



the preserve

BRAND IDENTITY

MOUNT DESERT ISLAND, ME



BRAND IDENTITY
GUIDELINES

ed. 01

A VISIT TO THE GARDEN

Bud and branch, water, great stones and tiny grains of sand: The living art of Asticou Azalea Garden is crafted with these tools. The Garden seems to have sprung naturally from the Acadian landscape but there is human skill at work here. It is, as its creator Charles Savage envisioned, "a pleasing blend of the natural and the cultivated."

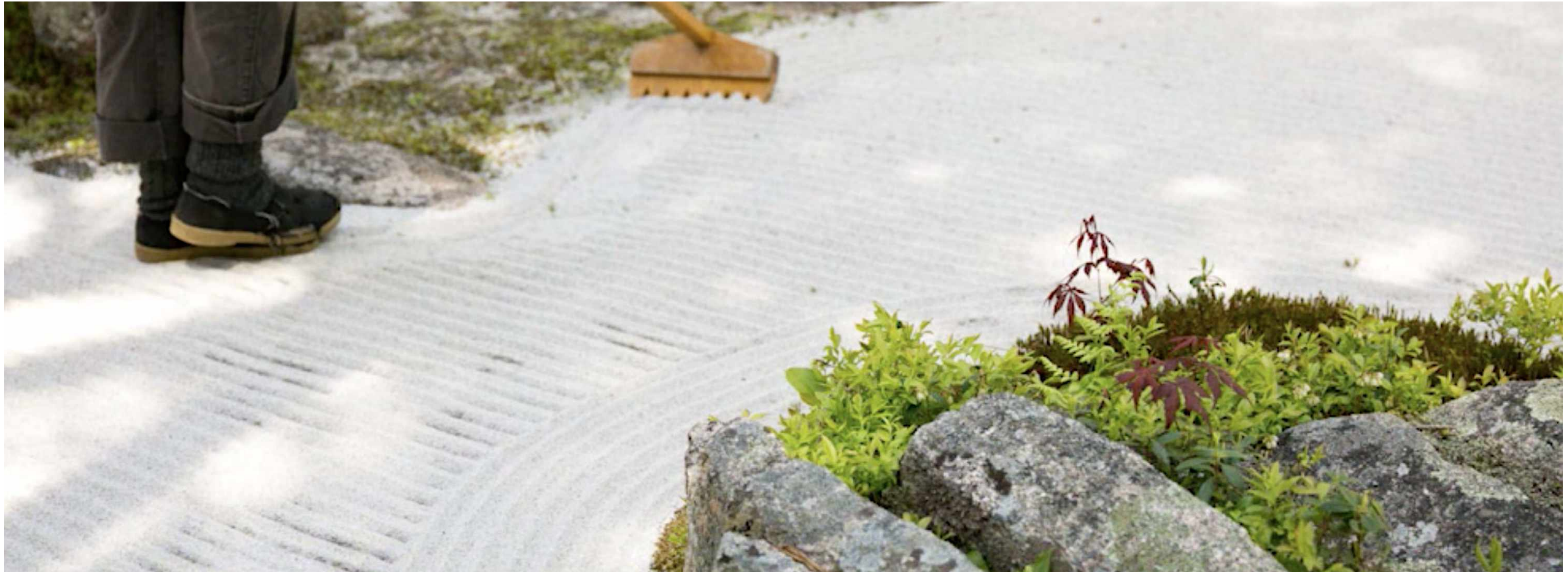




TABLE OF CONTENTS



the preserve



09
IDENTITY DESIGN

23
LOGO & MARK

65
COLOR PALETTE

93
TYPOGRAPHY

117
IMAGE STYLE

171
BRAND VOICE

Our Identity Design is tied in with our larger conversation about organization culture. The vibe of The Preserve. What it is like to be geared into these gardens and lands, as they shape our perception, and the kinds of responses they elicit from us—tending them in certain ways, opening our hearts and minds in certain manners.

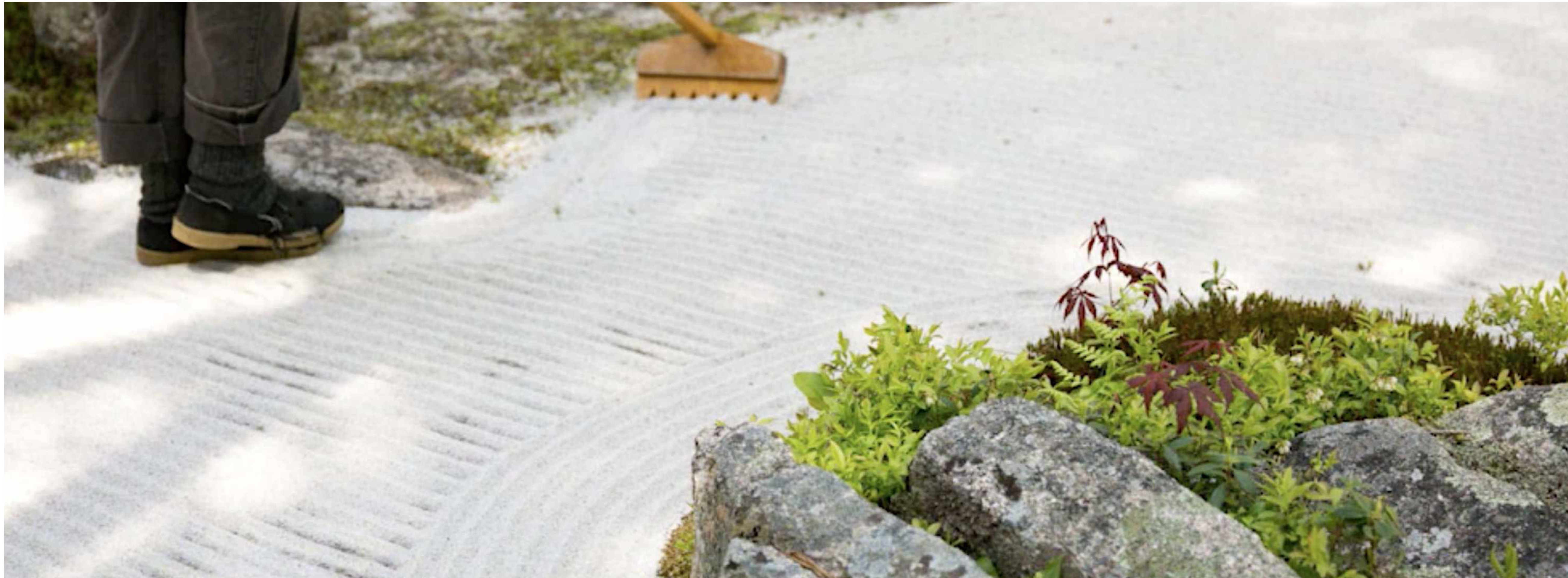
Subtle grace, beauty, sustainability. These are words that help us “drop in” to the style of The Preserve places, the consciousness that they elicit from us and we in turn elicit from them. The color schemes, the patterns, they are also ways to bring us back to that style of awareness. The symbol is a sigil, the most distilled visual representation of how we

Also the idea of family resemblance. This is in the way the Wittgenstein talks about it. [There was] no “essence” to The Preserve, nothing unifying that without it a garden or an employee couldn’t be part of it. Rather, [now], there is a palette of characteristics and actions, and colors and words, that everyone [and] everything uses some of. The same way that in a family there are mannerisms and physical features that hang together distributed throughout the members.

[We are digging] the notion of the sand garden’s lines embodied in the symbol. The smooth sand lines are about the formless from which all form emerges and all form returns to.

The dynamic stillness.

– JACOB, ASTICOU AZALEA GARDEN





OUR MISSION

Sharing the beauty of historic lands and gardens on Mount Desert Island.

OUR VISION

To cultivate beautiful and essential interconnections between humanity and the natural world.

OUR CORE VALUES

Maintain strong connections among our three gardens, the lands and our communities.

Respect the visions of our different founders, within the context of financial and environmental sustainability.

Maintain rich history with the tradition of public enjoyment.

Value beauty, joy and serenity.

Commit to having all aspects of the gardening process, as well as the plants chosen, in accord with horticultural excellence and ecologically sound practices.

Promote ecological health of all lands we steward.

Appreciation for both details and the big picture.

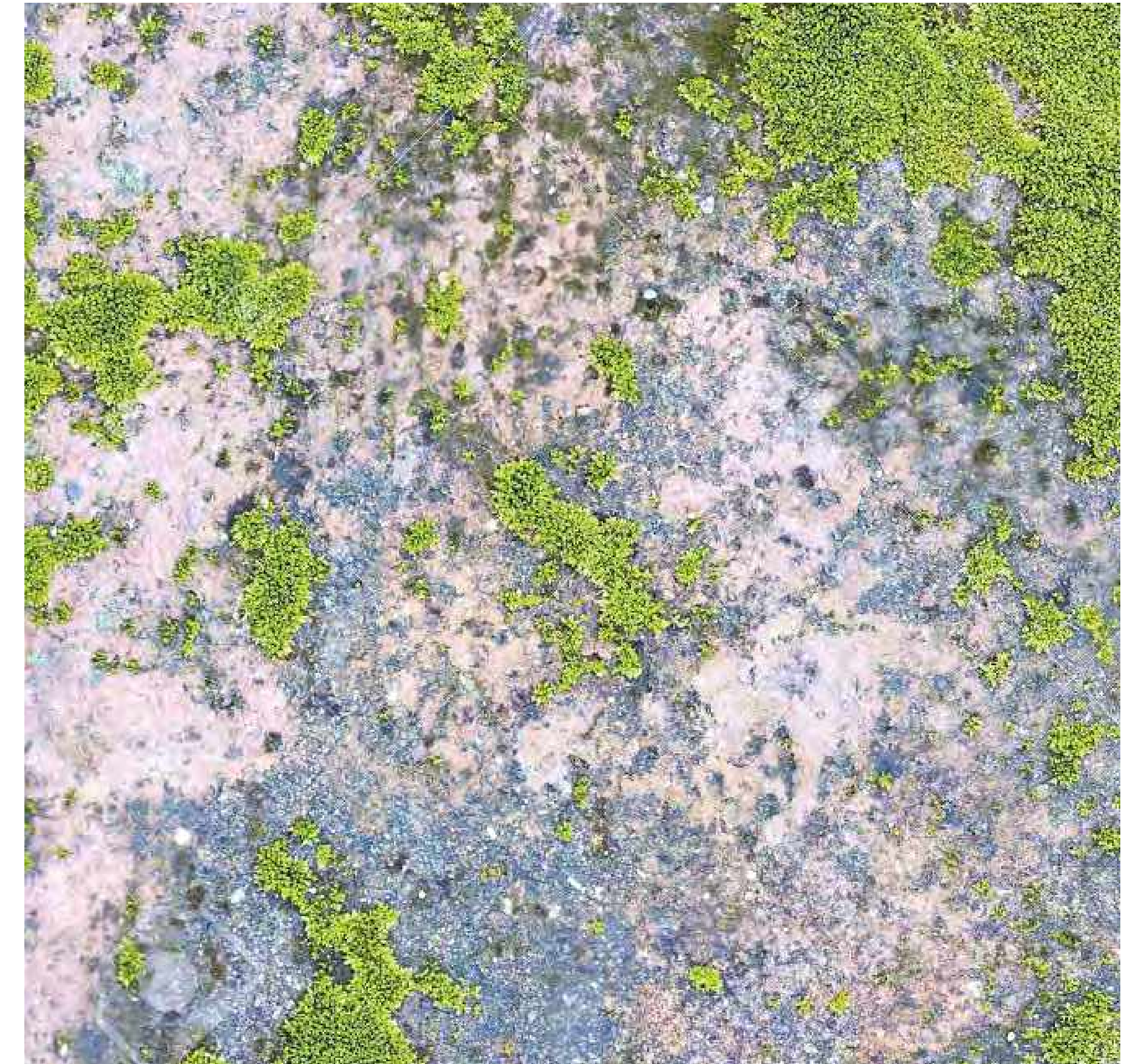
Maintain beauty in harmony with the gardens' surroundings.

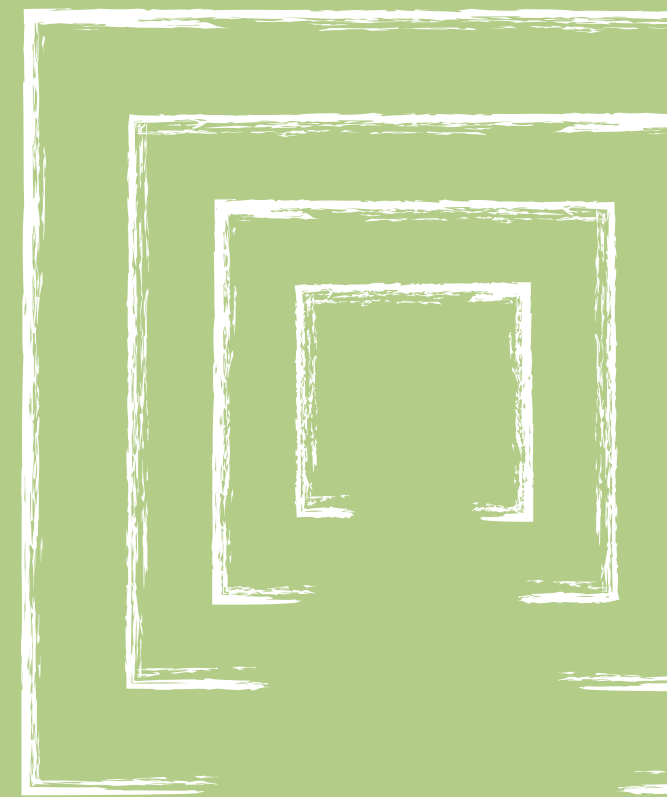
Inspire others to care for and maintain our precious lands.

Foster educational opportunities for staff and visitors.

Promote a sense of discovery and wonder.

Steward our financial resources.





IDENTITY DESIGN



the preserve

*Our brand represents the essence of
who we are with visual design.*

*Our logo is our flag.
It tells people who we are.
When used the right way, people can
recognize us at a glance.*

LAND AND GARDEN PRESERVE

IDENTITY DESIGN

Brand Identity Design: a distinctive look and feel representing the essence of the organization. It's what an organization stands for and how it expresses that.

Our shared vision: to design a look and feel for The Land and Garden Preserve that resonates with both those who know and love the lands and gardens and those who are experiencing them for the first time. An impression that captures what makes The Preserve so unique. Design that's distinct, unifying and minimal, allowing these uniquely extraordinary places to speak for themselves.

For an organization that:

- Is steeped in history and its legacy with a rare sense of beauty
- Appreciates ecological health, biodiversity, and horticultural excellence
- Values beauty, joy and serenity with an appreciation for details and the big picture
- And demonstrates reverence for the natural world

We aim to capture the essence of what The Preserve imbues with design that distills these values visually.

The Preserve has gone through a pivotal time of reflection, growth and change. And the organization continues to evolve over time, much as things do in the natural world surrounding it.

The organization is ever-expanding, opening its doors both literally and figuratively to the community and the its surroundings.

As expressed in The Preserve's vision statement: "cultivating beautiful and essential interconnections between humanity and the natural world", the theme of interconnectedness is central to our brand.

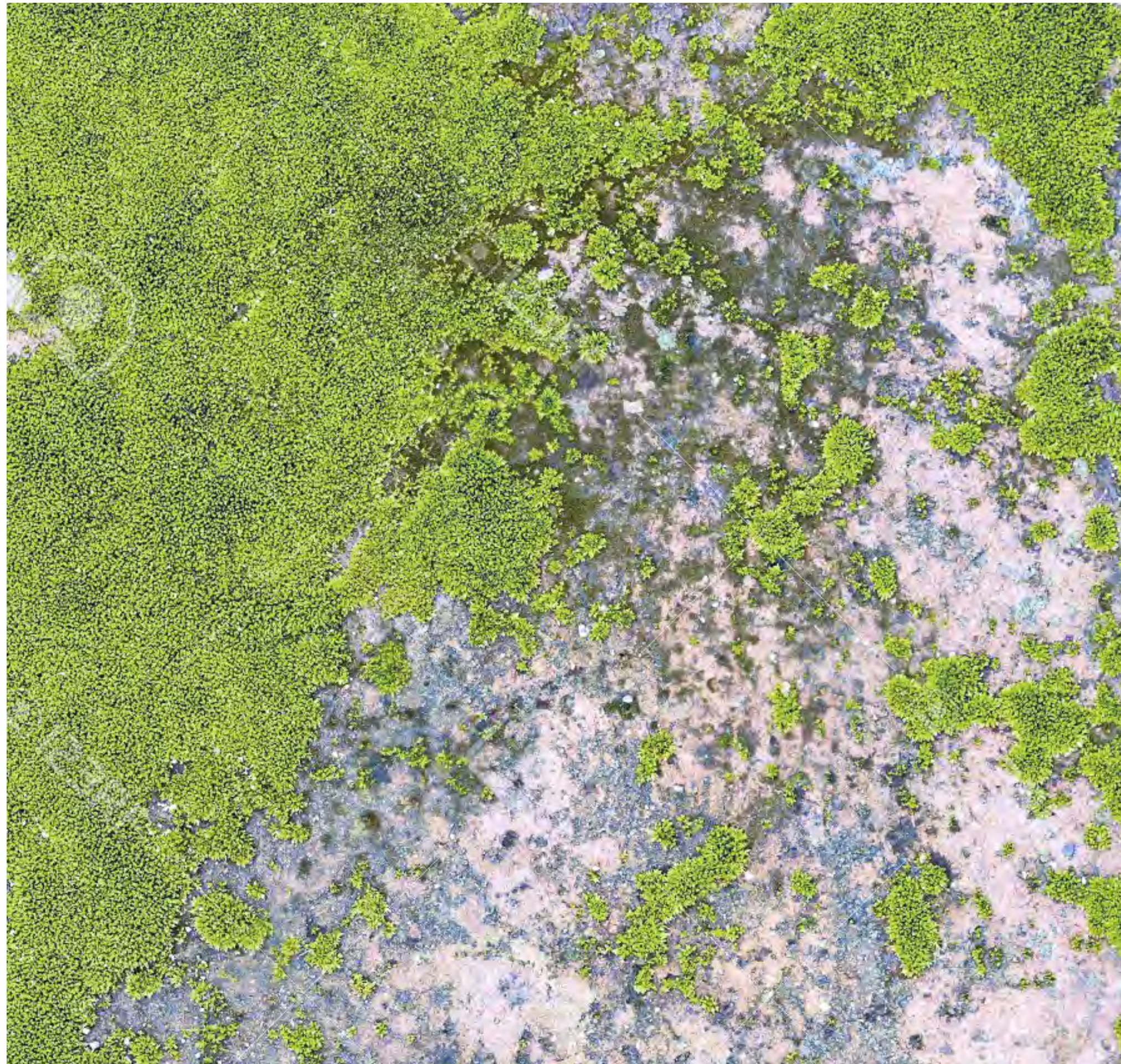


the preserve

WHERE WE'VE BEEN



- THUYA GARDEN**
1. Asticou Terraces Landing
 2. Asticou Terraces
 3. Joseph H. Curtis Memorial
 4. Thuya Lodge
 5. Entrance Gate
 6. Charles K. Savage Memorial
 7. Border Garden
 8. Restroom
 9. Accessible Entrance
 10. Trail to Map House



IDENTITY DESIGN

These visual modalities being so central to the experience of being in The Preserve, the graphic design naturally represents this, allowing imagery and narrative to be the heros, with logo and name display done complementarily, and with subtlety.



the preserve

Identity Design

Logo & Mark

Color Palette

Typography

Image Style

Brand Voice

WHERE WE'RE GOING



IDENTITY DESIGN

The moodboard is a conceptual representation of our design identity, setting the tone for our look and feel.

Drawing inspiration from The Preserve's beautiful archival collection, the timeless, evocative moments carefully woven throughout the lands and gardens, and symphony of organic and curated visual elements. These symbols represent the essence what The Land and Garden Preseve is all about.



the preserve

MOODBOARD





IDENTITY DESIGN

Our color story draws from the map at Thuya:

- An array of blue and greens, so true to the landscape
- The yellow and peach tones are reminiscent of granite and natural light sources, and exposures especially unique to Mount Desert Island, and are used as accent colors, sparingly



the preserve

COLOR STORY

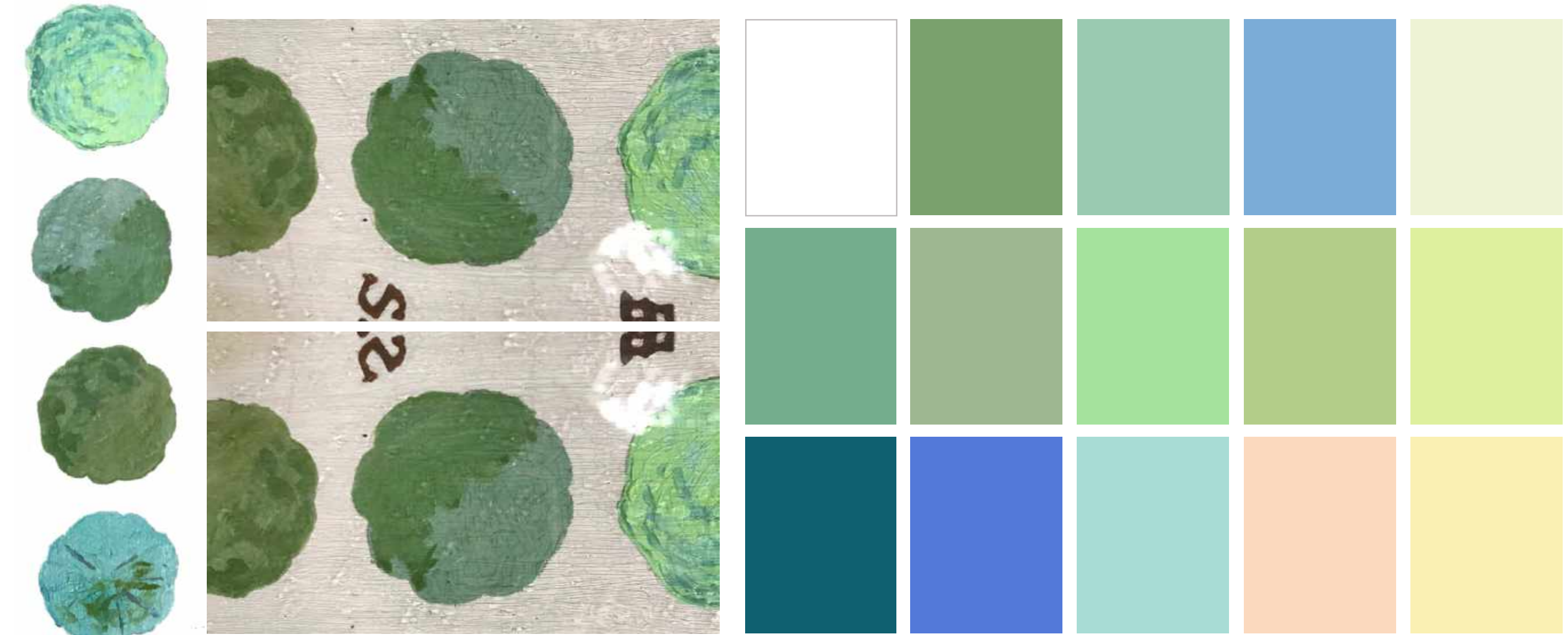
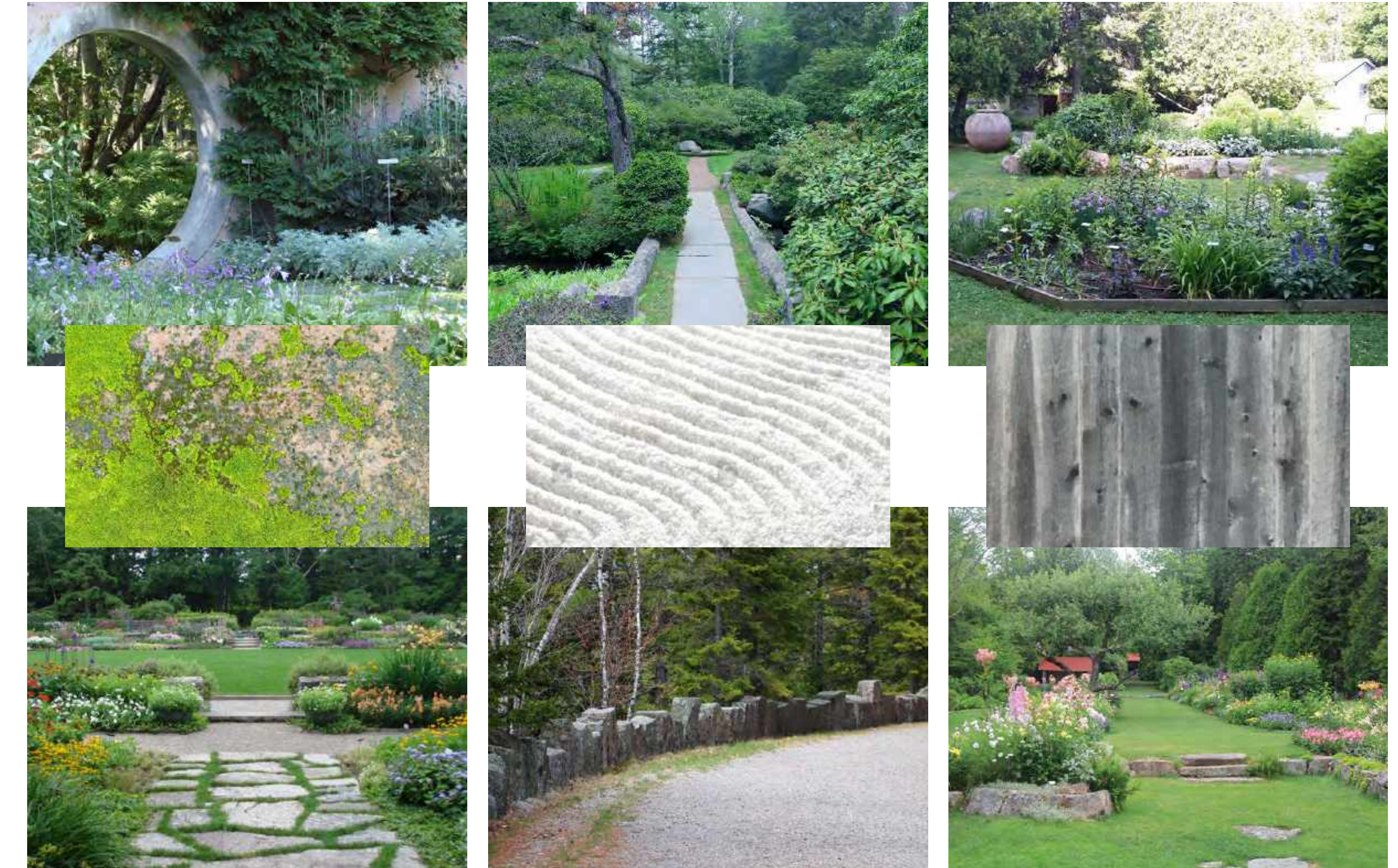


