



### SUMMIT PLANNING ON TELEGRAPH HILL

Phoebe Cutler

Located at the summit of Telegraph Hill, Pioneer Park has been the object of intense design activity for ninety years. Four schemes have been the main agents of change on the crest. The first of these, Daniel Burnham's "Report on a Plan for San Francisco" of 1905, presented a wildly unworkable program that, nevertheless, carried such weight that the designers of all three succeeding plans felt compelled to deal with it. The McLaren/Lansburgh improvements of c.1922, the Arthur Brown plan of 1931, and the Telegraph Hill Project of 1996 each borrowed from the Burnham vision. Ultimately all four plans contributed, according to the manner of their own time, to the lush and accessible five acres revered by tourist and citizen alike.

In 1876 Telegraph Hill was already thickly populated with working class houses. In that year twenty-two businessmen, having witnessed the summit of Russian Hill disappear to development, rallied together to transform several empty house lots into a memorial to the early settlers of San Francisco. This magnanimous gesture made permanently public the hilltop's sweeping vistas of Marin, Angel Island and Alcatraz, the East Bay, and a large spread of the city itself. However, a photo from about 1890 shows a barren, forbidding spot, with a crude concrete retaining wall circling the top, a network of dirt paths and what appears to be a rude forerunner of the approach road that would be built in 1923. For another 60 years the site was a park in name only, a band of eucalyptus adding some scant greenery.

In 1904, a second association of civic-minded individuals

contracted with Daniel Burnham—who, between 1896 and 1904, made plans for the cities of Chicago, Washington, Cleveland, and Manila—to do a general scheme for San Francisco. The Telegraph Hill corner of the massive directive Burnham hatched for San Francisco reflects the grandeur that was this eminent architect's trademark. The master of the Chicago World's Columbian Exposition of 1893 arbitrarily doubled the size of Pioneer Park, stretching it southward past its two-block length of Lombard to Filbert to Union, Green and almost Vallejo. Reflecting the period's obsession with the legacy of Imperial Rome, Burnham turned the enlarged park into an "I, Claudius" split-level. Two huge terraces, separated by a 25-foot drop and joined by a Capitoline Hill-style stairway, created an expectation of elephants, gladiators and Visigoths in shackles. To

complete the metaphor, the imaginary, surrounding buildings recall *insulae*, or apartment blocks, from first-century Rome.

The giant stairway connecting the two architectural plateaus was a continuation of the most opulent feature in the grandiose circulation system—a block-wide mall with a central stair that was as wide as current-day Columbus Avenue. Five other formal stairs, each the width of a typical neighboring street; a road winding up the north side; and two summit loops emanating from a central "roundpoint" completed the traffic system. This triumphal union of terracing, stairways, and roads, while creating a potential boondoggle for some lucky, future contractor, defined Telegraph Hill as a major public site. The accom-



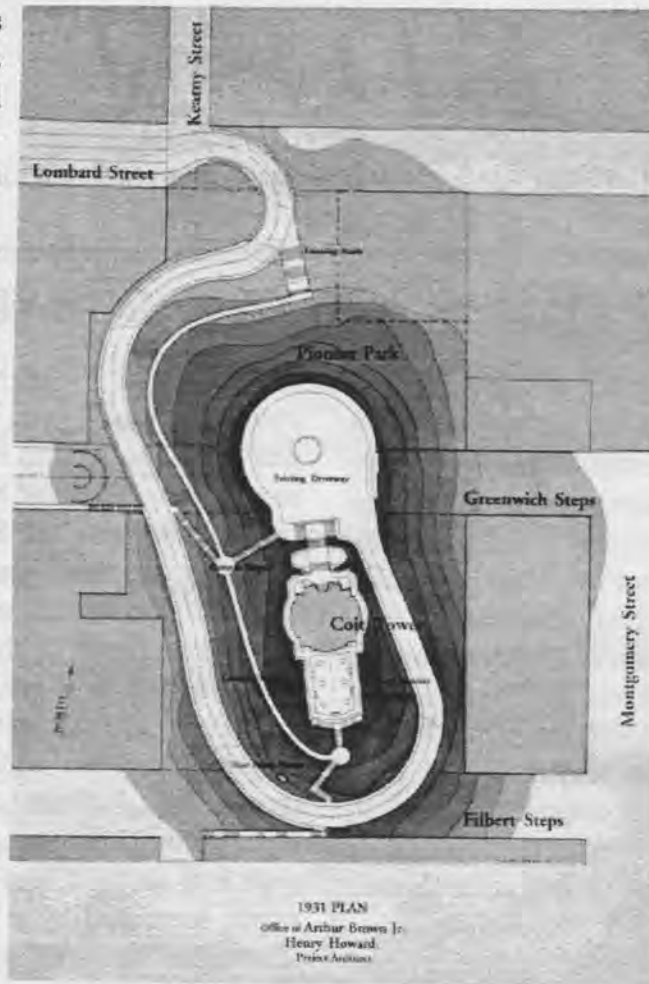
panying text reinforced this mandate, specifying that trees should envelop the slopes and a public monument, celebrating some phase of the city's life, adorn the top.

In 1921, city parks superintendent, John McLaren, the principal force behind the greening of Golden Gate Park, initiated the first attempt to deal with Burnham's fiat. He supervised plans for grading the winding road—the existing Telegraph Hill Boulevard—and replacing the rail fencing at the turn-around with a balustrade topped with urns. Using the services of G. Albert Lansburgh, an architect now best remembered for his movie palaces, McLaren adapted the same theme of balustrades and urns for a formal terraced area roughly at the site of the present entrance to Coit Tower.<sup>1</sup>

This token scheme was much toned down from Burnham's recreation of the "Gardens and Neighborhood of Sallust." More Renaissance than Empire, it nevertheless kept alive the classical tradition.

Indeed, by erecting this altar to the view, McLaren and Lansburgh were conforming to the footprint of the three-sided Graeco-Roman colonnade which appeared in the Burnham plan, though not visible in the perspective. Lansburgh even included the empty circle that the 1905 altar configuration faced. A void for fifty years (when finally a statue of Columbus filled it), the circle was a symbol of the long shadow of "Report on a Plan for San Francisco."

The 1931 competition for a monument on Telegraph Hill also honored Burnham's anointing of the site. Arthur Brown, Jr., the winner whose plan would supercede the work of Lansburgh, was, ironically, simultaneously working in partnership with his immediate predecessor at Pioneer Park on the design of the city's new Opera House (1932). According to Brown's biographer, the connections don't stop there.<sup>2</sup>



As a young, obscure architect, Brown was one of the numerous contributors to the Burnham report. The 1931 plan reflects those ties. Although the focal Coit Tower may be modeled in part after the *Tour de Beurre* (Butter Tower) in Rouen, Normandy (which Brown could have seen on his travels abroad), Burnham's tall *pharos* or lighthouse arising at the top of the grand Washington Square ascent created a powerful prototype for a tower structure.<sup>3</sup> The winning plan also upheld the concept of plentiful access. By designating three to four sets of stairs, the scheme came close to the six provided for by the founding design. The wide, concrete, north stairway with its Roman-style bench on the top landing may, in particular, be said to be making a nod

to Burnham's Capitoline fantasies.

