



EDEN



California Garden and Landscape History Society Journal

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HOWARD GILKEY

Landscape architect Howard Gilkey had more effect on the city of Oakland than most of its mayors and city councilmen yet his name and reputation have virtually disappeared from the memory of the Bay Area. Born in 1890, this native of Iowa symbolizes the ephemeral nature of design without text, or creating plans without publishing glowing descriptions. Described by his long-time friend, the East Bay nurseryman Arthur Navlet, as a man of "imagination, vision, and skill," Gilkey was the guiding spirit behind two city cascades, Woodminster and Cleveland, as well as the driving force behind the highly successful Oakland Garden Show from 1930 to 1954. Writing in *Pacific Horticulture* of October 1976, four years after Gilkey's death, Navlet labels his colleague an expert plantsman. The designer's early history supports this claim. Mid-way through his high school career in Santa Rosa, Gilkey took a two-year leave of absence to work for Luther Burbank. He helped pay his way through the University of California by selling a new variety of gladiolus given to him by Burbank. Then in 1915, prior to receiving his degree from the U.C. Berkeley landscape school, he worked with Carl Purdy, who had charge of the gardens and Palace of Horticulture at the Panama Pacific Exposition.

The "boundless energy" that Navlet attributed to Gilkey would have been essential if, as was claimed in a 1947 *Oakland Tribune* article (12/26/47), Gilkey laid out Lakeside Drive and several small parks in 1918, during his off-hours from a job as a payroll clerk. In the course of a succeeding two-year stint as city landscape architect, he was reported to have designed City Hall Plaza and supervised the cre-

ation of Jack London Square. In the 1950s, his old teacher, the head of the Landscape Department at Berkeley, John Gregg, hailed his former student as an "outstanding" designer, who was "very well recognized today," so perhaps Gilkey really did all the work that has been attributed to him.

Without doubt, the two chief monuments, both water chains, this effusive artist left behind are testament to a confident, showy talent. The Cleveland Cascade is today a double stairway with a planting strip in the center that runs between Lakeshore and Merritt Avenues on the southeast shore of Lake Merritt. The city ceded the land to the Parks and Recreation Department because it was too steep for a continuation of Cleveland Street. At some uncertain date, but before 1934 when a photo and an attribution to Gilkey appeared in *American Landscape Architect*, the Park Department caused an Italianate cascade to be constructed at this site. Originally the feature consisted of a series of seven or eight bowls which caught a descending stream of water emitted from a spout in the wall at the top. Single shells set at the corners of the bowls hid lighting "arranged in a spectrum sequence." Today, as with many of Oakland's more whimsical and delightful follies, an interest group has formed to revitalize this variation on a theme from the Renaissance.

On a grander scale and built over a period of seven years from 1934 to 1941, the Woodminster Cascade in Joaquin Miller Park rises from Skyline Boulevard to the triple-arched rear facade of the 2500-person-capacity Woodminster Theater in a succession of four stages: lower terrace with reflecting pool, a grand stairway formerly flanked by olive trees, an upper ter-



race with pool and jet, and finally, a double stair embracing a mountainous scenario of rock, shrubs, redwoods, and falling water. This construction was grandiose enough in its realization, but if Gilkey's plan, not just his concept, had been followed, the scheme would have been even more elaborate, including at least three additional stages with the terminus a circular "Temple of Honor" containing an interior "Hall of Archives."

At Woodminster, Gilkey was restrained from carrying out his wildest dreams, but he exercised full control at the yearly Oakland Garden Show. The plan for the 1940 show depicts an entrance Tunnel of Ferns with facing pool. This might well have been the exhibit which involved towering artificial redwoods fronted by banks of lilies that Gilkey dramatized by accompanying the setting with music from an organ hoisted onto an elevated platform. In his remembrance of Gilkey, Mr. Navlet commented that this histrionic presentation turned away many who had recently lost family members or friends. Looking at the layout, one recognizes some familiar names — Sunset, Mountain View, and Oakland Parks. Others, names of individuals such as Hyde, Domoto, and Alexander, are now obscure or forgotten, though they, like Howard Gilkey, played an important part in the horticultural history of the Bay Area. They, like he, deserve better remembrance.

—Phoebe Cutler, San Francisco



EDEN

One or more of us would plan the meeting to be held in our own homes, or at a nearby community building that could be used for free. If we know someone who would speak on a topic related to regional garden history for no honorarium, we could invite them to participate. Or we could get up our courage and prepare a talk or slide show ourselves. If no speaker is available, the program might be as simple as gathering together books you have on the topic, and investigating what our local libraries offer as well. Make up a book list for beginners that you can hand out. We can supply you with a sample if needed. (Contact the Editor.)

Write ahead of time to Laurie Hannah and request the brochures we have made to share with prospective members. They are free for the asking. Gather together your old copies of *Eden*, and review them so you can share with the prospective members some of the projects

we are supporting or involved in. If you don't have the full set, write to the Editor for extras. Get information from Roberta Burke about Wave Hill and The Catalog of Landscape Records in the United States. Sign up new people to participate in that project if they are willing.

If you have saved some of the materials from earlier Annual Meetings, share that information with the new people. Let them know what we do at the meetings and our associated garden tours. Find out from those who attend what they would like from the organization. If they are the organizational type, be prepared to show them a copy of the Bylaws. I'm sure you all will have many more good ideas to fill out the format of the meeting. Talk about what spawned your interest in landscape history and how the society has helped it to grow.

PRESIDENT'S LETTER

Dear Members,

If you have read the previous issue of *Eden* you will know that we have moved our Annual Meetings to the fall, and the next meeting will be at Rancho de las Alamedas in Long Beach in 1999. This leaves a big gap in gatherings — we will go for a year and a half without getting together to share our interest in garden history.

After hearing prospective attendees of the Sacramento meeting remark that \$50 was a large amount to spend to find out whether they wanted to join the organization, Roberta Burke had the idea that we might sponsor "mini-meetings" on a local/regional basis. I would like to elaborate on her idea here and add a few of my own, in hopes of encouraging members to sponsor such a meeting.

