes, geography or weather conditions dictate his decisions; in Montana, 9,000 feet above sea level, he constructed conical shapes to withstand the wind and extended door openings to account for the snowdrift. Sometimes, he’s moved by the mood the site evokes, the natural or manmade structures surrounding it, or the mission of the organization

**“There’s a quickening when something is impermanent. When it’s melting away or washing away, it’s tentative. It’s right on the edge.”**



Willow in our Preserve. Photo: Eric Foht, Director of Natural Resources

**“You can put words together and make somebody’s imagination sing. Sculpture is the same way.”**

that commissioned him. During site visits, he jots words, impressions, or emotions that come to him and perhaps begins a rough sketch.

“There were a lot of surprises in your landscape,” he says of the Garden, noting the flowers, leaves, and seedpods that he observed during his tour. He’s intrigued by the tropics’ rapid pace of growth. “What happens in your environment when things transform so quickly from one thing to another? Those kinds of overarching ideas are what I start with when I start working on something.”

He minimizes the preplanning, however, favoring improvisation and spontaneity, lest the work feel “stale.”

“You have to let go of the firm grasp of your parameters and start experimenting with what you can really do,” he says. “What’s it going to take to activate the space? What will it take to get people excited about it? Once you lay something, you react to it and then lay something else.”

Dougherty’s work falls under the “visual arts,” but he’s a performance artist, too. He works in full public view, entering a state of heightened artistic awareness while staying attuned to the questions and curiosities of spectators. Onlookers likely will find Dougherty speaks with the introspection befitting an artist and the down-to-earth humility of a Carolina woodsman.

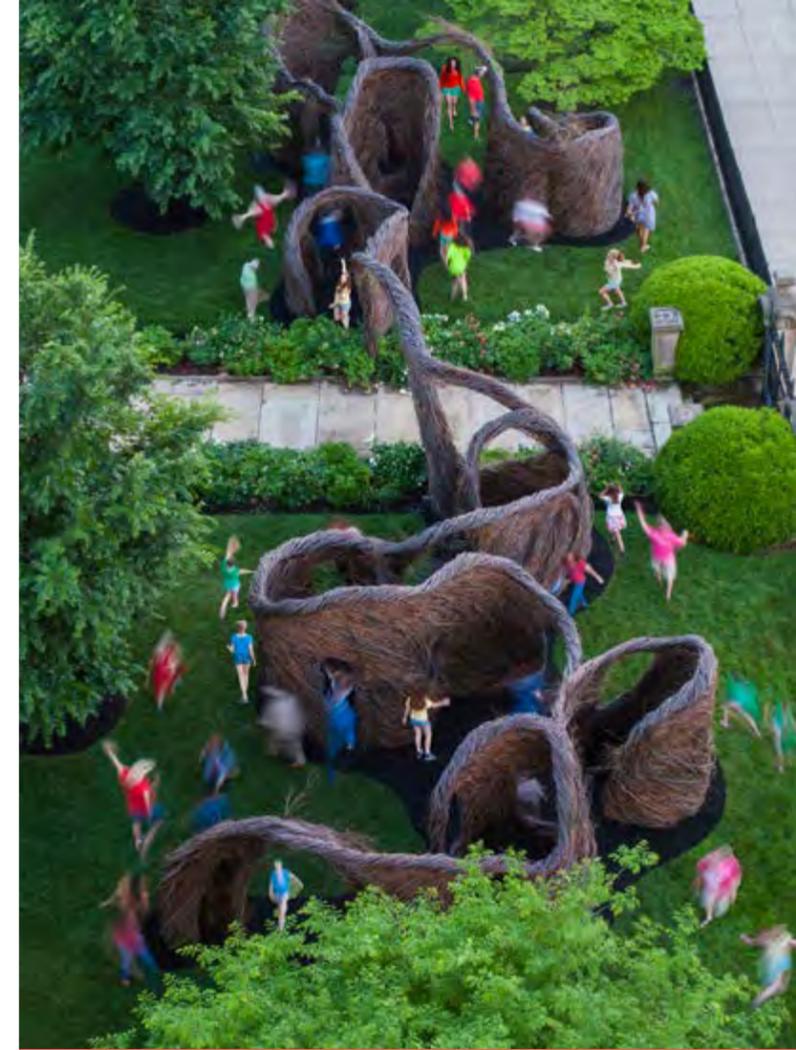
At the Garden, Dougherty, his son, and hand-selected volunteers will work November 1–12 and 15–19. The sculpture will anchor the Garden’s 2021-22 season, “Intertwined,” which explores the interrelationships found in nature and the bond between people and the environment. A second exhibition, *The Art of Stickwork*, features photographs, sketches, and interpretive materials from Dougherty’s previous installations. It is on display in Kapnick Hall from October 1, 2021–January 9, 2022.

Dougherty hopes his work spurs conversation. Sculpting, he says, is like writing. As a writer arranges words into sentences to invite reflection and evoke emotion, a sculptor assembles materials in a way that does the same.

“You can put words together and make somebody’s imagination sing. Sculpture is the same way. You take just normal material and turn it into something that has a compelling reach,” he says. “I have always thought one of the biggest components of my work is to reach out and build an illusion that people will find exciting and that it will engender some sort of conversation between the sculpture and the public, and myself and the public.”