The over-all style is one of sober, streamlined modernism, but overtones of classicism persist. Although termed "bleachers" in the WPA report, the three bands of seating that replaced the balustrade-and-urn fencing along the rim of the parking area evoke the Graeco-Roman amphitheater.

Matching hemicyclon benches in a style dating back to Pompeii line the north entry and, in the design for the unbuilt south terrace, twin rows of "electroliers" were a convenient updating of the traditional file of trees or columns—seen on the north terrace of the 1905 plan.

A second strand in the landscaping may be called "FERA (Federal Emergency Relief Administration) Rustic" and departs quite radically from the classical theme. With the timely intervention of the Depression and federal work relief, the city was able to install walks, the lower west Greenwich Street stairs, extensive retaining walls, and probably most of the leptospermum, cypress, pine, and other plantings, as well as the already-mentioned northern steps and

<sup>1</sup>David Myrick shows a 1927 photo of this first effort in his *San Francisco's Telegraph Hill* (Berkeley: Howell-North Books, 1972), 27. See our cover.

<sup>2</sup>Telephone interview with Jeffrey Tilman, 27 February 2002. Tilman's book on Arthur Brown, Jr. is due out around 2005.

<sup>3</sup>Tilman discusses the *Tour de Beurre* connection in his dissertation, "Arthur Brown, Jr., and the Grand Design," (University of Virginia, May 1998), 103.



Telegraph Hill, c.1890

“bleachers.”<sup>4</sup> In contrast with the north stairs and stepped retaining wall, the rest of the construction adheres to a rustic mode that involves copious rough-hewn stonework. Usually found in state parks, national forests and other rural venues, the hand-crafted look makes an uncommon—and unBurnham-like—appearance on Telegraph Hill. A low, jagged rock wall, complete with dirt pockets for sprawling plants, lines the winding road to the summit. The west Greenwich steps sport a stone veneer, or full stone construction, that harmonizes with the surroundings.

The final plan, and the only one to be fully implemented, was a reaction to the success of all the previous planning. In 1995 a group of citizens once again coalesced, this time to remedy congestion and deterioration from over-visitation.<sup>5</sup> Wear and tear was threatening to return the hill to the barren appearance of its early history.

The planning of the group proceeded from several premises, two of which were that visitors might arrive equally by foot as by car and that compliance with ADA (Americans with Disability Act) should be “a parameter of the design,” not a begrudged add-on.<sup>6</sup> Stairway dimensions meet a strict code. New paths are a minimum four feet wide. Paving materials are smooth; carefully-tinted concrete rather than stone is used for the continuation of the west Greenwich steps.

<sup>4</sup> At \$73,000 this was one of the smallest WPA projects in San Francisco. It had the same price tag as the creation of 16 playgrounds, but was 1/3 the cost of building the airport and almost 1/4 of the amount spent at Golden Gate Park. *Report of Clyde E. Healy, Assistant City Engineer, city of San Francisco and Coordinator for W. P. A. Projects, Period October 10, 1935-August 31, 1939*; 16, 35, 53.

<sup>5</sup> The members of this group were Kate Stickle, Brian Gatter (DPW), Howard Wong (DPW), Rod Freebarin-Smith, Paulett Taggart, F. Joseph Butler, Julie Christensen, Ken Malley, and Lizzy Hirsch. The group provided the modern renditions of all three plans used in this article.

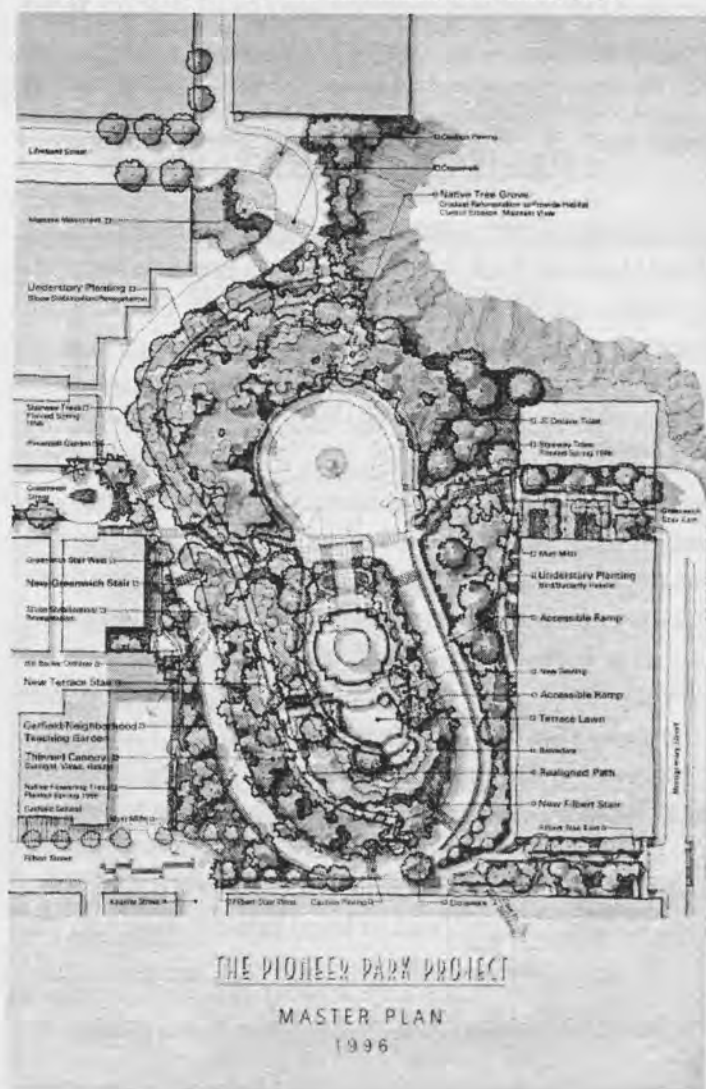
<sup>6</sup> Telephone interview with Joe Butler, 27 February 2002.

Julie Christensen, a spokesperson for the group, explains that “We put in tons of concrete in order to keep [Pioneer Park] green.”<sup>7</sup> By diverting handicapped access to the tower to a ramp on the south side and by swerving the shape of the south terrace, they were able to avoid the immense retaining walls that would have been necessitated by both the Burnham and Brown plans.