DUES DUE???

Please check the date on your *Eden* newsletter label. Renewal dates are quarterly, relative to when you joined up. **If there is a big red star on your label and it shows 09/98 and it says "RENEWAL FORM ENCLOSED" next to your label and there is a colorful renewal form enclosed with your newsletter, your dues are due now.** We want you to continue as a member of CG&LHS so please send your check for \$20.00 to Barbara Barton, Membership Secretary, Box 1338, Sebastopol, CA 95473.

Serving food creates a congenial atmosphere so charge a nominal fee to cover expenses, \$5 or less should do, or ask for attendees to provide "potluck" dishes to share. Ask for RSVP to determine supplies needed.

Ask your gardening friends to the meeting, and have them to ask others. Check with the local historical society to see if they would share their mailing list with you for the purpose of invitation, or better yet, if they would include a message about your proposed meeting in their newsletter and at their up-coming meetings. Check with local newspapers several months in advance to see if they will make a mention of the event. Many papers have a gardening events section, and they can list you there easily. Local garden clubs might also be a good source of potential members and promotion. They may be willing to have you come and make a presentation at their next meeting.

Keep the meeting relatively short — two hours perhaps — and provide opportunity for questions and socializing at the end. Keep a record of how you organized the event, what materials you presented, and how many attended. Encode the brochures with your name on the application form to provide feedback on the numbers who join as a result of your efforts.

Those of us who have planned Annual Meetings saved materials and put together a booklet for future Conveners to use as guidelines. We could begin the same process for these Mini-Meetings. If this idea works, we could put together a ready-to-use packet containing the basic, relevant information to have on hand as needed.

You may find what started as a local meeting to encourage membership turns into a Regional Sub-Group, meeting several times a year to explore historical gardens in the area. I hope some of you will consider sponsoring just such a meeting. Please feel free to contact me if you need help. My new e-mail address is mitziv@ix.netcom.com.

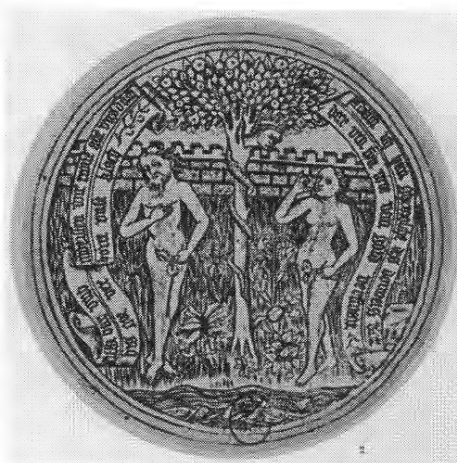
—Mitzi VanSant, President

UPDATE ON THE CATALOG OF LANDSCAPE RECORDS IN THE UNITED STATES

Remember this project — a large part of our rationale for group existence? Some months ago, we sent out blank forms to all members with the request that you undertake the job of gathering information from local sources to add to this data bank of information. Roberta Burke informs us she has had **ZERO** responses to date.

In hopes it will jolt you loose from your present state of inertia, we're now going to assume the role of evil snake in your personal Garden of Eden. Using a directory of California History Societies, we will attempt to match each member with their nearest soci-

ety and require one report from each of you. The assignments will be enclosed with your December newsletter, and the deadline for filing your reports will be March 31, 1999. If you still have your copy of the forms mailed out previously, you may pick your own assignment now and beat the rush. This project really is A GOOD THING, so please do help us (and them) do our part. How about combining this assignment with a meeting of the local history society to tout for new members by telling them what wonderful stuff their own records contain about garden & landscape history? Otherwise...a plague of snakes on your garden, that's what!



In the meantime, check out information about the Catalog by subscribing to their semiannual newsletter (subscription \$15 for individuals), write or call the Catalog at Wave Hill, 675 W. 252nd St., Bronx, NY 10471, 718-549-3200 ext. 218, or visit their web site at www.wavehill.org

STILL MORE BIOGRAPHIES OF BOARD MEMBERS



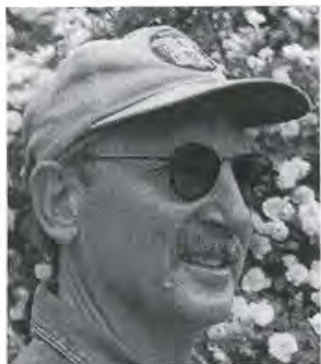
Barbara Barton, Membership Secretary

Born and raised in Topanga, educated at Pomona College and the University of California, Berkeley, Barbara was for many years a Reference Librarian (State Law Library, Sacramento; Stanford University,

Palo Alto; Bank of California, San Francisco). When she fell in love with plants, (took the Garden Design Course at the Inchbald School of Design, London) she decided to compile a directory of mail order plant sources. The award winning *Gardening by Mail: a Source Book* is now in its fifth edition, and is being readied to appear in updated form on the Internet in the fall.

Barbara has been active in the California Horticultural Society, was a founder of the Marshall Olbrich Plant Club in Sonoma County, is a docent at

Quarryhill Botanical Garden in Glen Ellen, and is our Membership Secretary. She lives in the country near Sebastopol, with an Australian shepherd and two beloved cats.



John Blocker, Director-at-Large

Twenty-four years ago I began working with the plant production industry in San Diego County through my job with the Agricultural Commissioners office. My wife had an interest in old roses and brought me to the initial meeting of the San Diego

Heritage Rose Society. Before long I was attending the tremendous biennial Old Rose Symposiums put on by Clair Martin at the Huntington Botanic Gardens in San Marino. A friend who is the archeologist at Old Town State Park, began directing historical plant questions to our rose group and we were able to plant a small heritage rose garden in Old Town. Before long, our friend, the archeologist, began directing other questions our way. I never knew the answers to the questions, but I have enjoyed looking for the answers.