Come and see what Dougherty’s work says to you.

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Far Flung. Photo: Robert A. Flischel  
Taft Museum of Art, Cincinnati, Ohio

**On view in the Garden starting late November 2021. For more details, see page 6.**



A Waltz in the Woods. Photo: Robert Cardillo  
Morris Arboretum, Philadelphia, Pennsylvania

# A MODERN OBSESSION WITH A PREHISTORIC PLANT

The Garden's cycad holdings grow  
thanks to a new gift

There were no roads leading to the cycads.

To find them, Tim Nance, then a graduate student at the University of Florida (UF), and a fellow UF researcher boarded a train for the South-Central Mexican interior. They ambled into a village, where residents spoke a native dialect, and tried their best to explain themselves. Nance spied a cross fashioned from the leaves of the species he was after and managed to get his point across. The villagers pointed them toward the mountains.

They followed dry creek beds until they spotted their botanical treasure, *Dioon merolae*. These plants, reminiscent of the Jurassic Era, grow in clumps. The trunks reminded Nance of starfish. They spread horizontally from a central point along the rocky outcropping, some 20 feet long and 20 inches in diameter. Their vertical shoots were flush with the thick, stiff leaves the villagers had used in crafting their Easter crosses.

"It's like the whole ground is a part of the plant," he says of that cluster. "It was shocking. You can't even imagine it."

The memory is an old one, from the early 80s, but Nance retells the story in vivid detail and still-evident excitement, as if the encounter were yesterday. Nance is a former Collier County commissioner, a retired horticulturalist and manager for Gargiulo Inc.—and an avid collector of cycads. The scene he's describing is from an 11-week research and collecting trip to Mexico.

Dating back to prehistoric times, cycads are among the Earth's oldest, most endangered, and slowest-growing plants. The diameter and spread of those *Dioon merolae* suggested they

were thousands of years old, Nance said.

He and his companion took small branches from the plants (they had government permits and agreements with Mexican universities to do so) and returned with that species and others. Fast forward about 40 years. Some of those tiny pieces grew into impressive specimens on Nance's Golden Gate Estates property. Last May, he invited horticulturalists from Naples Botanical Garden to move them to our property. He and his wife, Gayle, had sold their home, and they wanted their collection—about 75 cycads, primarily from Mexico and Africa—to go to a good home. The *Dioon merolae* were among them.

"It's been a lifelong love for Gayle and me," Nance says. "It was very important for us to pass them on."

Naples Botanical Garden, he says, is one of a few botanical gardens in the United States that can showcase cycads outdoors rather than a conservatory. He wanted us to fold his collection into ours, and we happily accepted.

"Nick and I were blown away when we first saw them," says Vice President of Horticulture Brian Galligan. Director of Collections Nick Ewy nods in agreement. The collection was unique for its age and diversity, along with the fact that so many of the plants had been collected from the wild, the gold standard in botanical collections.

But what exactly is the allure of cycads?

Cycads are often mistaken for palms or ferns, but they are gymnosperms, a classification of plant that has seeds but not fruit or flowers. Like conifers, which are also gymnosperms, cycads produce

cones. Unlike conifers, you can't repurpose a cycad cone for a Christmas ornament or table centerpiece. They are enormous. Nance removed one from a plant destined for the Garden. It was oval, roughly the height of a paper grocery sack, and heavy, like a sack filled with goods.

"A baby," Nance called it. He's seen them four times that size.

Cycads are dioecious, either male or female. The female cones house seeds; the longer, narrower males make pollen. Sex complicates cycads' survival; it's believed the insects that once carried the males' heavy pollen granules are long extinct. Even if they weren't, the likelihood of reproduction in the wild still would be dubious. There are mere remnant populations left—a single plant here, a cluster there—separated by distances too great for even the hardiest of pollinators to manage. In fact, there is an African cycad that's been dubbed "the loneliest plant in the world," an *Encephalartos woodii*, named for 19th-century botanist John Medley Wood. It is the only of its kind; researchers have combed South Africa looking for a mate, to no avail. All other *E. woodii* in



Tim Nance



**“They are spectacular plants. They are rare and beautiful, and that’s what causes people to seek them out.”**  
– Tim Nance



existence are clones, including one that the Royal Botanic Gardens, Kew, in London has tended since Wood sent a clipping in 1895.

There’s another threat. People. Cycads are the most imperiled group of plants on the planet, according to the International Union for Conservation of Nature. Illegal trade threatens two-thirds of species.

Although some cultures have used cycads for culinary and medicinal purposes, the plants generally are coveted for their ornamental value. Because they are so slow-growing, a mature cycad can fetch a hefty price on the black market—well over \$1 million, according to Kew. These poached plants can be hundreds of years old.

Cycads’ history makes them an even greater temptation. Fossil records put them on the planet at the time of the dinosaurs, stretching from Siberia to Antarctica, and accounting for 20% of the world’s plant life at that time, according to CITES, the Convention on International Trade in Endangered Species, an agreement between 180 governments to ensure that the hunting of animals and collecting of plants do not threaten the species’ survival. Cycads are CITES

protected, although researchers have complained that plants receive far fewer resources and attention than animals when it comes to regulating the illegal wildlife trade.

