



EDEN



California Garden and Landscape History Society Journal

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WORLD'S FAIRS AND CALIFORNIA'S HORTICULTURAL HISTORY

PART I

Carol Greentree

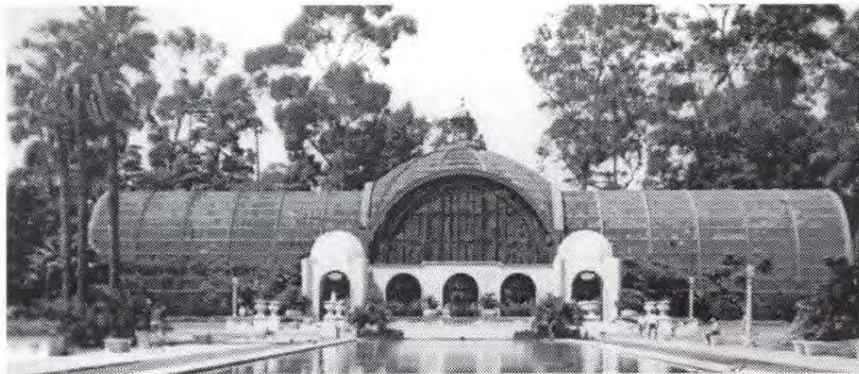
A couple of decades ago, I found myself living in a city that had once hosted two enchanting world's fairs, which between them had left behind a romantic and horticulturally appealing landscape. Through the sheer accident of a relocation, I became increasingly intrigued about the garden legacy of California's international expositions. My fascination led to a series of lucky discoveries of long-dormant or little-known treasures of horticulture history: records of the now-mature plantings that had helped create a powerful sense of identity for my adopted home town, eighty-five years ago.

My city is San Diego, and its expo landscape lies at the heart of Balboa Park. The first of San Diego's two fairs was staged in 1915, but — I was surprised to learn — that first, elaborate, architecturally unified fair wasn't even certified as a true international exposition, because in the same year San Francisco had competed more successfully for that official honor. Only one city is allowed to be the designated host for an "international" expo in any given year, so San Diego was forced to settle for the lesser status of a "regional" expo, if it wanted to hold a fair at all. But that technical slight didn't stop local civic leaders, horticulturists and city-beautification boosters from declaring San Diego's expo "The Garden Fair,"

and it didn't discourage them from working feverishly to make San Diego's fair stunningly beautiful.

In that golden pre-World War I era, many travelers could afford to visit *both* fairs, to compare two California cities in the context of their expos, so San Diego didn't stint in developing a choice area of its huge city park as a fair site. With a population of

only 39,000, fair organizers engaged citizens' civic spirits with the desire to make *their* expo the most memorable in visitor's hearts — even if not the largest or most elaborate of the year. For several seasons in advance, promoters encouraged each homeowner, housewife and schoolchild to participate in



spiffing up whole neighborhoods, in order to emphasize the *garden* attractions of this most southern of Southern California cities. San Diego's famous resident horticulturist, Kate Sessions, was actively involved in these pre-fair city beautification efforts. As a direct result, the home gardens and street tree plantings of many local neighborhoods are today worthy of serious study by landscape historians, because they hold mature specimens of then-newly-introduced (and sometimes rare) plants which now define the character of some of the nicest parts of town. Thus, the Garden Fair's horticulture affected not only the expo site itself, but also large swaths of the community around it.

In 1915, each fair host was a port city, using the opening of the Panama Canal to show off its urban charms (and its harbor facilities) to potential business investors. San Francisco, so recently devastated by the 1906 earthquake and fire, had an especially urgent reason to stimulate rebuilding and economic renewal, so the competition between the two cities for public awareness was friendly, but serious.

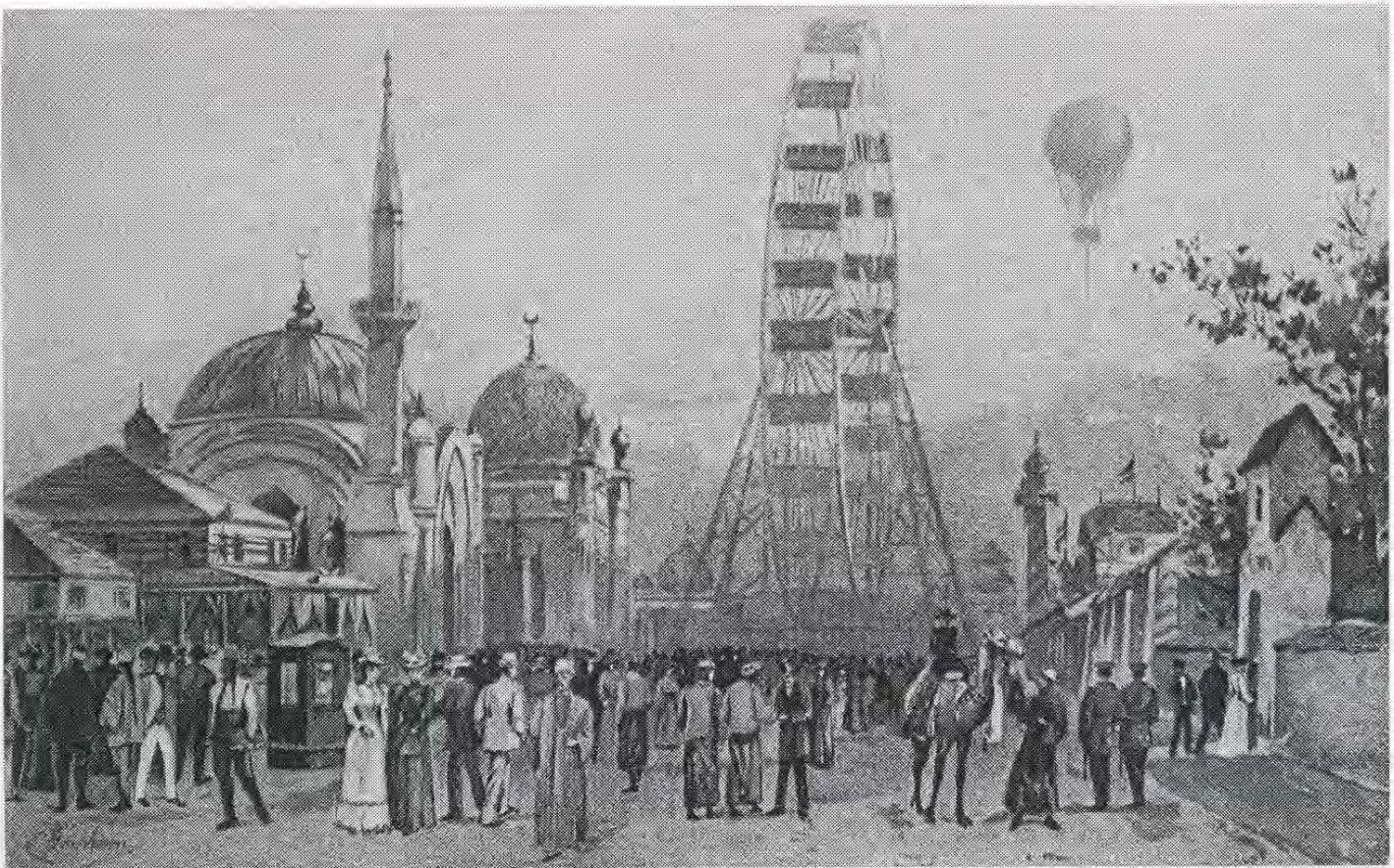
That competition was healthy, and *both* cities were beneficiaries of the state's regional duel between expos. Each fair succeeded wonderfully in sparking local prosperity, leaving behind important badges of civic identity — such as parks and museums — which have in turn benefited every person who has since lived in or visited these expo cities. Among the beneficiaries are all of us *Eden* readers, because one of the most enduring growth industries (pun unavoidable) attracted to the benign climate of this state was: horticulture.