Thea Gurns, Recording Secretary

I received my education in aesthetic appreciation from the nuns and my introduction to sensual appreciation from the scent and texture of old garden roses. I work as a free lance court reporter, thrash forward on a novel, tour land-

scapes and gardens whenever I can. I am awaiting delivery of a seed order from Thompson and Morgan's catalog, and plotting where to fit in more old garden roses on my own tiny bit of earth in Coronado.

CHILD IN A GARDEN OF YESTERDAY

I had the good fortune to be a child in a garden of yesterday. Born at the first of the last quarter of the 1800's, I came to a garden already well established. Both my mother and father were ardent plant lovers; and, once released from the icy confines of New England, they indulged all their enthusiasm in growing to perfection the wide variety of trees, shrubs, vines, and other flowering material available; for in those stirring days of early settlement, the plant

materials offered in the newly established nurseries were cosmopolitan. People came from all over the world and once established they sent home for their old favorites. From all parts of the United States people flocked to the new El Dorado. From the New England states, from the Middle Atlantic, from Virginia, from the deep South, they came bringing with them seeds, bulbs, and cuttings of their garden favorites. There was a goodly sprinkling of Eastern nurserymen who immediately set up their new nurseries in Sacramento, in San Francisco, in Oakland, and in San Jose. Colonel J. L. L. F. Warren of Sacramento, an experienced nurseryman from Massachusetts, came in 1849. He issued a well-filled catalogue in 1853 listing many bulbs mostly amaryllids and a very large collection of roses. Sacramento, the Camellia City, owes him a debt of gratitude for he introduced so many of his camellias from his Eastern collections. By 1852, between fifty and sixty camellias were offered.

There were two very famous early nurserymen settled in Oakland, Stephen Nolan and James Hutchison. Stephen Nolan was by far the most extensive dealer in bulbs during the first decade of American gardening in California. Born in the Island of Jersey, trained in English gardens and coming to California via Australia, he enriched the gardens of pioneer times both through his wide knowledge, his varied experience, and his extensive offerings of bulbs and plants. Dwelling on the outskirts of Oakland, his nursery was the center from which many of our Oakland friends and relatives obtained their choicest stock, along with specific directions for culture. Years after I was taught to point with pride to purchased made at this nursery. From Stephen Nolan father purchased *Vallota speciosa*, *Amaryllis Johnsoni* [now *Hippeastrum Johnsonii*], *Sprekelia formosissima*, and many other choice bulbs that had multiplied amazingly by the time I was born.

My mother bought many bulbs, seeds, and plants from James Hutchison. Father bought at one time a dozen each of *Sternbergia lutea*, then *Amaryllis lutea*, and *Zephyranthes candida*, the white zephyr lily from the Argentine. Something new, something rare, so seventy-five cents each was not too expensive to get a new bulb. Years after when we gave the *Zephyranthes candida* away by the sackful I laughed to think how my father had paid seventy-five cents each for a single bulb. From somewhere in Oakland, perhaps it was from Shellmound, my father brought home by steamer, sheltering it in his stateroom, a choice new Australian eucalypt, *Eucalyptus globulus*, which grew to be a fifty-year-old giant before the man who purchased the old homestead cut it down because it scattered too much bark and too many leaves.

In San Francisco there was a William Walker who dispensed many bulbs, roses, geraniums, and

choice Chinese, Australian, and South African shrubs. Our *Pittosporum tobira* came from there, our first geraniums, and many of our roses. By 1852, over 150 roses were being offered in the California nurseries. A row of the old-fashioned roses lined the long driveway to our house. They grew eventually into a veritable thicket, for in those days "own root" roses were generally planted. Cabbage roses, dusky black roses, and the curious green rose were in that set. In places of honor around the house were planted mother's choice white pillar moss rose, father's fragrant crimson 'Giant of Battles', 'Safrano', the yellow Harison rose, which came from New York, and that rose of roses, the first hybrid tea, the silvery pink 'La France'. Father was an adept at budding and we had many standard roses. I remember particularly the lovely white French roses and what I called jack-in-the-box roses, which grew as heavy-trunked standards so tall that they thrust their heads above the palings of the six-foot white picket fence around the garden. All the way from the South came the lovely roses we cherished as climbing and pillar roses, 'Cloth of Gold', 'Maréchal Niel', 'William Allen Richardson', and 'Lamarque' rising from the fragrant groundcovers of heliotrope (cherry pie). Hardy old 'Hermosa' was given me to tend, and I plied it so generously with food it blossomed from new shoots all summer, long after the other roses had passed their blooming period. From Santa Rosa a friend sent me the lovely San Rafael rose, the favorite of Luther Burbank, which is a sport from 'Gold of Ophir'. [Both names are now synonyms for 'Fortune's Double Yellow', though Fred Boutin believes 'Gold of Ophir' originally belonged to a different rose.]

There were many other nurseries in the Bay area from which our garden received its initial stock. From the old Abraham's Nursery came mother's cherished stephanotis, *Mandevilla suaveolens*, and the Chilian jasmine. The flowering quince purchased there has endured frequent moving and still stands today an example of plant endurance.

Begonias were great favorites in the gardens of yesterday. They were carefully tended and grown in redwood pots on the stepped flower stands on the shady porches along with fuchsias, double white petunias, choice geraniums, and scores of other plants. From the Templin Company, Calla, Ohio, came the "beefsteak" (*Begonia Feasti*) and *Begonia Templini*, tiny cuttings of which were nursed into life in a more congenial climate. Old *Begonia rubra* (*B. coccinea*) grew to huge proportions. No pot was ever large enough to confine the English cottage begonia, *B. weltoniensis*, which every begonia lover had. The old verandas are empty now of their floral displays, the loaded plant stands are gone, but we are still growing as blue-ribboners some of the begonias that have been in California eighty or ninety years. The old 'Sunray' fuch-

sia with its softly variegated foliage and scarlet "eardrops" still holds its own with the flamboyant moderns. One of my favorite basket campanulas to this day, gathered in from an old pioneer garden, is *Campanula isophylla alba*, known in earlier days as "Falling Stars."