IMAGE MOODBOARD

Our look and feel honors the confluence of design styles inherent in The Preserve:

The balance of wild and designed, as in the English cottage garden

Principles inherent in Japanese and Confucian garden design



IDENTITY DESIGN

These visual symbols represent the essence of what The Land and Garden Preserve is all about:

The textures and colors of this island

Appreciation for horticultural and botanical expertise and for those who uphold it

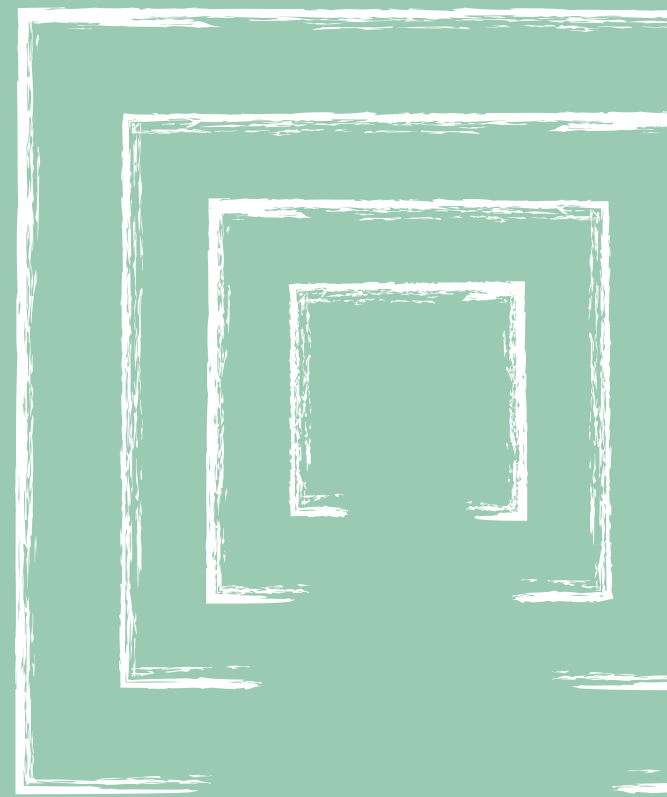
Multilayered landscape and trail design

Discovery at every turn

Imprint as a symbol of consideration of the human relationship to the natural world



the preserve



LOGO & MARK



the preserve



LOGO & MARK

Identity design that communicates
The true essence of The Preserve:

- Sense of place
 - Interconnectedness
 - Balancing the wild & the designed
 - Balance in asymmetry
 - Subtle grace
 - Enclosure
 - Sanctuary in the wild
 - Attention to the edge of the natural world
 - Perfection in the imperfect
-



LOGO & MARK



the preserve

The logo is an expression of:

- The intersection between art and nature
- The importance of balancing contrasting elements to achieve proportionality
- The intricate, multilayered design of the gardens
- The significance of the network of lands and trails that connects them
- The wild sensibility in design, depicted by playing with drawing styles, such as etching, carving, and clean line

For an organization that:

- Is steeped in history and its legacy with a rare sense of beauty
- Appreciates ecological health, biodiversity, and horticultural excellence
- Values beauty, joy and serenity with an appreciation for details and the big picture
- And demonstrates reverence for the natural world

We capture the essence of what The Preserve imbues with design that distills these values visually.

Our logo represents an organization that brings together seemingly disparate parts, draws us into each uniquely, and unifies them as a whole.

LOGO & MARK



the preserve

Identity Design

Logo & Mark

Color Palette

Typography

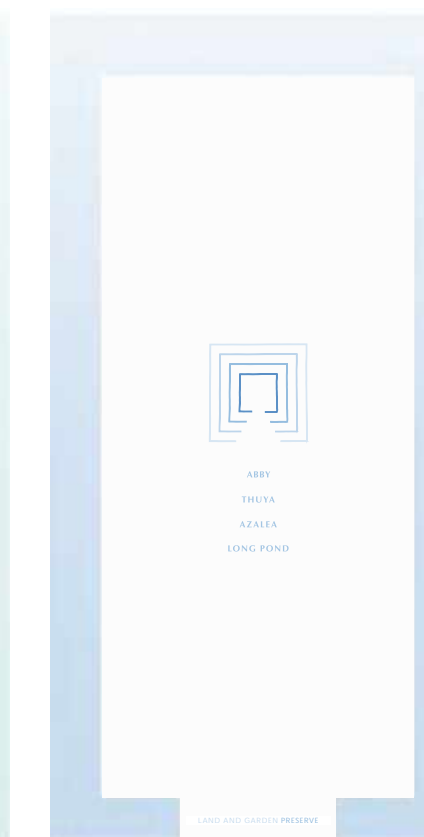
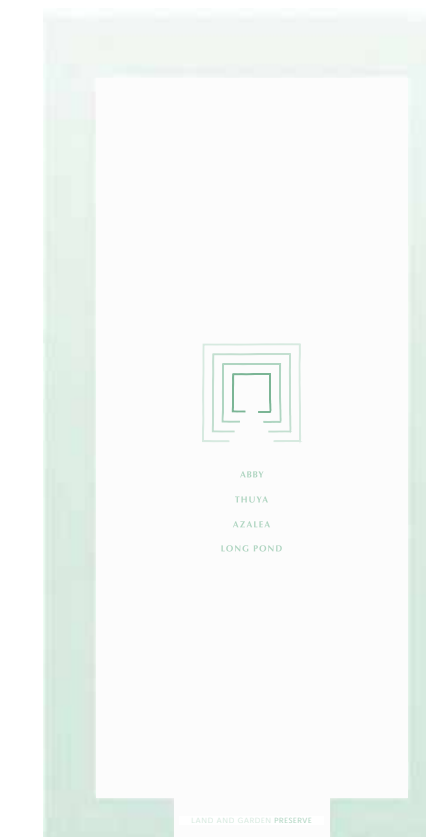
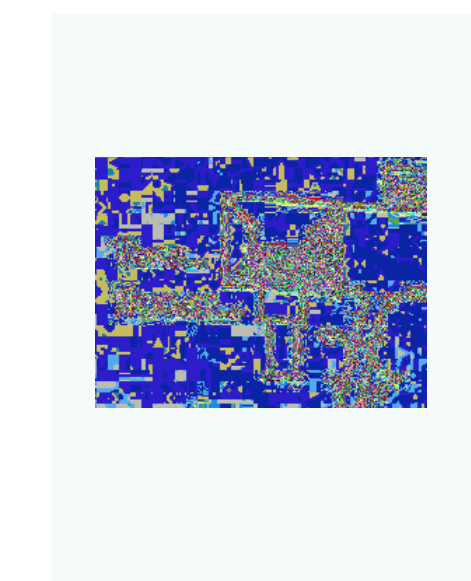
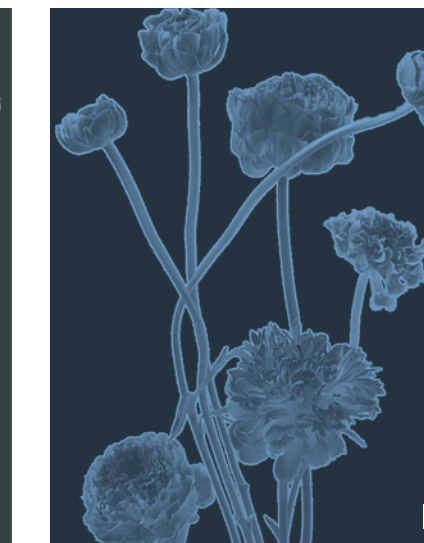
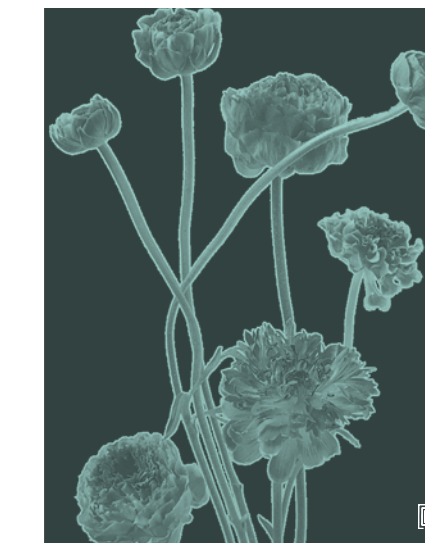
Image Style

Brand Voice

INSPIRATION

Inspired by two symbols, the sundial and DaVinci's Vitruvian Man; both as expressions of the notion that "everything connects to everything else."

In the evolution of the mark design, we played with lines and white space, experimenting with perspective and drawing style. In doing so, we highlighted the importance of pathways, trails and vantage points in The Preserve's unique landscape design.



INSPIRATION

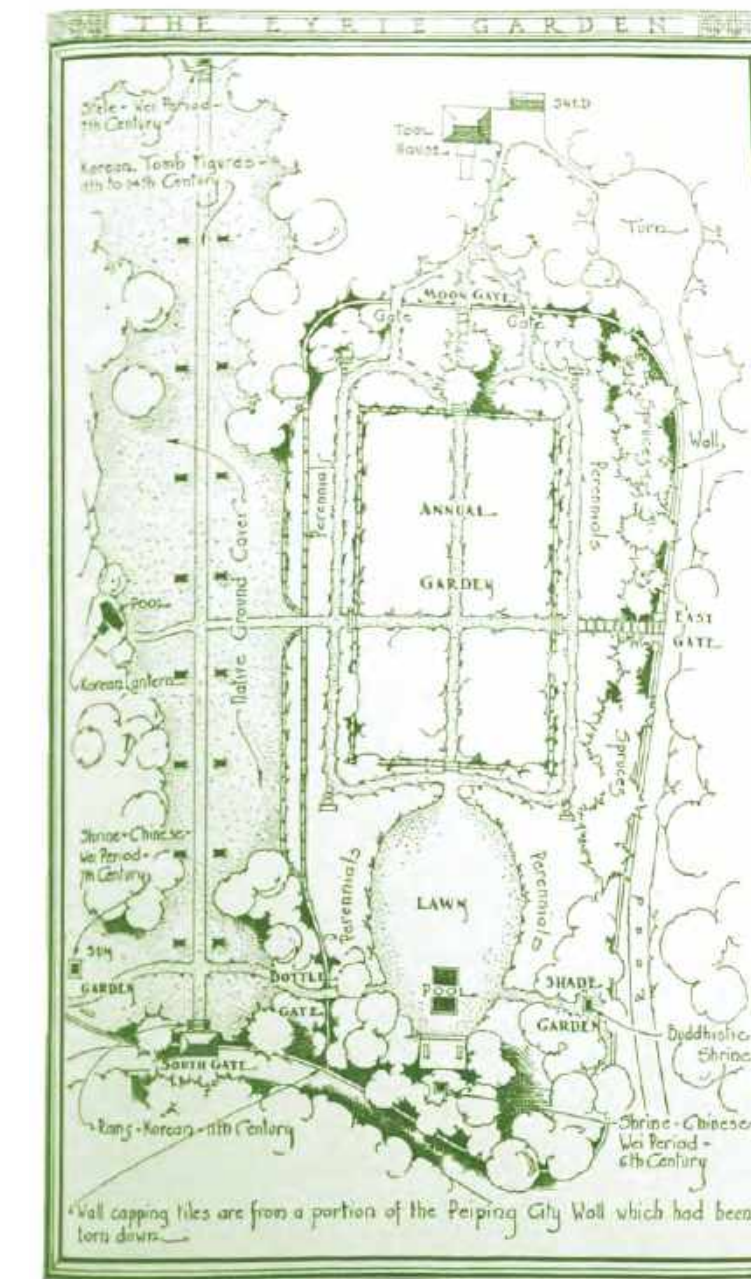
LOGO & MARK

Inspired by forms from the original landscape design sketches, specifically the tollhouse drawing done by Beatrix Ferrand, we're reminded of the work that goes into making The Preserve what it is.

- The intricate, multilayered design of the gardens
- The significance of the network of lands and trails that connects them
- The wild sensibility in design



the preserve



LOGO LOCKUP

Building on the themes of Interconnectedness and Sanctuary, the logo represents a sense of discovery and wonder, creating a vanishing point and playing with perspective and layering.

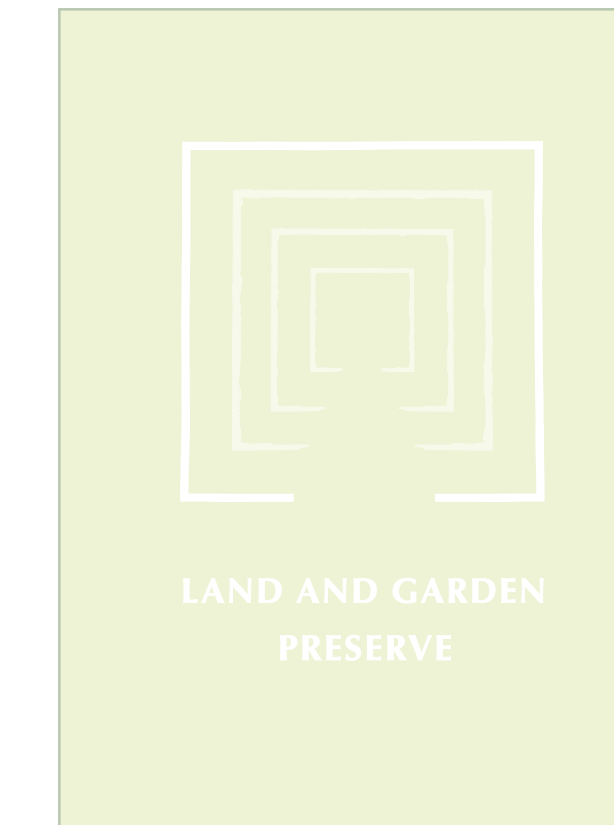
The logo is:

- Distinctive
- Nontypical
- Has a relationship to its audience
- Clear at different sizes
- Can be used minimally
- Persistently impactful
- Ubiquitously recognizable
- Identifying
- Timeless

It imbues the strong sense of place that grounds this organization.



the preserve

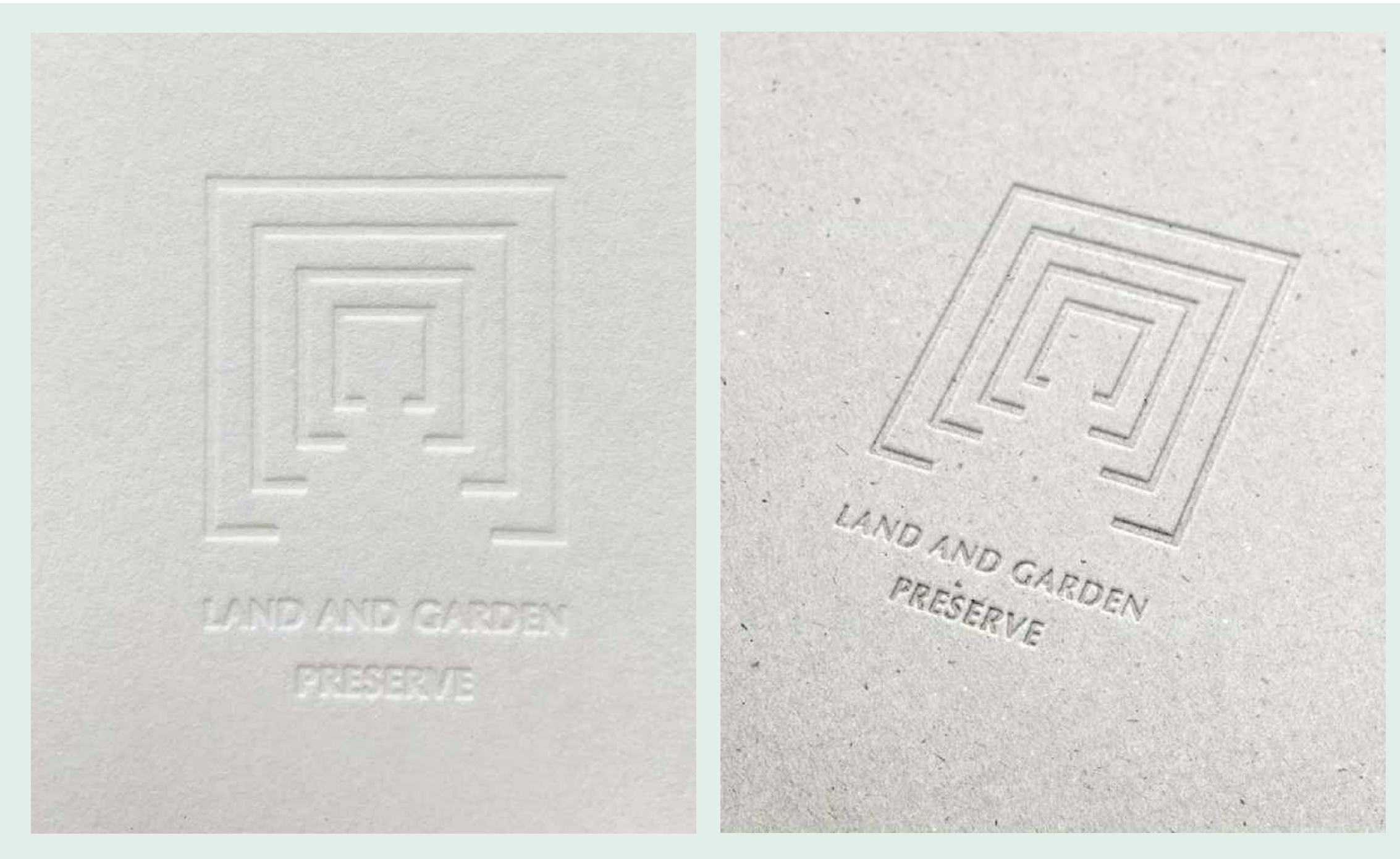


DEBOSSING

LOGO & MARK



the preserve



LEFT Debossing Style 1.
Paper: White, 110 lb.
Flourescent paper stock. Dry
Blind impression. 0 Color.

RIGHT Debossing Style 2.
Plumous Fern Seed Paper.
100% post industrial waste
and are 100% tree free.

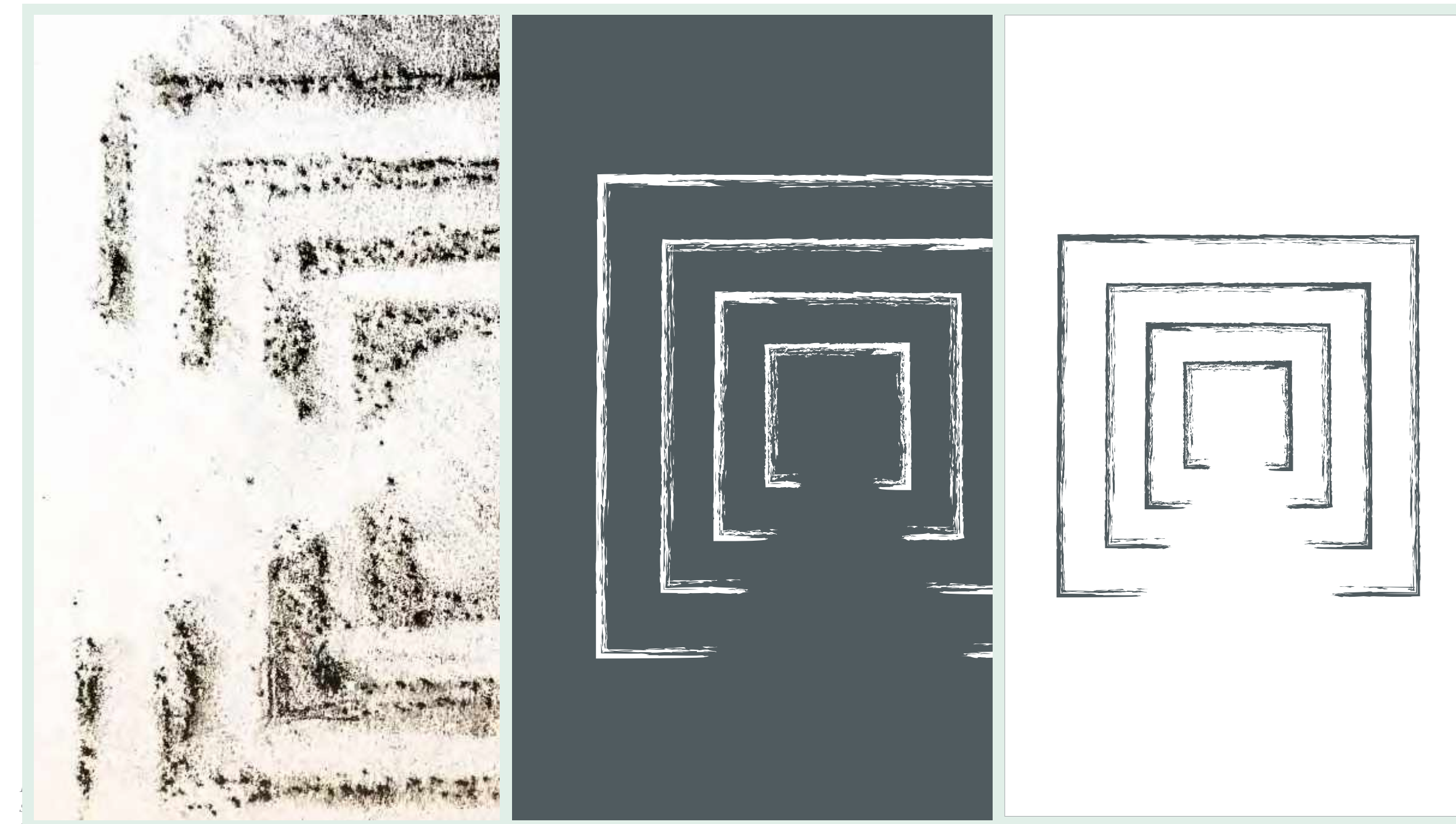
PLEASE NOTE All print
design is spec'd to be printed
on biodegradable/compostable
materials with similarly non-
hazardous inks.