But that horticulture story goes back to California's earliest expo — the 1894 California Midwinter International Exposition, held in Golden Gate Park. It was the first fair staged west of the Rockies, but it had its gleam-in-the-eye origins in Chicago, during the famed Columbian Exposition of 1893. The Columbian Expo of cherished Victorian memory

gave all America a fresh sense of national pride, with its elegant "White City" of Beaux Arts expo structures and Olmsted-designed parks.

Signature features are the definitive image-makers of expos. Among the signature features of the Columbian Exposition was the first-ever Ferris wheel, modeled upon the *noria* or irrigation waterwheel of dry Mediterranean and Middle Eastern lands. The signature feature of the 1899 Paris Expo was the Eiffel Tower, and that of the 1851 London Expo was the Crystal Palace, mother of all glasshouses—which are, of course, ever-essential to the nursery industry. The signature feature of the 1915 San Francisco Expo was, and is, the neo-classic splendor of the Palace of Fine Arts, designed by Bernard R. Maybeck. The rotunda, an octagonal structure which formed the center of the composition, was restored in the 1950s, but the detached peristyle which extended on either side, following the curve of the gallery itself, is no more.

The 1915 San Diego Fair is particularly unique in that, contrary to the norm where fair structures are dismantled immediately after the event is over, a large number of the buildings in Balboa Park have been preserved. Here, the signature feature was the tile-towered, decoration-encrusted California Building that still stands sentinel to the cluster of ornate Spanish Colonial structures that have since become museums and auditoriums.



In 1893 America was sunk in a major economic slump, yet the Chicago fair was a spectacularly beautiful planning success, with high attendance. One of the regional participants in that fair was an enterprising San Francisco newspaperman who saw in Chicago's success a glittering opportunity to help boost the sagging economy of his own city. Michael de Young, owner/publisher of the *S.F. Chronicle*, quickly rallied a group of Bay Area business colleagues to his optimistic point of view. Among themselves they engaged enough fund-subscribers to mount their own California exposition, modeled upon (and borrowing features from) the expiring Chicago extravaganza. (Most fairs are chartered to last only one year.)

San Francisco's Midwinter Fair could just as easily have been named the *Mildwinter Fair*: its purpose was to bring visitors (including wealthy capitalists) to California's benign climate during a season when most Americans were suffering through their bitter, snowy winters. "Build it and they will come." They did. John McLaren was reported to have been very unhappy about what these visitors did to his young Golden Gate Park's landscape (trampling through the shrubs and flower beds!), but thanks to him, one of the best-loved garden features of the Midwinter Fair has survived to this day—the Japanese Tea Garden. (A high point of my own first visit to San Francisco in the mid-fifties, this enchanting garden put me on notice that I really was living on the Pacific Rim; that the Far East was very near in California...an unexpected cultural bonus for putting icy New England winters forever behind me.) The Music Concourse is another visible remnant of the Midwinter Fair. It is a ghost imprint of the core layout of display halls built in Moorish, Romanesque, Egyptian and other exotic styles of the high Victorian era, but demolished immediately after the expo.

World's Fairs are big business ventures. And horticulture is big business in California. Horticulture and Agriculture shared an exhibit hall at the 1894 expo, helping to reinforce an early realization among American nurserymen that the Pacific Coast provides

ideal growing conditions for a wide variety of plants. So from their beginnings, California's several expos helped foment — directly and indirectly — the development of an important sector of this state's economy.

But enough! If I tell you much more, it will spoil *your* fun of discovery about the complex and fascinating relationship among expositions, urban park landscapes and the history of the West Coast nursery industry. Suffice it to say here that the Golden State has hosted four major international expositions (S.F. — 1894, 1915 & 1936 and San Diego — 1935), one major regional fair (San Diego — 1915) and one lesser international fair (Long Beach — 1928). Each of these expos drew inspiration from the world's fairs that had just preceded it — in America *and* in Europe — and in turn influenced those expos that immediately followed. In the June issue of *Eden*, I will list the California libraries that hold special collections of research materials about these fairs, and will describe books, periodicals and other resources useful to the landscape historian. In the meantime...