“They are spectacular plants,” Nance says. “They are rare and beautiful, and that’s what causes people to seek them out.”

**W**e started collecting cycads early in the Garden’s history. In this case, a network of relationships landed us our first cycad acquisition; a local collector connected our staff with a Tampa-area cycad enthusiast. These touch points are among the primary ways the Garden acquires new specimens.

Longtime Garden benefactor and board member Catherine Ware, a collector herself (the Ware Palm Collection is in the Kapnick Caribbean Garden, and she also donated several cycads of her own), offered to pay for their move.

“Why me and why cycads? I had a few in my garden, and they just strike my fancy. They’re so special and so old and so different,” she says.

Today, the Garden has 549 individual plants, representing species from Mexico, Central America, Southeast Asia, Africa,

China, Australia, the Caribbean, and Florida. Not all are on display, but you can find samplings in the Scott Florida Garden, the Lea Asian Garden, the Kapnick Brazilian Garden, and interspersed among the plumeria in the hills along the lakeside trail. Notice attributes such as their dense foliage and their variety of colors (some have a unique blue-green sheen) and examine them for cones. A word to the wise: Some species are not kind to the touch. The Latin term for “fierce” is “ferox,” as in *Encephalartos ferox*, an African variety with spiny leaflets found on the plumeria hills.

Growing and displaying endangered species such as cycads is a critical role botanical gardens play in plant conservation. Many of our cycads come from Montgomery Botanical Center in Coral Gables, which specializes in palms and cycads. Botanical gardens share plants in order to increase their populations and back up each other’s collections.

Nance donated his cycads to ensure their long-term protection.

“We are not owners of those plants,” he says. “We’re just temporary custodians. Gayle and I are thrilled to have them there.”

## Cycad Facts

- Cycads live in tropical habitats around the world, ranging from rainforests to semi-arid desert regions.
- Some species can live for over 1,000 years.
- They are believed to have appeared on Earth about 300 million years ago.
- The cycad family includes approximately 330 species.
- They grow stout trunks and stiff evergreen leaves.
- Sago palms, popular in the South Florida landscape, are actually cycads.
- Florida’s only native cycad is the coontie (*Zamia integrifolia*).

Our tropical collections have served as muse for artists aplenty over the years. But Aquatic Areas Manager Kathy Cahill sees them as art unto themselves, and this fall, she's setting up a unique waterlily display in the Kapnick Brazilian Garden that considers a hybridizer as artist, and flowers, his body of work.

From November–April, Cahill will exhibit the waterlilies of Florida-based plantsman Craig Presnell, who won numerous accolades for his hybrids in the 2000s when he bred and competed them (he has since closed his aquatic

nursery). The display is in the pool at the base of the Brazilian Garden waterfall; the Connie and John Vandenberg and Family Pier is a prime viewing spot.

Cahill has a degree in fine arts, and museums are an important part of her life. The idea to treat water garden displays like a curated exhibition struck her one day while tending the plants in the International Waterlily & Water Gardening Society's (IWGS) New Waterlily Competition, hosted by the Garden. There are 26 hybridizers vying for awards this year.

"I found myself thinking about who the hybridizers are, how long they've

been working in the field, what other waterlilies they have hybridized, and how much I would love to see them in one place at one time," she says. "We could put a bunch of (unrelated) plants together, and it would be spectacular, but why not tell a story?"

Using Presnell's flowers as an inaugural exhibit made sense. He's a longtime acquaintance of hers, and his hybrids include genetics from a native Florida waterlily. In our collection are four of his best-known hybrids, and Cahill worked her network to find others.

"They're favorites of many people," she says. "For me, they're like fireworks. They are prolific bloomers, have so many colors, and they almost vibrate in the light." Even when closed, they are beautiful thanks to their mottled pads, she adds.

Presnell, who holds a master's degree in plant science, started growing waterlilies in the late 1980s upon purchasing an aquatic plant nursery in Delray Beach, which came with a couple of waterlilies. He observed the work of other hybridizers, and, in time, began experimenting with his own plants.

"It was just curiosity," he says.

The world of waterlily hybridizing was smaller then; still, Presnell made a splash when he unveiled his results, winning awards at the New Waterlily Competition in 2001, 2002, 2004, and 2006.

The key to his popularity? The use of different genetics.

"At the start of my hybridizing efforts, after I had become practiced at crossing lilies and cultivating seedlings, it dawned on me that I was using the same two basic species of lilies (*Nymphaea capensis* and *N. colorata*) and the same stock of existing cultivars as everyone else," he says. "So, I decided it might be worthwhile to use some of my crosses and a newly obtained specimen of *N. ampla* in hopes of getting different results."

*N. ampla* is a white waterlily native to Florida and the Caribbean.

"That's when all the multiple petaloids started showing up," he says of *ampla*'s use. Presnell's lilies are characterized by

their voluminous petals, mottled or speckled pads, large size, and unique color combinations. "The contrast," he says, "I was really going for contrast." His popular *N. 'Foxfire'*, for example, has a pink center that glows against lavender petals. (Foxfire, incidentally, is a kind of phosphorescence produced by a bioluminescent fungi, a memory from his North Carolina boyhood.) Although many of today's hybridizers have achieved tonal variations, Presnell believes *'Foxfire'* was pioneering at the time.

