What caused this artistic step to spring from of landscape in another Giorgione painting, environment and centuries of landscape of the Middle Ages, but also by their urban Lynn-Davis began to explore the relationship Venetians had to natural and manmade landscapes with a study of Pastoral Concert, a painting attributed to Giorgione. In this painting (c.1508), the expressive landscape is almost as powerful as the four primary figures. Writing about the power of landscape in another Giorgione painting, The Tempest, E. H. Gombrich notes:

We look from the figures to the scenery, which fills the major part of the small panel, and then back again, and we feel somehow that, unlike his predecessors and contemporaries, Giorgione has not drawn things and persons to arrange them afterwards in space, but that he really thought of nature, the earth, the trees, the light, air and clouds and the human beings with their cities and bridges as one. In a way, this was almost as big a step forward into a new realm of landscape as the invention of perspective had been. From now on, painting was more than drawing plus coloring. It was an art with its own secret laws and devices. What caused this artistic step to spring from Venice, whose natural surroundings were physically restrictive and difficult? For Lynn-Davis, this question and others led to a broader study of the meaning of land, urban development, gardens and art in Venetian culture.

Today, as in the past, Venice draws inspiration from its sea-locked environment and its celebrated history. The story is that settlers moved onto the shoal islands in this lagoon of the Adriatic Sea during repeated attacks by barbarians. Retreating to the islands was both a creative and a protective act, and from these beginnings, Venetians built a powerful, rich and artistic city with independence of thought and action. The Republic of Venice (Serenissima Res Publica) existed from the eighth century until Napoleon forced its dissolution in 1797. During this time the low marshy islands with connecting waterways were transformed from their natural state to a highly organized city. The islands were enlarged and developed to meet the changing needs of the population. Every square foot was highly valued and intensely used, for farms, vineyards, monasteries, and cloisters. By the 15th century, villas with pleasure gardens were built as retreats on the outlying islands of Murano and Giudecca and on the northern Italian mainland.

Many of the island villas had rectangular walled gardens running down to the lagoon. Frequently they included a central courtyard with a wellhead or fountain, vine-covered pergolas, small trees and a variety of flowers. Lynn-Davis's research has focused on the few visual resources for these gardens that are extant and the narrative reports that both describe these gardens and place them in the larger cultural context of Venice at that time. Gardens were the ultimate expression of luxury, highly valued.

In her extensive exploration of all of the gardens of Venice today, she has found some of the few remaining examples of Renaissance gardens. Those that remain have often changed over time. The Ca'Leone on Giudecca retains its court and well head. It also has the historic configuration of an orchard garden, with long alternating plots of fruit trees, roses and flowering shrubs. A gated wall separates the garden from the lagoon and at the same time pulls the expansive watery horizon into the visual picture of the garden.

On Murano, the glass industry has taken much of the space and occupied many of the surviving buildings. Lynn-Davis offers two examples: one is Plazzo da Mula, with a garden wall and other architectural details. 


continued on next page
BOARD NOTES

Our first Board meeting of this new school year was called to order on September 11th at 10 am in Room D. We came prepared to discuss our plans for a year guaranteed to bring much good news and many enriching events; but, paralyzed by shock, all we could do was to listen to the radio's cacophony and the frantic commentary emanating from New York and Washington. We quickly adjourned and returned to our homes on traffic-choked highways.

On the way back to Wellesley, it occurred to me that this disaster would touch many of the people dear to me. Truly, four fathers and mothers from Wellesley were on AA #11 to Los Angeles. Our town is still in mourning.

And so is Dover. Sonja Mercedes Morales Puopolo, an untiring worker for social causes, the beloved mother of my daughter's good friend, also was on her way to LA. I would like to share with you the poem she penned for her daughter on August 5th:

Life is so precious,
Embrace it.
Life could be better,
Do not think it.
Life is now.
Enjoy it.
Life is what happens.
While we are making other plans.
Life is like a quick blow
Of a flame from a small match.
Live it.
For life is long, and the time... oh, the time.
We spend here is so limited!!
Life is so good and so wonderful!
Thank you, God!!

We continued our BSLA Board meeting on Oct. 2. And, we all look forward to a year full of welcome surprises, peace among them.