The best way to introduce yourself to the engaging saga of expos might be to read Alfred Heller's brand-new book, *World's Fairs and the End of Progress — An Insider's View*. I'd call this book "Expos 101." It is fun, has some once-racy photos [Sally Rand?] and is very helpful in understanding the complex evolution of world's fairs during the last 150 years (and their future evolution in the next century, too.)





The author attended his first fair at Treasure Island on San Francisco Bay in 1939, at the impressionable age of ten. That heady experience marked him for life with a compelling interest in fairs and their larger meaning to society. His illustrated book begins with the 1939 expo of his fond memories, skips backward for an overview of expos from their beginnings (London's Great Exhibition of 1851), gives us a detailed glimpse of America's Centennial expo (Philadelphia, 1876), reviews the *moderne* "World of Tomorrow" fair (New York, 1939) and fills us in on the major international expositions between then and now. It's a whirlwind round-the-world trip that will take you to Australia, Canada, Japan, Spain, Korea, Portugal, Italy, Knoxville, TN and New Orleans, LA — without standing in long, hot ticket lines. The book's most tantalizing chapter may be its very last one: a dream-scenario of another expo for San Francisco and its environs, in 2015 — a fair that many of us may actually attend...and may even help plan gardens for.

World's Fairs...sheds light on some of the universal features of and definitive terms for modern expos and their cousins: themeparks, special world events like the Olympics, anniversary jubilees, certain kinds of museums and even *cyber-fairs*! Author Heller *likes* gardens, but says they are hard to write about, so sometimes you will have to read between the lines to learn about the roles of gardens and landscapes in world's fairs.

Every fair, it seems, had its spacious Horticulture Hall or an equivalent. (In San Diego that equivalent was the lath-sheathed Botanical Building, which still beguiles visitors today.) Gardens and landscapes

are an essential element of most expos. Some fairs are even full-blown, world-class garden shows — officially designated as International Garden Expos — and are overseen by the International Association of Horticulture Producers and registered by the Bureau of International Expositions. (Floriade and the 1992 Ameriflora are choice examples of garden-and-landscape festivals that were widely publicized and well attended. Yet because these expansive shows are so specialized, they cannot be classified as true expos.)

Although expo gardens and landscapes play fundamental roles in setting the overall scene for a grand exposition, or help to convincingly detail a theme area such as a Japanese tea house or a North African oasis, these gardens are not easy to research. In expos, as in real life, landscapes are usually subordinate to architecture, and horticulture displays are often handled apart from the gardens. Unless a planting is quite novel, it remains in the shadows of an expo's dramatic structural features. Indeed, expo landscapes are often too newly installed to make much of an impact upon visitors' awareness or to show up well in early photos.

It is an ironic paradox that hastily-installed expo plantings may long outlive the temporary buildings they were intended to embellish during a short-lived fair. After the fleeting razzle-dazzle of an expo, its plantings are often handed off to city maintenance departments, and are treated as mere "residuals" — living souvenirs of a big, splashy civic party. These landscapes then slide into benign neglect as times change. They become mere shades of their former selves, their original glory-purposes gradually for-

gotten. Yet these vestigial gardens reveal so much to landscape detectives; they still dimly mirror the plant and planning fashions of their day.

To earnest landscape historians, Alfred Heller's enlightening new book may seem simply a breezy thumbnail sketch—a beginner's-guide teaser to what world's fairs are all about. It left me hankering to learn more, suspecting that in their influences upon today's public gardens, world's fairs are probably under-rated and misperceived. I have a hunch that California's expos deserve a lot more study by historians of horticulture and park planning. *World's Fairs and the End of Progress* is an excellent place to start one's personal study. It is being released this month in softcover form for \$24.95. The book will be available through bookstores, or copies may be ordered directly from the publisher: World's Fair, Inc., Box 339, Corte Madera, CA 94976 Phone (toll-free): 1-877- 877-1260 E-mail: fairworld@aol.com.

THE IMPORTANCE OF DOCUMENTATION

Laurie Hannah

One never knows where hidden treasures of California's glorious gardens will turn up, but as members of this Society know, the hunt for them is almost as exciting as their discovery. Many of you may remember a wonderful dinner we had at Virginia Gardner's bookshop back in February 1995. That night, Barrie Coate of the Saratoga Horticultural Research Foundation, showed me some old photographs he had in his possession of the once famous but short-lived Samarkand Hotel, with its lovely Islamic architecture, lush gardens, terraced reflecting pools and lake, located here in Santa Barbara. I was astonished by the photos, which were probably taken in the 1920s or 1930s, because the Samarkand, long since converted from a hotel to a retirement community, now looks very little like those photos. He asked me if I could suggest a good home for them and I mentioned our local Historical Society, where, I believe, he did take them.

Several years passed, and I was speaking to a volunteer at the Santa Barbara Botanic Garden about the beautiful sepia-toned photos Barrie had shown me. She knew much about the Samarkand as she used to work there and had been the person who had organized all of their office files, including old photographs and other historical records. I learned that the hotel was first a boy's school called "Boyland" and the elaborate buildings and landscape features

were designed to teach the boys about geography. The school closed shortly after it opened, however, and it reemerged as an exotic Persian hotel from 1920–1940. Its remote location, away from the beach and downtown, was one of the unfortunate reasons it never attracted the clientele it needed to sustain itself.



Early last December Susan Chamberlin and I made arrangements with my friend to visit the "archives." We met the ex-chaplain of the retirement community who fondly recalled his days there. He and my friend brought out various treasures: scrapbooks, guest books (Harry Houdini slept there), old photographs and newspaper clippings. We talked of the various transformations the buildings and gardens had undergone and, looking at an old plant list, tried to find what original plantings still existed. As far as we could tell, there is only an old magnolia, originally one of a pair, still standing by the last remaining reflecting pool.

My intent in describing our visit is not simply to let members know that these records exist and that the public may have access to them. On the contrary. The Samarkand administration may not even understand what treasures reside in their file cabi-

nets, let alone that they are worth preserving, although Susan and I both wrote letters of thanks to the administration after our visit, stressing the value and importance of preserving these historical records.