Cahill intends this display to be the first of many curated waterlily showcases. Waterlilies may be some of the most hybridized plants on the planet today, with the speed of creation far outpacing demand, she says.

"I had hoped to present a retrospective of Craig's lilies; he made dozens in his time," she says. "But most have been lost, despite their popularity. This highlights the need for conservation and our role as a public garden in collecting and preserving for future generations."

The Garden has a robust waterlily collection—about 140 species and 450 plants on display at any given time. Cahill intends to expand our holdings; she sees her role as curator and the Garden as living museum.

"I think of my work as my art projects, and those of us who are working in the Garden every day are making art," she says.



Aquatic Areas Manager Kathy Cahill

## About the display

The Kapnick Brazilian Garden display will include several of Craig Presnell's best-known *Nymphaea* waterlily hybrids.

### They include:



***N. 'Midnight Serenade'*:** Early in his hybridizing career, Presnell saw a lily hybrid at Missouri Botanical Garden called 'Midnight.' It had the multi-petaled look he was going for and inspired him to experiment with his breeding, resulting in 'Midnight Serenade.'



***N. 'Foxfire'*:** A favorite among waterlily enthusiasts, 'Foxfire' is all about color contrast—a ring of small pink petals encircled by larger bluish-lavender ones.



***N. 'Avalanche'*:** "I like the softness of it," Presnell says of this white lily outlined in baby blue.



***N. 'Rachel Presnell'*:** Presnell named a lily for each of his three daughters. The one that honors Rachel is his favorite of them. The center reminds him of an egg yolk, its bright yellow spilling out against the white petals.

***N. 'Ostara'*:** This medium-sized flower is light pink with a bright yellow feathery center. It has dark green pads with reddish splotches and first bloomed around Easter—hence the name.

***N. 'Tanglewood Blue'*:** This large lily strongly resembles *N. 'Wood's Blue Goddess'* by fellow hybridizer John Wood, but pads are deeply mottled with purple.

# Art of the waterlily

Celebrating the work of an acclaimed hybridizer in a museum-inspired display



# A Bould(er) Landscape

Garden horticulturalists reimagine a section of the Kapnick Brazilian Garden, creating an arid, rocky landscape and new visual interest

The idea had floated around for years, but making significant changes to a botanical garden is no snap of the fingers. Not when it requires growing and collecting plants and amassing other landscape materials. In this case, rocks. Tens of thousands of pounds of rocks.

Finally, one late-summer morning, staff members set to work creating the landscape they'd long

imagined—a rocky outcropping where they could showcase plants from Brazil's arid Northeast, introduce rock-dependent lithophytic species, add visual interest, and—bonus—offer guests an au-naturel seating area from which they can take in their surroundings.

The redesigned area is in the Kapnick Brazilian Garden along a winding path that descends from the LaGrippe Family Burle Marx Plaza.

“We’re always looking for fun things to add to these gardens,” says Vice President of Horticulture Brian Galligan. He points to a slender sapling, a species of *Himatanthus*. “We often accumulate really wild things, like this plumeria relative from Brazil that occurs in rocks. We always had the idea that we would someday put these things in (a replicated) habitat.”

A few years ago, Galligan acquired about 75 boulders from a housing developer who knows we’re always on the lookout for new materials. Unlike porous Florida limestone, they are made of dense sandstone, likely from the Appalachian Mountains, similar to what might be found in Brazil.

“It was a perfect match,” says Nick Ewy, Director of Collections, who had researched the habitat and found numerous photos to guide the process.

Under the direction of Horticulture Maintenance Manager Stephen Jurek, staff navigated heavy equipment and placed the boulders one by one into position.

“We don’t want a fire pit look,” Galligan directs. Angles, spacing, symmetry—or lack thereof—matter. Ewy remarks the process is a little bit like hanging a picture, the team navigating each rock into just the right spot for a natural look.

The boulders form a backdrop to display plants. Gardeners first added bromeliads, instant pops of color, and then began filling in with unique specimens. Among them are trees from the *Ceiba* family, many of which have spiky trunks and delicate flowers. Ewy pointed to the wedge-shaped base of one of them.

“A lot of these grow in these types of rocky outcroppings,” he says.

Horticulturalists over time will further augment the area with cacti, lithophytic orchids, and philodendron. Ewy has an eye out for species named for Roberto Burle Marx, whose pioneering landscape design inspired our Brazilian Garden. Burle Marx favored hardscapes in his work, too.