Every bride who came west after 1869 brought her seeds, bulbs, and cuttings from her old home. From Windsor, Maine, mother brought her Madonna lilies, cuttings of snowball, *Viburnum opulus sterile*, white syringa, *Philadelphus coronarius*, and small roots of flowering almond, Aaron's rod, and a purple lilac. There were seeds of many flowers and some vegetables beloved in the old New England home among which was a packet of gourd seeds and a packet of turnip seeds that were given to every bride for her new garden. Long before her New England cousins harvested their "spring green," mother had her turnip greens and hanging baskets, and all sorts of dishes came from the gourds. All the way from New England came the shell plant, the lovely pink *Sedum sieboldii*. I have a descendant from the old original plant taken from an offset over seventy-five years old growing in my garden today.

My first memories of that old-time garden go back to that blue and gold June day when I stood entranced before my mother's chaste white Madonna lilies. Nearly every garden in the 1860's had a large, round bed of *Narcissus poeticus* with some fine shrubs in the center and was edged with fragrant double grass pinks, *Melissa*, and lemon balm. The lilac and the pink Aaron's rod grew to maturity, and I picture the white syringa clearly, bending over beds of blue forget-me-nots. The snowball has endured to this day through nearly fifty years of neglect and an endless number of transplantings.

From a table piled high with catalogues, we surveyed the world and bought the best. There were catalogues from the Eastern states, from nurseries



now reaching their century mark--Henderson's, Dreer's, Buist's, J. J. Gregory of Marblehead, Massachusetts, Fruitlands of Augusta, Georgia, and Glen Saint Mary of Florida were only a few. From abroad came the foreign catalogues of Victor Lemoine, Thompson and Morgan, and Ernest Benary. The color plates of the *Curtis Botanical Magazine* were eagerly studied and the cultural notes put in practice. Published in those pioneer days, during the golden age of botany, they became the valuable source books for our early California nurserymen and amateur gardeners alike, and were a constant inspiration to acquire the best of all the new things offered in those days. America had no gorgeous color-plated catalogues during this period. Read by every home gardener were two popular floral guides, published by Vick's and Park's that commenced in the late sixties and for many decades these nurserymen constituted themselves as garden advisors and plant exchange centers.

One nursery that my father visited often was the famous old one at Niles in those days when John Rock was bringing it to a high state of perfection. From this discerning and much traveled nurseryman, who introduced so many new plants to Western horticulture, father bought the bulk of his best fruit trees and some of his outstanding shrubs. New acreage was always being added to the older orchard, and in my early childhood I remember the red letter days when the latest shipment of young trees arrived; how carefully my father unwrapped the tule-covered bundles and heeled the trees in a long trench. I watched many of these trees come into bearing and walked up and down the block of pears planted two by two, "a pear for every month of the year," and the young peaches fruiting from Decoration Day to Thanksgiving. John Rock knew all the progressive nurserymen in the East and shortly after the Civil War he was offering some of their best stock for the California gardens and orchards, for in horticulture he early foresaw the future of California. It was from this nursery Kirtland's famous 'Governor Wood' cherry was obtained, and in fruit and flower it was one of the most beautiful cherry trees, snowy white in spring, and always heavily laden with luscious cherries more richly colored than the 'Royal Anne'.

There were many pioneers who came in early times with a wealth of old-country experience; and, although they founded no nurseries and issued no catalogues, they gave of their knowledge freely and assisted beginners to get established in their new homes. One of these public-spirited men was Isaac

Lea who owned 1,200 acres near Sacramento, and took great pride in his fine fruit and flowers. In England he had been in the nursery business and was constantly receiving material from home sources. It was from him my father got his 'Winter Nellis' pears and the first almonds he planted in the sixties. They grew to be an enormous size and stood as heralds of spring, year after year. It was from Isaac Lea that my father learned the art of dwarfing fruit trees, especially apples and pears. As children we hailed them with joy, called them "the baby trees" from which the fruit could be gathered by little folk without a ladder. Well I remember the 'Early Joe' apple and the 'Flemish Beauty' pears.

Our black fig came from a cutting brought from this generous old-timer who is not commemorated among our horticultural worthies. The black figs always bore, but later when some paper gardeners sung the praise of the "fig of commerce" the San Francisco

Bulletin sent out cuttings as a premium, and we were doomed to failure with a lot of fruitless fig trees that "cast their untimely fruit" until the elder Roeding made his long trip to Smyrna to investigate fig culture in its old historic center. He brought home the fig wasp, *Blastophaga grossorum*, along with the wild Capri figs in which they wintered, establishing them in his Fancher Creek Nursery, thus marking the beginning of the lucrative 'Smyrna' fig industry in California. Today, California is one of the leading fig-production sections of the world with its own particular brand, the 'Calimyrnas'.

As was the custom of many of the early Californians, father visited several of the old mission gardens

which were fast falling into decay. The pomegranate in bloom took his eye and he brought home some young plants, and the famous "Rose of Castile" was acquired. Many herbs that were grown in our herb garden came from this source, especially the rosemary, sage, thyme, and marjoram. The cuttings of our fine mission grapes came from one of these missions. Espaliered against the large old storehouse, and trained on arched trellises, the enormous bunches hung down, and we likened them to the grapes of Eschol we read about in our stories of the Bible.

The old homestead, from Bolander to Alice Eastwood, was a botanist's paradise for collecting hundreds of specimens. In the marshy places in the meadow and along the azalea-fringed upper Albion river with their feet always near the water were magnificent groups of *Lilium paradalinum* rising from a natural groundcover of airy *Boykinia* and five-finger



1896. John Rock.

ferns. There was a rocky knoll sparsely clothed with scrub oak chaparral that sheltered and protected the finest stand of the rare redwood lily, *Lilium rubescens*, I have ever seen.