Heidi Kost-Gross

Venetian Gardens cont'd from page 1

from the 13th century. A 19th century photo shows this majestic structure opening onto a garden that once stretched to the very edge of the lagoon. The garden behind included fruit trees. The ability to grow fruit, vegetables and many other plants from the sandy island soils was a great achievement for the Venetian owners. Once again, Lynn-Davis finds evidence of human effort and artifice. Every inch of the soil had to be reclaimed from the sea and improved to support the garden. Unfortunately, today the garden "is a shambles."

Today Trevian, another villa on Murano possibly designed by Palladio, is part of a glass factory. In the interior of the palace there are frescoes by Veronese. What remains is neglected, but the illusionistic landscape scene evokes the larger landscape in the imagination of the viewer. Lynn-Davis feels it is too simplistic to draw the conclusion that idealized landscape painting derived from the situation of the land-poor Venetians. However, it is true that above all Venetians prized gardens, possibly as an antidote to nature as they found it in the lagoon. "Compensating for the defects of nature with artifice," as one 16th century Venetian writer put it. Their journey has driven them to imagine, as well as to create gardens and landscapes rooted in the physical realities of their unusual environment of sand and sea.

Barbara Lynn-Davis will teach a course on Venice: Art, Architecture and Gardens at Radcliffe Seminars this spring.

JoAnn Robinson
Rediscovering the New England Landscape

The fifth annual symposium co-sponsored by Radcliffe Seminars and HortResources was held on November 10. Its topic, A Sense of Place: Rediscovering the New England Landscape, was explored by four speakers: Neil Jorgensen, former Radcliffe instructor; Bill Cullina of the Garden in the Woods; Richard Stomberg, manager of Harvard University Greenhouses; and Laura Eisener, president of HortResources and Radcliffe Instructor.

Jorgensen’s books A Guide to New England’s Landscape (1977) and A Sierra Club Naturalist’s Guide: Southern New England (1978) are the “bibles” for understanding the New England landscape. He looked at the whole landscape from bedrock to tree cover, from the ice age to the present, from the seashore to the mountains to discover geology and vegetation unique to New England. Jorgensen showed slides of the Harvard Forest Dioramas chronicling forest changes from the 17th century agricultural landscape when roads were built, fields were cleared, to the mid 18th century when the Erie Canal was built and New England became reforested.

Stomberg looked at the natural environment to see how it can affect the built landscape. He reported that our forests are relatively resistant to invasive plants with the exception of some under-story plants. His many evocative landscape references demonstrated the value of referencing the regional landscape in the designed garden. He pointed out aspects of the MFA Japanese garden based on New England plants and rock forms. Julie Messervy and Kinsaku Nakane flew over New England in a helicopter to absorb the essential New England landscape as a basis of their design. Additionally, Japanese plants adapt well to New England because of similarities in climate and conditions.

Cullina reminded us to look at Wilderness and the American Mind, Roderick Nash’s study of the history of the romantic idea of wilderness as a lack of human influence. But Cullina’s many provocative pictures of vegetation on beaches, in shrub-land communities, and on mountain tops suggest the wealth of design ideas in these pared-down, essential landscapes. As they are natural gardens, really, the distinction between wildness and man-made is further complicated. He provided a comprehensive plant list to assist anyone wanting to design natural landscapes.

Laura Eisener, too, provided an overview of un-designed New England landscapes. In a sampling of landscape themes and associated plants she included trees, shrub under story, rocky outcrops, blueberry ground covers, acid soil, mosses and lichen, ponds and wetlands, and concluded with glacial erratics, stone fences and beach cobbles. Her plant-specific presentation was particularly inspiring as she suggested ways to employ a long list of native or indigenous plants in garden design.

Books recommended by Laura Eisener include:


William Cronon, Changes in the Land (Hill and Wang, 1983) focuses on landscape effects of human activities in New England before the 19th and 20th centuries.


Tom Wessels, Reading the Forested Landscape: A Natural History of New England (Countryman Press, 1997)

Book Review

A number of recent books complement and extend the focus of the symposium or perhaps just pose some intriguing questions.

Paradise by Design: Native Plants and the New American Landscape, Kathryn Phillips (This book, published in 1998 by North Point Press, is out of print but available used at <Amazon.com>.) The issues presented are timely and the book’s focus on how a designer with her own business works, day to day, is particularly apt for our readers.