**“We’re always looking for fun things to add to these gardens.”**

— Brian Galligan, Vice President of Horticulture

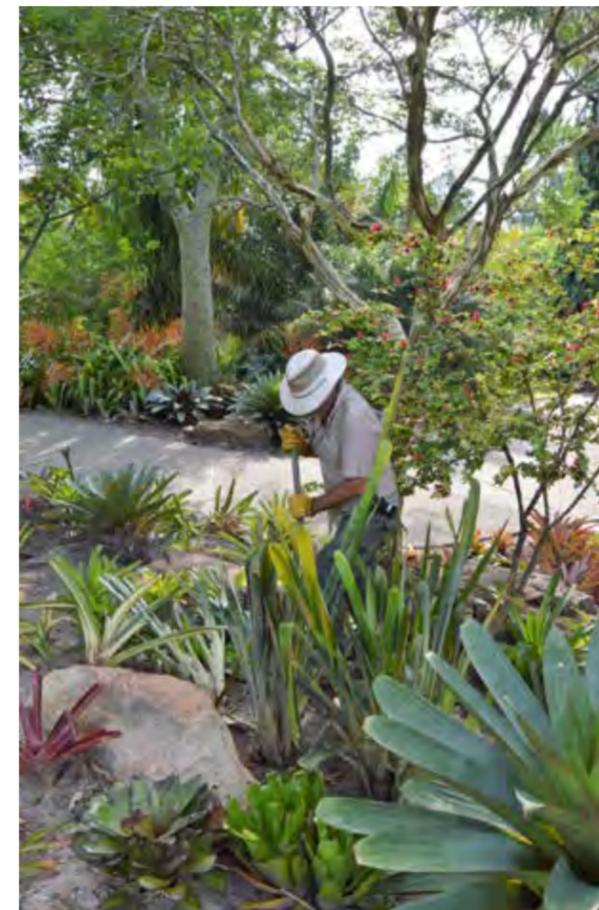
The redesign may play a visual trick on frequent Garden-goers.

“People are going to say, ‘I love the trees they put in.’ But they’ve always been there,” Galligan says. “The boulders will make them see the landscape in a new way.”

He’s right: The *Jurema* trees (*Chloroleucon tortum*)—with their camouflage-like bark—pop against their new landscape, as does the *Coussapoa* encircled in boulders and bromeliads (longtime Royal Palm Society member Mary Avellina contributed funds to enhance the area around that tree).

Ewy surveys the new landscape a few weeks after the boulders were placed. Gardener David Chadwick is planting cacti and *Aechmea pineliana*, a type of bromeliad. Ewy points out the location of an eventual new walkway and shows where smaller rocks will further refine the look.

“There wasn’t a single rock out here before,” Ewy notes. “It’s been an evolving process.”



Clockwise, from left: Horticulture Maintenance Manager Stephen Jurek helps place one of the boulders; Gardener David Chadwick adds bromeliad and cacti plantings; Jurek and Senior Horticulture Manager Danny Cox nestle another boulder into place.





# Pair a peppery dish with a refreshing mango granita.

Granita (or shaved ice) is a delicious warm-weather treat and a great way to repurpose the excess mangoes in your fridge.

## Mango Granita

### Ingredients

3 fresh mangoes, peeled and chopped

1 cup water

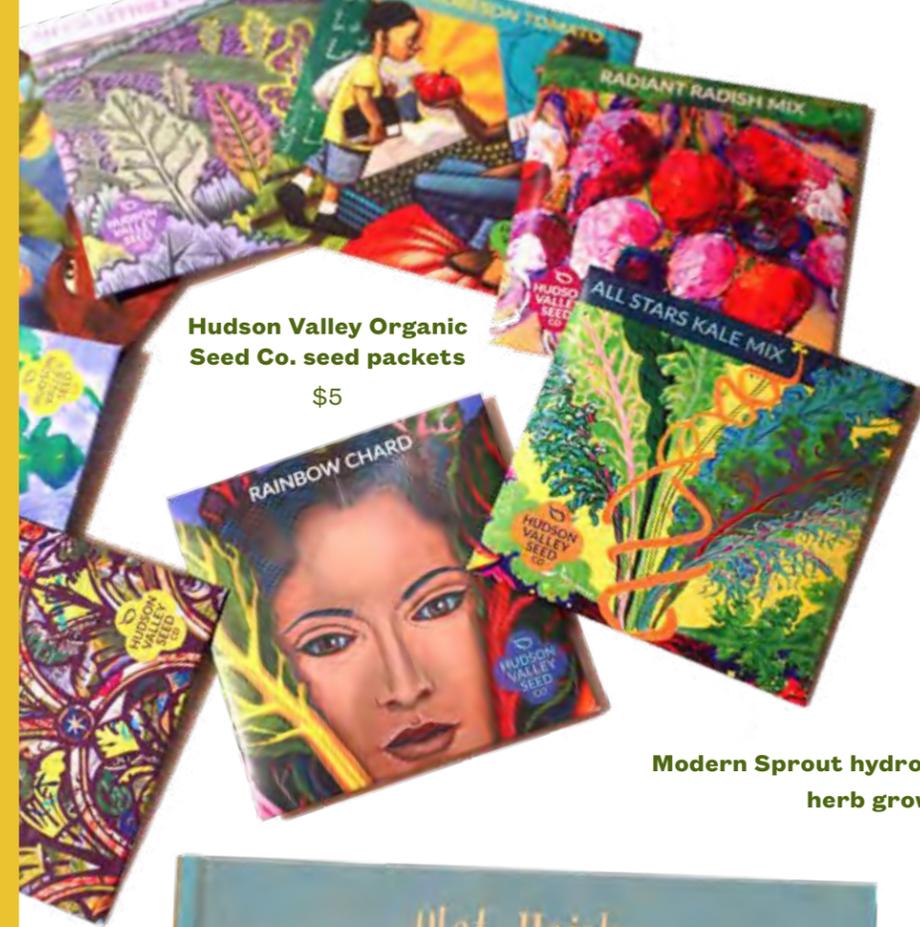
Juice of 3 limes

3 tablespoons simple syrup, honey, or agave nectar

Blend all ingredients in a food processor, and place in an ice cube tray in the freezer. Once frozen, the ice can be returned to the food processor and pulsed into shaved ice. Serve cold, and garnish with a lime.