—Charlotte M. Hoak, *Pioneer American Gardening*.

BOOK NEWS & REVIEWS

The Gardens of Alcatraz by John Hart, Russell A. Beatty and Michael Boland (photographs by Roy Eisenhardt), reviewed in a previous issue of *Eden*, is now available in soft cover for \$14.95. We snaffled a copy at the Fort Point NPS bookstore while touring with out-of-town relatives this summer. As one would expect, the bookstores on Alcatraz stock it also.

Unfortunately, while on tour there during the recent NPS conference on Historic Landscape Preservation, we discovered the gardens of Alcatraz have not been maintained at all since these photographs were taken and things have deteriorated drastically. Many plants appear to have died altogether. Some sections have been completely overtaken by invasive ivy and blackberry. The NPS study is still in the planning stage and there is currently only one maintenance person for the whole island. He barely has time to sweep the floors and empty the trash before the influx of tourists begins each day. Volunteer groups such as Sierra Club do help out occasionally.

AN ASSORTMENT OF POSSIBILITIES FOR YOUR CONSIDERATION

American garden history has been a popular topic for publishers throughout the 1990s. Several general books have included serious contributions on the history of California gardens.

The Massachusetts Horticultural Society has one of the foremost garden and horticultural libraries in America. With the aid of its head librarian, Walter T. Punch, as editor, it produced *Keeping Eden: A History of Gardening in America* (Boston: Little, Brown and Company, 1991), a compilation of 16 essays on historical topics: design and the arts, regionalism, science, urbanism, horticultural books and environmentalism. The two essays of particular interest to California readers are David C. Streatfield on "Western Expansion," a 20-page overview of the western garden from the mid-nineteenth century to the 1980s, and Melanie L. Simo on "Regionalism and Modernism: Some Common Roots," a thoughtful essay which concludes with several pages on the significance of regionalism in California from the formal Mediterranean gardens of the late nineteenth century to early modernist gardens. Excellent bibliographies accompany each essay.

Both Streatfield and Simo expanded their thoughts in subsequent books. Streatfield's *Califor-*

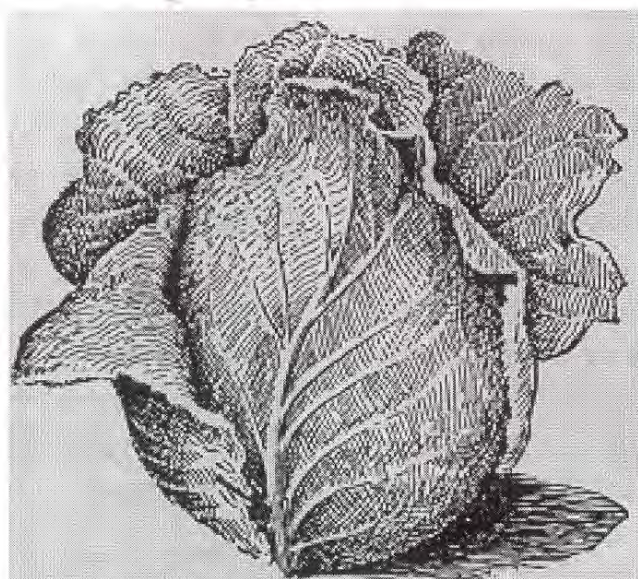
nia Gardens: Creating a New Eden (New York: Abbeville Press, 1994) focuses on a series of individual gardens which typify their historical periods. The format is glossy coffee table, and so it lacks the scholarly depth of his earlier articles. He provides a particularly useful section of bibliographies of individual designers and a short list of public gardens in California. Streatfield also contributed the garden section for Kenneth R. Trapp, editor, *The Arts and Crafts Movement in California: Living the Good Life* (New York: Abbeville Press, 1993), a companion to an exhibition at the Oakland Museum. Peter Walker and Melanie Simo, *Invisible Gardens: The Search for Modernism in the American Landscape* (Cambridge: MIT Press, 1994), is a review of modernism throughout the United States but contains two substantial chapters on Thomas Church and his followers in northern California.

Mac Griswold and Eleanor Weller, *The Golden Age of American Gardens* (New York: Harry N. Abrams, Inc., 1991), is an amazing history which began from the remarkable collection of hand-colored glass lantern slides commissioned by The Garden Club of America to record their members' gardens from Maine to Hawaii. They were made from about 1912 through the mid-1930s, when 35mm color film became available. The collection has since been given to the Office of Horticulture at the Smithsonian Institution in Washington, D.C. The authors researched locally, bringing life to the collection and adding other vintage photographs and entertaining anecdotes along the way. The last section, on the West Coast and Hawaii, includes many California gardens, primarily in the Garden Club cities of Hillsborough, Pasadena, Piedmont, Santa Barbara, and Woodside with emphasis on southern California. A catalogue of Glass Plate Photographs in the Collection of The Garden Club of America is an appendix.

—Margaretta J. Darnall, *Oakland*



HAROLD LLOYD GARDEN (A E HANSON, 1925)



701. Conical form of cabbage—
Jersey Wakefield.

Beautiful American Vegetable Gardens by Mary Tonnetti Dorra. 1997; Clarkson N. Potter, Inc., New York; \$40, hardcover, 192 pp, color photos throughout.

In a world where vegetables are overshadowed by the charisma of their flowering brethren, the raw beauty of the humble vegetable patch is exposed in the pages of *Beautiful American Vegetable Gardens*. Author Mary Tonetti Dorra introduces us to the character of garden owners, curators, and designers of two dozen gardens cultivated from Maine to Washington State.