ETCHING

LOGO & MARK



the preserve



LEFT: This etching was our exploration to show the mark in its rawest, most organic form. It is not meant to be used in design.

CENTER: The etching mark here is shown in asymmetrical layout and can be used this way in design.

RIGHT: The etching mark here is shown centered in layout and can be used this way in design.

LOGO & MARK

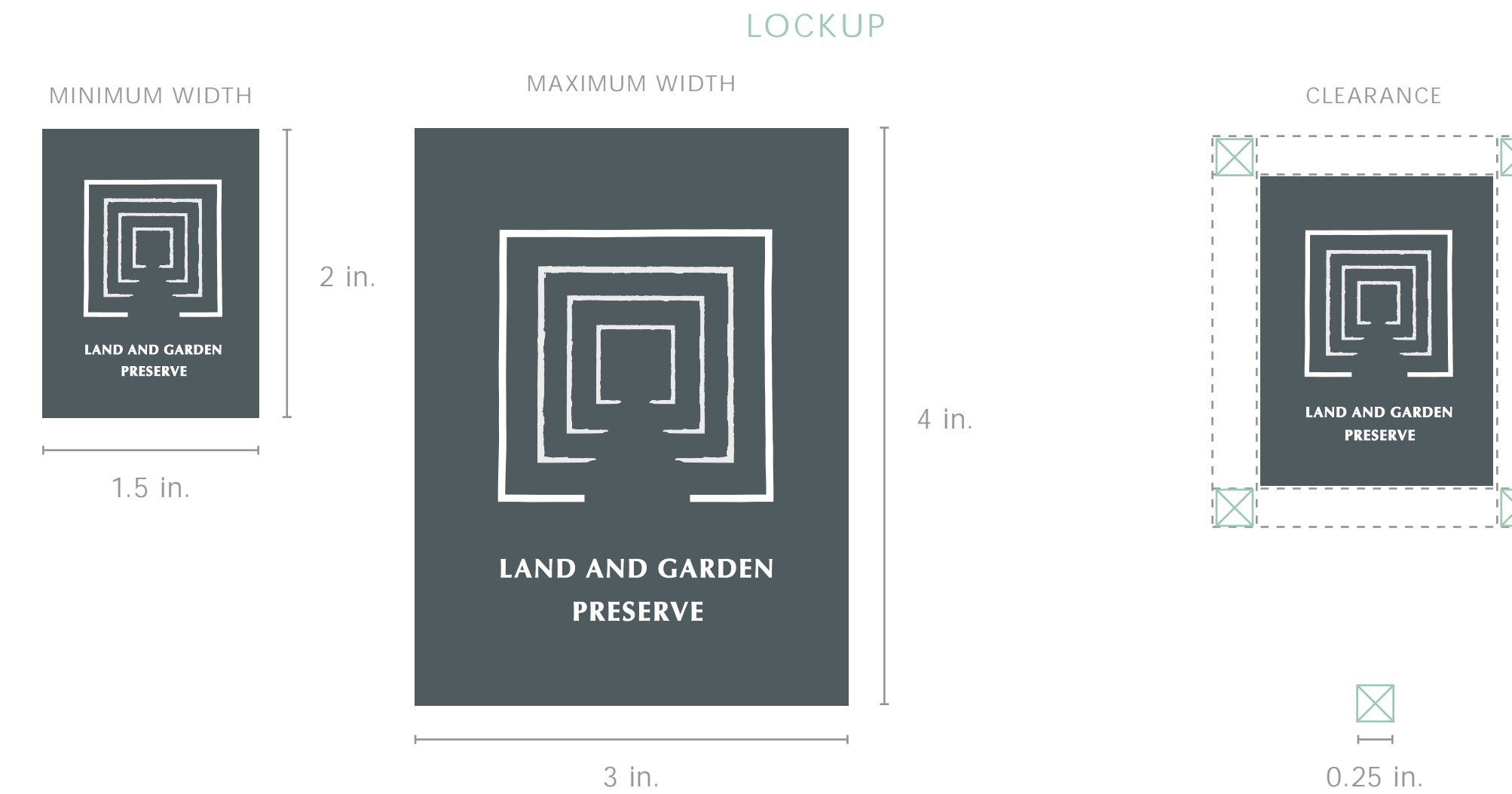


the preserve

LOCKUP SIZING & CLEARANCE

To ensure the legibility and distinction of the logo, it must, in all forms, be surrounded by a certain amount of clearance.

This helps avoid competing elements from overshadowing the identity. Using the logo system (in all forms) in a consistent manner across contexts and expressions is key to establishing brand consistency and recognition. The provided design source files will facilitate consistent use, and must be used when creating new design work.



LOGO & MARK

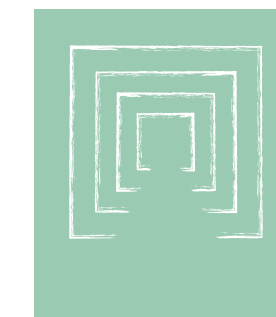


the preserve

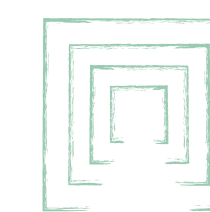
PRIMARY MARK SIZING

REVERSED OUT
ETCHING MARK

MINIMUM WIDTH



MARK



1 in.

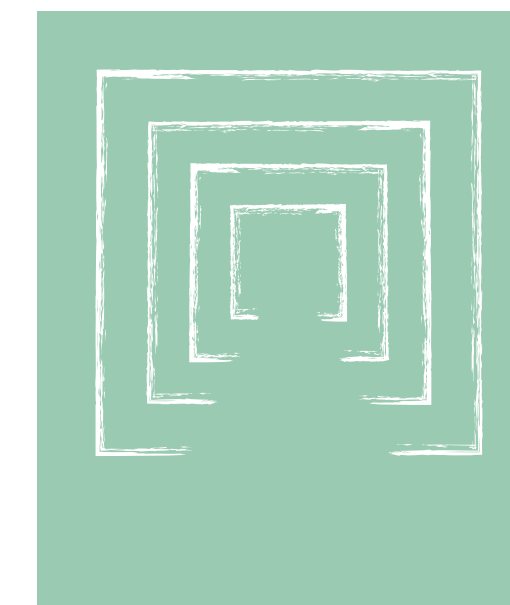
BOX



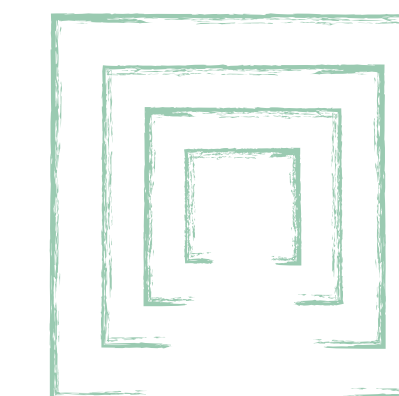
1.375 in.

1.625 in.

MAXIMUM WIDTH



MARK



2 in.

BOX



2.625 in.

3.125 in.

PRIMARY MARK SIZING

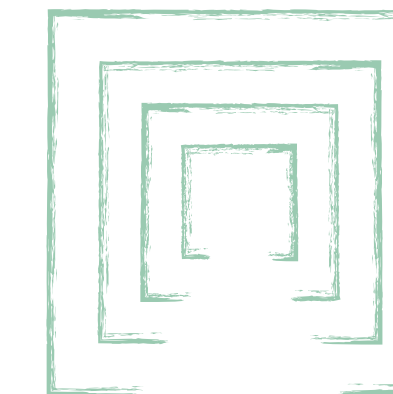
LOGO & MARK



the preserve

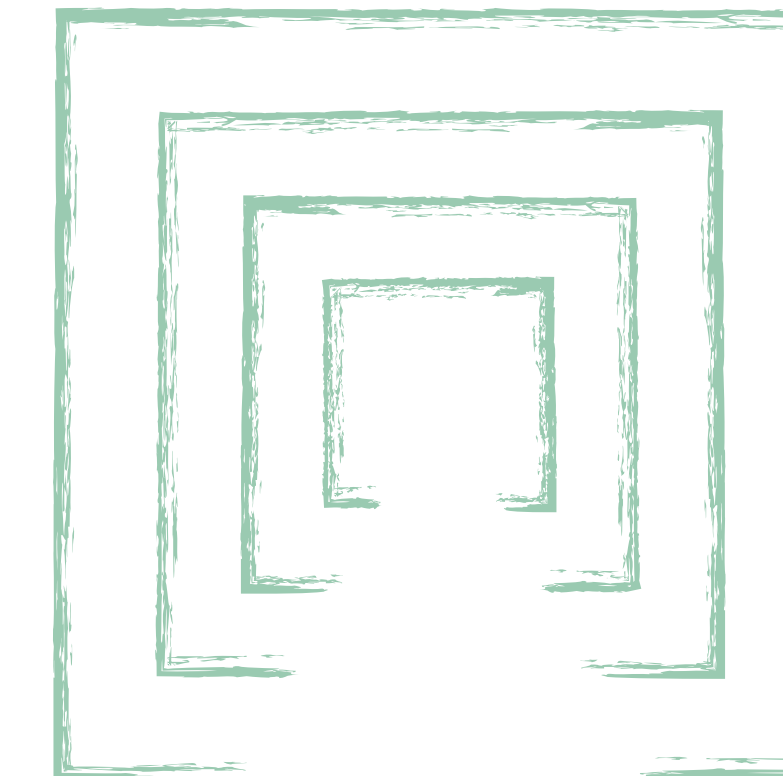
ETCHING MARK

MINIMUM WIDTH



2 in.

MAXIMUM WIDTH



4 in.

SECONDARY MARK SIZING

LOGO & MARK



the preserve

MINIMUM WIDTH



0.5 in.

MAXIMUM WIDTH



1.25 in.

SECONDARY LOGO

Our secondary logo is a further expression of our primary logo lockup, demonstrating our aesthetic of contrast and mixed design to achieve proportionality and a sense of whimsy. It is equally representative of an organization that brings together seemingly disparate parts, draws us into each uniquely, and unifies them as a whole.

The secondary mark is meant to be used minimally (as to relative size) as an identifying complement to the complete layout of a design.

Symbolically, the mark is reminiscent of the Japanese hanko seal, or chop in Chinese culture:

- Used minimally in design as an identifying mark
- Used to distinguish, often alongside a name or defining word
- Reflective of the notion of imprint, honoring the legacy of Charles Savage and the influence of his work in making The Preserve what it is today



the preserve



SECONDARY LOGO

MARK

Rendering: Clean line drawing style

Use: Can be used in full logo lockup or independently as an identifying mark on it's own

Size standards: Two smaller standard sizes

Wordmark: Can be used in full logo lockup or independently as an identifying mark on it's own

Color: Can be rendered in any of the four brand colorways

ORGANIZATION SIGNATURE



the preserve



MOUNT DESERT ISLAND, ME



WWW.GARDENPRESERVE.ORG



join us

SECONDARY LOGO



the preserve



SECONDARY WORDMARK

the preserve

LOGO & MARK



the preserve



SECONDARY LOGO SIZING & CLEARANCE

LOCKUP

MINIMUM WIDTH



the preserve



1.625 in.

MAXIMUM WIDTH



the preserve



2 in.

CLEARANCE



0.5 in.

WORDMARK

MAXIMUM WIDTH

the preserve



2 in.

MINIMUM WIDTH

the preserve



0.75 in.

LOGO & MARK



the preserve

SIGNATURE SIZING

MINIMUM WIDTH



the preserve

MOUNT DESERT ISLAND, ME

WWW.GARDENPRESERVE.ORG

join us

3.25 in.

MAXIMUM WIDTH



the preserve

MOUNT DESERT ISLAND, ME

WWW.GARDENPRESERVE.ORG

join us

4 in.

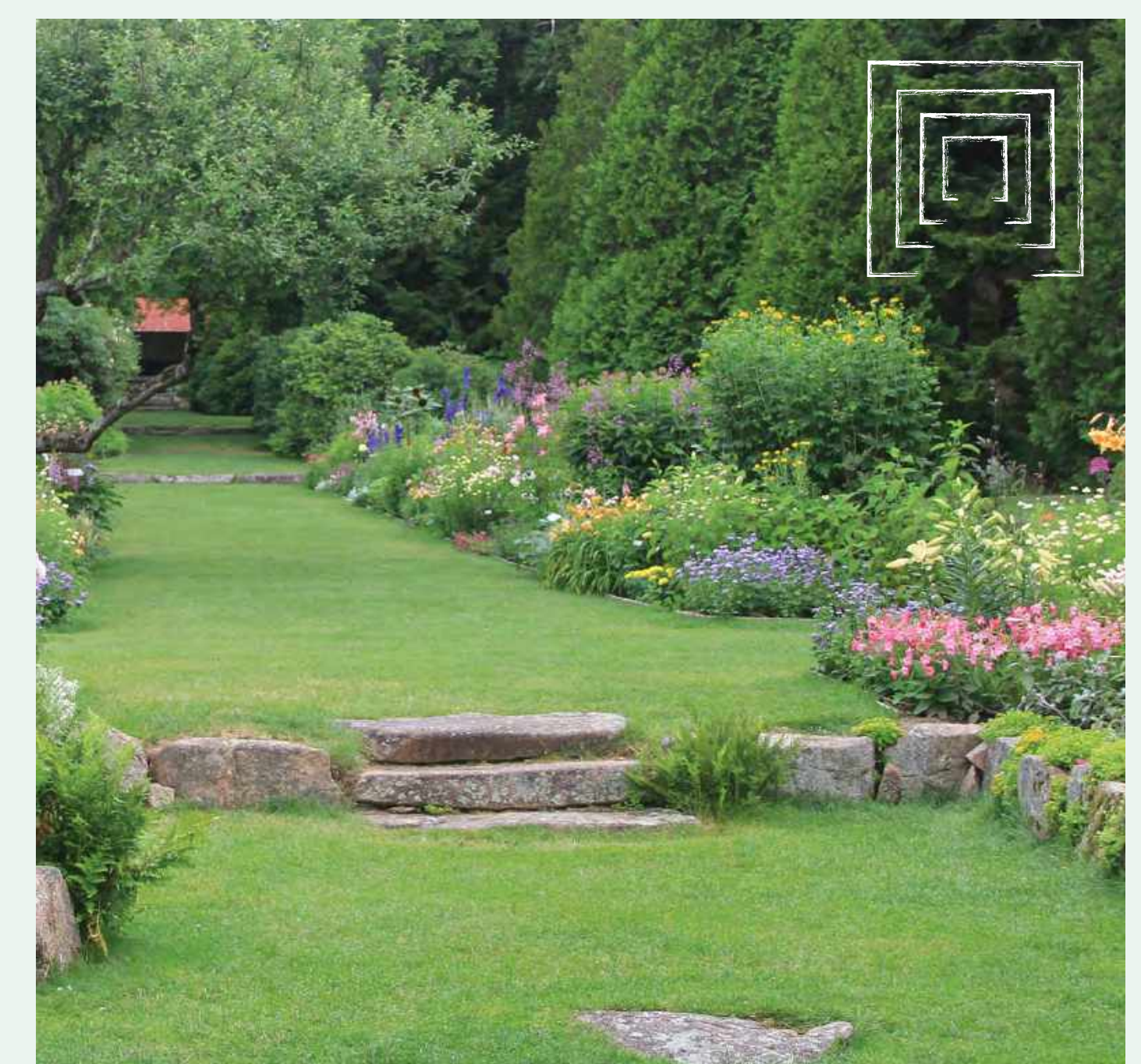
MARK IMAGE PLACEMENT

LOGO & MARK

When used on an image background, make sure the logo is distinctive and legible.



the preserve



MARK IMAGE PLACEMENT

LOGO & MARK



the preserve

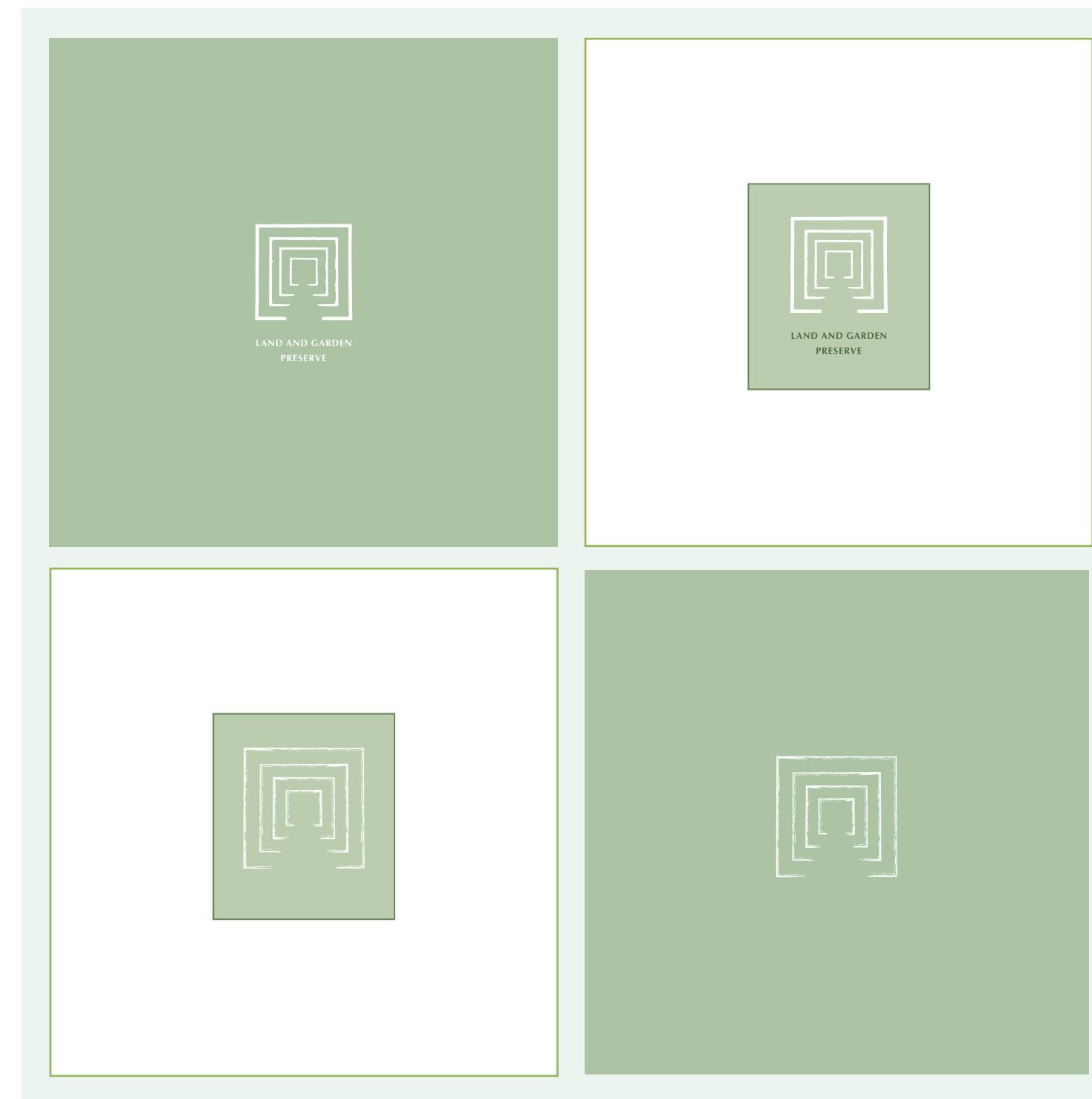


DUOTONE PLACEMENT

LOGO & MARK



the preserve



WORDMARK

LOGO & MARK

Optima is a sans serif font. We chose it because of its clean lines, refined qualities and modern, yet sophisticated and elegant feel. We also chose a san serif font because of its readability and groundedness.