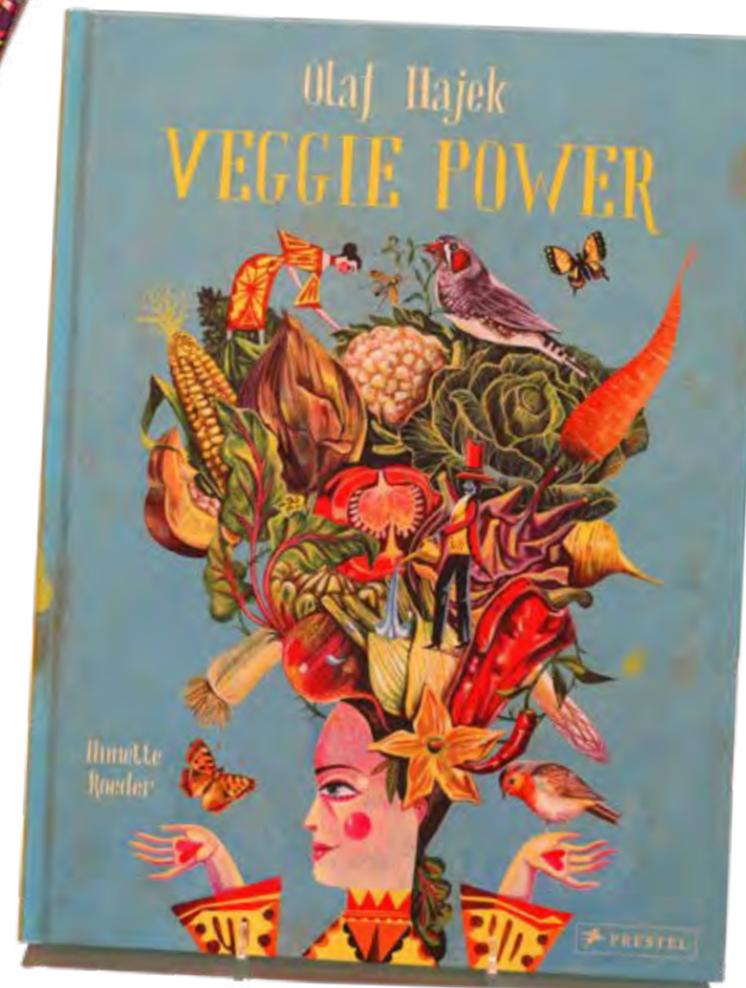
A shot of orange liqueur over the top adds a nice touch. This recipe also makes a great cocktail base with vodka, tequila, or mezcal.

**Tip:** Pair shrimp tacos with pickled chili peppers with this refreshing beverage. Discover how to make the tacos at [naplesgarden.org/mojo-tacos](http://naplesgarden.org/mojo-tacos).



Hudson Valley Organic Seed Co. seed packets \$5

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Desiring an all-in-one grow kit? Bring home one of these hydroponic grow kits with everything you need to grow herbs, such as rosemary, mint, or basil. Simply add water, and place in the sunlight.

## Perennial Legacy Society

## Why We Give

## Charles Marshall &amp; Richard Tooke



Richard Tooke, left, and Charles Marshall

One of the most recent additions to Richard Tooke and Charles Marshall's extensive collection of art is unexpected, to say the least. It captures in bold yellows and black lines the form of the "Beast," hard at work. The moniker is a term of endearment for the Garden's high-capacity, 30-ton horizontal grinder.



The fact that this 11x14 acrylic and pencil piece takes a distinctive approach to capturing the Garden was part of the appeal. After all, most of the pieces in the *Artists in Bloom* exhibition in the Garden's Kapnick Hall, where the two purchased the painting, featured Garden-inspired plants and trees, not industrial-grade machinery. Plus, it didn't hurt that both know its artist, a neighbor of the Garden who they mused must often hear the machinery at work.

Richard and Charles' relationship with the Garden dates back more than a decade, and giving to our organization is something on which they place prime importance. The pair belong to the Perennial Legacy Society because, they say, they wish to ensure the Garden's continued success in the future.

They also merge their love of art (Richard is a former curator for the Museum of Modern Art) with their philanthropic giving. The two have a longstanding friendship with artist Steve Tobin, with two of his sculptures gracing the Garden. In 2015, they donated his works from their own collection: *Column*, 2011, now found along the Smith Entry Prow, and *White Rainbow Root*, 2008, located in the Grove.

On a recent afternoon, the two sat down with *Cultivate* to share more on why they give to the Garden, and their favorite things about this cultural cornerstone in Naples.

