

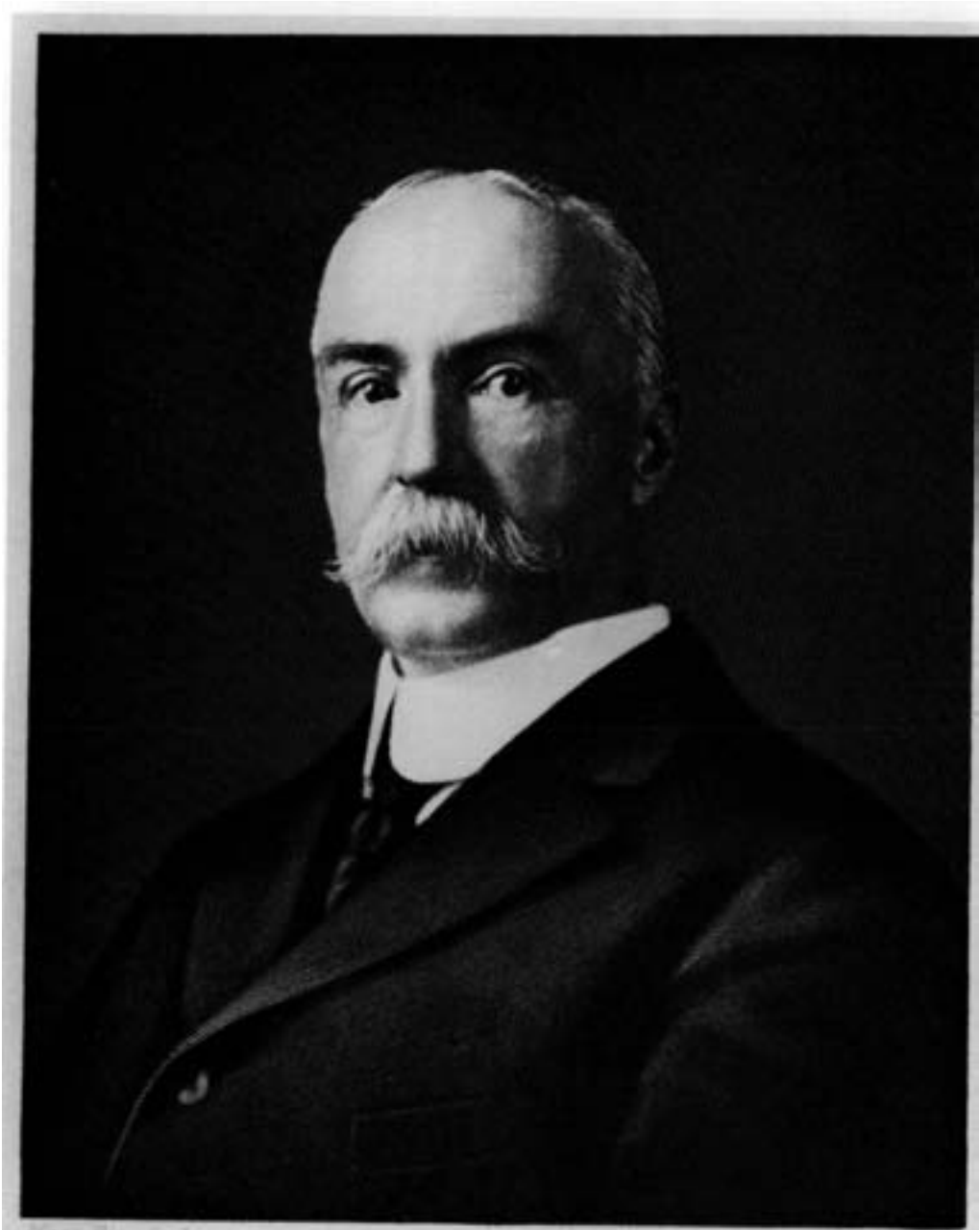
## The Center for Plant Conservation

Donald A. Falk and Francis R. Thibodeau direct the Center for Plant Conservation, the first national organization devoted specifically to the conservation and study of endangered plants. Founded in 1984, the Center operates as a cooperative network consisting of eighteen leading botanical gardens and arboreta in the United States, as well as seed-storage facilities of the United States Department of Agriculture (see map on facing page). The institutions are committed to cultivating endangered species in their respective regions; some have been actively working with endangered species for years. In addition to the participating gardens, the Center is guided by a scientific Advisory Council consisting of eminent scientists and conservationists from the Smithsonian Institution, the Office of Endangered Species, the World Wildlife Fund (WWF), the International Union for Conservation of Nature and Natural Resources (IUCN), and The Nature Conservancy. The Center's offices are located at the Arnold Arboretum in Jamaica Plain, Massachusetts.