the preserve

DO USE IT THIS WAY

LAND AND GARDEN PRESERVE

LAND AND GARDEN PRESERVE

DON'T USE IT THIS WAY

~~LAND AND GARDEN PRESERVE~~

~~LAND AND GARDEN PRESERVE~~

~~LAND AND GARDEN PRESERVE~~

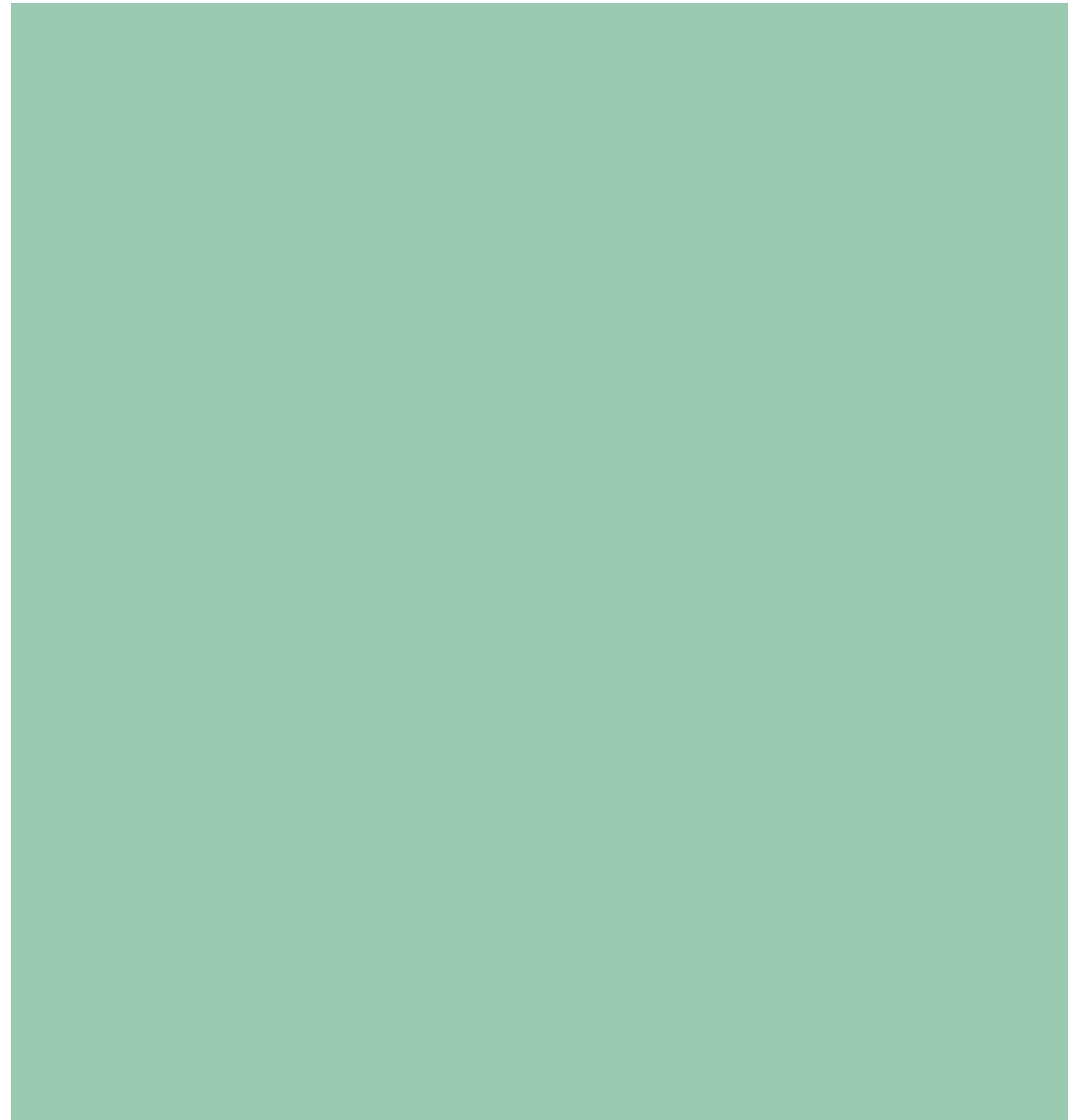
~~LAND AND GARDEN PRESERVE~~

~~LAND AND GARDEN PRESERVE~~

~~LAND AND GARDEN PRESERVE~~

~~LAND AND GARDEN PRESERVE~~

~~LAND & GARDEN PRESERVE~~



LOGO & MARK

When used against an image or solid color background, make sure that the tone/color of the background is not too similar to that of the logo.



the preserve

WORDMARK ON SOLID COLOR



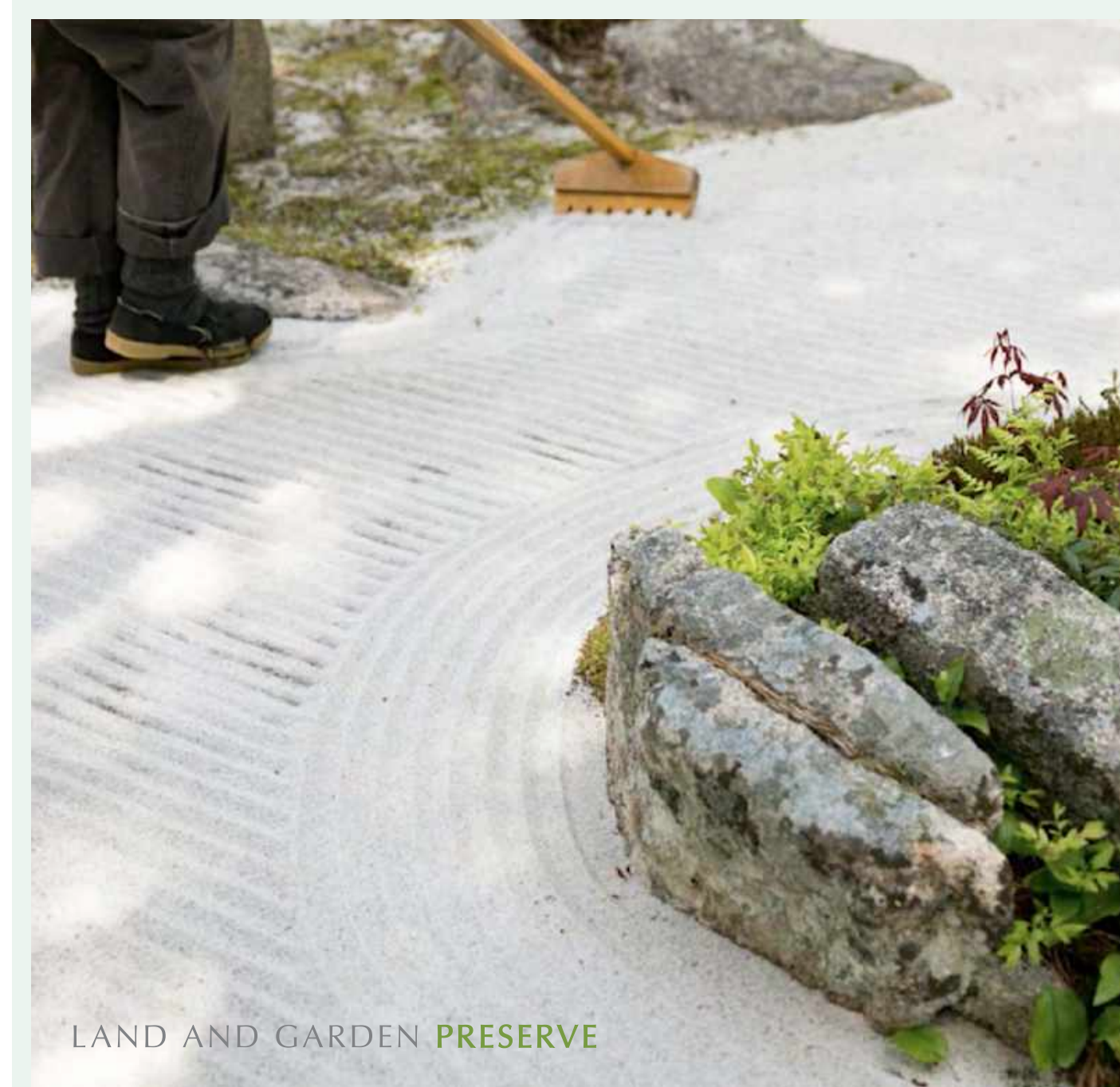
WORDMARK ON IMAGE

LOGO & MARK

When used against an image or solid color background, make sure that the tone/color of the background is not too similar to that of the logo.



the preserve





COLOR PALETTE

Color speaks volumes about a brand's identity. It evokes emotionality in its expression of an organization's identity. Using a color palette that mimics the natural beauty of Mount Desert Island, something The Preserve honors to its core, speaks directly to what people value about the organization and it inherently resonates. It garners respect, reciprocal appreciation, and security in members of the community. Furthermore, consistent use of the same color palette across contexts helps grow brand awareness and strengthens loyalty to the organization.



the preserve





Color can be unifying across identity design elements, connect disparate organizational structures and departments, and resonate on an emotional level with the community.

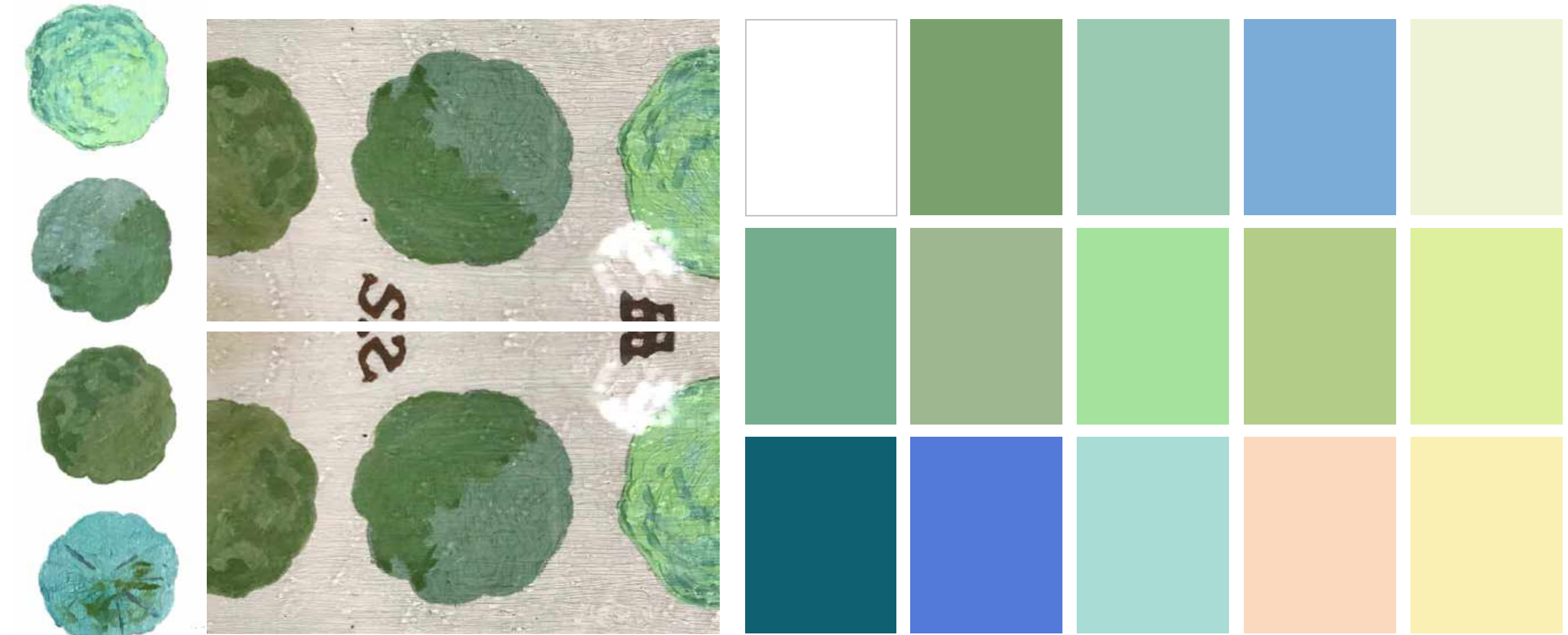
Our color story draws from the map at Thuya: An array of blue and greens, so true to the landscape. The yellow and peach tones are reminiscent of granite and natural light sources, and exposures especially unique to Mount Desert Island, and are used as accent colors, sparingly.

The use of this palette is an expression of The Preserve's values around reverence for the natural landscape and appreciation for botanical and horticultural expertise.



the preserve

COLOR STORY



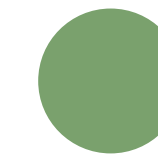
COLOR PALETTE



the preserve



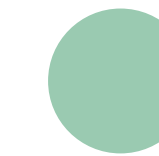
primary



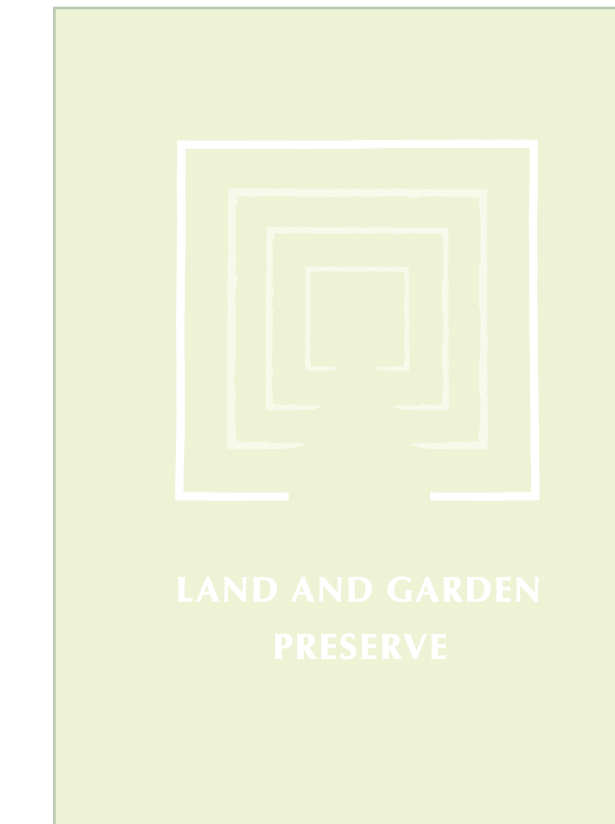
secondary



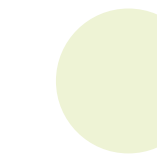
primary



secondary



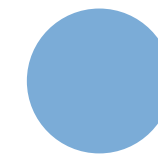
primary



secondary



primary



secondary



BRAND

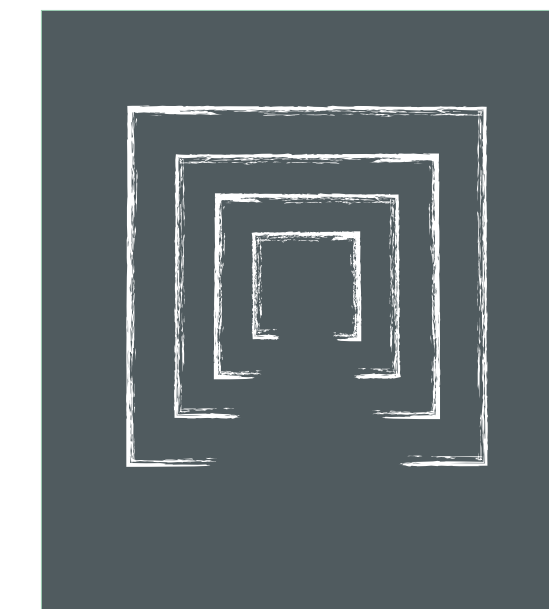
These are the Primary and Secondary colors and their color values across design contexts (CMYK, RGB, and HEX values).

White is used throughout all logo forms, design layouts to provide contrast, backgrounds, borders, spacing, and white out copy.

The Preserve Black (65% black) is primarily used for text, rules, directional copy, breaks and markers. In some print cases, a darker black may be used for body copy. Pure black is not recommended, as it overpowers surrounding objects, and is straining on the eye in print and especially in digital contexts.



the preserve



primary



C 56 | M 21 | Y 70 | K 2
R 122 | G 161 | B 110
HEX #7aa16e

secondary



C 0 | M 0 | Y 0 | K 0
R 255 | G 255 | B 255
HEX #ffffff

C 73 | M 34 | Y 83 | K 20
R 76 | G 116 | B 74
HEX #4c744a

primary



C 40 | M 5 | Y 36 | K 0
R 154 | G 202 | B 177
HEX #9acab1

secondary



C 0 | M 0 | Y 0 | K 0
R 255 | G 255 | B 255
HEX #ffffff

C 59 | M 13 | Y 55 | K 1
R 115 | G 174 | B 140
HEX #73ae8c

primary



C 7 | M 0 | Y 19 | K 0
R 238 | G 243 | B 213
HEX #eef3d5

secondary



C 0 | M 0 | Y 0 | K 0
R 255 | G 255 | B 255
HEX #ffffff

C 27 | M 13 | Y 31 | K 0
R 190 | G 201 | B 180
HEX #bec9b4

primary



C 51 | M 22 | Y 3 | K 0
R 123 | G 172 | B 215
HEX #7bacd7

secondary



C 0 | M 0 | Y 0 | K 0
R 255 | G 255 | B 255
HEX #ffffff

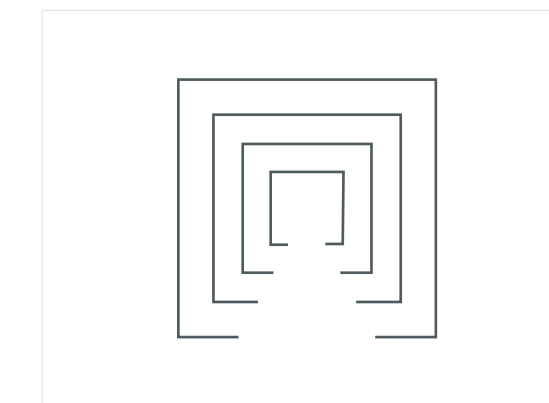
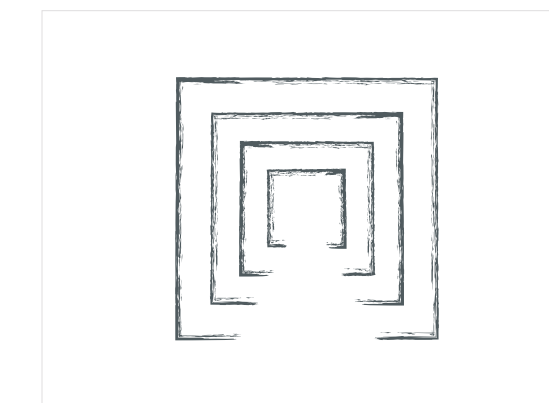
C 73 | M 40 | Y 5 | K 0
R 76 | G 135 | B 188
HEX #4c87bc

BRAND

COLOR PALETTE



the preserve



primary



CMYK
56 | 21 | 70 | 2

RGB
122 | 161 | 110

HEX
#7aa16e



secondary



CMYK
0 | 0 | 0 | 0

RGB
0 | 0 | 0

HEX
#ffffff

primary



CMYK
40 | 5 | 36 | 0

RGB
154 | 202 | 177

HEX
#9acab1



secondary



CMYK
0 | 0 | 0 | 0

RGB
0 | 0 | 0

HEX
#ffffff

primary



CMYK
7 | 0 | 19 | 0

RGB
238 | 243 | 213

HEX
#eef3d5



secondary



CMYK
0 | 0 | 0 | 0

RGB
0 | 0 | 0

HEX
#ffffff

primary



CMYK
51 | 22 | 3 | 0

RGB
123 | 172 | 215

HEX
#7bacd7



secondary



CMYK
0 | 0 | 0 | 0

RGB
0 | 0 | 0

HEX
#ffffff

BRAND

COLOR PALETTE



C 56
M 21
Y 70
K 2

R 122
G 161
B 110

HEX #7aa16e



C 43
M 16
Y 53
K 0

R 153
G 181
B 141

HEX #99b58d

C 29
M 11
Y 36
K 0

R 184
G 221
B 202

HEX #b8c9ad

C 18
M 6
Y 22
K 0

R 210
G 221
B 202

HEX #d2ddca

C 8
M 3
Y 11
K 0

R 232
G 237
B 227

HEX #e8ede3



the preserve

BRAND

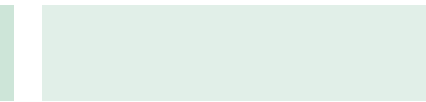
COLOR PALETTE



C 40
M 5
Y 36
K 0

R 154
G 202
B 177

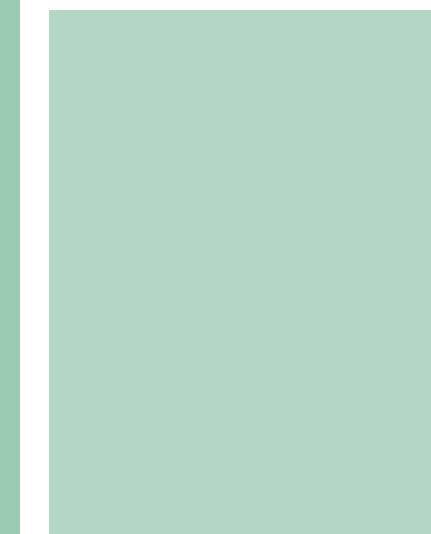
HEX #9acab1



C 30
M 3
Y 26
K 0

R 179
G 215
B 196

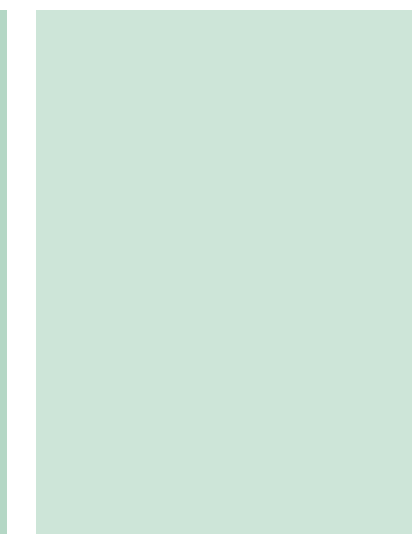
HEX #b3d7c4



C 19
M 2
Y 16
K 0

R 204
G 228
B 216

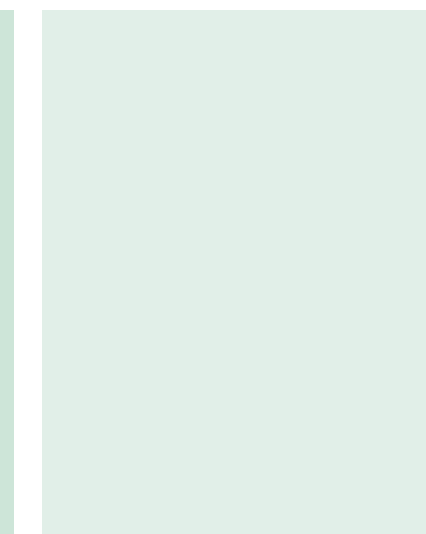
HEX #cce4d8



C 11
M 1
Y 9
K 0

R 224
G 238
B 231

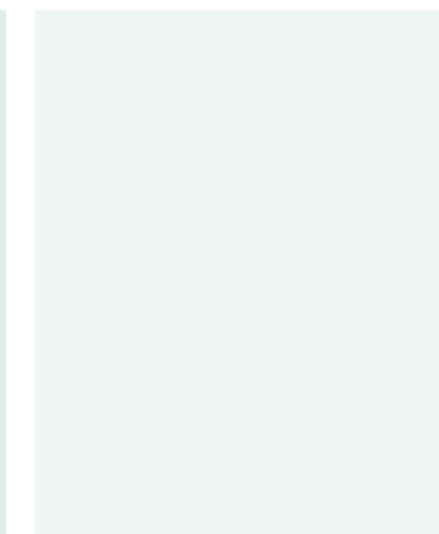
HEX #e0eee7



C 5
M 0
Y 4
K 0

R 240
G 247
B 143

HEX #f0f7f3



the preserve

BRAND

COLOR PALETTE

C 7 M 0 Y 19 K 0	C 5 M 0 Y 15 K 0	C 3 M 0 Y 5 K 0	C 2 M 0 Y 5 K 0	C 1 M 0 Y 5 K 0
R 238 G 243 B 213	R 242 G 246 B 223	R 246 G 248 B 234	R 249 G 251 B 242	R 252 G 253 B 248
HEX #eef3d5	HEX #f2f6df	HEX #f6f8ea	HEX #f9fbf2	HEX #fcfdf8



the preserve

BRAND

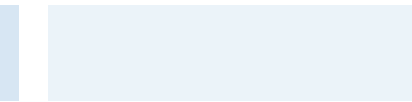
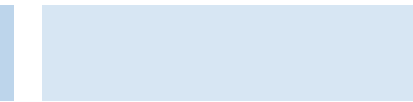
COLOR PALETTE



C 51
M 22
Y 3
K 0

R 123
G 172
B 215

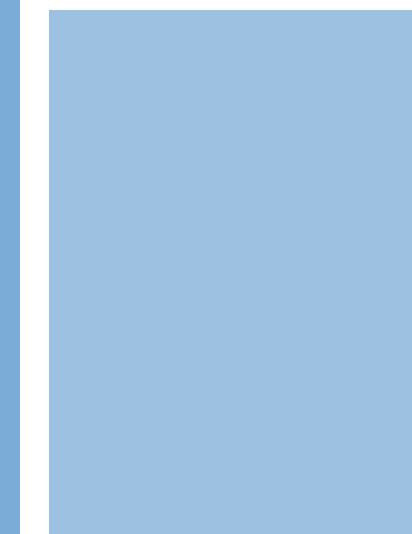
HEX #7aa16e



C 37
M 15
Y 2
K 0

R 156
G 192
B 225

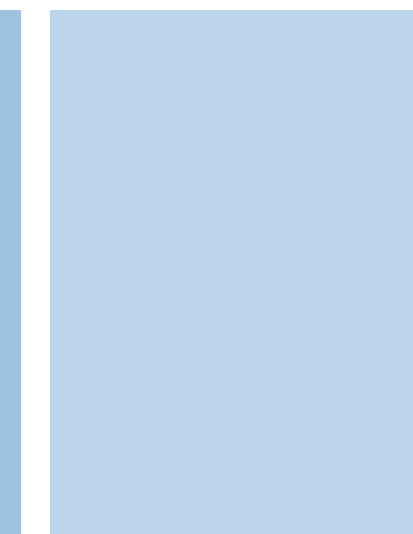
HEX #9cc0e1



C 24
M 8
Y 2
K 0

R 188
G 213
B 234

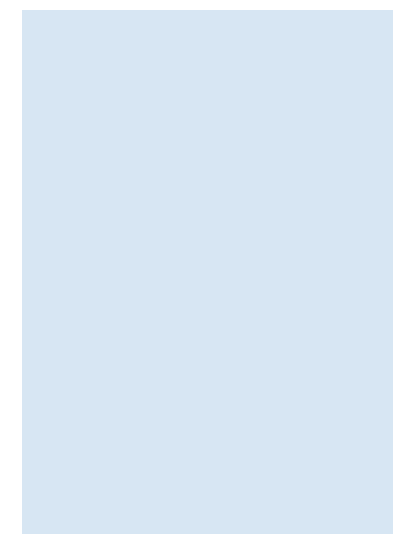
HEX #bcd5ea



C 14
M 4
Y 1
K 0

R 215
G 229
B 242

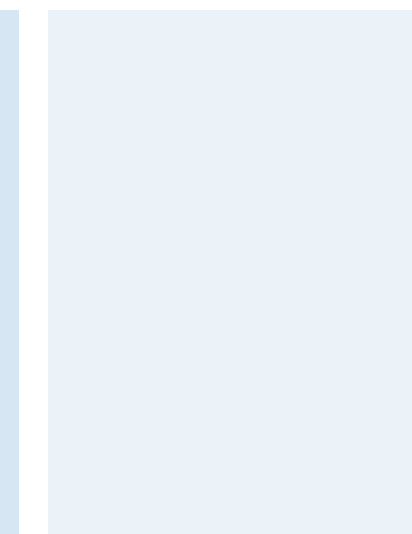
HEX #d7e5f2



C 6
M 2
Y 0
K 0

R 235
G 242
B 249

HEX #ebf2f9



the preserve



COLOR PALETTE



the preserve

Identity Design

Logo & Mark

Color Palette

Typography

Image Style

Brand Voice

SECONDARY



C 1
M 16
Y 24
K 0

R 251
G 218
B 191

HEX #fbdabf



C 3
M 2
Y 36
K 0

R 250
G 240
B 179

HEX #faf0b3





COLOR PALETTE

Expressive colors are a further expression of the natural landscape and the unique way the light is cast on the island.