## How you describe the Garden

*"Impressive and overwhelming because of its size and how much it has grown." – Charles and Richard*

## Favorite spot in the Garden

*"White Rainbow Root is our favorite spot, because the sculpture is related to nature." – Charles*

*"The plumeria along the hill—and its fragrance." – Richard*

## Why you give to the Garden as Perennial Legacy Society Members

*"We think the potential for the Garden is very unique; it's important." – Charles*

*"We want to continue to see it grow and expand." – Richard*

## Ways to Give

Giving to the Garden has never been easier! As you consider making your year-end gifts, we hope you think of the Garden. You make our mission possible. Thanks to our Members and donors, we are ready for our best season yet. The Garden accepts contributions in a variety of ways. Our Development Team can help you navigate your philanthropic options. Please consult your financial advisor on what giving option is best for you. *Thank you for all you make possible for the Garden.*

**Want to take your giving to the next level? Help set the course for the Garden's future with these opportunities.**

## Royal Palm Society

When you make a membership gift of \$1,500 or more, you become a part of a dedicated group of patrons who provide critical support to sustain the Garden's mission.

To learn more about becoming a Royal Palm Society Member, please visit [naplesgarden.org/membership](http://naplesgarden.org/membership), or email [development@naplesgarden.org](mailto:development@naplesgarden.org).

## Perennial Legacy Society

Including the Garden in your estate plans is a vital step to connect people with the plant world, both now and for generations to come.

To inform us of your future gift intention, or for a free "how-to" legacy brochure, contact Rhea Merrill, Director of Development, at 239.571.3806 or [rmerrill@naplesgarden.org](mailto:rmerrill@naplesgarden.org).

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**Johnsonville Night Lights in the Garden**

Presale to secure the best dates and times before the public, and a 50% discount off the public ticket price.

**Members-Only Hour**

Enjoy the Garden before the public with early access daily between 8-9am.

**Dog Days**

Members receive free admission for their furry friends on Sundays and Tuesdays from 8-11am.

**Berger Shop in the Garden and Fogg Café Discount**

Members always receive a 10% discount on regularly priced items. Enjoy exclusive savings all year long.

**Member Appreciation Days**

Four select dates throughout our busiest months. Bring an additional adult above your membership level, and receive double the discount at the Berger Shop in the Garden.

**Plus, the return of:**

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February 18-20

**Naples Orchid Society Show & Sale**  
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**Members-Only Picnic**  
March 5

**Naples Flower Show & Garden Market**  
March 18-19

**... and much more!**

**Naples Botanical Garden Membership Pricing as of October 1, 2021**

Benefits	Individual \$90	Family \$145	Family & Friends \$265	GARDEN CIRCLE Memberships in the Garden Circle help sustain the Garden and provide additional privileges.		
				Contributing \$400	Sustaining \$650	Garden Fellows \$1,000
Number of named Members	1	2	2	2	2	2
Member Appreciation Days	✓	✓	✓	✓	✓	✓
Discounts in Berger Shop & Fogg Café	10%	10%	10%	10%	10%	10%
Two additional free general admission adults per visit			✓	✓	✓	✓
Invitation to exclusive Garden Circle Insider Tours				✓	✓	✓
Free one-time-use guest passes (by request)				✓	✓	✓
Invitation to Johnsonville Night Lights in the Garden Patron Party					✓	✓
Invitations to select President's Receptions and VIP Events						✓

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**The Garden is possible because of YOU!**

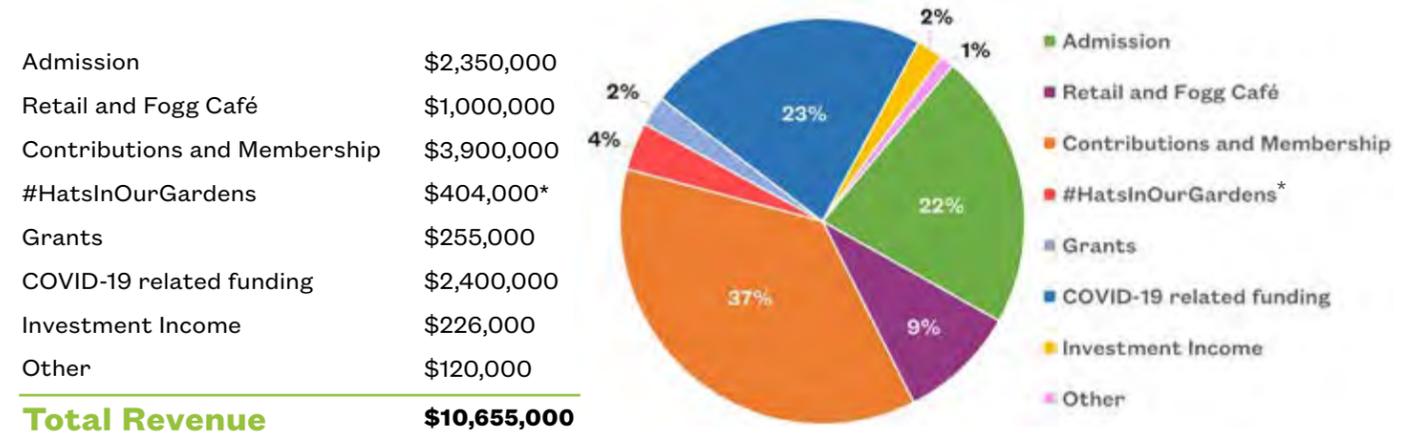
The Garden's 2021 fiscal year closed on June 30, 2021. In a year like no other, we are so incredibly grateful for all that our Members and donors do for the Garden. Thanks to your support, we safely welcomed over 204,000 visitors.