In creating the looping grass lawn they were, consciously or not, reacting against the authority of the visual aspect of the Burnham plan with its huge, formal structures and paved surfaces, although adhering to its verbal admonition to keep the hill green and livable. Discovering the Brown plan only after the completion of their own, they interpreted Brown’s electrolier terrace as a vindication for their rehabilitation—in a modern, relaxed idiom—of that element.

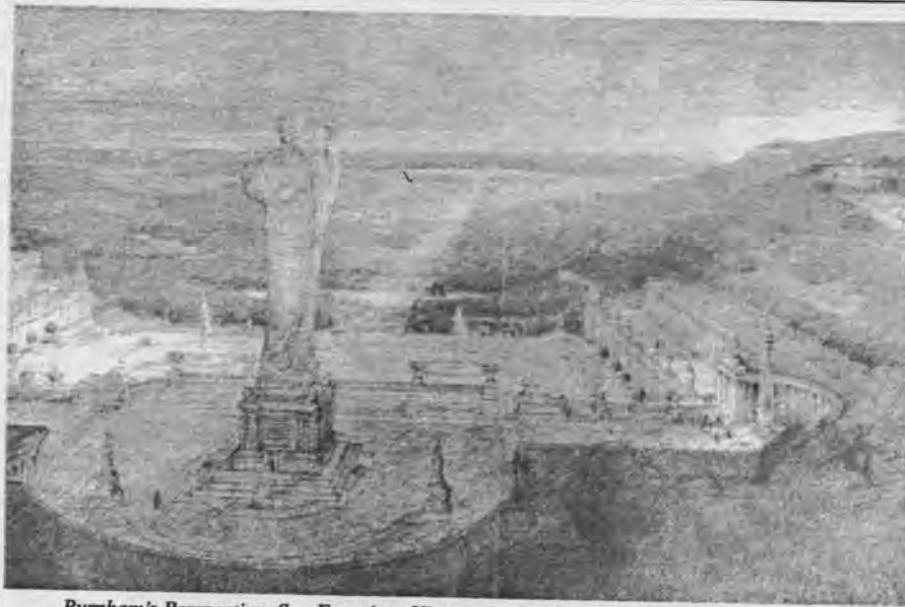
One way or another, Burnham’s presence on Telegraph Hill has been persistent. His work for Pioneer Park validates his well-known dictum “Make no little plans; they have no magic to stir men’s blood and probably themselves will not be realized,” with the add-

<sup>7</sup> Telephone interview with Julie Christensen, 6 November 2001.



on that "a noble and logical diagram once recorded will never die."<sup>8</sup>

Let it be hoped that future planners for Telegraph Hill will make no little plans, because one large decision will be needed to counter the dire effect of vehicular access that has been a given for almost a 100 years.



*Burnham's Perspective: San Francisco History Center, San Francisco Public Library*

*Phoebe Cutler is following up The Public Landscape of the New Deal (Yale, 1985) with The Great Public Gardens of the Great Depression (publisher and year to be determined) and welcomes readers' nominations for a state-by-state gazetteer at ember445@pacbell.net. See also her previous contributions to EDEN on Sutro Heights and landscape designer, Howard Gilkey.*

## PRESIDENT'S MESSAGE

I hope some of you were able to hear Charles Birnbaum of the National Park Service speak on preserving modern landscape architecture when he was in California a month ago. (See commentary in this issue, page 17, column 2.) I was lucky to be able to go and thoroughly enjoyed the lecture. After the talk, as we were milling about and sampling the delicious food provided by the Getty, I told a few people about our organization. Although they had not heard of us, each of those people was excited to hear that CGLHS existed. I began to think that they *should* know of us and wondered how we can publicize ourselves more effectively. I am not sure we are yet positioned to partner with other national organizations such as the Alliance for Historical Landscape Preservation, the Garden Conservancy, or the National Park Service, but we need to explore those possibilities if they present themselves. However, I think we could become more powerful, a recognized name, if we were to become involved in local preservation efforts.

Think of this: if you were to join a local board, consortium, or preservation organization as a representative of the California Garden and Landscape History Society, you would not only give the local constituency a name, a handle, that people could latch onto, but people would begin to know and recognize us. I think we

are really more than just our activities—we represent a core set of ideals. We foster the preservation of gardens and landscapes of California, and therefore, we are interested in local historic landscapes and gardens and, I assume, we want to preserve them. If each of us became a delegate for our organization in our home towns, I think we could be a legitimate force to be reckoned with. We have been a little timid so far, and it is time now to be proactive. If you are giving talks, mention us and hand out brochures. If there is a local cause you support, why not write a letter to the newspaper, as a member of CGLHS and use our name? Give us some publicity while giving that cause some clout from us! If you have an issue that needs the Society's support, please contact the Board. And always, let us know what you did in *EDEN*.

Now, while giving to your community in the name of preservation, it would be your gift to the preservation of this organization to give your time to it as well. This fall, many of our Board members will be finishing up their second term in office and will have to step down, as stated in our by-laws. We are seeking candidates for the positions of President, Vice-President, Recording Secretary, and Members-at-Large. We meet twice a year and take care of the nuts and bolts of operating the organization. We have had a lot of fun together for the past seven years, but we need new people to keep the organization running and contribute enthusiasm and new ideas. Won't you please consider giving your time? Terms last two years, and we would be happy to supply descriptions of the individual positions. If interested in running for office, please contact Nominating Committee Chair, Bill Grant, at grant@ebold.com or 831.722.6836.

<sup>8</sup>The WPA Guide to Illinois (New York: Pantheon Books, 1983 [1939]), 108.

Susan Chamberlin, a Founding Member of this organization, is retiring from her position as Publicity Chair, and I would like to take this opportunity to officially thank Susan for her diligent work over the past four years. She has created our Pacific Horticulture advertisements, chaired the logo committee, promoted us in various periodicals, created guidelines for her successor, and helped us present a unified image both literally and visually. We will miss her expertise on the Board. Please also welcome Jacquoline Williams, from San Luis Obispo, who has offered to take over the position, effective February 2002.

—Laurie Hannah, President

## A HISTORY OF FRANCESCHI PARK Santa Barbara, California

Susan Chamberlin

Franceschi Park, high atop the Riviera in Santa Barbara, is a Historic Designed Landscape that has evolved over the past 99 years yet still reflects the distinctive characteristics of several different cultural eras, principles of landscape architecture, and methods of construction. Once the home, nursery, and botanic garden where eminent horticulturist, Dr. Francesco Franceschi (1843-1924), raised plants from all over the world, it is now a public park. The activities of numerous significant individuals besides Franceschi are also represented here. Although it has suffered from deferred maintenance for decades, many trees planted by Franceschi himself can still be found,<sup>1</sup> as well as specimens planted by subsequent noted horticulturists. Some areas still display the imported eucalyptus trees and original California native coastal sage scrub and oak woodland vegetation that Franceschi encountered as he developed the property.