My intent is to encourage members throughout the state to become aware of what precious resources may still exist in their communities but which may be fast disappearing, and also, to **work at local levels with whatever historical associations exist in those communities towards archiving these documents.** As an organization whose purpose is to document and help preserve California's gardens and landscapes, it is our duty to become aware and communicate with each other about these resources. For good or for worse, the once exotic Samarkand Hotel only exists now in pictures and I worry that even those pictures may have a short shelf life.

ATTENTION MEMBERS: SOME CHANGES APPEARING WITH THIS ISSUE

* With this issue we change the dates of our quarterly newsletter from March, June, September and December to Spring, Summer, Fall and Winter. We will stick with our original deadlines for submission of material (March 15, June 15, September 15 and December 15), and get the newsletter out by the end of those months where possible.

* Also as of this issue, we are changing the issue numbering to better reflect the quarterly nature of the publication. That is, the volume number will increase by one each new year, with four issues in each volume.

* In our last issue, we moved our margins over to facilitate using a 3-hole punch for filing your copies of *Eden* in a binder. This change was suggested by Susan Chamberlin, and we will continue to do this in future issues. So if things look a bit lopsided, that is why.

* We now have a masthead for the newsletter. Please note that sample copies and back issues of *Eden* may be purchased from the Editor for \$1.50 per copy.

* **If you wish to contribute items to the newsletter, please mail them directly to the Editor, Marlea Graham, 100 Bear Oaks Drive, Martinez, CA 94553, (please note new phone number: 925-335-9156).** Also, please indicate if you want items returned to you after use. The Membership Secretary, whose

address is shown on the return-address portion of our newsletter, is getting tired of forwarding this stuff to us. She should be receiving only your renewal checks. Thanks.

* **The Editor's e-mail function finally seems to be functioning with some degree of reliability. Hooray!** You can now send messages care of Marlea Graham to gflomnbf@earthlink.net.

PRESIDENT'S MESSAGE

Mitzi VanSant

Dear Members,

The Board of Directors met over the weekend of February 26-28 in conjunction with the Regional Meeting held at the Santa Barbara Botanical Gardens. The turnout for the local meeting was tremendous, and you may read details of it elsewhere in this *Eden*. Most of the Board was in attendance; only two members were unable to come.

We discussed numerous topics—enough to take up nearly four hours! I will try to summarize the highlights here:

We all commended Marlea on the excellent job she is doing as Editor of *Eden*. Our only wish was that she could have **more help from members contributing articles and informative "clippings."** We talked about ways that the Board could help her, and agreed to fund an additional newsletter page, as needed. Hereafter, the four issues will be designated as Spring/Summer/Fall/Winter.

At previous meetings we have discussed the creation of a **Membership Directory** to be given to Society members upon joining. Bill Grant has now offered to produce it, and it will be mailed to all current members later this month if all goes well—and yearly thereafter. It will contain a current list of members, their addresses (including e-mail), phone numbers (if provided by you) and information on particular areas of interest/expertise. This is meant to help members network with each other. In time, we hope to include lists of significant books, internet sites and other sources of information related to California Garden and Landscape History. If there is something you think would be particularly useful for new members to know, please pass this along to Bill Grant.

Representatives from Rancho Los Alamitos and Rancho Los Cerritos, joint sponsors of the coming **August Annual Conference and General Meeting**, met with several Board members having previous ex-

perience as sponsors to discuss development of the conference theme, speakers and garden tours. During the later Board meeting, we went on to plan for advertising and promotional details. Watch for trial ads in *Pacific Horticulture* and *Southern California Gardener*. We expressed our gratitude to Susan Chamberlin for the significant work she is doing as Publicity Chair. We hope to gain many new members from this event.

We talked about possibilities for **location of the meeting in the year 2000**. I will continue to explore the possibility of San Luis Obispo and Bill Grant will also contact people in the Monterey area as an alternative. Any members who are interested in promoting their own area for the meeting should contact me as soon as possible. We hope to develop our options and have members confirm location at the August meeting.

We discussed the need for **a repository of historical records pertaining to our organization**. Laurie Hannah volunteered the services of the Santa Barbara Botanical Garden Library as our repository. If you have any photographs, documents, newspaper clippings about our meetings, etc., please send them to Laurie Hannah, c/o SBBG Library, 1212 Mission Canyon Road, Santa Barbara, CA 93105.

We will soon have **an internet site for our organization**. I am developing a web-site and will have a connecting page devoted to the organization. Those who find it will be able to download information and an application for membership. I hope later to develop individual (linking) pages devoted to significant landscape and garden sites in California. I'll be asking for some help on this project from members once the site is launched.

I'd like to take this opportunity to ask whether members who are connected to web sites for organizations with garden history affiliations would consider creating or requesting links to CG&LHS on those pages. We think it would be a good thing if, say, The Garden Conservancy or the Smithsonian were to carry links to us. If you have any ideas about the best way to accomplish this, please contact me at mitzi@thefragrantgarden.com.

Last, but not least, we are in the final stages of securing **tax-exempt status for the Society**. This will make it possible for us to qualify for reduced postal rates, should membership increase to more than 200 persons, and allow members and others to make tax-deductible donations to the organization. We hope

to announce the completion of this process in August.

Please mark the weekend of August 21-22 on your calendar for our meeting at Rancho Los Alamitos, and I hope to see you all there.

SANTA BARBARA — THE FIRST REGIONAL MEETING

Marlea Graham

Our first regional meeting, hosted by Laurie Hannah and Susan Chamberlin at the Santa Barbara Botanical Garden, was a resounding success! The weather was beautiful (just another day in Paradise!), and those who arrived early had time to stroll around and enjoy the gardens a bit. Aside from attending Board members, about thirty people turned up to hear Chamberlin's brilliant lecture on "The History of Santa Barbara Gardens." Using her own slides as well as some rare, hand-colored glass slides from the SBBG Library collection to illustrate her points, Chamberlin gave us a concise summary of the various California gardening styles in order of evolution.