They contribute to a feelings of:

- Freshness
- Whimsy
- Clarity
- Serenity

They are to be used as accent colors, consistently to highlight event or communication type, area, season, category and/or type of information.



the preserve

Identity Design

Logo & Mark

Color Palette

Typography

Image Style

Brand Voice

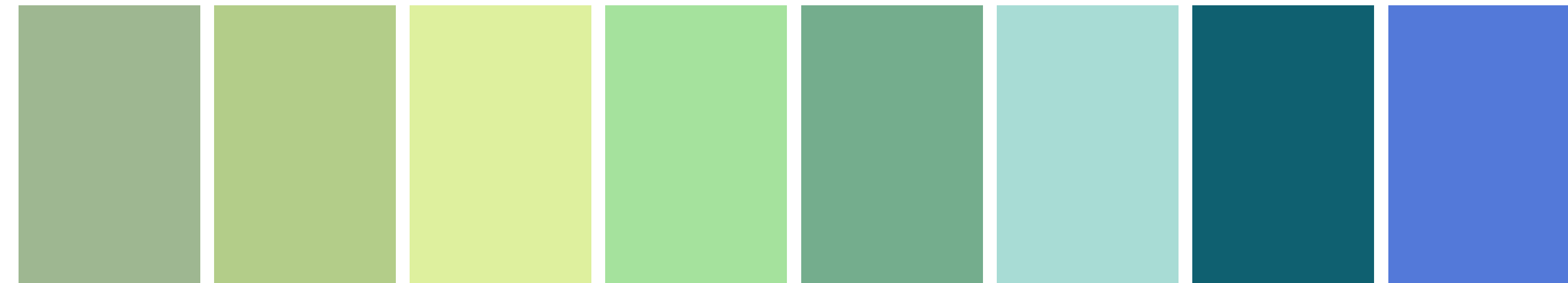
EXPRESSIVE



C	40	C	33	C	15	C	36	C	58	C	33	C	91	C	71
M	16	M	5	M	0	M	0	M	15	M	0	M	51	M	53
Y	50	Y	59	Y	48	Y	51	Y	54	Y	19	Y	44	Y	0
K	0	K	0	K	0	K	0	K	1	K	0	K	20	K	0

R	159	R	179	R	222	R	165	R	116	R	168	R	15	R	82
G	284	G	205	G	239	G	225	G	172	G	220	G	95	G	121
B	146	B	137	B	158	B	156	B	140	B	212	B	111	B	217

HEX	#9fb892	HEX	#b3cd89	HEX	#deef9e	HEX	#a5e19c	HEX	#74ac8c	HEX	#a8dcd4	HEX	#0f5f6f	HEX	#5279d9
-----	---------	-----	---------	-----	---------	-----	---------	-----	---------	-----	---------	-----	---------	-----	---------





COLOR PALETTE

We sourced our color palette from the natural elements in the surrounding landscape. Textures are a central visual modality. Use this as a guide for primary and secondary colors that pair well with each of the accompanying textures used for the overarching brand identity.



the preserve

TEXTURES



primary



C 56 | M 21 | Y 70 | K 2
R 122 | G 161 | B 110
HEX #7aa16e

secondary



C 1 | M 16 | Y 24 | K 0
R 251 | G 218 | B 191
HEX #fdbabf



C 40 | M 16 | Y 50 | K 0
R 159 | G 284 | B 146
HEX #b3cd89



primary



C 7 | M 0 | Y 19 | K 0
R 238 | G 243 | B 213
HEX #eef3d5

secondary



C 15 | M 0 | Y 48 | K 0
R 222 | G 239 | B 158
HEX #deef9e



C 0 | M 0 | Y 0 | K 0
R 255 | G 255 | B 255
HEX #ffffff



primary



C 33 | M 5 | Y 59 | K 0
R 179 | G 205 | B 137
HEX #b3cd89

secondary



C 56 | M 21 | Y 70 | K 2
R 122 | G 161 | B 110
HEX #7aa16e



C 1 | M 16 | Y 24 | K 0
R 251 | G 218 | B 191
HEX #fdbabf



primary



C 51 | M 22 | Y 3 | K 0
R 123 | G 172 | B 215
HEX #7bacd7

secondary



C 7 | M 0 | Y 19 | K 0
R 238 | G 243 | B 213
HEX #eef3d5



C 0 | M 0 | Y 0 | K 0
R 255 | G 255 | B 255
HEX #ffffff



COLOR PALETTE

Here is a guide for the primary and secondary colors that pair well with each of the following textures we recommend using for each of the gardens/properties.



the preserve

TEXTURES

THUYA GARDEN



primary



C 7 | M 0 | Y 19 | K 0
R 238 | G 243 | B 213
HEX #eef3d5

secondary



C 0 | M 0 | Y 0 | K 0
R 255 | G 255 | B 255
HEX #ffffff



C 91 | M 51 | Y 0 | K 20
R 82 | G 121 | B 217
HEX #5279d9

LITTLE LONG POND



primary



C 15 | M 0 | Y 48 | K 0
R 222 | G 239 | B 158
HEX #deef9e

secondary



C 33 | M 5 | Y 59 | K 0
R 179 | G 205 | B 137
HEX #b3cd89



C 1 | M 16 | Y 24 | K 0
R 251 | G 218 | B 191
HEX #fbdabf

ASTICOU AZALEA GARDEN



primary



C 40 | M 16 | Y 50 | K 0
R 159 | G 284 | B 146
HEX #b3cd89

secondary



C 33 | M 0 | Y 19 | K 0
R 168 | G 220 | B 212
HEX #a8dcd4



C 3 | M 2 | Y 36 | K 0
R 250 | G 240 | B 179
HEX #faf0b3

ABBY ALDRICH ROCKEFELLER GARDEN



primary



C 40 | M 16 | Y 50 | K 0
R 159 | G 284 | B 146
HEX #b3cd89

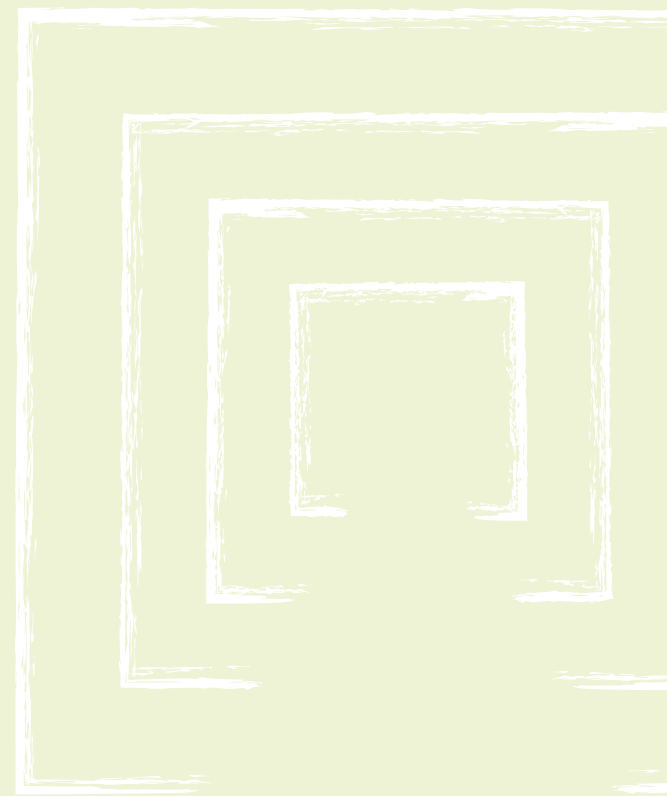
secondary



C 33 | M 5 | Y 59 | K 0
R 179 | G 205 | B 137
HEX #b3cd89



C 0 | M 0 | Y 0 | K 0
R 255 | G 255 | B 255
HEX #ffffff



TYPOGRAPHY



the preserve



TYPOGRAPHY

Mixing classical and modern, with a touch of whimsy; and an intentional Japanese typographic design style that plays with asymmetry, type styles, and positive and negative space; we use a combination of font families and styles to create an aesthetic that translates as sophisticated, clean and refined.

Taken together, this design style is representative of the thematic notion of layering so vital to the aesthetic of the landscape design at The Preserve.



the preserve



TYPOGRAPHY

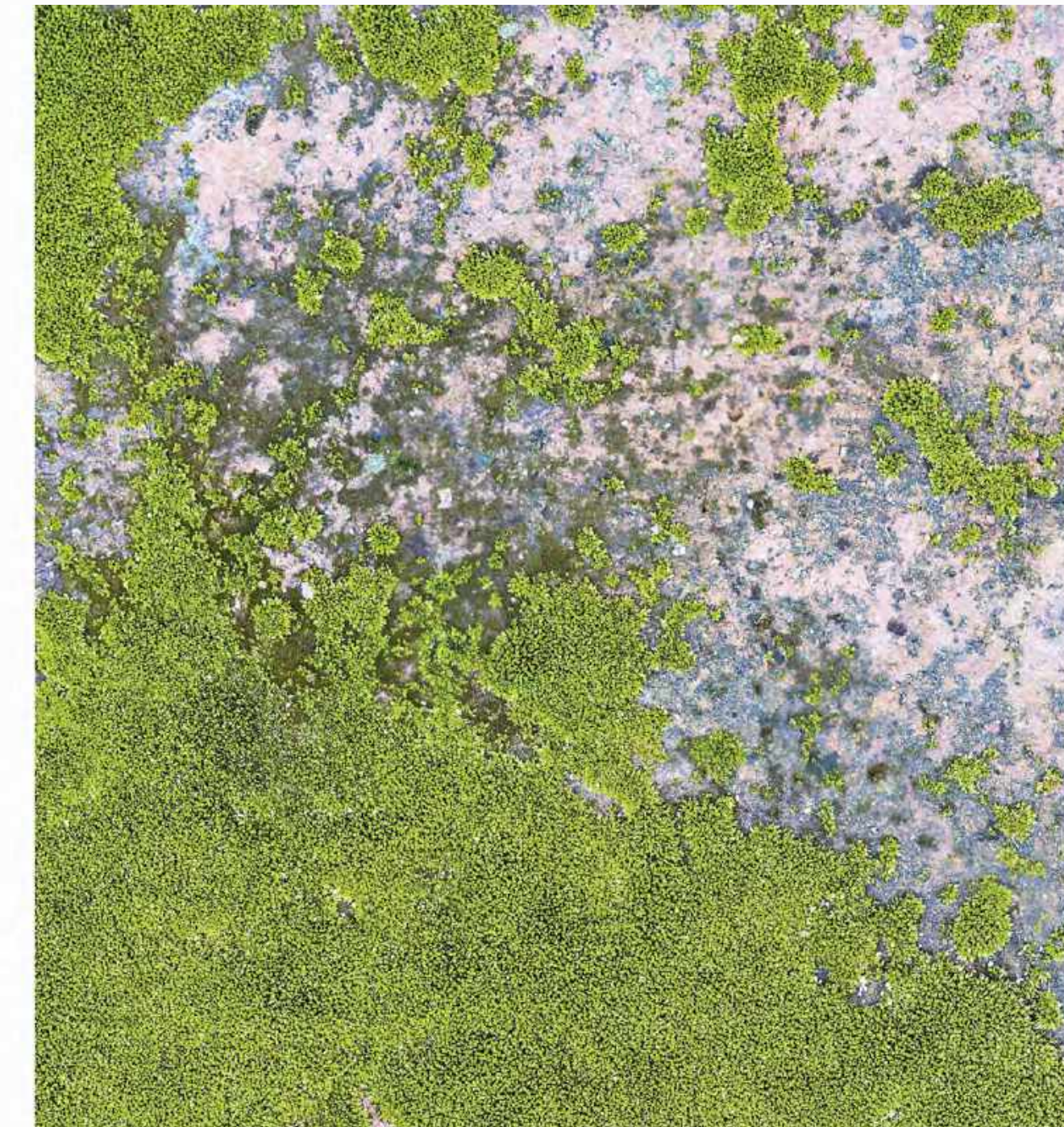


the preserve

TYPE DESIGN

In addition to the layering architectural layout style, it is centrally important that text be an architectural complement, and a minimal one, much like the use of our brand, so as not to overshadow the central images and/or narrative.

*PLEASE NOTE fugit que dolluptae doluptur
suntinum aspitat ecatibus eum cum exereptatur,
voluit que cullabo*



PRIMARY

TYPOGRAPHY

SAN SERIF

MODERN

DISTINCTIVE

MINIMAL

REFINED

OPEN

FLEXIBLE



the preserve

The primary typeface is a sans serif. It is open, easy to read and flexible with its geometric proportionality and modern, yet refined appearance.

It is a versatile typeface that reads and displays well across contexts, settings and sizes.

REGULAR

Optima Sans

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
0 1 2 3 4 5 6 7 8 9

a b c d e f g h i j k l m n
o p q r s t u v w x y z

BOLD

**A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
0 1 2 3 4 5 6 7 8 9**

**a b c d e f g h i j k l m n
o p q r s t u v w x y z**

SECONDARY

TYPOGRAPHY

SERIF

WHIMSICALLY SOPHISTICATED

DISTINCTIVE

MINIMAL

REFINED

OPEN

FLEXIBLE



the preserve

A secondary typeface, it is a serif font that retains an openness and flexibility unique to the serif category, easy to read and usable across a wide range of visual communications.

It is a versatile typeface that reads and displays well across contexts, settings and sizes.

DISPLAY

Sabon Next Ltd Pro

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
0 1 2 3 4 5 6 7 8 9

a b c d e f g h i j k l m n
o p q r s t u v w x y z

ITALICS

*A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
0 1 2 3 4 5 6 7 8 9*

*a b c d e f g h i j k l m n
o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9*

SECONDARY

TYPOGRAPHY

SERIF

TEXTURAL

ARCHIVAL

BOTANICAL

COLORS OF MDI

DISCOVERY AT EVERY TURN

MULTILAYERED DESIGN



the preserve

A secondary typeface, it is a serif font that retains an openness and flexibility unique to the serif category, easy to read and usable across a wide range of visual communications.

It is a versatile typeface that reads and displays well across contexts, settings and sizes.

REGULAR

Baskerville

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
0 1 2 3 4 5 6 7 8 9

a b c d e f g h i j k l m n
o p q r s t u v w x y z

SEMIBOLD

**A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z**

**a b c d e f g h i j k l m n o p q r s
t u v w x y z**

0 1 2 3 4 5 6 7 8 9

ITALICS

*A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z*

*a b c d e f g h i j k l m n o p q r s
t u v w x y z*

0 1 2 3 4 5 6 7 8 9

TYPOGRAPHY

SECONDARY

REGULAR

Didot

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
.

a b c d e f g h i j k l m n
o p q r s t u v w x y z

BOLD

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s
t u v w x y z
.

ITALICS

*A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z*

*a b c d e f g h i j k l m n o p q r s
t u v w x y z*

0 1 2 3 4 5 6 7 8 9

The ultimate in style, Didot reflects the aesthetic play with proportionality and balance, positive and negative space. It's evocative of the open space design, characteristic of ancient architecture.

Best used for display, identity design layouts, as well as for the secondary headers.

TYPOGRAPHY

SERIF

ULTIMATE SOPHISTICATION

REFINED CONTRAST

CLASSIC MODERN

DYNAMIC



the preserve

TYPOGRAPHY



the preserve

Demonstrating mixing type styles in a clean, minimal layout to clearly manage a lot of important content into a clear classification system.

This layout style makes important content approachable, digestible, and actionable.

Identity Design

Logo & Mark

Color Palette

Typography

Image Style

Brand Voice

HIERARCHY



TYPOGRAPHY



the preserve

Identity Design

Logo & Mark

Color Palette

Typography

Image Style

Brand Voice

ASYMMETRY

Demonstrating mixing type styles in a clean, minimal layout, playing with negative space and minimalism to clearly and palatably communicate important seasonal messaging from the leadership, and about what goes on seasonally.



CLASSIFICATION

TYPOGRAPHY

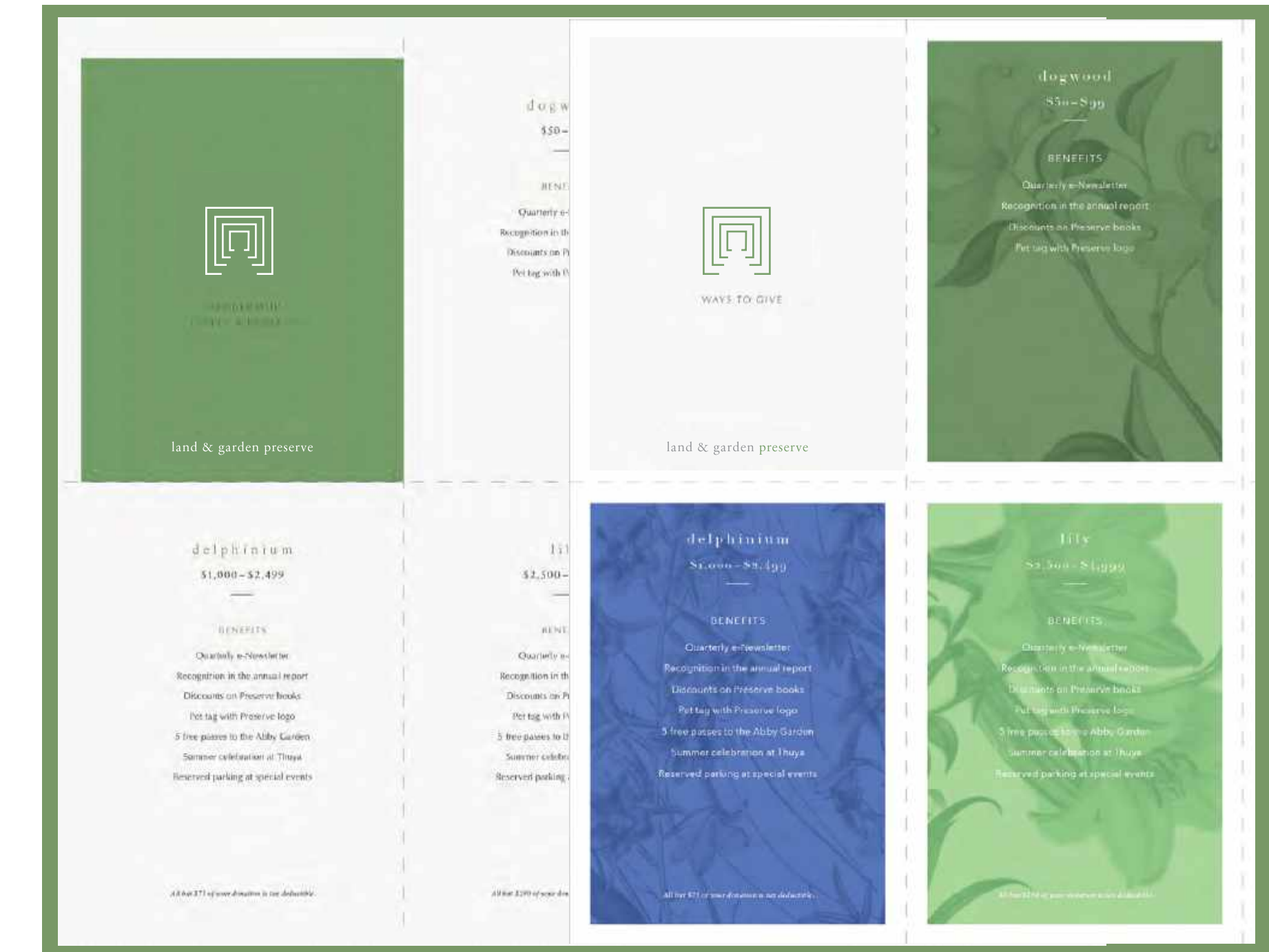


the preserve

Demonstrating mixing type styles in a clean, minimal layout to clearly manage a lot of important content into a clear classification system.

This layout style makes important content approachable, digestible, and actionable.

WAYS TO GIVE This is a design layout created for the annual appeal collateral. It demonstrates the use of type to manage dense content with varying levels of importance.





TYPOGRAPHY



the preserve

Identity Design

Logo & Mark

Color Palette

Typography

Image Style

Brand Voice

ASSYMETRY

Demonstrating mixing type styles in a clean, minimal layout, playing with negative space and minimalism to clearly and palatably communicate important seasonal messaging from the leadership, and about seasonal happenings.



PLEASE NOTE This layout style is used to create a design concept for a seasonal calendar/newsletter of the goings on at The Preserve throughout the year.