Phillips, a journalist, tracks the working life of Joni Janecki, a landscape architect located in Santa Cruz, California. She explores several issues including the history of the practice of landscape architecture, as well as the workings of the American nursery industry and its constructing influence on built landscapes. Phillips also elaborates on the debate surrounding “nativism,” particularly as it relates to Michael Pollan’s controversial article of 1994, in the New York Times Magazine, “Against Nativism.” Janecki comes down on the side of using native plants, though not exclusively, to extend her plant palette and to achieve sustainable landscapes. Rejecting the expansive lawns and tightly clipped shrubs that have become the standards of America’s created landscape, she tries to introduce the natural world to her clients through the use of native plants. She advocates landscaping that builds on a distinctive regional identity, taking its cues from micro- and macro-climates, and what grew there in the distant past, fashioning a place-defining wild landscape of native plants and natural terrain, complex and subtle and ecologically sensitive to habitat and ecological community. Phillips follows three projects, illustrating the inherent constraints and compromises of the design process and client relationship: a residential job, creative but unrealized; a corporate job at

decided on next page
Hewlett-Packard's main headquarters, where her plans are greatly altered by the client; and a design for restoring abused parkland in Salinas.

Michael Pollan, *The Botany of Desire: a Plants-Eye View of the World* (Random House, 2001) In his new book Pollan focuses on a complex co-evolution by looking at the natural world from the perspective of four plants. Working in his garden, Pollan hit upon an idea: do plants, he asked, use humans as much as we use them? The result is a fascinating look at the nature of horticultural domestication. In what might appear to be the antithesis of the native plant issue, he focuses on the relationship, throughout history, between humans and four specific plants: apples, tulips, marijuana, and potatoes. He includes the history of John Chapman (Johnny Appleseed) to illustrate how both the apple’s sweetness and its role in the production of alcoholic cider made it appealing to settlers moving west, thus greatly expanding the plant’s range. He also explains how human manipulation has weakened apples, so that they “require more pesticide than any other food crop.” Tulipomania of 17th century Holland provides his examination of the role the tulip’s beauty played in wildly influencing human behavior to both the benefit and detriment of the plant. The section on the potato includes its history and its current biotechnological controversy, including our changing relationship to nature. Pollan is a journalist, horticulturist, gardener and fascinating scientific reporter. Besides being a good read, this book expands our understanding of the nursery vs. native controversy.

In *The Wildest Place on Earth: Italian Gardens and the Invention of Wilderness* (Counterpoint, 2001), John Hanson Mitchell takes the reader to the wilder reaches of Italian gardens, in search of their meaning and history. Mitchell is the author of *Ceremonial Time* and the editor of *Sanctuary*, the journal of the Massachusetts Audubon Society. His focus here is far broader than is Pollan’s, but the issue is similar: what is the history of man’s role in creating the myth of wilderness? This book, part travelogue, part rambling journal of personal discovery, part historic review, also focuses on Mitchell’s own garden, a restored Massachusetts farm called Scratch Flat. The act of building a labyrinth leads him to a series of questions about myth, and garden and natural history. At the hearts of elaborate Renaissance gardens, writes Mitchell, are *besti*, small patches of native vegetation, left in a natural state. These areas were transitions between the formal garden and the wilder landscape beyond, reminders of the untamed countryside and the myth of Pan. Looking at the 19th-century American visionaries Emerson, George Perkins Marsh and John Muir, Mitchell found that their appreciation for Italian gardens, manifestations of civilization, contributed to their perception of spirituality in nature and led to their pivotal roles in establishing a tradition of American wilderness protection. Connecting garden design and wilderness preservation, Mitchell discovers that a vacation-style “wilderness experience” with the romantic conception of wilderness “as a separate place” doesn’t satisfy his need for a life in nature. Mitchell turns to his garden and finds wilderness lurking in suburbia. Going back to what Thoreau called “contact,” an abiding and daily connection with the natural world, he settles on the idea of his garden as an Edenic sanctuary, the “place where you preserve the wild spirit that will save the world.”

Diane Nicholls

---

**About HortResources**

HortResources is a non-profit educational organization established in 1992. Membership provides opportunities to bring together all of those who appreciate, grow, design with, care for, and maintain plants and landscapes. Membership is open to businesses, non-profit organizations, and individuals (professional or non-professional) with an interest in horticulture and landscape.