She stressed that Santa Barbara gardens followed European and American trends, while at the same time maintaining their own unique qualities in many ways. She discussed Chumash Indian landscape management techniques, the genuine contributions of the Spanish and Mexicans to the landscape and the Victorian-era horticulturists, Joseph Sexton and Francesco Franceschi (aka Emanuele Fenzi), who both lived in Santa Barbara and were significant national figures. Turn-of-the-century developments included the Arts and Crafts movement and an interest in California native plants (in part, thanks to the influence of the SBBG), and the Golden Age of American Gardens (or the Country Place era), which lasted until the Depression. Some of America's best examples of the Golden Age are found in Montecito, a Santa Barbara suburb (La Toscana, El Fureidis, Arcady, El Mirador, Las Tejas.)

In the 1920s Santa Barbara landscape architect Lockwood de Forest broke away from the formulas characteristic of many Golden Age gardens, especially at his own home in Mission Canyon, where he was inspired by Arts and Crafts principles to pioneer a regionally appropriate California style, and at Val Verde (formerly Dias Felices, Bertram Goodhue, architect, 1915), where he abstracted classicism. Another magnificent Golden Age garden where de Forest's con-

tributions can be seen is the Casa del Herrero (George Washington Smith, architect, 1925), a masterpiece of Spanish Colonial Revival style design. De Forest also had a hand in the design of Ganna Walska's surrealistic Lotusland (before he left for World War II), and at the Modern-style Tremaine garden (before his death in 1949.) This landmark of Modernism (Richard Neutra, architect, 1948), has a unique succulent garden designed by Ralph Stevens which uses plant material in a sculptural and painterly way. Chamberlin concluded her talk with the Carol Valentine garden designed by Isabelle C. Greene (Warner and Grey, architects, 1980), where plants are also used in a painterly and regionally appropriate way.

Chamberlin, who holds a landscape architect's license and an M.A. in Architectural History, teaches garden history at Santa Barbara City College and is the author of *Hedges, Screens & Espaliers* (HP Books).

Laurie Hannah, who works at SBBG Library, put out an excellent display of pertinent books for the meeting, described the resources of the library, and invited attendees to join CG&LHS.

Saturday afternoon, we car-pooled to Casa del Herrero for guided tours of the house and gardens. The gardens synthesize a new style that is not really Spanish at all. Designed by architect Smith, owner George Steedman, and Santa Barbara landscape architects Ralph Stevens, Lockwood de Forest, Peter Reidel, and Francis T. Underhill, it is described by historian David Streatfield as "one of the finest surviving gardens of the 1920s in California." The late Medora Bass, the daughter of George and Carrie Steedman, made it possible for the Casa to become a living museum. It is open to the public by reservation only (phone 805-565-5653.)

Before departing on Sunday, a few of us made the pilgrimage to 'Montariso', the house and gardens of noted nurseryman, Dr. Francesco Franceschi, which are now owned by the city of Santa Barbara and in a

sad state of disrepair. A group of interested citizens is raising funds for restoration. Bill Grant is working on a Franceschi article and we look forward to reading it.

CALIFORNIA GARDEN RESTORATION PROJECTS — WHAT NEEDS SAVING NOW?

The California Missions

Bill Grant, following up on an item seen in a recent issue of *Sunset* magazine, found a web-site for Mervyn's of California stating their intention to fund a restoration of California's Mission Gardens. There are 21 missions throughout the state, and Mervyn's has "joined with the California Heritage Fund to create the California Missions Garden Restoration Project." They are selling something called Mission Collectibles (marketed as a kind of Christmas ornament) to fund the project and are currently donating "more than \$68,000 to the Fund."

At first, this may seem like a nice chunk of change, but when you remember it has to be split 21 different ways, that's pretty thin spreading and authentic restorations do not come cheap. The portion

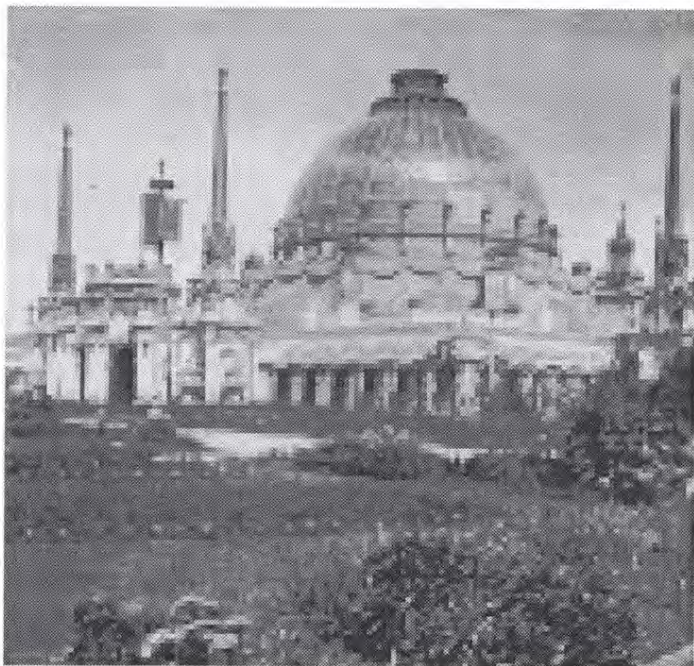
of each sale that Mervyn's is dedicating to this project is minuscule. So it appears this is just another publicity stunt on the part of Mervyn's to improve their "image" and not a genuine attempt to provide some meaningful corporate assistance.

Tom Brown, CG&LHS member, landscape architect and mission-period garden specialist (see his article "Gardens of the California Missions," *Pacific Horticulture*, Spring 1988), is a



proponent of restoring historic gardens as nearly to their original state as possible, but he also has a full understanding of the practical problems: "Many missions are still serving as parish churches, and their function is to perform for the parishioners, who don't want to go back to the old days" of hard-packed, bare earth courtyards used as work and storage areas.