TYPOGRAPHY



the preserve

Identity Design

Logo & Mark

Color Palette

Typography

Image Style

Brand Voice

CLASSIFICATION



and tiny grains of sand

Our Ecosystem, the Marsh

HYDROLOGY & THE MARSH

Sim et volo iam hilicet exceptel essunt mi, quat aut fugiet undiciendi quia volent. Quibus ipsum velisti conseqe sitaquam harit resecat asperatat iliqua aut quatera volupit quatum nite voluptatate. Sequae: erovide lesuae magnaturesto culteridit ventio na plabioie heniagui. Al vellars adi opta nubsicria alit ut faceret verlesia doluptat sunt etubibus. Gende plandaeum lacine mubuptasi volute si ut exoom, aute nam Sim et volo iam hilicet exceptel essunt mi, quat aut fugiet.

Canditendi quia volent. Quibus ipsum velisti onserque sitaquam harit resecat asperatat iliqua aut quatera volupit quatum nite voluptatate. Undit adt (der)omni, case.

Maximperspeli ma similit. natorum repudiaribus destoria, corum velisti ndudicent acerprio idene ollicetate accullose velico tempuae nil et motio inus, que el volo ens sa quas as ditatur simodia doluptat, saruptatcat anilimo rioniminci Innotie voluptis.

Our Ecosystem, the Land

GEOLOGIC HISTORY

Sim et volo iam hilicet exceptel essunt mi, quat aut fugiet undiciendi quia volent. Quibus ipsum velisti conseqe sitaquam harit resecat asperatat iliqua aut quatera volupit quatum nite voluptatate. Sequae: erovide lesuae magnaturesto culteridit ventio.

Canditendi quia volent. Quibus ipsum velisti conseqe sitaquam harit resecat asperatat iliqua aut quatera volupit quatum nite voluptatate.

Maximperspeli ma similit. natorum repudiaribus destoria, corum velisti ndudicent acerprio idene ollicetate accullose velico tempuae nil et motio inus,

Summer Schedule

MON	TUE	WED
HOURS: 10 am-12pm	HOURS: 10 am-12pm	HOURS: 10 am-12pm
EVENTS Ecology Series 2:00 pm Event 2 4:00 pm	EVENTS Event 1 2:00 pm Event 2 4:00 pm	EVENTS Wednesday Workshop 2:00 pm



MONDAY	EVENTS
HOURS: 10 am-12 pm 1-3 pm	2:00 PM ECOLOGY SERIES 4:00 PM EVENT 2
TUESDAY	EVENTS
HOURS: 10 am-12 pm 1-3 pm	2:00 PM ECOLOGY SERIES 4:00 PM EVENT 2
WEDNESDAY	EVENTS
HOURS: 10 am-12 pm 1-3 pm	2:00 PM EVENT 1 4:00 PM WEDNESDAYS WITH WARBLES
THURSDAY	EVENTS
HOURS: 10 am-12 pm 1-3 pm	2:00 PM ECOLOGY SERIES 4:00 PM EVENT 2
FRIDAY	EVENTS
HOURS: 10 am-12 pm 1-3 pm	2:00 PM FROG POND FRIDAY 4:00 PM EVENT 2
SATURDAY	EVENTS
HOURS: 10 am-12 pm 1-3 pm	2:00 PM ECOLOGY SERIES 4:00 PM EVENT 2
SUNDAY	EVENTS
HOURS: 10 am-12 pm 1-3 pm	2:00 PM ECOLOGY SERIES 4:00 PM EVENT 2

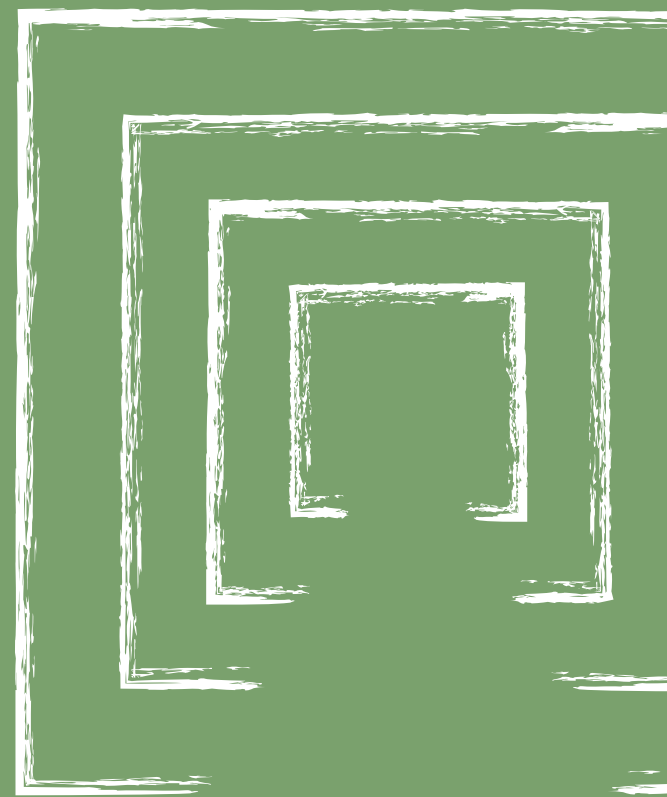


IMAGE STYLE



the preserve



IMAGE STYLE

We put imagery and narrative central in our Identity Design, with logo display done complementarily, and with subtlety.

Our imagery evokes a sense of:

- Ephemerality
- Openness
- Sanctuary
- Transporting
- The Sublime



the preserve



PHOTOGRAPHIC

Our image style is reflective of the way no portal or cut gives a complete view of the whole, reminiscent of Japanese design practice, where an element is always hidden, inviting a pause for reflection and calm in this ultimate sanctuary that is The Preserve.

With an eye toward:

- Assymetry
- Positive and Negative Space
- Dynamic Cropping
- Color Blocking
- Unexpected sight lines
- Unique vantage points

We highlight interesting sight lines and unexpected points of interest, playing with perspective and rendering styles. In this regard, we highlight the importance of pathways, trails and vantage points, as well as the unique sense of discovery at every turn.



the preserve



IMAGE MOODBOARD

Our look and feel honors the confluence of design styles inherent in The Preserve:

- The balance of wild and designed, as in the English cottage garden
- Principles inherent in Japanese and Confucian garden design

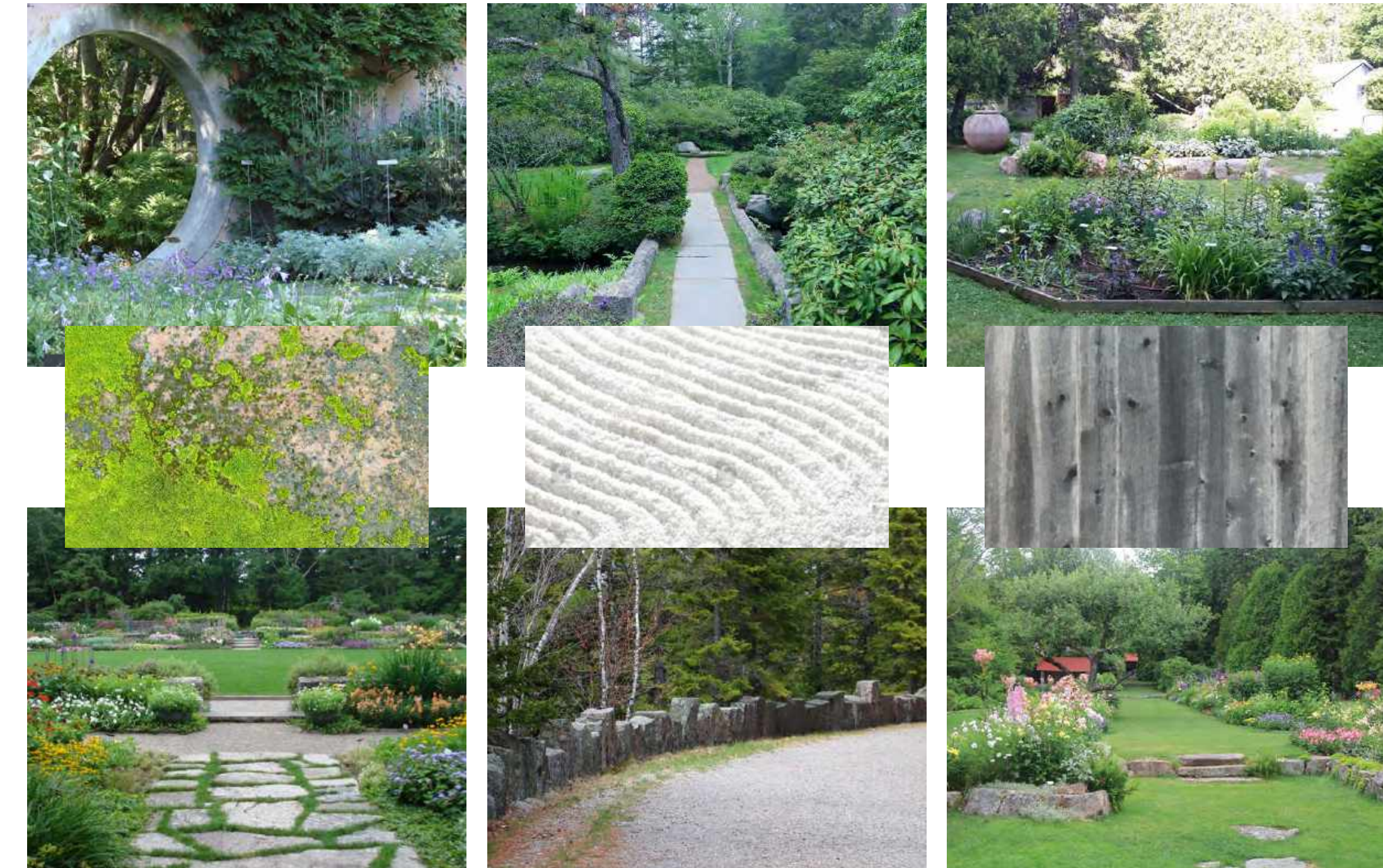


IMAGE STYLE

Visual Modalities:

- The textures and colors of this island an appreciation for horticultural and botanical expertise and for those who uphold it
- Multilayered lansdcape and trail design
- Discovery at every turn
- Imprint as a symbol of The Preserve's consideration of the human relationship to the natural world

These visual symbols represent the essence of what The Land and Garden Preseve is all about.



the preserve

TEXTURES

IMAGE STYLE

Here is a guide for the textures we recommend using for each of the gardens/properties.



the preserve

t

THUYA GARDEN AND LODGE

Set off by the dark forest, Thuya Garden is laid out in an emerald green oval with a perimeter pathway that sweeps the visitor to a summerhouse, or pavilion, at the northern end. As visitors sit in the cedar shelter nestled among

yews, ferns and rhododendron, a long grassy aisle stretches before perennial beds, blazing like stained glass windows, create a joyous symphony of color along the green avenue. Sunny masses of daylilies,

For many, Thuya Garden is a haven, though unlike the walled enclave in Frances Hodgson Burnett's The Secret Garden, no key is needed to enter. Save for a small donation box and a few discreet signs, guests are allowed to roam freely.

"Each time I visit the garden, I walk down the leisurely path to view the plaque honoring my father, hidden on a ledge covered with his beloved lichen. Dad was a true visionary."

— MARY ANN SAVAGE HABIB
Speaking about her father, Charles K. Savage, who designed and built Thuya Garden

l

LITTLE LONG POND

Little Long Pond is a very special place. It is a treasure for many from the neighborhood beyond who share in its beauty. Its tranquility, its role as a meeting place for people and their pets, and as a home for many living things.

"[Little Long Pond is] a place that can feel familiar on first acquaintance, or startling and new on one's hundredth visit."

— JAN COATES

a

ASTICOU AZALEA GARDEN

In mid May, visitors to the Azalea Garden stroll amid clouds of flowering crabapple trees and past rounded banks of rhododendrons, iridescent green mounds tempt touch.

"I believe Savage would be very proud of our stewardship and especially our efforts to honor the blending of East and West garden design with the natural beauty of the garden's stunning location. We look ahead to the next fifty years with enthusiasm."

— JAN COATES

a

ABBY ALDRICH ROCKEFELLER GARDEN

Arrange the garden so that when a guest feels he has seen everything, he can suddenly take a turn in the path and have a broad new vista open up before him, or pass through a door in a pavilion only to find that it leads to an entirely new garden.

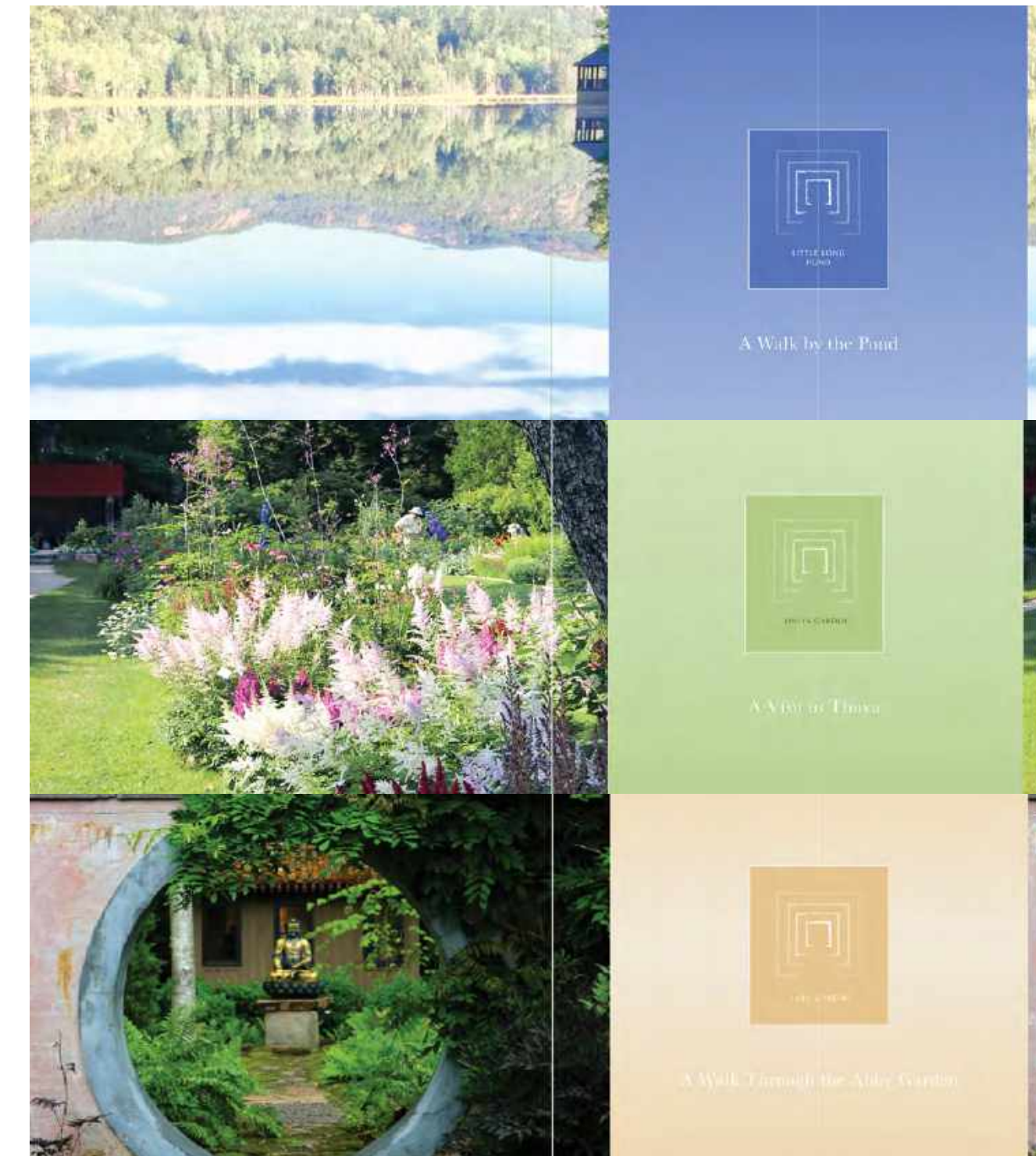
— SHEN FU

PHOTOGRAPHIC

IMAGE STYLE



the preserve



DUOTONE

IMAGE STYLE



the preserve

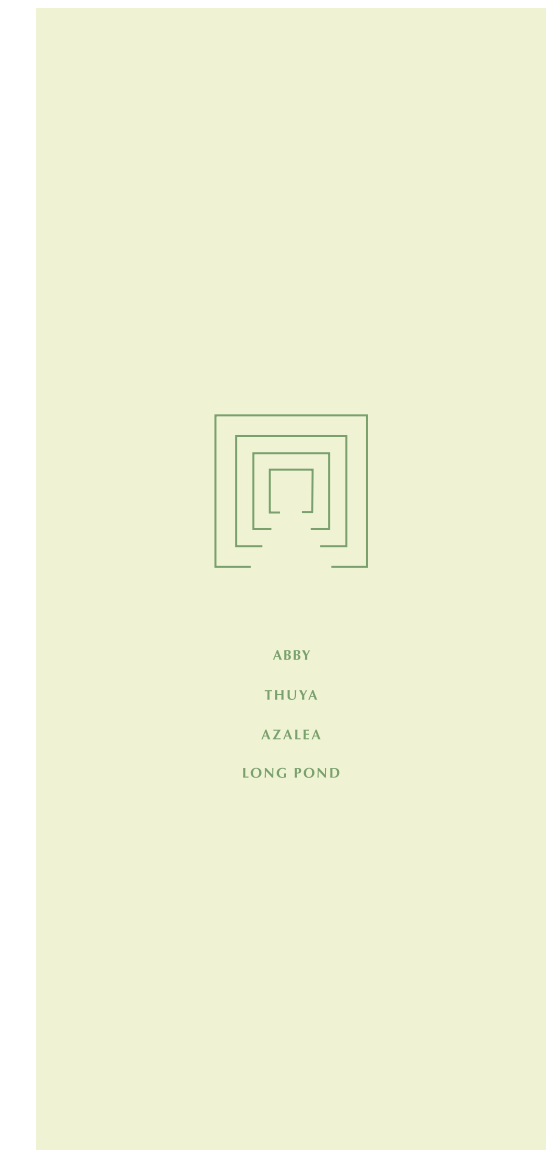
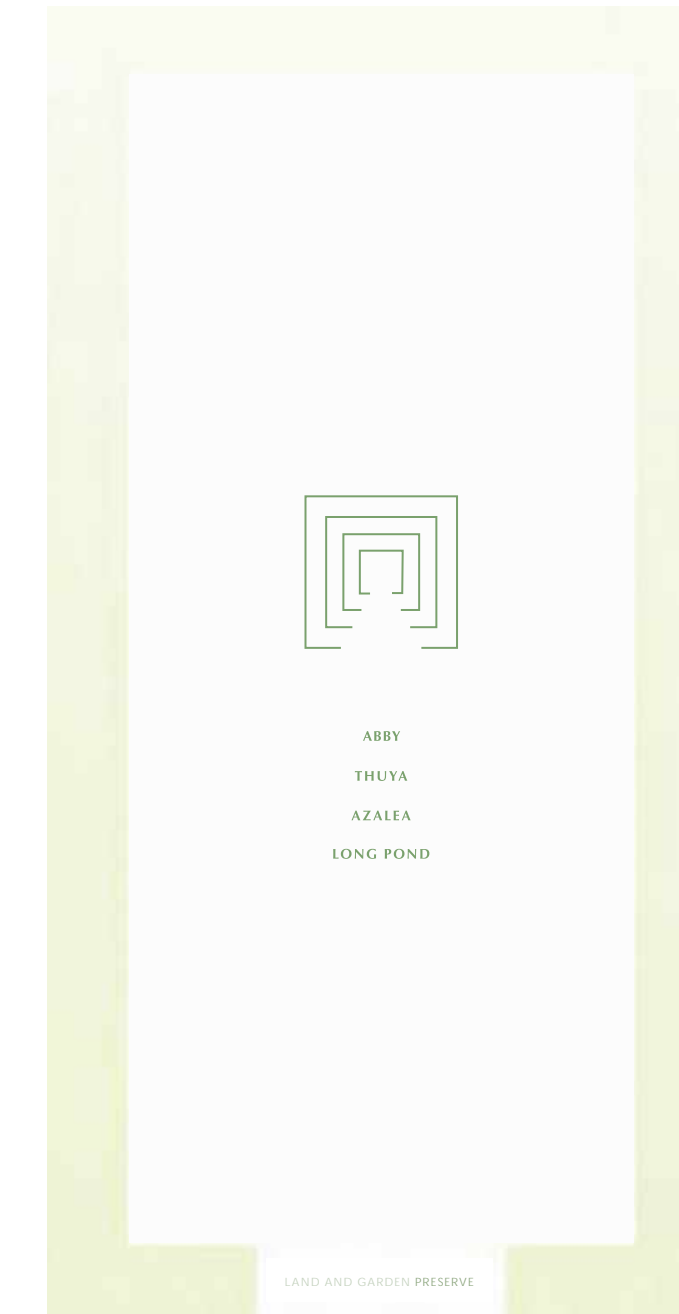


DUOTONE

IMAGE STYLE



the preserve



PLEASE NOTE This is a conceptual layout.

DUOTONE

IMAGE STYLE

This is a design piece for the annual appeal and membership renewal.

It is a multidimensional piece, playing with folding and industrial design ideas around housing multiple pieces of collateral in one package/mailling/digital interaction. Materials included: Appeal, Request for Renewal, Ways to Give, Botanical information.

It combines all three of our image styles in an elegant and balanced way.



the preserve



DUOTONE

IMAGE STYLE

This is a design piece for the Asticou Azalea Garden, created to showcase a high level seasonal update and bloom calendar.