An Italian who lived in Santa Barbara only 20 years, Dr. Franceschi was a giant of American horticulture. He introduced many plants to the state of California that are now ubiquitous, was the first person to scientifically evaluate plants for California's Mediterranean climate,<sup>2</sup> wrote prodigiously for both scholarly and

<sup>1</sup> In January 2002 I discovered a map in the City of Santa Barbara Public Works archive that had been lost for decades because it was filed under "Freeman Park." It is a survey of all structures and major trees on one part of the property donated to the city by Alden Freeman. Entitled, "Topographic Map of a Portion of Freeman Park, City of Santa Barbara, E. B. Brown, City Eng'r...Feb. 1932," this map does not represent all of the vegetation present in the park at the time. A survey of existing plant material is still underway at this writing.

<sup>2</sup> David C. Streatfield, *California Gardens: Creating a New Eden*, New York, 1994, 50.

popular publications, was respected internationally by his peers, collaborated with David Fairchild for the U.S. Department of Agriculture's Office of Plant Introduction,<sup>3</sup> "made important contributions to our knowledge of the palms,"<sup>4</sup> contributed to Bailey's *Cyclopedia of American Horticulture* (the forerunner of *Hortus Third*), was instrumental in the early street and park tree planting program in Santa Barbara, wrote a book that is an invaluable document of Victorian-era California gardens, and created his own interpretation of the picturesque landscape garden. Franceschi's house was one of the first built on the foothills soon to be called Santa Barbara's Riviera, and his vision for the community and widely published enthusiasm for the virtues of its climate were important factors in the city's success as a winter resort.<sup>5</sup>

### The Franceschi Period

The name Franceschi was given at birth was Emanuele Orazio Fenzi. He was born in Florence, Italy into a wealthy banking family in 1843. Although he had a Doctor of Laws degree (hence the title, "Dr."), Fenzi was

<sup>3</sup> David Fairchild, *The World Was My Garden*, New York, 1938, 120 and Dr. F. Franceschi, "The Santa Barbara Arboretum," 1909, not paginated, a typewritten manuscript with essay by Franceschi and notes by the civic committee that considered it. Santa Barbara Museum of Natural History.

<sup>4</sup> Letter from L.H. Bailey to John M. Tucker, Feb. 6, 1943, Santa Barbara Botanic Garden.

<sup>5</sup> Fairchild, 120.

### SUSTAINING MEMBERS

*Our heartfelt thanks to those members who have helped to put us on solid financial ground by becoming Sustaining Members at \$50+. We wish to apologize for the omission of some names in our last issue, through failing to note the occurrence of a technical error.*

Helen Babb	Judy Horton
John Blocker & Thea Gurns	Marge Howard-Jones
Susan Chamberlin	Gail Jansen
Carol Coate	Glenda Jones
Kathleen Craig	Carol McElwee
Anne M. Dwelley	Margaret Mori
Betsy G. Fryberger	Denise Otis
Virginia Gardner	Sandra Price
Marlea Graham	Michael Rendeau
Bill Grant	Jill Singleton
Frances Grate	Judith M. Taylor, MD
Katherine Greenberg	Roy & Janet Taylor
Laurie Hannah	Chris Van Dyke
Jill Hoeksma	Jacquoline Williams

always more interested in plants than law or banking. He served as the President of the Royal Tuscan Society of Horticulture, and he became internationally known as a horticulturist through his articles in publications such as the British journal, *The Gardeners' Chronicle*. The family bank failed during the economic crisis of 1889-90, and when Fenzi had paid the debts there was no money left. (Today, *Palazzo Fenzi* houses the University of Florence Department of

Historical and Geographic Studies.) According to one account, horticulturist David Fairchild told Fenzi that California's coastal Mediterranean climate would be ideal for subtropical plants, his special interest.<sup>6</sup> He decided to move to Southern California and took a new name, Francesco Franceschi, for his new life. It has always been assumed that he changed his name because he was ashamed of his financial situation. He and his wife, Cristina, their oldest child, Ernestina (b. 1873) who served as his assistant, and their two youngest sons, Cammillo (b. 1889) and Franco (b. 1891), left for America in 1891 with Cristina's dowry as their only source of funds.<sup>7</sup> Three other children remained in Italy.

<sup>6</sup> Laura Morrison e-mailed me this information following a conversation with Ernestina Fenzi, Franceschi's granddaughter. On page 119 of his book, *The World Was My Garden*, Fairchild says he met Franceschi in Santa Barbara in 1898, although they may have corresponded prior to this meeting.

<sup>7</sup> Interview with Warren Fenzi (b. 1915), Dr. Franceschi's grandson, Santa Barbara, CA, November 2001. Other primary sources include: Warren Fenzi's photos and documents; Franceschi's writings; Santa Barbara Parks and Recreation Commission meeting minutes (some critical years are missing); Wilson Popenoe, USDA, "Dr. Fenzi's Contributions to American Horticulture. The Work of a Pioneer Plantsman in California," *Journal of Heredity*, 13:5 (May 1922), Washington, DC; John M. Tucker, "Francesco Franceschi," *Madrono* 7 (January 1943), 18-27; Victoria Padilla, *Southern California Gardens: An Illustrated History*, Berkeley and Los Angeles, 1961; Mary Louise Days, *Park Histories, City of Santa Barbara*, City Planning Division Community Development Department, 1977; Will Beittel, *Dr. F. Franceschi: Pioneer Plantsman*, Santa Barbara Horticultural Society, 1984; William Howard Wittausch et al., *Franceschi House Historic Structure Report*, April 30, 1986; Mario Calvino, "A Glory of Italian Horticulture, Dr. Emanuele Orazio Fenzi" in *Mario Calvino: un rivoluzionario tra le piante*, by Tito Schiva, translated by Laura Morrison.



Mrs. and Dr. Francesco Franceschi (seated at left) in Florence, Italy, 1920, celebrating their Golden Wedding Anniversary with family and friends. All six of the Franceschis' grown children are pictured, including daughter Ernestina, (standing far left), Cammillo Fenzi (standing at right, directly behind black hat). Photo courtesy of Warren Fenzi; reproduction and text by Susan Chamberlin, 11.28.01.

Franceschi moved to Santa Barbara from Los Angeles in 1893 at the invitation of Charles Frederick Eaton (1842-1930), a gentleman farmer and landscape architect who would become famous as an Arts and Crafts practitioner. They formed a partnership called the Southern California Acclimatizing Association (SCAA).<sup>8</sup> The "contemporary wisdom" in Europe at the time was that plants of subtropical origin could be ac-

climatized, or adapted, to northern temperate conditions if they were hardened in a Mediterranean climate garden first.<sup>9</sup> Whether Franceschi and Eaton attempted acclimatizing in this sense is unclear. The purpose of the SCAA was "to introduce plants from other countries having climate similar to ours, and through appropriate culture, make them thrive and bear."<sup>10</sup> The SCAA greenhouses and growing grounds were located at Eaton's estate, Riso Rivo, in the wealthy suburb, Montecito. The goal was to introduce, propagate, and sell plants that were suitable for economic or ornamental use. In addition to issuing at least two price lists, the SCAA held a horticultural exhibit in 1894 where 50 exotic plants thought to be previously unknown in the United States were displayed.<sup>11</sup>

Franceschi's writings were largely responsible for making Santa Barbara famous as a horticultural city.