Tom's recommended solution for the clash between those who want strict, historical accuracy and those who desire to surround themselves with beauty is to have the missions owned by state parks be restored as close to the original as is feasible, leaving others as picturesque, if historically incorrect, oases of lovely flowering plants. In the meantime, many of the missions continue to molder away to dust.



More on the Val Verde estate in Montecito

We reported in our last issue that the Planning Commission gave their approval of the Conditional Use Permit in November of last year, but that the opposing attorney planned to appeal that decision to the Santa Barbara County Board of Supervisors. In the meantime, the Garden Conservancy newsletter reports the details of the CUP: the maximum number of visitors allowed (by appointment only) is 3,450 per year; the number and size of events held on the property is strictly limited (though in what way was not specified); public access is confined to the gardens—the house is still off limits. The reasoning behind that decision was not explained. A number was given for information about private tours: 805-969-1053.

[Ed. Note: We'd like to make this a regular feature of the newsletter, with progress (or lack thereof) reports on various garden preservation projects around the state. Aside from the above, San Diego's Hotel del Coronado is another that readily comes to mind. (Lucy

Warren reports the threat to the Hotel Del mentioned in an earlier issue was successfully squashed, in large part due to the written protests received from interested parties. If you were one of them, thanks for making the effort. It paid off!) But we're sure there are many other such worthy projects, and we need your participation to report them. Please send us what you have.]

BOOK REVIEWS & NEWS

Capability's Books – Gone But Not Forgotten

In our last issue, under the heading, SOURCES FOR NEW BOOKS, we recommended Capability's Books in Wisconsin as a source. We are very sorry to report we've since learned that Capability's has gone out of business.

The Library of American Landscape History

The Library of American Landscape History, Inc., was established as a not-for-profit corporation in 1992, "in the belief that clear, informative books about North American landscape design would broaden support for enlightened landscape preservation...The Library develops texts and illustrations for books that are produced in collaboration with publishers specializing in landscape design and history in North America [Timber Press is one]. Its publishing program includes monographs, anthologies, exhibition catalogues and reprints of historically significant works in these fields. To reach wider audiences, the Library also produces touring exhibitions related to its books."

The Muses of Gwinn (1995) and *The Gardens of Ellen Biddle Shipman* (1997) are two books with accompanying exhibitions in the Library's Designers and Places Series. Inquiries about borrowing exhibitions should be directed to the Library.

To commemorate the hundredth anniversary of the founding of the American Society of Landscape Architects, ten works "of seminal importance to the profession and now out of print" will be reissued. The ASLA Centennial Reprint Series includes: *Country Life: A Handbook of Agriculture and Book of Landscape Gardening* (1866) Robert Morris Copeland; *Landscape Architecture as Applied to the Wants of the West* (1873) H. W. S. Cleveland; *Charles Eliot, Landscape Architect* (1902) Charles Eliot Sr.; *The Art of Landscape Architecture* (1915) Samuel Parsons Jr.; *Prairie Spirit in Landscape Gardening* (1915) Wilhelm Miller; *Landscape Gardening* (1920) Ossian Cole Simonds; *The*

Spirit of the Garden (1923) Martha Brooks Hutcheson; *Book of Landscape Gardening* (1926) Frank Waugh; *New Towns for Old* (1927) John Nolen; *Landscape for Living* (1950) Garrett Eckbo.

"The lead volume, *Charles Eliot, Landscape Architect*, is due out for this year's centennial meeting of the ASLA in Boston. The Viburnum Foundation of Rochester, New York, is underwriting the series, which will be published by University of Massachusetts Press in facsimile form over the next four years.

Because landscape history is a fledgling field, the Library depends on grants from private individuals, foundations, and corporations to support research and production of its books and exhibitions. Donations to the Library are tax deductible. We value your response to our programs and suggestions for future projects." 205 East Pleasant Street, Amherst, Massachusetts 01002 Phone: 413-549-4860 Fax: 413-549-3961 E-mail: RKarsonII@aol.com

[Thanks to Laurie Hannah and the first newsletter of the Library of American Landscape History from whence the above information came. We will have more information about forthcoming modern works from this source in our next issue.]

ODDS & ENDS

Accepting Proposals for Conference Speakers

Restoration & Renovation — a trade exhibition and conference for the preservation, maintenance and re-creation of traditional buildings, period design and craft — is currently seeking speakers for their two up-coming conferences: Charleston, SC (November 7-9, 1999) and Boston, MA (February 27-29, 2000). If you are interested in conducting a presentation, call 978-664-6455 or log on www.egiexhib.com. *[Thanks to Susan Chamberlin and Landscape Architect and Specifier News, February 1999 issue.]*

The Williams Garden of Palo Alto

A comment from Carol Greentree: "I was *extra* pleased to read Kathleen Craig's article about the Williams' garden (mentioned here last issue) in the Spring 1999 issue of *Pacific Horticulture*. I think the regional residential vernacular garden is too often overlooked. The home garden Kathleen is documenting seems like a classic of its genre, and Kathleen has done us all a real service by putting evidence of this early 20th century California garden into the published record."

Follow-up: NPS Garden History Video

The mills of God are grinding slowly in the halls of PBS. Last fall we were told to check back this spring regarding availability for purchase of the "**Connections**" video on the importance of historic landscape preservation. Now the movie's director, Charles Birnbaum, advises there will be no firm news on sale of the video until this fall. PBS will (probably) be showing the film in September, but whether nationally or locally is still to be determined and exact dates are not known at this time. We will keep you posted.

Follow-up: "Traditional Gardening" Book and TV Program

Since we talked to GardenWorks, Ltd. last fall, a PBS radio program, "The Cultivated Gardener," has been scheduled to begin airing in September; the TV program ("This Old Garden") is still under negotiation and the book, now titled *The New Traditional Garden* (Ballentine), is out. If it seems worthwhile, we'll have a review for you later. The *Traditional Gardening* journal is still sold as a quarterly, now \$24 for four issues. GardenWorks, Ltd., The Barn at 189 Cordaville Road, Southborough, MA 01772

Phone: 508-485-3637 Fax: 508-624-7640

E-mail: GardenWorks@traditionalgardening.com.