Member benefits include Hort Resources Newsletter, published 6 times a year. It views, and the most comprehensive calendar of horticultural events in the northeast including garden tours, lectures, plant sales, shows. A sampling of recent articles includes: Soil Bibliography, Tom Akin; Growing, Using, and Maintaining Hardy Bamboo, Susanne Lucas; Beautiful Adonis, Laura Eisener; Butterfly Power, Natalie Delvaille; Encouraging Spring Ephemerals, Bob Huffman; Containing Disease, Fran Gustman; Altered Landscapes: Two Epidemics, Woolly Adelgid and Phytophthora, Elizabeth Cole, MD; Bamboozled by Art Scarpa; Humboldt Field Research Institute, Bruce Wenning; and Thuja placentha/Thuja meyeriana, Dennis Collins.

Our directory of business and educational institution members is sent to all members, regardless of category. It is also available for sale to nonmembers. In addition, there are brief descriptions of the services and specialties of each. Individual members have a separate listing, sent only to members.

Meetings and field trips are held for members. The next meeting is the Holiday Party held at Laura D. Eisener’s house the evening of Dec. 7, 2001. There will be a bookswap meeting in late winter, and we have a cosponsors booth at New England Grows.

Annual symposia are held on different topics, co-sponsored by Radcliffe Seminars. Recent topics have included: Gardening in Challenging Sites: Preserving Historic Gardens and Plants; Trees and Architecture. Our next membership year runs from March 1, 2002, to Feb. 28, 2003.

Laura Eisener
Grapevine

It’s hard to know the appropriate way to begin this column. It seems like only a few weeks ago, I was writing about the blossoming of spring. The summer, which often lingers until Columbus Day, came to an abrupt end on September 11th. We have all felt the need to touch base with family and friends in this time of national sorrow, a re-balancing of sorts in the aftermath of this tragedy. I hope hearing from some of your Radcliffe Seminars colleagues will be welcome.

Jane Roy Brown writes, “Shortly after I finished my final project on the history of the Jens Jensen landscape at ‘Skylands,’ the Edsel Ford estate in Seal Harbor, Maine, current owner Martha Stewart invited me to give a short talk to a group from the American Horticultural Society. AHS members were touring several estates in the area and Martha thought they would be interested in hearing about the original Jensen plantings. So on Friday, July 13, (the date wasn’t lost on me) after several frantic days of preparation, I gave a 10-minute talk to about 50 people. Martha gave me a fabulous introduction, and the audience was great. I have no idea what I said, but it seems to have gone well.”

For those of you who think the garden tour business seems like an idyllic way to earn a living, Sally Kahn, of Sally Forth Tours, could tell you it’s not all it seems. Her planned trip to the Chelsea Flower Show and the Gardens of Britain fell victim to foot and mouth disease. The trip to France in July is a bust. She worked at a beautiful farm in Radnorshire along the River Wye. The house and farm buildings are pure Elizabethan, though in a dilapidated condition. She traveled through Wales to review gardens for a tour in June, 2002 to be led by her and Karin Stanley. The tour will include some special gardens in the border counties, such as Bryan’s Ground, the medieval reconstructed garden of Tretower, and more familiar gardens like Bodnant, Powis Castle and Blas Brondanw.

At the end of June, Melinda Rabbits DeFeo learned of a pending vacancy at the Polly Hill Arboretum on Martha’s Vineyard. She accepted the position of educational coordinator on an interim basis and received permanent status in September. She is responsible for the Adult Education Program which includes workshops, classes, and lectures. Working with Diane Nicholls, the Arboretum offered “Drawing the Landscape” sessions this summer. In mid-September the Arboretum hosted Paul Rogers on the subject of “Winter is Coming, Are You Ready?” Melinda is also the Children’s School Program Coordinator. She has implemented a program based on the Field Study Program at the Arnold Arboretum. In late September, 2nd graders from across the Island were brought to the Arboretum for the program “Plants in Autumn/Seeds Scatter.” PHA will also offer “Native Trees/Native People,” establishing a connection with the local Wampanoag tribe and the native trees they traditionally used.

This summer, in addition to teaching drawing, Diane Nicholls undertook a big landscaping project at her property on Martha’s Vineyard. Because of drought conditions she has been diligently watering many new trees. She has found solace in the beautiful late summer weather on the Vineyard, going outside each day to paint. She writes “It is ironically tranquil and mellow and I am able to work so contentedly that I don’t know what time it is or who I am as I struggle to capture reflections of boats at the dock or shadows on rocks in jetties.”