<sup>8</sup>Born in Providence, RI, Eaton moved to Santa Barbara from Nice, France in 1888. He persuaded Franceschi to move to Santa Barbara according to Elizabeth de Forest, "Old Santa Barbara Gardens" in *The Pacific Horticulture Book of Western Gardening*, G. Waters and N. Harlow, eds. Boston, 1990, 77-83. Eaton was listed as the landscape architect and Franceschi was the "botanical collector" on a circular for the SCAA issued around Christmas 1893. The SCAA issued Price List No. 2 in 1894. David F. Myrick, *Montecito and Santa Barbara*, vol. II, Glendale, CA, 1991, 282.

<sup>9</sup> Charles Quest-Ritson, *The English Garden Abroad*, London, 1992, 66.

<sup>10</sup>Quoted in Padilla, 152.

<sup>11</sup> David F. Myrick, *Montecito and Santa Barbara*, v. I, Pasadena CA, 1987, 117.

In 1895 he published *Santa Barbara Exotic Flora*.<sup>12</sup> This book records all the non-native plants that were growing in Santa Barbara when he arrived, and it is a splendid record of Victorian-era gardens. It was reviewed by horticultural journals in London, New York, and San Francisco. His book is a tribute to those who introduced plants throughout the Santa Barbara region before him, both professionals (such as the Sexton family of nurserymen and R. Kinton Stevens) and amateurs, including Mrs. Ellwood (Sara) Cooper in Goleta and Henry Chapman Ford in Carpinteria. It is entirely possible that Franceschi surveyed the field so he would know what was lacking. He was already at work introducing plants, raising most from seed he obtained from contacts around the world. Franceschi continued to write about Santa Barbara for the rest of his career there. His interest in plants was not confined to exotic non-natives, however. He wrote about endemic species and introduced several California natives to the trade.<sup>13</sup>

His partnership with Eaton ended about 1895, and Franceschi relocated the SCAA from Eaton's estate to lower State Street, the major thoroughfare in Santa Barbara. He operated several nurseries at various locations for the next few years until 1903, when his wife purchased 40 acres of land in the foothills overlooking the city. A lathhouse was built, and his SCAA nursery was relocated to the property, which they named "Montarioso" (airy mountain.)

Franceschi laid out the grounds of Montarioso with specific design intent. He did not just plant things haphazardly as some nurserymen are wont to do, nor did he utilize the traditional, formal Italian style. Plants were "picturesquely arranged but grouped in scientific order" for educational purposes.<sup>14</sup> Franceschi described the plans for his "new botanic garden at Montarioso" in 1905, the same year that construction on the family house began. Unlike the garden, its design was not Victorian but contemporary Arts and Crafts style. Built of redwood, it was enlarged in 1907. Franceschi positioned both garden and house to take full advantage of the spectacular setting with views of the coast and mountains. He knew that this site, facing south to the ocean and about 800 feet above sea level, was virtually frost-free.

He had already established an orchard of fruits and nuts ranging from chestnuts to mangoes and avocados, and the entrance to the garden was marked by two groups of dragon trees (*Dracaena draco*) on either side of the road.<sup>15</sup>

Franceschi's scientific response to the natural environment is a key to understanding the choices he made as he designed the gardens. He discussed the suitability of the microclimates and topography of Montarioso for different plant genera and analyzed soil quality and water requirements. While he did grow everything he could get his hands on, Franceschi arranged plants systematically in orders, "in natural groups," and by their horticultural requirements on about ten of his 40 acres.<sup>16</sup> His palm "amphitheatre" was located and named in response to the topography. In this natural bowl were planted 100 species of palms, most grown in his lathhouse from seed. Cactaceae were planted on a rocky slope in full sun, while camellias, daphnes, and rhododendrons (all needing partial shade) were planted in the shelter of native, coast live oak trees (*Quercus agrifolia*) on the site. Acacias and other Australian flowering shrubs needing no irrigation were also grouped together.

Franceschi was an early exponent of drought-tolerant planting. He often mentioned water requirements and introduced *Lippia canescens* (*L. repens*, *Phyla canescens*, *P. nodiflora*) as a lawn alternative. He located plants based on how much water would be necessary to sustain them—an early version of the contemporary zone system of irrigation. Franceschi was not interested in limiting himself to drought-tolerant material. Like many others in the early American period, he fully exploited water resources, rejecting the Spanish Colonial approach to water allocation.<sup>17</sup> He contracted with the Santa Barbara Mission to have water from the Spanish era reservoir pumped to his own reservoir for distribution to the plants on his property.<sup>18</sup>

<sup>12</sup> The 1905 catalog, "Southern California Acclimatizing Association, Santa Barbara, California, U.S.A., Established 1893," includes an essay by Dr. F. Franceschi, "Our New Botanic Garden At Montarioso," not paginated. Santa Barbara Museum of Natural History.

<sup>13</sup> Franceschi, "The Santa Barbara Arboretum," 1909, not paginated. Santa Barbara Museum of Natural History.

<sup>14</sup> Eaton, his former partner, and others, including the City of Santa Barbara, had extensive water projects. See Myrick, v. II, 506-518.

<sup>15</sup> Conversation with Warren Fenzi. More research is needed on Franceschi's irrigation system. Prior to the American period, mission reservoir water was distributed only to mission lands. Eventually the "Lower Reservoir" became a city water source. See Marjorie Gunnerson, "The Old Mission Water System," *Noticias* (Jan.-March 1957), 6-7. For attitudes toward water resources in early California see David Streatfield, "The Evolution of the Southern California Landscape 1: Settling into Arcadia," *Landscape Architecture* (January 1976), 39-46, 78.

<sup>12</sup> Dr. Francesco Franceschi, *Santa Barbara Exotic Flora: A Handbook of Plants from Foreign Countries Grown in Santa Barbara, California...*, Santa Barbara, 1895. Santa Barbara Botanic Garden.

<sup>13</sup> See Ernestina Franceschi Fenzi, "Dr. Franceschi and the Catalina Ironwood," *Pacific Horticulture* 37:4 (October 1976), 15-16.

<sup>14</sup> Franceschi, "The Santa Barbara Arboretum," 1909, not paginated. Santa Barbara Museum of Natural History.