The Center's primary objective is to acquire a comprehensive national collection of United States endangered plants in the selected regional gardens, arboreta, and storage facilities. Accessions are determined with an endangered-species data base, which allows threatened plants in the wild to be assessed and prioritized for collection. The species targeted for collection are both critically endangered in the wild and not currently in cultivation in a garden or arboretum. Over a period of years, the Center will establish a network of regional collections that will be carefully maintained and documented at each member institution. Over time, these collections should prove to be of great value to both the scientific and conservation communities. In addition, the Center holds research that enhances habitat management as an important goal, particularly in relation to the development of biological information to be used in recovery and management plans for species in their wild habitats. Finally, the Center is committed to broadening public awareness and support of biological conservation through exhibits and teaching in the member gardens. It hopes to serve as an example for international conservation through the development of a strong national program, and to cooperate with efforts such as those sponsored by IUCN and WWF.

In order to guarantee the permanence of the National Collection, the Center has established a Permanent Preservation Fund, which will be used to ensure the ongoing curation in the participating gardens. The Fund offers an opportunity for adding a species to the Collection in the donor's name.

For further information about the Permanent Preservation Fund and the work of the Center for Plant Conservation, please contact the Center's office at the Arnold Arboretum, Jamaica Plain, Massachusetts 02130-2795, or at (617) 524-6988.



C. E. Fayou

## Charles Edward Faxon, *delineavit*

Many of the drawings in this issue of *Arnoldia* were done by C. E. Faxon (1845–1918), a self-taught artist who for thirty-six years worked at the Arnold Arboretum, running the Library and Herbarium and drawing plants for various botanical publications. From 1882 to 1902, for example, he prepared seven hundred forty-four plates for Charles Sprague Sargent's classic *Silva of North America*. The acclaim that was heaped on the *Silva* owed as much to Faxon's drawings as to Sargent's text.

When Faxon died in 1918, Sargent wrote the following words, which are excerpted from an article published in *Rhodora*, the journal of the New England Botanical Club:

As a child Charles Faxon taught himself to draw, using as his model the studies of landscape and of trees published by J. D. Harding, an English artist, in his *Lessons on Trees* and other books which in their time were influential in increasing the love of drawing. By the time he was fifteen years old Charles Faxon was able to make excellent copies in color of some of Audubon's birds, and during the summers made successful pencil and water color sketches of the scenery of northern New England.

What Faxon learned from schools was in the Jamaica Plain public schools and the Lawrence Scientific School at Cambridge, from which he was graduated as a civil engineer in 1867. At Cambridge he was noted for skill in mechanical drawing. Later he became deeply interested in English literature and taught himself to read nearly all the modern European languages.

Faxon lived always in Jamaica Plain and did not care to travel except in western and northern New England where he spent a few weeks every spring and autumn, his last journey to northern New Hampshire having been in the autumn before he died. Berkshire County, Massachusetts, was a favorite field of the Faxons and they knew its flora well, as

they did that of the Green Mountains of Vermont and of all northern New Hampshire. Outside of New England Faxon traveled little and never crossed the continent.

From 1879 to 1884 Faxon was an instructor of botany in the Bussey Institution of Harvard College. He was a Fellow of the American



The drawings of ferns scattered through the text of this article were made by C. E. Faxon for D. C. Eaton's *Ferns of North America* (1879–80). They are, in the order of their appearance, *Pellaea atropurpurea* (L.) Link, the purple cliffbrake (of special concern in Massachusetts), *Asplenium montanum* Willd., the mountain spleenwort (threatened in Massachusetts), and *Woodsia glabella* R. Br., the smooth woodsia (endangered in Massachusetts).



Academy of Arts and Sciences, and in 1897 Harvard conferred on him an Honorary Master of Arts degree.

During the 70's Professor D. C. Eaton was preparing an illustrated work on the Ferns of North America and the Faxons, who were interested in Ferns, had opportunities for collecting northern material for him. This led to an invitation to Charles Faxon to make some of the colored drawings for Eaton's book. The first of these, that of *Aspidium Goldianum* Hook., was published in June 1879, and is plate xl, of volume i. The remaining plates of this volume and all those of volume II. were drawn by Faxon.