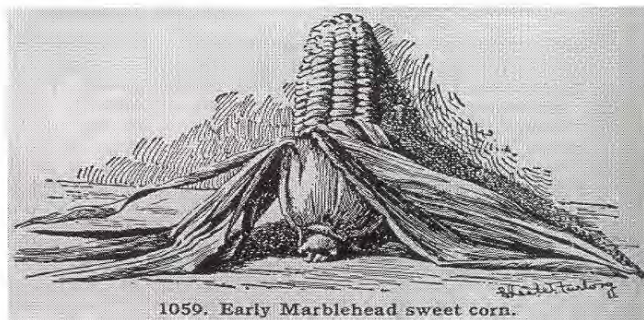
By way of example, Californians can boast of the Napa Valley pumpkins of Molly Chappellett. Her two-acre garden allows the sprawl space needed by the *Cucurbita* family. Ungirdled, the white squash and pearl blue pumpkins immodestly expand to boulder size, while their fleshy vines saunter through paths of crushed grape seed to tickle the bases of stoic oak trees.

Dorra details the varieties that bring a bit of the panache of the olde glory gardening harvest to any backyard. Although the scale of most of the gardens covered is rather grand, more for show than table fare, these bold, contemporary garden tapestries are designed to nourish delight.

For those who must have some real meat in their books, each chapter features cultivation techniques and seed source suggestions. An ample appendix provides garden layouts interpreting the sites portrayed. Tangential subjects like ecology and crop rotation are refreshingly avoided. Instead, what we see are rows organized with a higher priority than the width of a hoe: these are glamour gardens.

Light historical connections within the text proffer Jeffersonian influences. It is comforting to have any solid presidential link after the Bush disdain for broccoli and the Clinton preference for wild oats.

While American soil is shown, there is nothing parochial about the garden design or plant selection. Worldly influences make an impact: England's Barnsley House potager inspires the layouts, while



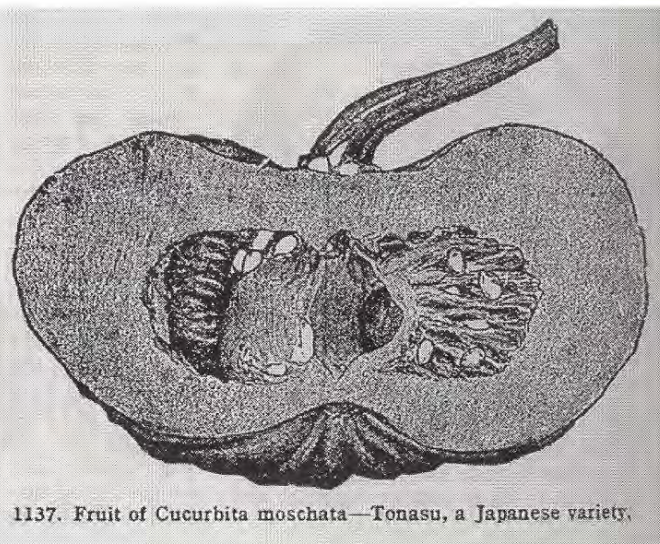
1059. Early Marblehead sweet corn.

the global green of Asian cabbages line the paths.

Dueling with light, storms, and the timing of crops, photographer Steve Eltinge triumphs over all when he captures Linda Allard's Connecticut garden. Fresh blossoms were on the espaliered apples, their foliage was still sparse enough to allow the diamond patterned espalier to show up clearly against the stone wall, and in turn, the mellow buff tones of the stone appeared luminous under blue skies.

A tasty sampling of other books that fit this genre include: *The Total Garden*, by A M Clevely, Harmony Books; *Better Vegetable Gardens the Chinese Way*, by Peter Chan, Garden Way; and *The Art of French Vegetable Gardening*, by Louisa Jones, Artisan. All take you out of the tidy geometry of raised beds into the dimension of a fun, fanciful style.

—Roberta Burke, Sacramento



1137. Fruit of *Cucurbita moschata*—Tonasu, a Japanese variety.

ODDS & ENDS

PAST (Palo Alto Stanford) Heritage is a local group which has established awards for preservation in Palo Alto. These awards are given to individuals or groups who have made notable contributions to historic preservation.

It is with great pleasure that we inform you that CG&LHS member Kathleen Craig was chosen as the 1997 recipient of a special award for Landscape Preservation. The Board unanimously chose her in recognition of her outstanding contribution in preserving the Williams House Gardens.

We have now obtained a **1991 Directory of California Community Colleges offering Horticulture classes** of various kinds. Some offer only Ornamental Horticulture, others offer a full range of Certificates. We will be mailing brochures to each college to let them know about our Society. If any member wants information about programs available, send an SASE to the Editor.

The Garden Conservancy is now a member of our organization, and they would like to know who is organizing our survey of California gardens? Any volunteers??? If you are not already a member, we urge you to join the Conservancy. They support such projects as the Ruth Bancroft Garden in Walnut Creek, and the Val Verde Estate in Montecito. They also assisted Lotusland of Santa Barbara in its transition from private to public garden. Their *Open Days Directory* is growing by leaps and bounds, this year listing several private gardens in Carmel, San Francisco, the Peninsula and East Bay. If there are gardens in your area you think should be included in next year's listings, write to the Conservancy about it. Members get the Directory and tickets to garden tours at reduced prices (see Events), as well as a quarterly newsletter and invitations to Members Only events. Membership rates are \$35 for individuals, and are fully tax deductible. Call or write: The Garden Conservancy, Box 219, Cold Spring, New York 10516 914-265-2029.

The **Journal of the New England Garden History Society** is calling for papers. Proposals are being accepted for the 1999 issue of the *Journal*. Subjects are not restricted to New England and can include all facets and time periods in the field of North American landscape history. Proposals should be no more than 250 words and include an indication of proposed illustrations and a brief biography of the author. Deadline for proposals is October 15, 1998. Send proposals to Editor, *Journal of the New England Garden History Society*, Massachusetts Horticultural Society, 300 Massachusetts Avenue, Boston, MA 02115; fax: 617/262-8780.