Franceschi's nursery business and botanical work required more money than they generated, so he supplemented his income doing landscape design consulting.<sup>19</sup> He also consulted with Dr. A. B. Doremus (1842-1937), Santa Barbara's first Park Superintendent, and raised from seed many of the trees that were planted under the Doremus-initiated park and street tree program, including the famous tunnel of Italian stone pines (*Pinus pinea*) still shading Anapamu Street.

Probably due to lack of funds, Franceschi incorporated the SCAA in 1907 and entered into a partnership with Peter Riedel (1873-1954), a horticulturist from Holland who practiced landscape architecture in Montecito, where he also had two nurseries. Landscape architect Ralph T. Stevens (1882-1958), freshly out of school, joined them briefly to do landscape design. Following a series of lawsuits, the partnership with Riedel ended in 1909. Riedel took the name, Southern California Acclimatizing Association, and moved his part of the business into town while Franceschi stayed on the property and began the Montarioso Nursery.<sup>20</sup>

Also in 1909 Franceschi proposed turning Montarioso into "The Santa Barbara Arboretum" because he needed financial assistance. He was sure the city would benefit when the arboretum became a "leading attraction" and the foundation for a future botanic

garden. At the time, he had 135 orders of plants growing at Montarioso including hundreds of species, some unique in the United States. His collection of plants was said to be the most comprehensive in the country.<sup>21</sup> His intention for the arboretum was to: a) grow plants picturesquely arranged, grouped in scientific order, and in a way that would be educational about the suitability of plants for Southern California; and b) provide a place of recreation and a new "attraction" for the city, where the spectacular mountain and coastal views could be enjoyed.

Franceschi had tried to gather plants "either useful or ornamental, which are worth growing in Southern California, and to arrange them in natural groups, so that the collections at Montarioso [could] become a permanent and instructive demonstration for Landscape Architects, Horticulturists, Gardeners, and all persons who take interest in plants and flowers."<sup>22</sup> His arboretum proposal was considered by a civic committee, but no action was taken because they hoped the U. S. Department of Agriculture would make its own arrangements with Franceschi. It never did.

By 1910 Franceschi's daughter, Ernestina, and his son, Cammillo, were listed in the catalog as proprietors of the Montarioso Nursery, and Franceschi was devoting his time to scientific work.<sup>23</sup> Presumably acting for his parents, Cammillo Fenzi began to sell off portions of the property that year as well. In 1912 Franceschi accepted a job with the Italian government to introduce new plants of economic value to what was then the Italian colony of Libya, in North Africa. He and Cristina returned to Italy in 1913, and resumed using the name Fenzi. Franceschi, now Fenzi, wrote *Frutti Tropicali e Semitropicali... (Tropical and Semitropical Fruits...)* for the Italian Colonial Agricultural Institute, and then moved to Tripoli, Libya in 1915, where Franceschi started over at the age of 72. The Montarioso Nursery was left to Ernestina (who soon departed to assist her father in Libya) and Cammillo (who moved his young family into the house around 1916.) Franceschi died in Tripoli in 1924. Ernestina (who never married) continued to operate the nursery there until 1962.<sup>24</sup>

<sup>19</sup> Fairchild mentions that Franceschi both sold plants and consulted on landscaping, *The World Was My Garden*, 120. In 1897 Franceschi worked with Warren H. Manning of Olmsted and Eliot, Boston, on Riven Rock (the McCormick estate) in Montecito, see David Myrick, *Montecito and Santa Barbara*, vol. II, 253; Franceschi also advised Mrs. Cameron Rogers on plants for Glendessary in Mission Canyon, according to Ralph Hoffmann, "Glendessary," *The Santa Barbara Gardener*, vol. 3, no. 3, February 1928, 2 (he was not the designer as Wittausch, et al. state); in 1902 Franceschi "cleaned up and rearranged" the former Dr. Brown property owned by D. T. Perkins according to an undated *Santa Barbara News-Press* clipping edited by Stella Haverland Rouse in the Warren Fenzi collection.

<sup>20</sup> Franceschi's granddaughter, Ernestina Franceschi Fenzi, thinks Riedel stole her grandfather's business. Letters in the Franceschi Papers collection in the UC Berkeley Bancroft Library deal with this subject.

### HOW TO JOIN CGLHS

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<sup>21</sup> "The Santa Barbara Arboretum," a typewritten manuscript with an essay by Dr. F. Franceschi and notes by the committee that considered the proposal, 1909, not paginated. Santa Barbara Museum of Natural History.

<sup>22</sup> Franceschi, "The Santa Barbara Arboretum," 1909 not paginated.

<sup>23</sup> "Descriptive Price List, November 1910, No. 2, Montarioso Nursery, Santa Barbara, Cal." Santa Barbara Museum of Natural History.

<sup>24</sup> Interview with Warren Fenzi, Santa Barbara, CA, March 2002. Ernestina Franceschi Fenzi, named for her aunt, has a copy of Franceschi's book, E. O. Fenzi, *Frutti Tropicali e Semitropicali...*, Florence, Istituto Agricolo Coloniale Italiano, 1916.

Some historians, such as Wittausch and Beittel, feel the disparity between Franceschi's descriptions and what is shown in old photographs reflects either financial hardship or only a partial realization of his dream. I believe his dream was realized, then was lost. Franceschi started with plants that were most likely seedlings and dragon trees that were probably only cuttings. Photos taken just a year or two after he left Santa Barbara show areas with lush vegetation, while visitors Mario Calvino

and Wilson Popenoe both commented on the lovely grounds. Franceschi's 1909 description of his property was not challenged by the civic committee that considered his Santa Barbara Arboretum proposal, and the committee noted that his collections were recognized "by all competent persons...to be the most comprehensive representation of vegetable life that exists, in the open, in this country." Peter Riedel apparently took plant material with him when his partnership with Franceschi dissolved, and once the property became a city park, it saw a steady decline in maintenance and irrigation.

### The Fenzi and Freeman Periods

Cammillo Fenzi made changes to the gardens of Montarioso, most notably adding a row of Italian cypress trees (*Cupressus sempervirens* 'Stricta') along the front of the house.<sup>25</sup> He ceased operating the Montarioso Nursery in 1918 to devote his time to landscape architecture and real estate. Alden Freeman (1862-1937), a wealthy East Coast philanthropist and social reformer, purchased the house from Cammillo in 1927 along with 2.14 acres of the original 40-acre property.<sup>26</sup> Freeman then bought 16 more acres that had been previously sold,



Montarioso, Dr. Franceschi's home overlooking Santa Barbara c.1919 about six years after Franceschi moved to Tripoli, Libya. The dragon tree (*Draecena draco*) downhill from the children, is possibly one of the ones described by Franceschi in 1905 as marking the entrance to the garden at Montarioso. The Italian cypresses were planted by Franceschi's son, Cammillo Fenzi, who lived with his family (including sons Orazio [l.] and Warren [r.] pictured here) after his parents left Santa Barbara. Photo courtesy of Warren Fenzi; reproduction and text by Susan Chamberlin, 11.28.01.

and remodeled the house, changing it from dark, woodsy Craftsman style to light-colored, stuccoed Mediterranean style as a tribute to Franceschi's Italian heritage. Freeman covered the exterior walls of the building with 85 plaques and plaster medallions commemorating Franceschi, historical events, and notable individuals. The City accepted Freeman's gift of the property to the people of Santa Barbara in 1931, along with land south of Mission Ridge Road that was not part of the original Franceschi tract. Additional acreage was added in later years. Today the park comprises 17.9 acres.