Professor Spencer F. Baird, one of whose earlier papers was a catalogue of the trees and

shrubs of Cumberland County, Pennsylvania, was anxious that the Smithsonian Institution should publish a *Silva* of North America, and as early as 1849 Isaac Sprague began to make colored drawings of the flowers and fruits of trees under the direction of Asa Gray who was to prepare a North American *Silva* for the national Government. This plan was dropped at the end of a few years, but in 1882 I accepted Professor Baird's invitation to undertake the preparation of a *Silva* of North America to be published by the Smithsonian Institution, and I asked Charles Faxon to join the Arboretum staff to take charge of the herbarium and library, and to make the drawings for the new *Silva*. He came to the Arboretum on May 12th of that year and remained in



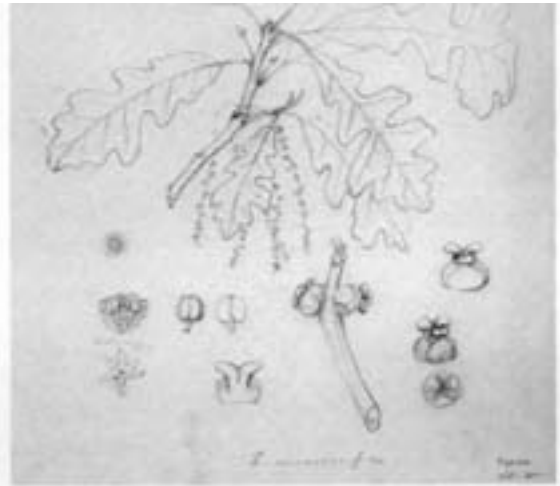
charge of the herbarium and library until his death, seeing them grow from insignificance to considerable importance; and much of the value and success of the Arboretum is due to the admirable manner in which he managed his departments.

Faxon began at once the drawings for *The Silva*, but at the end of a few months it was found that at the rate the Smithsonian Institution was willing to pay for the work it would take at least seventy-five years to complete it, and another arrangement was made for the publication of the book. Under the new arrangement Faxon made such good progress with the drawings that it was possible to begin publishing the first volume in 1891, and the last of his seven hundred and forty-four *Silva* plates appeared just twenty-one years after he began making the first drawing.

To illustrate some of the Guatemala plants described by John Donnell Smith, Faxon made thirty-four drawings which were published in *The Botanical Gazette* between 1888 and 1894. In this set of drawings are found some of the best examples of Faxon's work.

In the ten volumes of *Garden and Forest* (1888–1898) are published two hundred and eighty-five of Faxon's drawings. Among them are **eight** drawings of insects and their destructive work. Among the plants there is a large variety of subjects, including trees, shrubs, herbaceous plants and Ferns. Many previously undescribed species and one genus are found among these drawings. Among them, too, will be found the first illustrations of several plants which have now become common in gardens, and the only illustrations which have been published of many rare and interesting North American shrubs. Among these drawings are figures of thirteen North American species of Aster, Irises, Phloxes, Barberries, and a number of Japanese trees and shrubs. Seventeen of these illustrations of Japanese trees were reproduced in *Sargent's Forest Flora of Japan*.

In the two volumes of *Trees and Shrubs* (1902–1913) two hundred of Faxon's drawings are published. They illustrate new or little



*Quercus macrocarpa* Michx., the bur, or mossy-cup, oak, a species "of special concern" in Massachusetts. Top: Faxon's sketches from living specimens. Bottom. Engraved print. Both from the Archives of the Arnold Arboretum.

known ligneous plants, including two previously undescribed genera, *Faxonanthus* in honor of Edwin Faxon, and *Grypocarpa*, and one hundred and three previously undescribed species, principally from North America, Mexico, Central America, China and Japan.

In 1905 six hundred and forty-two of Faxon's drawings were published in Sargent's *Manual of the Trees of North America*, and in the last year of his life he was at work on some additional drawings for a new edition of this work. Between 1899 and 1913 thirteen of Faxon's drawings were published in *Rhodora*, and three of his drawings of Ferns will be found in the *Bulletin of the Torrey Botanical Club*. During thirty-four years, from 1879 to 1913, nineteen hundred and twenty-five of Faxon's drawings were published.



C. E. Faxon's drawing of *Crataegus berberifolia* Torrey & Gray, a hawthorn from eastern Texas and western Louisiana that is in the Fish and Wildlife Service's Category 2. The drawing was published as Plate 179 in Sargent's *Silva of North America*



*Lilium grayi* S. Wats., the roan lily, by C. E. Faxon Original drawing in the Archives of the Arnold Arboretum.

In his drawings Faxon united accuracy with graceful composition and softness of outline. He worked with a sure hand and great rapidity, and few botanical draftsmen have produced more. Certainly none of them have drawn the flowers, fruits and leaves of as many trees. Among the very few who in all time have excelled in the art of botanical draftsmanship Faxon's position is secure, and his name will live with those of the great masters of his art as long as plants are studied.

—Excerpted from *Rhodora*, Volume 20, Number 235 (July 1918), pages 117–112.