Kathy Sargent O’Neil was planning an October trip to Greece and Turkey. Her trip was canceled, in her words “too close to trouble to be enjoyed.” She was disappointed, but figures “the Greek ruins have been around for a few thousand years, so what’s a few more until we can go there safely.” The high note of her summer was that she was reelected President of the Ecological Landscaping Association for her third and final term. She predicts this is going to be an exciting year for ELA with plans to develop and publish an Ecological Landscape Practice Manual within the next 24 months. The association also plans to sponsor an Ecological Expo in 2003 comprised of an educational component as well as showcasing ecological products and services for the professional and homeowner.

For the past year Priscilla Williams and Don Bishop have worked on the Organic Land Care Standards Committee of the Northeast Organic Farming Association (NOFA), a joint project of the Connecticut and Massachusetts chapters. The first comprehensive set of standards for the organic care of landscapes anywhere, as far as they know, was published in August. (It is available for $20 postpaid from CT NOFA, PO Box continued on next page
A Tribute to Rosemary Verey

On May 31st one of Britain's great gardeners, Rosemary Verey, passed away. She will be missed, not only in Britain but here in America. She reached us through her excellent books, especially *Good Planting*, with the photographs by Andrew Lawson who spoke at Radcliffe two years ago. Some of you will have heard her talk at Tower Hill Botanic Garden and the Massachusetts Horticultural Society. She did consulting work and lectured widely in the U.S.

I will remember her for her vibrant celebration of color, particularly the use of the rather difficult color yellow, which she mixed with shades of blue and purple. Her laburnum arch underplanted with alliums in May is one of the most frequently reproduced images in garden literature. All the stone works in her garden at Barnsley House in Cirencester, in the Cotswolds, were by her close friend, Simon Verity, the stone carver.

She was also one of the first gardeners to use historical illustrations effectively in the contemporary domestic garden. She had access to wonderful references because her husband David was an antiquarian book collector. Her recent project at the New York Botanic Garden is a large and elaborate potager garden, including a central pavilion designed with Simon Verity. The garden will be a teaching tool for students and visitors. Rosemary was Simon’s champion and they thoroughly enjoyed their partnership. The following is from Simon’s address at her memorial service in Cirencester Abbey in July. A similar address was given at The New York Botanic Garden in September.

"After her much-loved husband, David, died, the ripples of her life spread out. She became the gardening friend across the seas with the answers. A gardener in Rome explained the appeal - the Barnsley garden was unexpectedly small and yet was able to encompass real diversity in a modest space and despite careful planning there was this sense of ultimate surrender. This, perhaps to the abundance of nature always had the ability to restore Rosemary, despite frailty and exhaustion. I believe her feeling for plants gave her extraordinary insight about people."

"In America, her friends are fiercely protective of her memory and gardening legacy. ... Rosemary hailed from a long line of brilliant gardener amateurs that have a truly professional approach. Rosemary was a mentor, sowing inspiration and encouragement with her English sensibility."

"In 1972 I engraved a quotation from John Evelyn to mark David’s sixtieth birthday. As no man can be very miserable that is master of a garden here, so will no man ever be happy who is not sure of a garden hereafter."
COG Project Showcase

The Community Outreach Group for Landscape Design (COG) 2001 Project Showcase was held at the Medford Boat Club on October 25, 2001. Landscape Design/Community Action was the theme of the evening. The program was in two segments: project presentations and a panel discussion on methods and experiences of working with community-based landscape projects. First up, were joint presentations of three projects by COG volunteer designers and their clients, demonstrating the close relationship developed by this essential team.

Wendy Ingram, COG designer; and Nathan Cobb, Washington Park Neighborhood Association, Newtonville, discussed the design charrette for Washington Park. Wendy's new master plan achieves the goals of re-creating tree-lined paths, seating areas, and an open central area where children can play and neighbors can meet. The plan has been presented to the City and will become a reality with the support of the Mayor and Parks Department.

Eleanor Batuyos, housing administrator for the Pine Street Inn, joined Sally Muspratt to describe their collaboration on a neglected area, known as the "Bull Pit," behind a housing unit on Beacon St. in Brookline. Sally described the current focal point of this area: garbage. Photographs of gardens quickly stimulated the imagination of tenants. Their plan makes use of affordable materials, and since it has also captured the imagination of Pine Street Inn fundraisers, it will become a reality soon.

Warren Prescott School community in Charlestown dreamed of making a seating area for classes and a small park from a bituminous covered area. COG designers Christine Gavin and Amanda Sloan described working with user needs and the constraints of the site: slope, shape, and light. Their design creates an all-season, low maintenance park that is functional and safe.