### Landscape Development in the Park

Distinctive characteristics from several eras in landscape history are embodied in the park property. Franceschi created his own Italian interpretation of the English Picturesque Landscape Garden, with his extraordinary botanical sensitivity as an organizing device.<sup>27</sup> His emphasis on horticultural specimens in an informal design was characteristic of the 19<sup>th</sup> century, but his grouping of plants by scientific order and by their cultural requirements was a departure from the aesthetic of Andrew Jackson Downing (1815-1852), the most influential exponent of the Picturesque style in the United States.<sup>28</sup> Some of the fine stone walls and steps shown in historic photos from the Franceschi period still exist today. The configuration of the original entry drive and turnaround is intact, although the turnaround was enlarged and paved to become a terrace when Alden Freeman converted the property to a park.

An amateur architect, Freeman inserted formality into the landscape with his terraces, concrete balus-

<sup>25</sup> Photos in the collection of Warren Fenzi leave no doubt that Cammillo Fenzi planted the cypress row.

<sup>26</sup> Wittausch et al., 1986, 12-17. Freeman was mentioned in Emma Goldman's autobiography, *Living My Life*, and is profiled by Rick Closson in "Alden Freeman: Montarioso's Donor," *The Capital* 3:10 (Oct. 2000), 1-2 and "Alden Freeman, Bicoastal Philanthropist," *The Capital* 4:3 (March 2001), 20-21.

<sup>27</sup> Franceschi no doubt knew of the Picturesque English-style garden, the Giardino della Gherardesca, near his home, *Palazzo Fenzi*, in Florence. Rick Closson, "Dr. Francesco Franceschi," *The Capital*, 4:4 (April 2001), 23-24; as a contributor to *The Gardeners Chronicle*, Franceschi would also have been aware of contemporary design philosophies.

<sup>28</sup> More research needs to be conducted on the design of botanic gardens and the acclimatizing gardens in Europe that Franceschi may have visited.

## FRANCESCHI'S PLANT INTRODUCTIONS

Victoria Padilla in her landmark book, *Southern California Gardens*, noted that Dr. Franceschi "introduced more plants into California than any other individual or firm," but she acknowledged that "a large percentage of Franceschi's introductions were found to have been already in the state before his arrival..."<sup>1</sup> I estimate that it was about 200 species, based on Padilla and the work of Harry Butterfield, who did a comparative analysis of old nursery catalogs.<sup>2</sup> Franceschi's records prior to 1897 apparently were not available to Butterfield, and he did not examine records for all the various kinds of plants, so his conclusions on introductions cannot be considered definitive. Nevertheless, by picking out all the introductions where the names "Fenzi" or "Montarioso" (for the nursery operated by Ernestina and Cammillo) are indicated, it is obvious that Franceschi introduced many now well-known plants to our California landscape, including:

*Abelia X grandiflora*, *Acacia baileyana*, *Carissa grandiflora*, *Caryopteris incana*, *Feijoa sellowiana*, *Pittosporum rhombifolium*, *Solanum rantonnetii*, *Teucrium fruticans*, *Azara microphylla*, *Bauhinia candicans*, *Bauhinia variegata*, *Butea frondosa*, *Cupanea spectabilis*, *Erythrina Fraxinus velutina*, *Leucadendron terebinthifolius*, *Tipuana tipu*, hybrids were developed by U.C.

*uniflora*, *Clivia miniata*, *Crinum sprengeri*, *Clematis paniculata*, *jamesonii*, *Thunbergia grandiflora*. Not included in (a Franceschi specialty), bamboos (Italy), roses (he introduced 'Belle var. *gigantea* and created two hybrids 'Montarioso.'<sup>3</sup> Some of from Padilla, such as *Epidendrum Lippia canescens* groundcover, According to David Fairchild, it was zucchini squash to the United States.

Will Beittel compiled a list of the more than 800 species of plants introduced to the United States. He did not do a thorough comparative

analysis of some plants that Butterfield attributed to Franceschi are not recognized as such by Riedel. Highlights from his notation of the species introduced by Franceschi to the Santa Barbara region include: seven species of aloe, many agave species, *Actinidia chinensis*, *Banksia grandis*, many species of bauhinia and acacia, four bamboo species, *Ceanothus spinosus*, *Cissus rhombifolia*, *Cytisus scoparius*, *Dierama pulcherrimum*, *Dodonaea viscosa*, *Festuca ovina glauca*, *Echium fastuosum*, *Elymus condensatus*, *Erythrina caffra*, *Brahea (Erythea) elegans* (still commonly called Franceschi palm), *Gardenia thunbergia*, *Genista monosperma*, *Hibiscus mutabilis*, *Hymenoporus flavum*, *Ilex paraguariensis*, *Koelreuteria bipinnata*, *Lavandula stoechas*, *Leptospermum scoparium*, *Leucophyllum texanum*, *Lyonothamnus floribundus* ssp. *asplenifolius*, *Moraea iridioides*, *Myrsine africana*, *Ophiopogon japonicus*, *Phlomis fruticosa*, *Podocarpus gracilior*, and *Taxodium mucronatum*.<sup>6</sup> Sadly, many plants from the lists cannot be found in Franceschi Park today, and some Franceschi plants are now lost to cultivation.



1000. *Clivia miniata*.

Bailey's Standard Cyclopedia of Horticulture (NY 1928)

*anacardioides*, *Dombeya corallodendron*, *Ficus indica*, *argenteum*, *Schinus molle*, *Alstroemeria ligtu* (*A. ligtu* hybridized by Berkeley in 1939), *Brodiaea moorei*, *Aloe ciliaris*, *Asparagus Distictis lactiflora*, *Passiflora florida*, and *Wisteria floribunda*.

Butterfield's lists were succulents (Franceschi introduced bamboo to California from Portugal' and *Rosa odorata* hybrid forms, 'Montecito' and Franceschi's introductions known orchids, *Agave attenuata*, and are also not on Butterfield's lists. It was Franceschi who introduced the zucchini to the United States.<sup>4</sup>

A list from Peter Riedel's notes of plants that Riedel believed were introduced to the Santa Barbara region.<sup>5</sup> Riedel did a comparative analysis, so it is not surprising that

<sup>1</sup> Padilla, 93, 150. It is often erroneously claimed that Franceschi introduced 900 species of plants to the United States. Padilla's insight is probably based on the research of H. M. Butterfield and John M. Tucker.