COMING EVENTS

April thru October — Docent-led tours of the **Luther Burbank Home, Greenhouse and a portion of the Gardens** are offered Tuesday through Sunday from 10:00 a.m. to 3:30 p.m. Tours are \$3 for adults. The gardens are open daily all year at no charge from 8:00 a.m. to dusk. Luther Burbank Home & Gardens is at Santa Rosa Avenue and Sonoma Avenue, Santa Rosa. For more information, phone 707-524-5445. Web-site: ci.santa-rosa.ca.us/rp/burbank/.

April 17 — "**If Only We Knew: Landscape Preservation in Context, 1890-1950**," a day-long symposium at Wave Hill, Bronx, NY explores the origins of the landscape preservation movement. Experts such as Charles Birnbaum, of the National Park Service, will cover the field, from pioneering studies of gardening traditions in the American South to Frederick Law Olmsted. Fee \$128+. For additional details, phone 718-549-3200 x204.

April 19 — A chance to learn more about antique roses at the spring meeting of the **Heritage Rose Society of San Diego**, 7:30 p.m. at Casa del Prado, Balboa

Eden

Park. Gregg Lowery of Vintage Gardens, Sebastopol will give a slide lecture on heritage roses. Contact Jack & Mary Ann Olson, 272-0357. Ask about the coming annual old rose tour of historic Julian in May/June.

May 16 – Celebration of Old Roses, El Cerrito Community Center, Moeser at Ashbury in El Cerrito, 11:00 a.m. to 4:30 p.m. **Plant sales** of antique rose varieties, slide presentations, largest table display of old varieties anywhere. Experts on hand to answer your old rose questions.

May 27 thru 29 – A three-day symposium, “**Landscape Gardens of Virginia**” will be held in Charlottesville. Faculty and alumni from the Dept. of Landscape Architecture at the University of Virginia will be featured speakers. Although the focus of the meeting is not primarily historical in nature, there will be speakers on historical subjects and research techniques. Participation is limited to 35 members. Registration is \$550 for four meals, lectures, seminars and field trips to six gardens. For more information, contact Marilyn Roselius, Program Director, Center for University Programs, UV Phone: 804-982-5276; E-mail: mjm6h@virginia.edu.

August 21 & 22 – CG&LHS 1999 Annual Conference and General Meeting. “Artistic Legacy: Unlocking the Treasure Behind the Garden Gate,” a weekend of lectures and garden tours. Rancho Los Alamitos Historic Ranch & Gardens and Rancho Los Cerritos Historic Site are combining forces to host our August meeting in Long Beach. For registration information, call Rancho Los Alamitos at 562-431-3541. For more on the restoration at Los Alamitos, see our section on Web Sites To Visit in this issue.

October 21 thru 24 – “The Exceptional American Garden: Past, Present, and Future.” This conference will be the 10th anniversary celebration of the Garden Conservancy, to be held in Charleston, South Carolina. The conference fee is \$325 for members, \$360 for nonmembers with additional fees for the dinner at Middleton Place (\$45) and the garden tours (\$25-\$75). Many fine private gardens in Charleston will be open for viewing during the conference, also bus tours to the finest public and private plantation gardens in the region. Speakers will include Conservancy leaders as well as project directors working in the field. Dick Turner will be the moderator for a panel discussion on “The American Garden in the 21st Century.” A deposit of \$50 per person must accompany your preregistra-

tion request. Send name, address and phone number with your check to The Garden Conservancy, Box 219, Cold Spring, NY 10516. For more information, call 914-265-2029.

November 7 thru 9 – Restoration & Renovation, a trade exhibition and conference for the preservation, etc., at Charleston, SC (see ODDS & ENDS section of this issue for details).

February 27 thru 29, 2000 – same as above in Boston, MA.

PLACES OF INTEREST TO VISIT— OPEN GARDENS

“The best gardeners I know are those who practice regularly the habit of visiting other gardens.”

—Allen Lacy, *The Gardener's Eye*, 1992

[Taken from the Garden Conservancy literature]

April 17 – 10:00 a.m. to 4:00 p.m. The **First Annual Mission Hills Garden Walk** (San Diego) invites guests to enjoy a self-guided walking tour of one of San Diego's most historic neighborhoods. Proceeds will benefit the Mission Hills Beautification Project. The tour begins at the Mission Hills Nursery, 1525 Fort Stockton. Tickets are \$10 in advance, \$12 on site. Contact the Mission Hills Association at 298-8533; mhbid@electriciti.com. [Thanks to Debbie Stall for this item.]

The following listing is from the **Garden Conservancy's Open Days Directory**. This year's California garden offerings are predominantly clustered in the S.F. Bay Area, but the only one of actual historical interest is in Pasadena. The others may be considered more along the lines of “history in the making”. Entry fee \$4.

May 15 – 10:00 a.m. to 2:00 p.m. The residence of George Martin and Jim Watterson, entrance on San Rafael between La Loma Avenue and Hillside Terrace, Pasadena. “This garden was designed by A. E. Hanson for Archibald & Editha Young in 1927 in the Andalusian style to match the George Washington Smith-designed hacienda. [See the color photograph in *The Golden Age of American Gardens*, Griswold & Weller, p.347.] Originally three acres, the present garden has been rescued by the current owners. It includes mature palm trees; a 300-plus rose garden; a classic Mediterranean garden; a cactus garden; a seventy-year-old white wisteria on an arbor and colonnade; a hand-set, Moorish-style rock-paved motor court; a 7,000 square foot home and artist's studio; and a pool with pavilion.

SOME GARDEN WRITINGS BY DAVID GEBHARD

Susan Chamberlin

David Gebhard died of a heart attack in March 1996 at the age of 68. The foremost authority on California architecture, Gebhard was devoted to landscape architecture as few architectural historians are — he loved Los Angeles for its buildings *and* their environment, which reminded him of an English garden with greensward and foliage punctuated by amusing follies.