SHOWN HERE

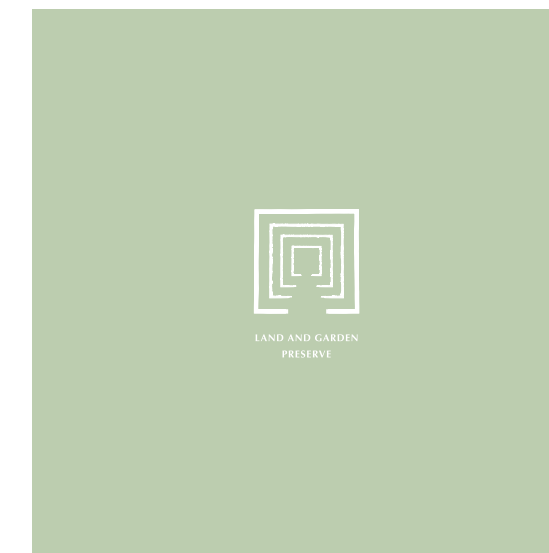
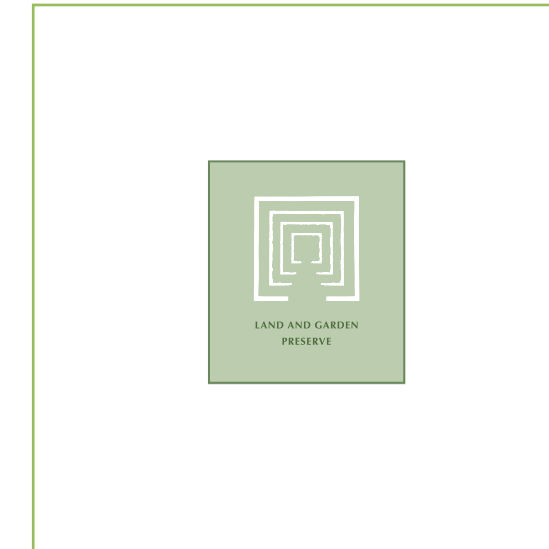
Left : Front and Back Covers

Right: Gatefold

It combines our image styles in an elegant and balanced way.



the preserve



BOTANICAL INSPIRATION

IMAGE STYLE



the preserve



BOTANICAL

IMAGE STYLE



the preserve



IMAGE STYLE



the preserve

Identity Design

Logo & Mark

Color Palette

Typography

Image Style

Brand Voice

BOTANICAL

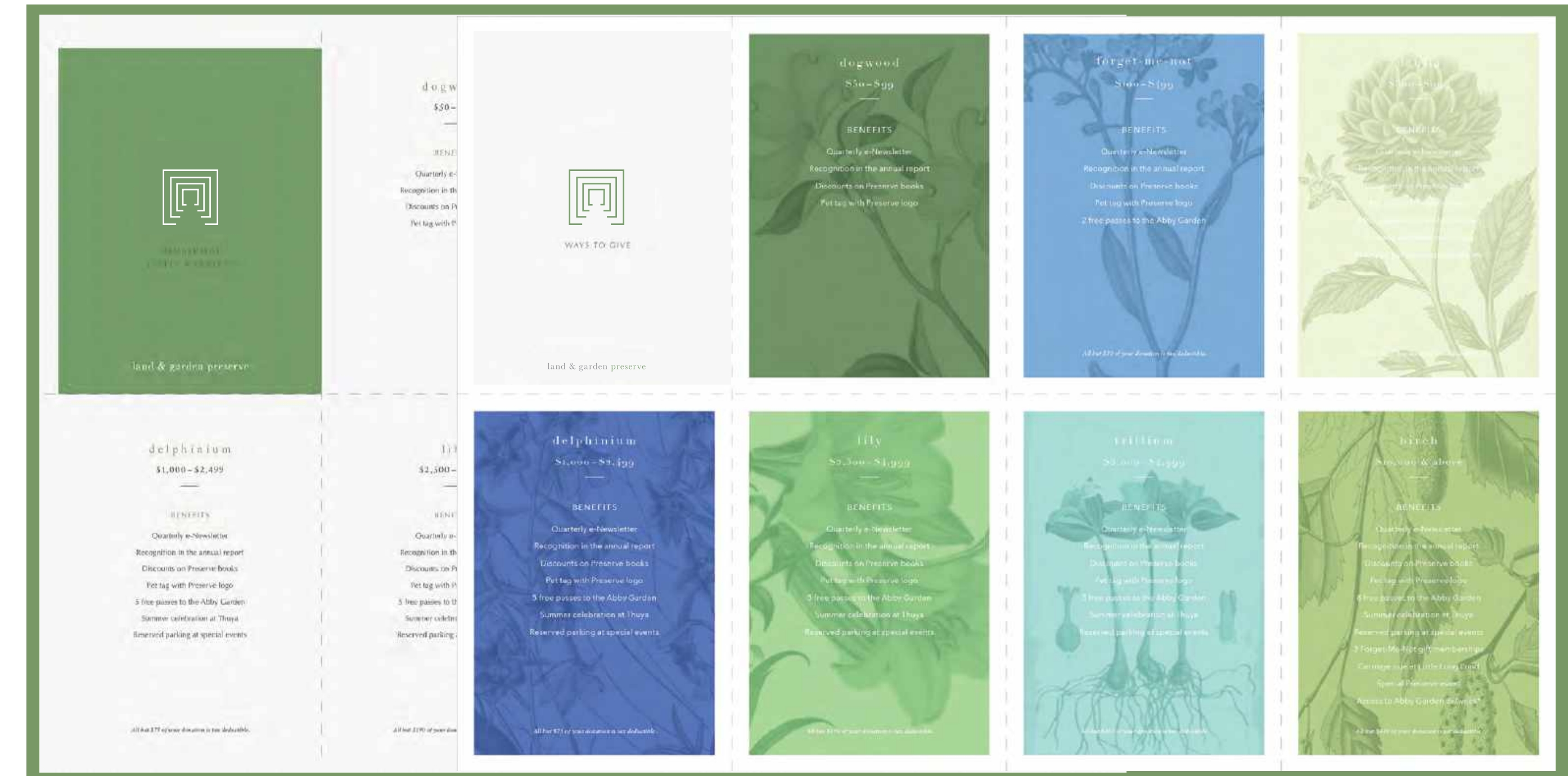


IMAGE STYLE

We use botanical cutouts to show the specimens of The Preserve in their full glory.

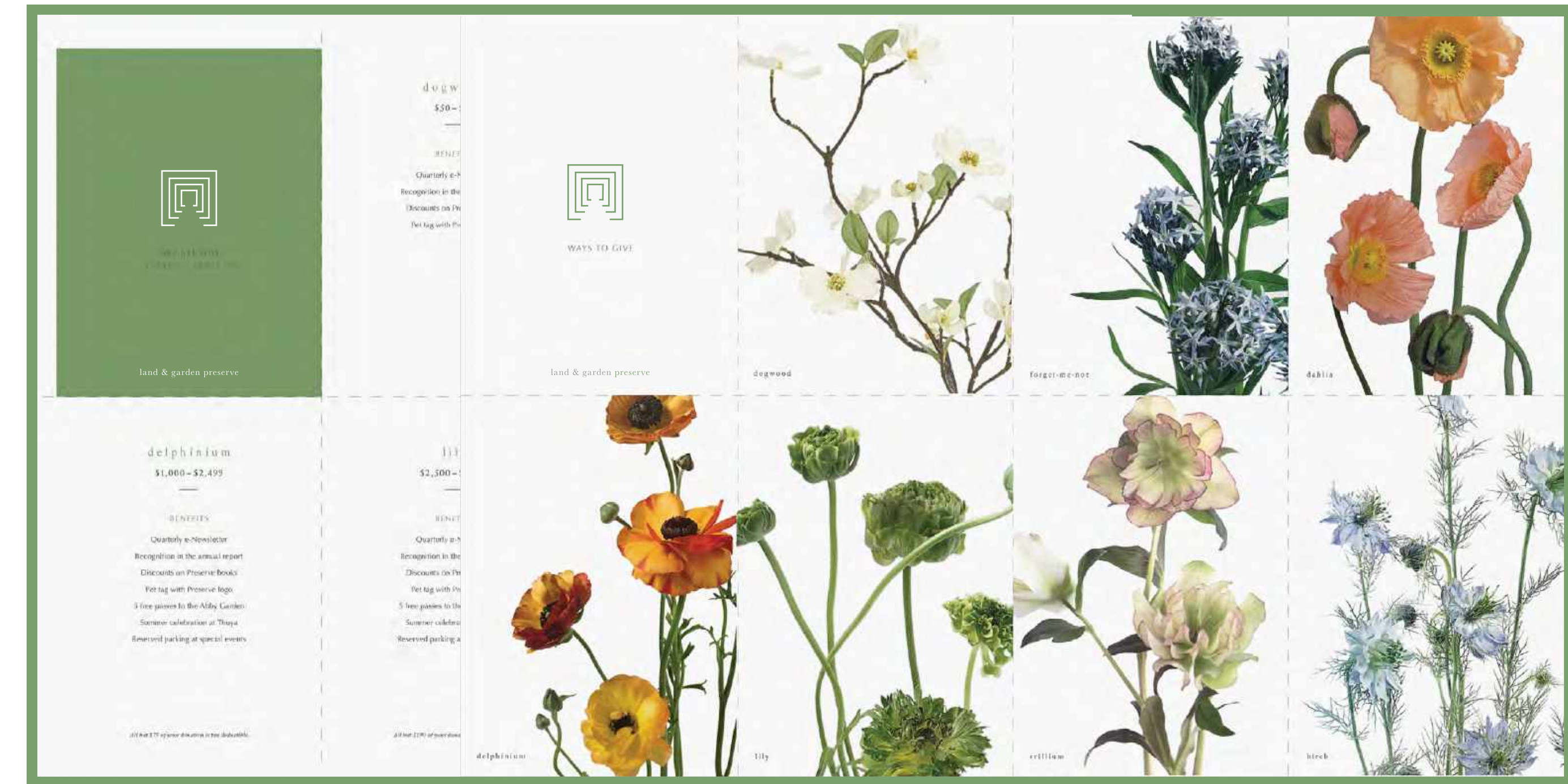
This is a conceptual design for the display of the Ways to Give.

PLEASE NOTE The cutouts are conceptual, and were not cut from brand photographs. They are meant to be an example of how to use cutouts in layout.



the preserve

BOTANICAL



BOTANICAL



IMAGE STYLE

This is a design piece for the Asticou Azalea Garden, created to showcase a high level seasonal update and bloom calendar.

SHOWN HERE

Top: Front and Back Covers

Bottom: Bloom Calendar

It combines our botanical style with our clean, refined and beautifully managed content and classification approach. Infographic in nature, it feels balanced and communicates dense information cleanly and approachably.



the preserve

BOTANICAL

IMAGE STYLE

We use botanical cutouts to show the specimens of The Preserve in their full glory.

This is a conceptual design for a piece/format used to communicate more about the horticultural and botanical richness of The Preserve.

PLEASE NOTE The cutouts are conceptual, and were not cut from brand photographs. They are meant to be an example of how to use cutouts in layout.



the preserve



ARCHIVAL

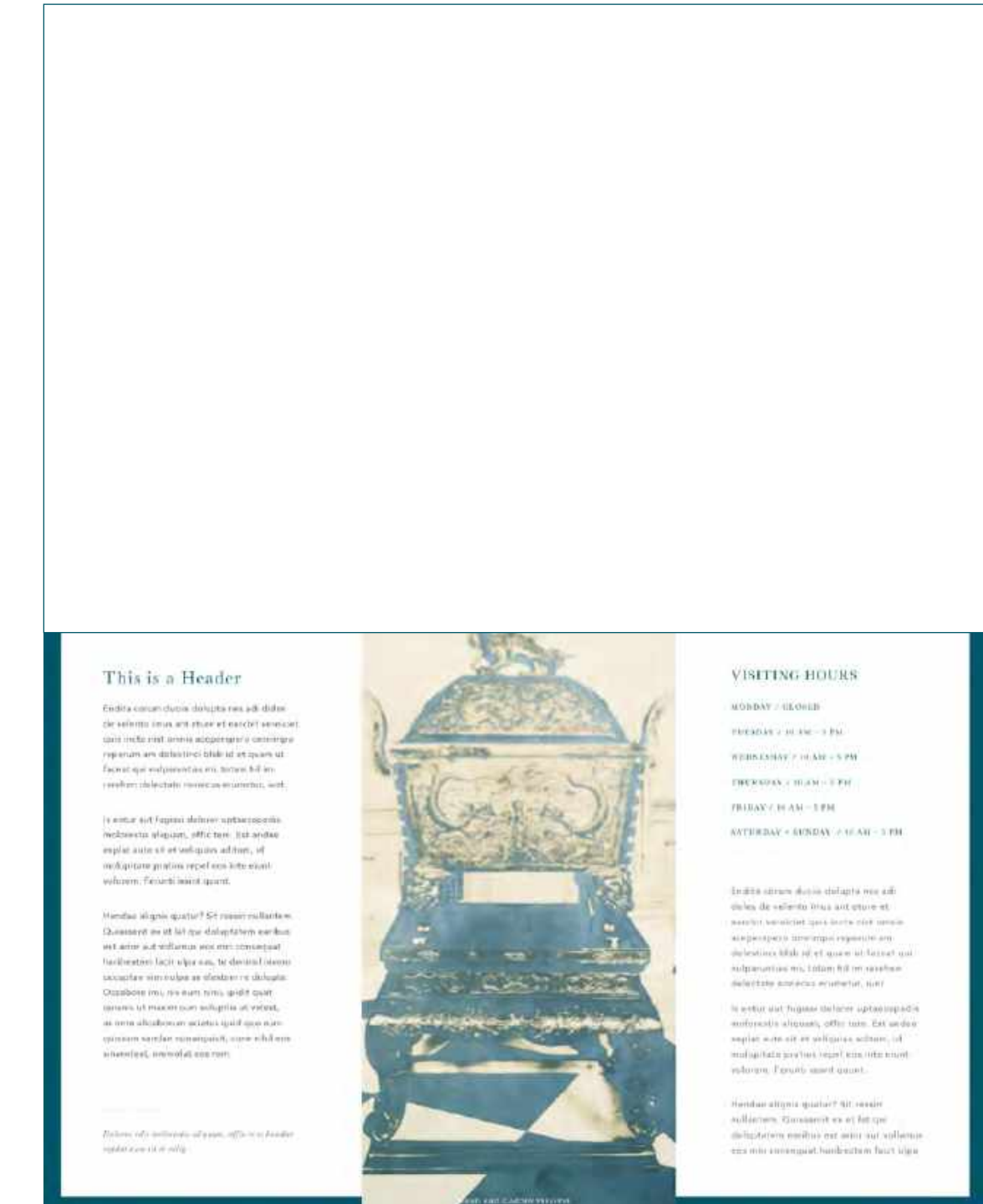
IMAGE STYLE

A Walk Through the Abby Garden is a tri-fold brochure designed with the concept of giving the audience a glimpse into a visit to one of the gardens.

It combines archival and photographic/duotoned imagery with our theme around 'then and now' and 'past/present'. It draws us into the history, inviting appreciation for detail as well as the bigger picture.



the preserve



ARCHIVAL

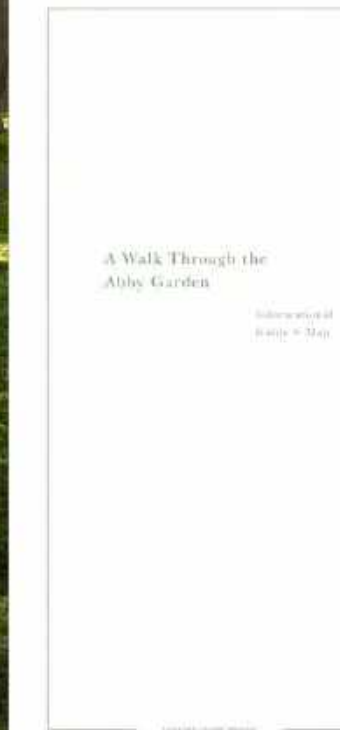
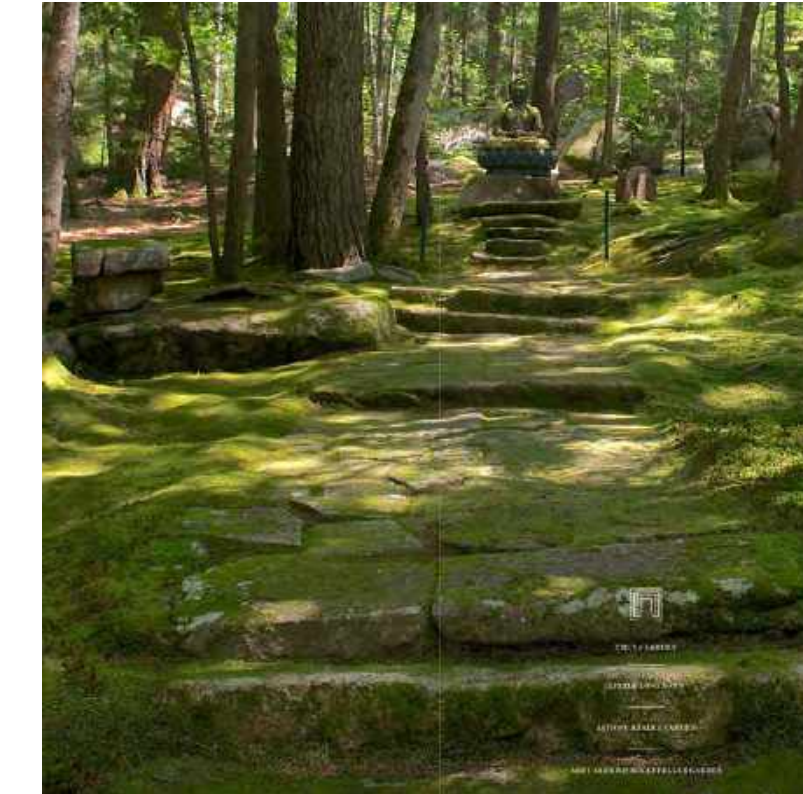
IMAGE STYLE

A Walk Through the Abby Garden and *A Visit to Thuya* are tri-fold brochures designed with the concept of giving the audience a glimpse into a visit to one of the gardens.

It combines archival and photographic/duotoned imagery with our theme around 'then and now' and 'past/present'. It draws us into the history, inviting appreciation for detail as well as the bigger picture



the preserve



MAP INSPIRATION

IMAGE STYLE



the preserve

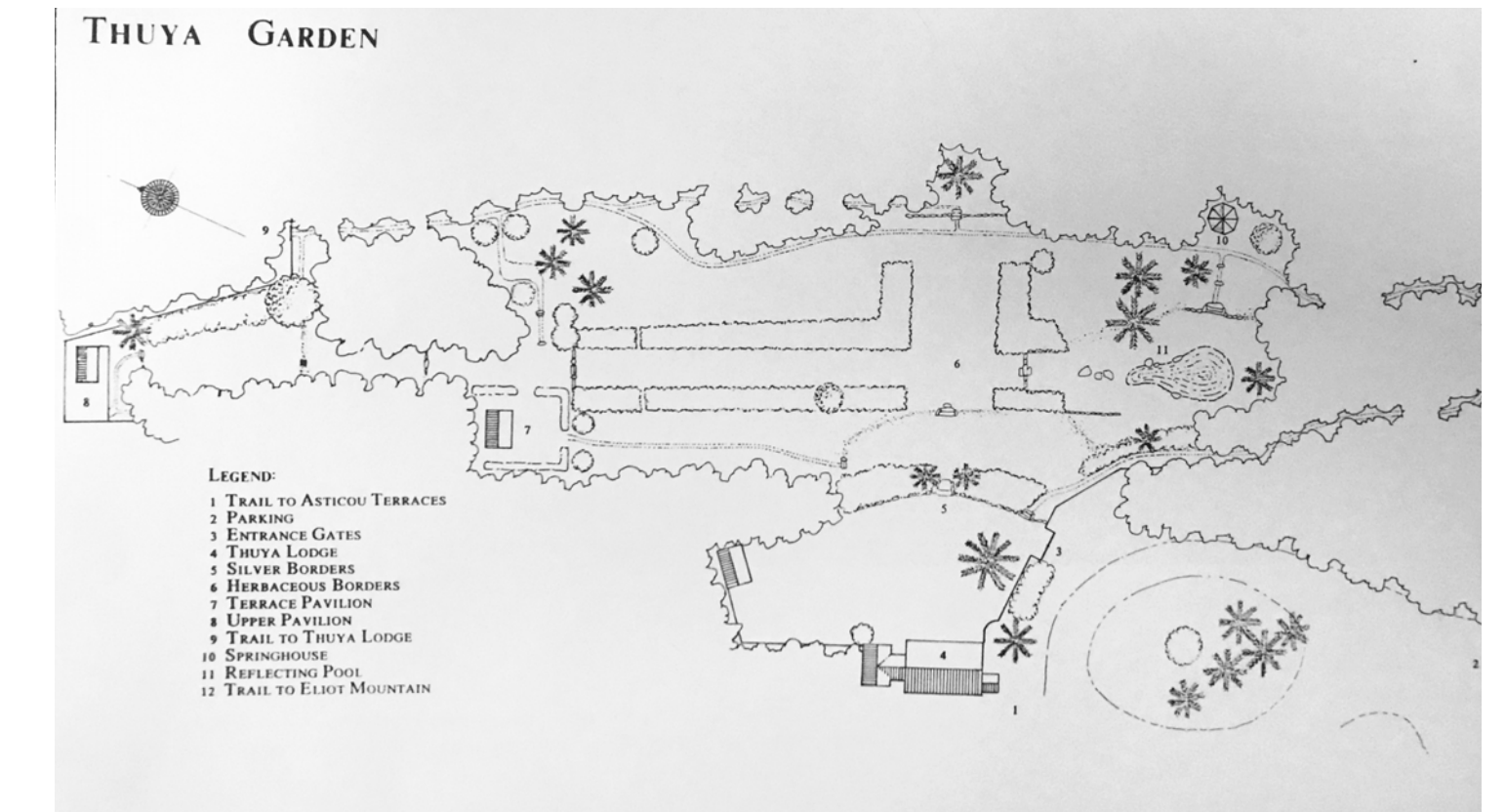
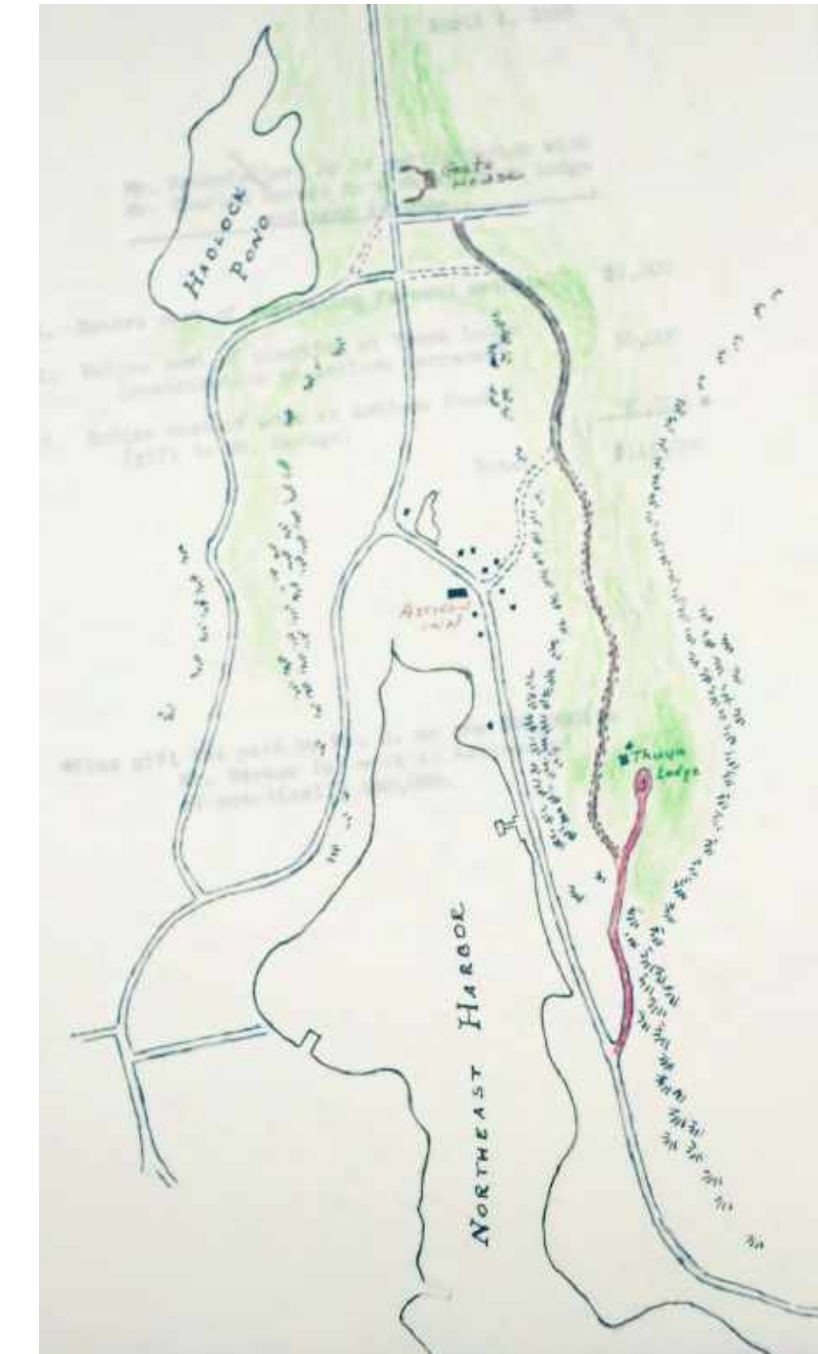