We enhanced the visitor experience with offerings such as audio tours and self-guided activity packets. We welcomed nearly 20,000 essential workers and their families to the Garden through our Community Appreciation program. We hosted an

international conference virtually with partner gardens from around the globe and found creative, virtual ways to connect with colleagues to continue conservation work despite the pandemic. We added more than 143,000 plants, seeds, and cuttings to our living collection.

**Here is a look at where our money comes from and how it was used.**

**2021 Operating Revenue**



\*#HatsInOurGardens was virtual in November 2020 due to COVID-19.

**2021 Operating Expenses**



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*Butea monosperma (flame of the forest)*

“South Florida is the land of perpetual summer.  
The upside: No sleet, no snow, no ice.  
The downside: No fall colors. ... Or are there?”

— Kyle Possai, Education Specialist, on finding proof that even in tropical Southwest Florida,  
we can still glimpse the colors of fall

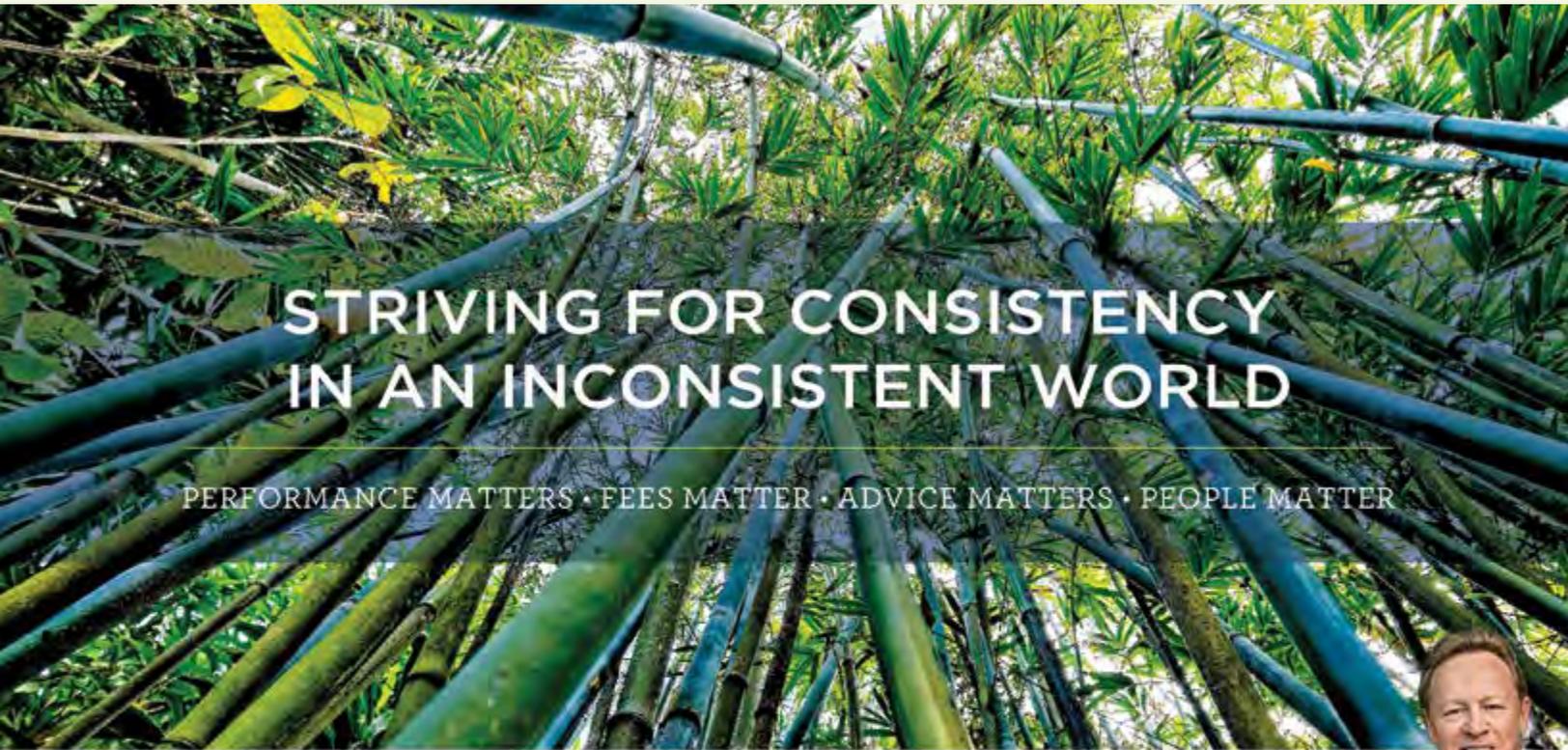
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