Four very different perspectives on gardens were presented in the panel discussion. Participants included Roy Blomquist, general superintendent of parks and director of horticulture, Boston Parks Department; Hasty Shields, garden writer for such publications as Horticulture, House Beautiful and The New York Times; Carlos Quijano, founder and president, Coast of Maine Organic Products; and Julie Moor Messervy, landscape designer, author, and teacher. Todd Richardson, landscape architect and COG advisor, moderated the panel.

Panelists shared their experiences in creating, managing, or describing public landscapes and community processes. In all fields, the emphasis was on the need to understand how landscapes fulfill individual and community needs. Roy Blomquist discussed his work over the years to establish common goals for all constituencies involved in public spaces. With maintenance workers, landscapers, and residents, Roy has created the shared understanding that they hold common goals for a successful beautiful, sustainable landscape.

Panelists shared their experiences in creating, managing, or describing public landscapes and community processes. In all fields, the emphasis was on the need to understand how landscapes fulfill individual and community needs. Roy Blomquist discussed his work over the years to establish common goals for all constituencies involved in public spaces. With maintenance workers, landscapers, and residents, Roy has created the shared understanding that they hold common goals for a successful beautiful, sustainable landscape.

Julie Messervy reflected on whether we idealize public process; her experience is that all design processes are a compromise. The limitations imposed by this fact cause us to think and rethink our ideas and extend our creativity. It begins with the opportunity to work with others on an idea, and to find meaning in this process. Her work on the Music Garden, first in Boston and then in Toronto, exemplifies this creative process.

Asked if she could apply the vision she describes in The Inward Garden (that form follows feeling) to a public project brought an emphatic "yes." Julie stressed that the linchpins of any garden plan are the individual ideas of what is sacred about the space. They give an impetus that can make the garden work for everyone using the space.

Carlos Quijano works with the fundamental resource for any great garden, compost. Serendipity created Carlos's small business, combining his passion for gardening with an opportunity to solve the problem of waste disposal for Maine's fish processing industry. Carlos has worked to engineer a disposal solution that creates a significant resource for gardeners. Today his Coast of Maine products <www.coastofmaine.com> reflect an environmental win-win: new uses for Maine's natural resources and great products.

Gardens can also be interpreted as a reflection of who we are culturally. In the 90s, Hasty has seen a new civic energy bubbling up in gardens like Bryant Park and Battery Park in New York where coalitions of citizens and businesses joined to create new urban spaces. She feels that city people need spaces where they can be with others.

Roy agrees; the elderly, for example, want public living spaces; open gardens where they can meet. He discussed other examples of public participation in open spaces. A recent red, white and blue bulb planting at Christopher Columbus Park, in South Boston, involved many groups in a shared effort.

In conclusion, Todd posited that our new sense of fear is causing a new sense of community: the needs of our communities today can change our profession. For him, a recent public meeting emphasized the enhanced role of open space and community involvement in these spaces. Public parks, nature and our own garden worlds are a refuge that we value more than ever.

JoAnn Robinson
Website Update – Calendar Connections On Line

The website to serve members of the Radcliffe BSLA will be ready for visitors in December and should be fully operational by next spring. The site will have two key functions: to support members in their professional and networking efforts and to give consumers access to Radcliffe-trained designers.

The website we are building reflects the direction provided by the questionnaire administered last winter, to which about 50% of our members responded. The questionnaire focused on members’ current web use, how they might use the site to advertise their design business to consumers, and which BSLA-related activities should be included. The majority of the respondents wanted the website to be a business tool, and a source for networking and program information.

We are fortunate to have the talented team of board member Joan Popolo, integrating design elements, and her husband Carl Popolo, dealing with technical intricacies. Carl is a professional website builder who generously offered to design the site free of charge. The result is a clean, easy to access and to navigate, web space.

Our first step is to build the members-only section of the site. This fall all renewing BSLA members will provide their e-mail addresses. E-mail users will be able to access Calendar Connections in a printable format, directly on the web in January, along with detailed networking and program information not available until now. Our goal is to eliminate the printing and expense of mailing Calendar. Now it will be more timely. Eventually, only those members with no e-mail address will get a hard copy of Calendar. Membership fees will be set at two different levels next year when fees for web-access members will be less.

Watch your e-mail for web access information.

Catherine Wienersema

If you want to continue getting Perspectives and Calendar please pay your 2001-02 dues now, or this will be your last issue.