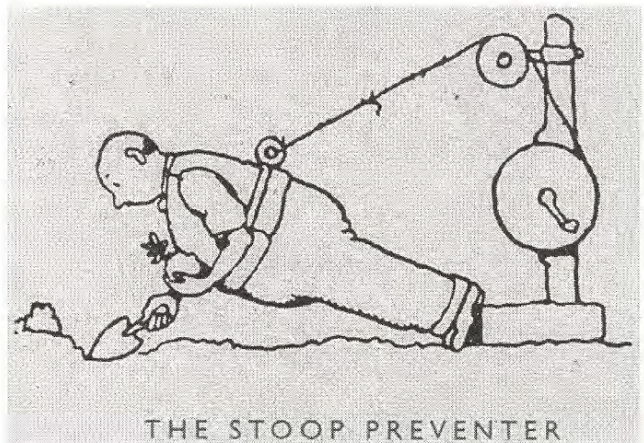
And if you're not ready for the big time, how about sending your stuff to us?
[Laurie Hannah and the AABGA newsletter, 8/98]

The **Mare Island Historic Park Foundation, Inc.** has written to inform us they are planning a series of gardens for the fifteen historic Admiral Row mansions at Mare Island, a National Landmark since 1975. For further information or to offer assistance on this project, contact K. Zadwick, President, 328 Seawind Drive, Vallejo, CA 94590, phone: 707/557-1538, fax: 707/552-3266.

Over the last two years, we've been seeing mention of the film, **Connections**, in association with articles about garden and landscape history. Each article stated rather vaguely that the film would be shown around various parts of the country, no details given. Thanks to Mitzi and *Sunset* magazine, we finally found a contact person at the ASLA, who sponsored the film in conjunction with the NPS, Garden Conservancy and others. Negotiations are still in progress with the public television people. Once the contract is made, video tapes will probably be available for around \$20. Judging by the descriptions we've seen, the film is aimed at the lowest common denominator, comprehensible by grade school children, and intended to be used as a teaching tool. This might be an ideal program to present to garden groups, etc. when trolling for new members. The ASLA spokesperson said to check back in about four months, so we'll do that and keep you posted.

COMING EVENTS

NOTE: The Editor apologizes for the lateness of this newsletter, and subsequent short notice on the following events, but she has been laid up with a bad back for the last two weeks. Consequently also didn't get to attend the NorCal workshop for the California Register which occurred in Palo Alto in September. If any member attends the SoCal workshop, would you please send copies of any relevant info to the Editor as we'd like to include a report of it in this newsletter.



THE STOOP PREVENTER

POSTPONED TFN: The Gardens of San Francisco — 10 Years Later retrospective tour. As anybody who called for details has found out by now, this event unfortunately did not get off the ground. Marty Gordon informs us it *may* go ahead next spring some time. She will keep us informed.

OCTOBER 9 IN WEST HOLLYWOOD, at the Pacific Design Center, 8687 Melrose Avenue, Conference Center, 2nd Floor (Blue Building).

The **California Register of Historical Resources** is an authoritative guide to the state's significant historical and archeological resources. The implementing regulations which allow for the administration of the program and for the nomination of resources directly to the California Register were just recently adopted as of January 1, 1998. The California Register was designed for use by state and local agencies, private organizations and citizens to identify, evaluate, register and protect California's significant historical resources. The program encourages public recognition and protection of resources of architectural, historical, archeological and cultural significance; identifies historical resources for state and local planning purposes; determines eligibility for state historic preservation grant funding; and affords certain protection under the California Environmental Quality Act (CEQA).

Sponsored by (among others) the California Office of Historic Preservation, the California Preservation Foundation, and the City of West Hollywood, a workshop is planned to provide an overview of the California Register program, with detailed emphasis on how to nominate resources to the California Register and how to determine if a resource is eligible for listing. This is particularly important for purposes of CEQA compliance.

Workshop topics will include the following: history of the California Register of Historical Resources; benefits of being listed in the Register; the Register nomination process; how to complete the application form (DPR 523); evaluating resources for eligibility; properties automatically listed in the Register; nominating local surveys and ordinances; data management and interpretation; other registration programs in California; how the Register relates to CEQA.

Registration fees are \$80 for CPF members, and \$90 for non-members. This includes lunch. On-site registration will incur an additional Late Fee of \$15. Continuing Education Credits (12 units) for AIA/CES is \$15 more. Registration opens at 8:45 a.m. The program is from 9:30 a.m. to 4:30 p.m. To receive a brochure on the program, contact CPF Workshop Registration, 405 - 14th Street, Suite 1010, Oakland, CA 94612 Phone: 510-763-0972 Fax: 510-763-4724 E-mail: cpf@slip.net. VISA and MC accepted.

NOW THRU FEBRUARY 15, 1999 - The Museum of San Diego History, Casa de Balboa, Balboa Park, is having an exhibition featuring "**Samuel Parsons, Jr. - The Art of Landscape Architecture**," curated by Charles A. Birnbaum of the NPS. This exhibition is just one part of a larger show, **The Park, The Plans, The People: A Retrospective Exhibit of Balboa Park, 1868 - 1998**, curated by Sally West, Assistant Archivist at the Museum. [See complete write-up in March, 1998 issue of Eden.] The Museum is open from 10 am to 4 pm on Thursday, Friday, and Saturday. 619-232-6203.

OCTOBER 2 THRU 6 - The American Society of Landscape Architects' Annual Meeting and EXPO in Portland, OR. For more information and conference registration call 202-898-2444 or go the ASLA website: www.asla.org.

OCTOBER 17 - Landscape Tales of the Hudson Valley, a symposium sponsored by the Garden Conservancy and Historic Hudson Valley, co-sponsored and hosted by Bard College, Annandale-on-Hudson, New York. Speakers include Judith Major, Richard Iverson, Timothy Steinhoff, Harvey Flad, J Winthrop Aldrich and Gerald Carr. The fee is \$85 for non-members, \$75 for members, includes meals. Register by phone, 914/631-8200 ext.628. Credit cards accepted. Fax: 914/631-0089.