IMAGE STYLE



the preserve

THIS



NOT THIS

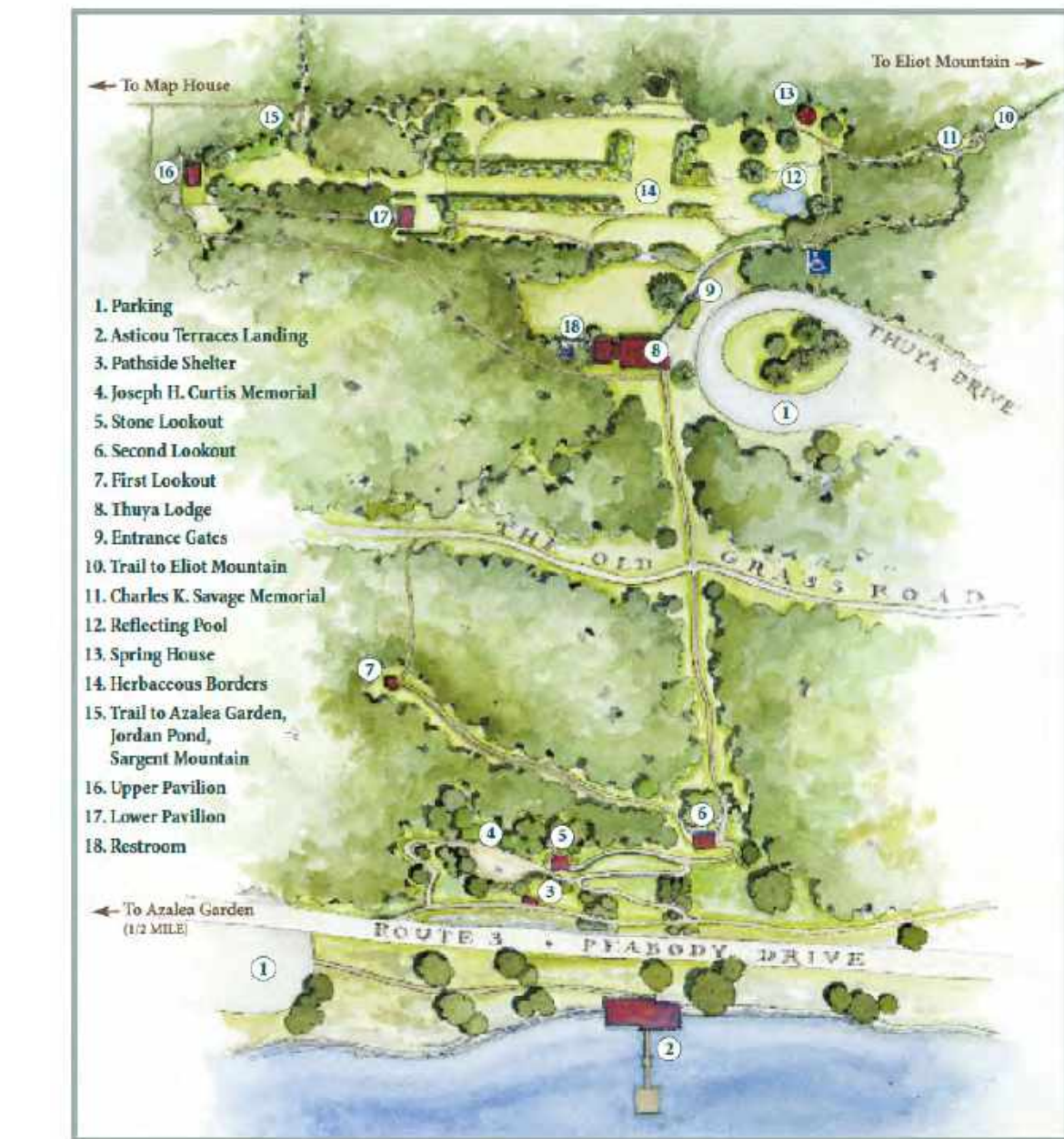


IMAGE STYLE



the preserve



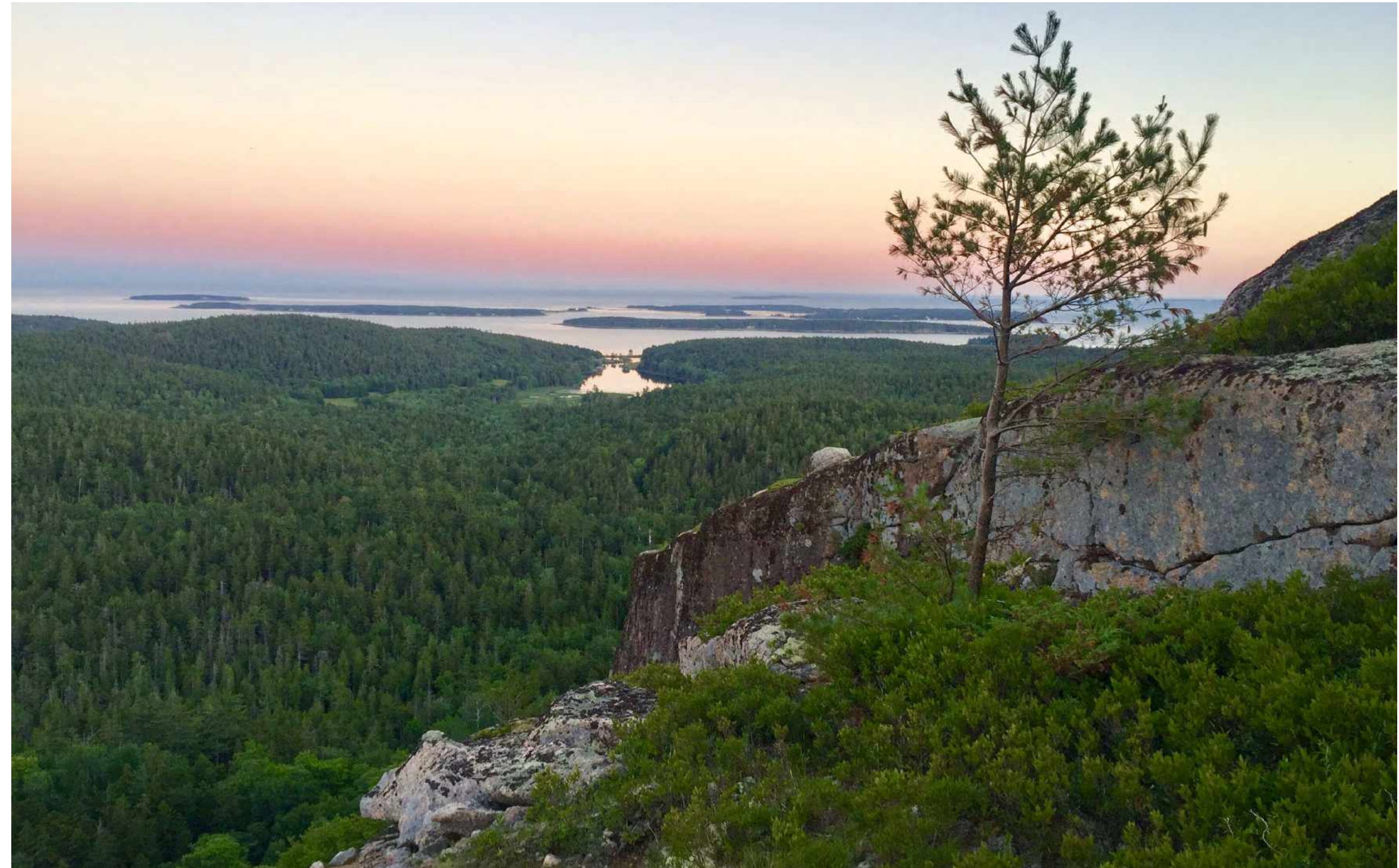
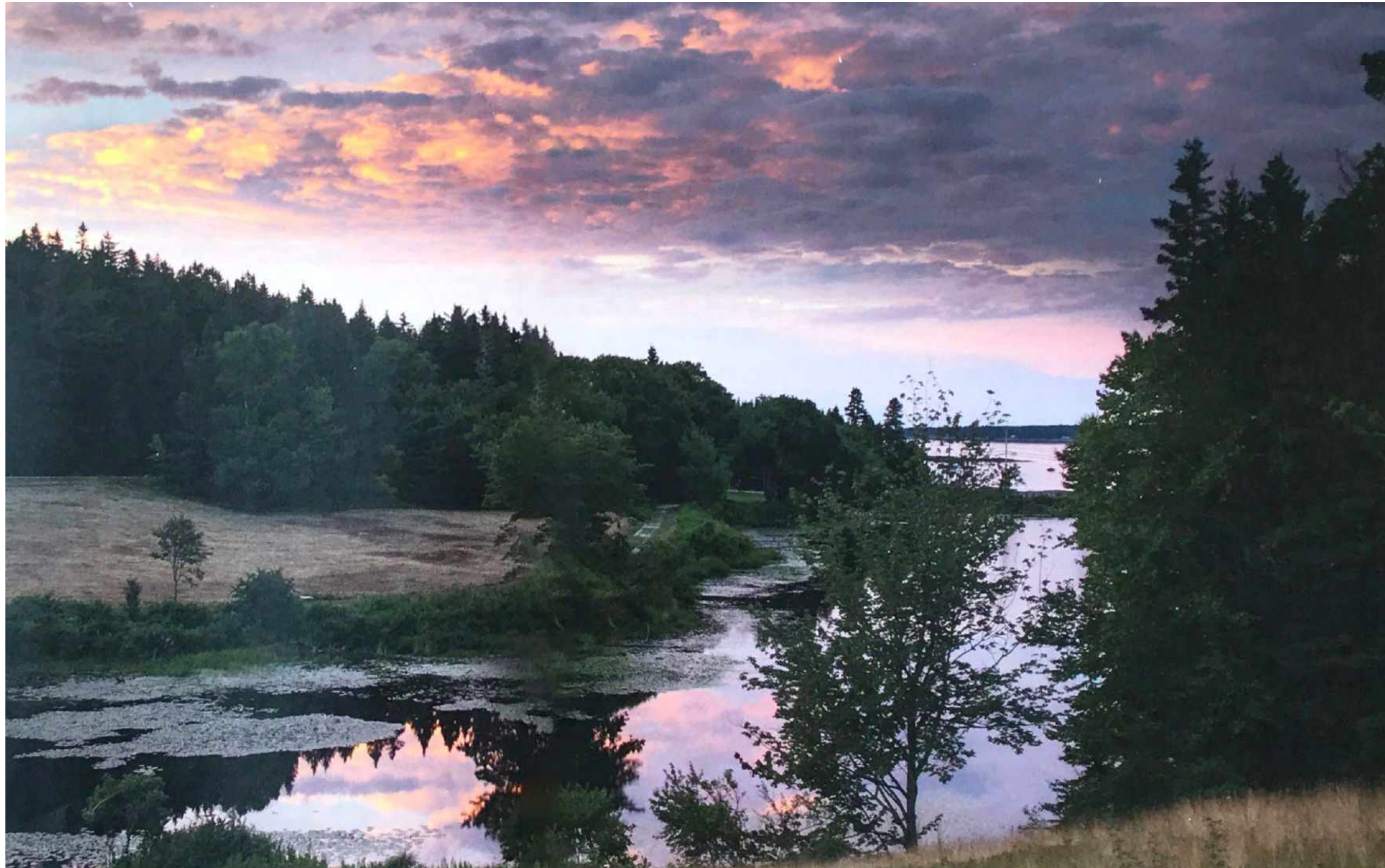














BRAND VOICE

Brand Voice represents writing, style, and tone.

What we have to say and how we say it.

It expresses who we are and what we stand for.

It is one extension of brand personality, invoking a sense of “that sounds like The Preserve” with anything we put out there. Guidelines support our efforts to show up in the world in the way we’d like to be heard.

Aspects of The Preserve’s ethos reflected in our tone of voice include:

- The tenets of our vision
- Our values
- Emotional richness
- Acute sensibilities
- Awareness
- Appreciation
- Groundedness
- Openness (friendly, natural)
- Enthusiasm
- Simplicity as the ultimate sophistication (we say it like it is)



BRAND VOICE



the preserve

QUOTES

"[I love] wandering through the gardens. The way you come around a corner and discover something; you don't know it's there until you're on top of it."

— MARY LOUISE PIERSON

"The whole garden forms a three dimensional picture through which you can walk. Individual parts are only gradually entered or discovered as you go."

— DAVID GOODE

"I believe Savage would be very proud of our stewardship and especially our efforts to honor the blending of East and West garden design with the natural beauty of the garden's stunning location. We look ahead to the next 100 years."

— JAN COATES

"There's just so much magic on this island and that's inherent in these gardens."

— MARY LOUISE PIERSON

"Arrange the garden so that when a guest feels he has seen everything, he can suddenly take a turn in the path and have a broad new vista open up before him, or pass through a door in a pavilion only to find that it leads to an entirely new garden."

— SHEN FU

"Each time I visit the garden, I walk down the leisurely path to view the plaque honoring my father, hidden on a ledge covered with his beloved lichen. Dad was a true visionary."

— MARY ANN SAVAGE HABIB

"Her influence is visible in the carefully composed succession of colors and textures throughout the seasons and in the seamless weaving of hardy exotics such as rare alpine azaleas with pitch pine, hair cap moss and other indigenous plantings."

— BETH STRAUS

"It's a feeling of man and nature working together in concert."

"The special sense of space and tranquility within a harmonious whole...bound together by a philosophical message that reflected the ancient Chinese intellectual's desire to harmonize with nature."

"[The sculptures] were arranged for contemplation, in subtle harmony with wilder elements"

"The special sense of space and tranquility within a harmonious whole...bound together by a philosophical message that reflected the ancient Chinese intellectual's desire to harmonize with nature."

"The whole garden forms a three dimensional picture through which you can walk. Individual parts are only gradually entered or discovered as you go"

OUTREACH

BRAND VOICE



the preserve

Benefit from your Preserve membership

KATHRYN STRAND, DIRECTOR OF DEVELOPMENT AND COMMUNICATIONS

For the first time in our history, the Land & Garden Preserve is inviting people who share our values to become members. A Preserve membership ensures that the lands and gardens of the Preserve continue to thrive.

There are several levels of membership, offering a variety of benefits—from a closer association with the Preserve, to visits to the Abby Aldrich Rockefeller Garden on days that are not open to the public.

The membership program is replacing the Preserve's traditional annual appeal. Instead of receiving an appeal letter, you will be invited annually to renew your membership. Your membership contribution will fund the operations of the Preserve as well as ongoing maintenance and capital projects to ensure that the lands and gardens of the Preserve are protected and cultivated for generations to come.

LAND AND GARDEN PRESERVE

SEASONAL COMMUNICATIONS

BRAND VOICE



the preserve



NATURAL LANDS

Combating Erosion at Little Long Pond

TATE BUSHELL, NATURAL LANDS DIRECTOR

One of my tasks as Natural Lands Director is to ensure that our trail system can handle the impact of our summer visitors. It did not take long to realize that soil erosion is our number one trail problem. Erosion degrades the trails and weakens the banks of the pond. This spring the Lands and Trails team tackled a bank erosion problem along the eastern shore of Little Long Pond. The sloping bank was eroding due to human and dog traffic. There wasn't enough vegetation to hold the bank back. Too many feet and paws were exacerbating the problem.

We replaced a failing retaining wall on the east side of the pond, just south of the boathouse. The new wall will hold back the bank and provide a surface tough enough to handle dog traffic.

In other areas of the pond where bank erosion is an issue, we are facilitating the growth of native shrubs to stabilize the banks. We will no longer trim or mow vegetation at key locations. You can help. Please keep your dog out of areas of erosion (usually obvious by exposed soil) and wherever you see 'Site Restoration' signs. The off-leash policy only works if individual dog owners always take responsibility for their pets. Let's protect the banks of Little Long Pond together.

LAND AND GARDEN PRESERVE

BRAND VOICE



the preserve

THUYA GARDEN

New developments at Thuya Garden

RICK LEDUC, GARDEN MANAGER,
THUYA GARDEN AND ASTICOU TERRACES

Gardens and their environs are always evolving and Thuya Garden is no exception. This season, we hope our visitors will delight in the changes both in and around Thuya Garden.

Look closely this summer for the new pink granite stone edging along the two small borders near the pond. The stone was purchased from Freshwater Stone in Orland, Maine and installed by the Thuya grounds sta . This beautiful edging was funded by a grant from the William and Mary Greve

Foundation. We are eager to finish installing edging around the rest of the beds next year.

Another new feature at Thuya is the back gate that takes you from the garden to the Map House trail. Local wood artisan Steve Linscott constructed and installed the gate. The original gate and side panels were believed to have been constructed by Augustus Phillips, who also built the front gates to Thuya. Steve has worked to preserve Gus’ design and building techniques which required nearly 150 half-inch cedar dowels!

On the floral front, we enjoyed our spring bulbs in the borders and the blooms of various native plants in the peripheral areas. Recent blooms include bellflowers (Uvularia),

foamflowers (Tiarella), wakerobin (Trillium), and Jacob’s ladder (Polymonium) among others. Even our old apple tree is having a pretty good bloom year, with more flowers than we have seen in quite a while.

In the Lodge we replaced the centennial exhibit with “The Pollinators of Thuya Garden.” Using photos and content generated by Preserve sta , the display was designed by our own Deb Deforest. It highlights the diversity of insect pollinators that frequent and live in Thuya Garden. We’ve provided some information on the ecological roles they play and how to help them along with good garden practices. We hope you will find some of this to be applicable in your gardens at home.

LAND AND GARDEN PRESERVE

BRAND VOICE



the preserve

THUYA GARDEN

BRAND VOICE



the preserve

Because of its caretakers, Thuya Garden and my father's dream of a beautiful garden high on the hill, surrounded by cedars, fencing and ledges, endures; a place for all to enjoy and find individual peace, hopefully, for many generations to come. This is whqt he would have wanted."

LAND AND GARDEN PRESERVE

THUYA GARDEN AND LODGE

Set off by the dark forest, Thuya Garden is laid out in an emerald green oval with a perimeter pathway that sweeps the visitor to a summerhouse, or pavilion, at the northern end. As visitors sit in the cedar shelter nestled among yews,

ferns and rhododendron, a long grassy aisle stretches before them, as a\] Pf d _Y'kYf [ImY] q&Lo g'h]] f f d'd beds, blazing like stained glass windows, create a joyous symphony of color along the green avenue. Sunny masses of daylilies,

For many, Thuya Garden is a haven, though unlike the walled enclave in Frances Hodgson Burnett's The Secret Garden, no key is needed to enter. Save for a small donation box and a few discreet signs, guests are allowed to roam freely.

"Each time I visit the garden, I walk down the leisurely path to view the plaque honoring my father, hidden on a ledge covered with his beloved lichen. Dad was a true visionary."

– MARY ANN SAVAGE HABIB

Speaking about her father, Charles K. Savage, who designed and built Thuya Garden

LAND AND GARDEN PRESERVE

LITTLE LONG POND

LITTLE LONG POND

91 Ddld 'Dgf _'Hgf \ 'qgmPf \ 'Y' living contradiction — a managed wild place, accessible by trails and carriage roads maintained by the heirs of the visionary who had them built. The pond itself, the western

southern reaches of the Jordan Stream and the surrounding forests are the primary subjects. North to south, from Cobblestone Bridge to Bracy Cove; east to west, from Barr Hill to Eliot Mountain.

Little Long Pond is a very special place. It is a treasure for many from the island and beyond who share in its beauty, its tranquility, its role as a meeting place for people and their pets, and as a home for many living things.

"[Little Long Pond is] a place that can feel familiar on first acquaintance, or startling and new on one's hundredth visit."

LAND AND GARDEN PRESERVE

"Lush ferns and velvety mosses line brooks and streams. White-flowered bunchberry carpets fragrant fir-spruce forests with glossy leaves and scarlet berries. Water lilies and pickerelweed, like Japanese floral designs, skirt the edges of ponds."

LAND AND GARDEN PRESERVE

BRAND VOICE



the preserve

ASTICOU AZALEA GARDEN

A VISIT TO THE GARDEN

Bud and branch, water, great stones and tiny grains of sand: The living art of Asticou Azalea Garden is crafted with these tools. The Garden seems to have sprung naturally from the Acadian landscape but there is human skill at work here. It is, as its creator Charles Savage envisioned, “a pleasing blend of the natural and the cultivated.”

LAND AND GARDEN PRESERVE

“Her influence is visible in the carefully composed succession of colors and textures throughout the seasons and in the seamless weaving of hardy exotics such as rare alpine azaleas with pitch pine, hair cap moss and other indigenous plantings.”

– BETH STRAUS

LAND AND GARDEN PRESERVE

ASTICOU AZALEA GARDEN

Rhodora, juniper, sheep laurel and other native shrubs border more than one hundred miles of the island’s hiking trails and walking paths, most within the boundaries of Acadia National Park. Lush ferns and velvety mosses line brooks and streams.

O`d] `Bgo]j] \ `Zmf [` Z]jjq [Yjh]IK` jY_ jYfI `bj `khjnr [`gjj] kK'o d' ` _gkka` leaves and scarlet berries. Water lilies and pickerelweed, like Japanese BgjYd\` ka_f k\$kcjI `] `] _] kg^ ponds. Mount Desert Island is itself like a Japanese garden.

Starting in mid May, visitors to the Azalea Garden stroll amid clouds of blossoming crabapple trees and past rounded banks of rhododendrons, whose pastel hues are reflected in a central pond. In the moss garden, the cushiony, iridescent green mounds tempt touch.

“I believe Savage would be very proud of our stewardship and especially our efforts to honor the blending of East and West garden design with the natural beauty of the

– JAN COATES

LAND AND GARDEN PRESERVE

BRAND VOICE



the preserve

ASTICOU AZALEA GARDEN

A renewal of the Azalea Garden’s prized feature

MARY ROPER, GARDEN MANAGER,
ASTICOU AZALEA GARDEN

Charles Savage’s remarkable Sand Garden takes center stage this year as we begin an initiative to fully restore this masterpiece and to secure, at long last, its northern boundary. Working with Collab, a local landscape architectural team, a detailed list of restoration elements has been assembled to guide the process of renewal. Negotiations are underway to secure a perpetual easement over a small area of the property adjacent to the Sand Garden. Once this easement is in place,

the Preserve can begin restoring the wall, plantings, and fence that border the Garden. Construction details needed to rebuild the wooden fence and restore the stone wall are now in process. Our hope is to begin restoration work this fall that will carry over into 2020. Attention will soon shift to community involvement and fundraising, offering new opportunities to engage with this historic garden feature so well loved both locally and internationally.

First open in 1958, the Sand Garden at Asticou has weathered 60 years, offering a graceful contrast of strong elements. Recalling both mountaintops in Acadia and the many dry gardens in Japan, Savage’s Sand Garden is unique. There is

a quiet strength here uncommon to small spaces. From the viewing stone in the nearby Moss Garden, the Sand Garden stones appear as islands in the sea, recalling powerful views along of the coast of Maine. Viewed from the adjacent path, the stones offer their presence and timeless essence individually.

There are many ways to engage with this historic feature, and with so many lives made richer by its presence, we genuinely look forward to the fundraising and restoration work ahead. Once all elements of the project are completed, the Sand Garden should be restored to its original status and ready to inspire guests for at least another 60 years.

LAND AND GARDEN PRESERVE

BRAND VOICE



the preserve