Recognition of the importance of landscape design permeates Gebhard's writings on architecture. This brief, annotated bibliography highlights some of his garden writings. Sources cited within these various pieces should keep garden scholars happy for years to come.

"The Design of the Landscape in the Work of Reginald D. Johnson, Gordon B. Kaufmann, and Roland E. Coate" in *Johnson, Kaufmann, Coate: Partners in the California Style*, Joseph N. Newland, ed. Claremont and Santa Barbara, CA: Scripps College/Capra Press, 1992.

Examines the general approach to California garden design, the critical perception of California gardens in the early 20th century and the specific gardens of the architects Johnson, Kaufmann and Coate. One of a series of essays in an exhibition catalog for the Lang Art Gallery.

"James J. Yoch, *Landscaping the American Dream: The Gardens and Film Sets of Florence Yoch: 1890-1972*. New York: Harry N. Abrams and Sagapress, 1989." *Journal of the Society of Architectural Historians*, v. 49, no. 4, December 1990, pp. 450-452.

In this book review Gebhard summarizes the history of California garden history to 1990 and the strengths and weaknesses of this monograph on landscape architect Florence Yoch by her relative, James Yoch.

"Introduction" in *An Acadian Landscape: The California Gardens of A. E. Hanson, 1920-1932* by A. E. Hanson, David Gebhard and Sheila Lynds, eds. Los Angeles: Hennessey & Ingalls, 1985.

An editor of the Hennessey & Ingalls bookstore's series, "California Architecture and Architects," Gebhard was able to include this memoir by landscape architect A. E. Hanson detailing the portion of his

career devoted to estate gardens. Gebhard's introduction deals with garden design in Southern California.

"Casa del Herrero, the George F. Steedman house, Montecito, California." *Antiques*, v. 130, August 1986, pp. 280-285.

Gebhard's article on this Spanish Colonial Revival landmark California house and its client/architect relationship should be read in conjunction with the accompanying article by David C. Streatfield: "The Garden at Casa del Herrero." *Antiques*, v. 130, August 1986, pp. 286-293.

"Modernists and the Landscape in Southern California, 1920-1941" in *Abstracts: Society of Architectural Historians Annual Meeting, Montreal, Spring 1989* ("The Modern Garden 1920-1960" session chaired by Marc Treib, University of California, Berkeley) not paginated.

In this abstract of his lecture on the Modern era gardens of Southern California, Gebhard noted that "the similarities between the landscape designs of the [modernists and traditionalists] far outweighed their differences...[both] exhibit the same desire to create outdoor rooms, to introduce the drama of water, to play with the abundant and delightful array of non-native plants, and to extend the view (when possible) to the distant mountains or the ocean..."

"Civic Presence in California Cities: Where and How?" *Architectural Design* (London), v. 57, no. 9/10, 1987, pp. 74-80.

Examines various California cities' civic centers including the importance of site and landscape in establishing mythical Arcadian and Hispanic-Mediterranean imagery.

"Introduction" in *Accents as Well as Broad Effects: Writings on Architecture, Landscape, and the Environment, 1876-1925* by Mariana Griswold Van Rensselaer. Berkeley: University of California Press, 1996.

Mrs. Schuyler Van Rensselaer's 1893 book, *Art Out-of-Doors: Hints on Good Taste in Gardening*, was a significant work on landscape design by an important New York writer. Gebhard selected the Van Rensselaer articles reprinted in this book. His introduction includes a brief biography of the author, her attitudes toward the landscape, and the general state of landscape writing at the time. There is a list of Van Rensselaer's principle writings at the end of the book.

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 3/99 next to your name and it says "RENEWAL FORM ENCLOSED" below the 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 (individual) or \$30.00 (household) to Barbara Barton, Membership Secretary, Box 1338, Sebastopol, CA 95473. Thanks.

WEB-SITES TO VISIT

Mitzi VanSant sent us a clipping from the January 1999 *Landscape Architecture News Digest* (LAND). The article, "Park Service Establishes On-line Resource for Preservation of Cultural Landscapes" by Managing Editor Bill Welsh, tells us that the National Park Service (NPS) has established an on-line information series for the treatment and management of cultural landscapes.

"The series, **Cultural Landscape Currents**, is a fast and cost-effective way to get technical information to landscape architects and other design professionals interested in landscape architecture, historic preservation, and related issues.

The goal of *Currents*, as stated on the site's home page, 'is to examine and promote successful examples of the sound stewardship of cultural landscapes and to share these "success stories" with the broadest possible audience in a way that is both engaging and educational.'

This work, as illustrated by the first project's home page, includes the historic overview, existing conditions, assessment and analysis, preservation philosophy, implementation and management, outreach and education, and summary."

Among the first four *Currents* posted on the web-site is our very own **Rancho Los Alamito at Long Beach**, location of our up-coming August Annual Conference & General Meeting. This may be of particular interest for those who are unable to attend the con-

ference, as many of the same issues which will be covered there are also presented at this site.

To view *Currents* use <http://www2.cr.nps.gov/hli/currents>. *Currents* will also be available for purchase in CD-ROM format through a "Bookstore" link on the home page.

Illustrations In Order of Appearance

1. Balboa Park - Botanical Building & Lily Pond, 1985, Carol Greentree.
2. Ferris wheel at the 1893 Chicago Columbian Exposition, "The Great White City," Jessie Heckman Hirsch, *American Heritage*, October 1960, vol. XI, No. 6.
3. Palace of Fine Arts, 1915 San Francisco Expo, *The Architecture & Landscape Gardening of the Exposition*, intro by Louis C. Mullgardt, (Paul Elder & Co., S.F.)
4. Overview, 1915 San Francisco Exposition.
5. Balboa Park - Casa del Prado & Lily Pond, 1985, Carol Greentree.
6. Montaroso - home of Dr. Franceschi, Santa Barbara, from *Southern California Gardens*, Victoria Padilla, 1961.
7. Palace of Horticulture & Gardens, 1915 S.F. Expo, Mullgardt.
8. Cover: Board members at Casa del Herrero, 2/99, Bill Grant.

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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.

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