NOVEMBER 5, 12 and 19 - A History of Gardens and Gardening, from ancient times to the present. This three evening introductory course, from 7:00 to 10:00 p.m., is offered in Oakland at Merritt College Horticultural Dept. for \$45.00. Richard Orlando, landscape designer at U.C. Berkeley, is the instructor. Call 510-436-2413 for telephone registration, course number is LH8480K.

1999 CONFERENCE - Mary E. Morrissey, curator of the rose garden at Rancho Los Alamitos, will host the Fall, 1999 meeting at RLA.

TOURS

Last chance to sign up for founder Bill Grant's tour of New Zealand Rose Gardens, **November 7 thru 27**. You will see numerous gardens, both public and private, with much interesting plant material in addition to the old roses. Price \$4851 for double occupancy. Contact Port of Travel, Inc., 9515 Soquel Drive, Suite 102, Aptos, CA 95003, phone: 408-688-6004 fax: 408-688-6094.

And Katherine Greenberg writes to advise she will be leading another tour to Spain in late spring of 1999. This will include "beautiful gardens, magnificent art collections, cathedrals, castles and much more!" If interested, contact Katherine at 1232 Cambridge Drive, Lafayette, CA 94549, phone: 925/283-4322.

PLACES OF INTEREST TO VISIT

After seeing an article mentioning our organization in the San Gabriel Tribune, Mr. Earl Knudson of Diamond Bar wrote to us in May to recommend a garden of possible historic significance: "I believe your members are probably not familiar with the 4.5 acres of gardens located in the city of Azusa at the site of the former Jesuit Retreat Center previously known as Manresa. The 10-acre retreat property includes a historic 1928 mansion. This property was originally donated to the Jesuits by the Slauson family of Los Angeles in the 1940s. The Jesuits continually added to the surrounding gardens until the Center closed in 1994. Re-opened in 1997 as the Dhammakaya International Meditation Center, an effort is being made to preserve and restore the beauty of this property which is nestled in the center of 550+ acres belonging to the Monrovia Nursery Company. Please visit this location at your earliest opportunity. I love this place because of the natural beauty, numerous walkways, and serenity of the gardens."

The Meditation Center is located at 801 East Foothill Blvd, Azusa, CA. You may contact them care of P. O. Box 1036, Azusa, 91702, phone: 626/334-8045, fax: 626/334-0702.

Would some member be interested in doing further research on this garden and writing an article or sending us what they can find out about it? We'd like to know if the grounds are open to anyone who wants to visit, who is heading up the restoration and how they are going about it, any information about who first designed the gardens, etc.

ERRATA

* The group photo from our Sacramento conference which appeared in our last issue was provided by Lucy Warren. Thanks, Lucy.

* Also in the last issue, Margaret Mori's phone number was typed wrong. The correct number is 415-665-6197. Apologies to Margaret and the unknown gentleman whose number we printed in error. Please correct your records.

* At least two members received copies of the June newsletter minus the inserts, (meeting minutes, etc.) We know because the Post Office kindly returned them to us! If you did not get yours and want them, (Sacto meeting minutes, Archive addition, etc.), please contact the Editor and she will send you the missing stuff.

* The beginning description of Daisy Mah's "Rock Garden" got lost on the cutting room floor by mistake last issue. The text should have read as follows:

Land Park "Rock" Garden is in a cul-de-sac just off Land Park Drive, north of (behind) Fairy Tale

Town. It is open to the public at all times. This is the site of a sixty-year-old garden constructed in the 1930's by the WPA. The original handsome stone work and wooden rose arbor remain. The garden, which had fallen into disuse, was completely redesigned and replanted by Sacramento City Landscaper Daisy Mah. It is a beautiful garden of unusual perennials, shrubs, trees, annuals, and bulbs, displaying great attention to texture and color. There is much to see here.

Addresses For Board Members

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Illustrations This Issue:

St. Fiace; Garden of Eden: *Jardins et Paradis*, Gallimard.

Gilkey Cascades sketches, Phoebe Cutler.

Tusker Press logo, *Gardening By Mail*, Barbara Barton.

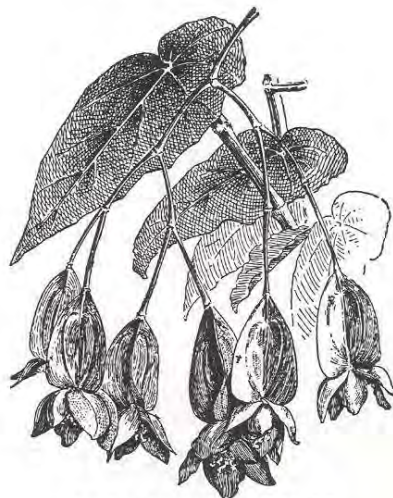
John Rock; *Begonia rubra*; cabbage, corn, squash:

The Standard Cyclopedia of Horticulture, L. H. Bailey

Tea rose, 'Safrano', *The Old Rose Advisor*, Brent C. Dickerson.

Harold Lloyd's Beverly Hills garden, *The Golden Age of American Gardens*, Griswold & Weller.

"The Stoop Preventer", *How To Make A Garden Grow*, artist Heath Robinson, author K R G Browne.



527. *Begonia coccinea* (×½). No. 109.

California Garden and Landscape History Society

Aims and Purposes

To celebrate the beauty, wealth, and diversity of California gardens and landscapes.

*

To aid and promote interest in, study of, and education about California garden and landscape history.

*

To identify, document, restore, and preserve gardens and landscapes depicting California's culture and history.

*

To collect and/or coordinate resources and expertise about the history of California's gardens and landscapes.

*

To visit on various occasions historical gardens, landscapes, archives and libraries in different parts of the State.

*

To enjoy one another's company at meetings, garden visits, and other get-togethers.

California Garden & Landscape History Society
P. O. Box 1338
Sebastopol, CA 95473



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