<sup>2</sup> Harry M. Butterfield, "Dates of Introduction of Trees and Shrubs to California," a typewritten manuscript reproduced for the Landscape Horticulture Department at UC Davis, August, 1964.

<sup>3</sup> Padilla, 110, 250. Padilla says Franceschi's hybrids were crosses between *Rosa odorata* var. *gigantea* and *Rosa moschata*.

<sup>4</sup> Fairchild, *The World Was My Garden*, 120.

<sup>5</sup> Will Beittel, *Dr. F. Franceschi Pioneer Plantsman*, Santa Barbara California, 1984. Riedel only got to the letter "T" in his alphabetical tabulation before he died in 1954. See pages 31-47 of Beittel, which is based on Riedel's unfinished manuscript, *Plants for Extra-Tropical Regions*, California Arboretum Foundation, 1957.

<sup>6</sup> I have not attempted to convert the scientific names recorded by Butterfield or Beittel to contemporary usage.

trades, staircases, axial fountains on the east side of the house, and an arbor on the west (replacing a rustic thatch arbor seen in Cammillo's photos). A semi-circular stone bench terminated a path that led from the newly paved large terrace past a smaller terrace and staircase (now mostly deteriorated).<sup>29</sup> In addition to the plaques and medallions on the house, Freeman placed sculptural elements in the gardens, including the "Fenzi Memorial Rock," a carved sandstone bust mounted on an enormous boulder. These objects comment on Franceschi, the Progressive Era, and the Freeman family, among other topics, and constitute an unusual art expression of the early 20<sup>th</sup> century.<sup>30</sup> The formality was consistent with Freeman's redesign of the house to resemble a Mediterranean palazzo, and it was in the spirit of Santa Barbara's fascination with the architecture and landscape of the Mediterranean region.<sup>31</sup> It is also consistent with the approach to site design that was currently in vogue: using formal design in the garden areas around a building to serve as a transition from the architectural lines of the structure to an informal landscape and the natural setting. This theory (based on Italian Renaissance garden theory) was first articulated by Reginald Blomfield in England and by Charles Platt in America.<sup>32</sup>

Freeman began the process of converting Franceschi's home to a park, but it was left to landscape architect and former Santa Barbara City Park Superintendent Ralph T. Stevens (1882-1958) to produce a "development plan." Stevens, the son of nurseryman R. Kinton Stevens (1849-1896), began his career with Franceschi, assisted John McLaren at the 1915 Pan-Pacific Exposition in San Francisco, and John Galen Howard on the Berkeley campus of the University of California,<sup>33</sup> made substantial contributions to Casa del

Herrero and Lotusland in Montecito, and was the designer of two icons in American garden design: the Royal Hawaiian Hotel on Waikiki Beach (among the most important early tourist accommodations), and the succulent garden at the Tremain house in Montecito (a mid-century modern landmark).<sup>34</sup>

Stevens had proposed a much more formal design for the garden by 1932.<sup>35</sup> Franceschi House would be transformed into a teahouse, a music pavilion would be constructed, and both would be surrounded by axial terraces and "formal flower gardens" all set within informally planted grounds accessed by meandering paths. In the portion of the park below Mission Ridge Road zigzagging paths with rectangular paved areas led to a

<sup>34</sup> Susan Chamberlin, "Tremaine Garden: A Mid-Century Modern Classic," *Pacific Horticulture* 62:4 (Oct/Nov/Dec 2001), 32-37.

<sup>35</sup> Stevens was Superintendent from 1919-1921 and was a Park Commissioner when he did the drawing. This signed but undated drawing is in the office of the City of Santa Barbara Landscape Architect (Billy Goodnick). A newspaper description of Stevens' proposals for the park matches the elements in the drawing. See "Work Started in Improving Riviera Tract," *The Morning Press*, January 6, 1932, 3, 11. Wittausch et al. date this plan to 1931, but the source for their information is incorrectly cited. They may have had access to the Park Commission meeting notes, now missing from the Parks and Recreation Commission archive according to Jeff Cope, Assistant Parks and Recreation Director. The loss of these minutes makes research difficult.

#### CURRENT PARK EFFORTS

Both the house and gardens in Franceschi Park have been neglected and in decline for many years, although there have been numerous worthy groups who have stepped forward in the last 35 years to try to turn things around. The house is a designated Structure of Merit. The latest chapter in the park saga is a proposal by the Pearl Chase Society (a Santa Barbara non-profit preservation organization) to raise funds to rehabilitate the house and convert it into a horticultural interpretive center with docents. The proposal was accepted by the Santa Barbara City Council this year. It is widely believed that this is the best way to ensure that the priceless collection of plants in the park is protected because the building can foster increased opportunities for volunteers, horticultural education, and community stewardship. The Pearl Chase Society's effort has already resulted in a clean-up day, and the City Parks and Recreation Commission has increased their budget for the park. A new master plan process was begun in March 2001. The story of the fascinating "Montarioso Medallions" that cover Franceschi House is being researched by Rick Closson of the Pearl Chase Society. For more information, see: <http://homepage.mac.com/pearlchase>, or contact the Pearl Chase Society, 1324-J State Street, PMB 134, Santa Barbara, CA 93101. Email: [pearlchase@mac.com](mailto:pearlchase@mac.com)

<sup>29</sup> These features are shown on the City Engineer's 1932 topographic survey and, according to Warren Fenzi, were the work of Alden Freeman. A pergola shown is no longer extant. Who built it is unknown at this writing.

<sup>30</sup> Rick Closson of the Pearl Chase Society has researched many of the objects. See issues of the newsletter, *The Capital*, and the Pearl Chase Society web site, <http://homepage.mac.com/pearlchase>.

<sup>31</sup> David Gebhard has written extensively on the subject. The same fascination with the Mediterranean was a component of architecture in Florida, where Freeman built Casa Casurina in 1930. Patterned after the Alcazar de Colon in Santo Domingo, this villa still stands at 1114 Ocean Drive in Miami Beach; see Rick Closson, "Alden Freeman: Montarioso's Donor," *The Capital*, 3:10 (October 2000), 1-2.

<sup>32</sup> Reginald Blomfield, *The Formal Garden in England*, London, 1892; Charles A. Platt, *Italian Gardens*, New York, 1894. Edith Wharton also espoused this theory in articles for *Century* magazine collected in her best-selling book, *Italian Villas and Their Gardens*, New York, 1904.

<sup>33</sup> Ralph D. Cornell, "Ralph T. Stevens, 1883-1958, A Bibliographical Minute," *Landscape Architecture* (July 1958), 235. Note: Stevens was actually born in 1882 according to things he himself wrote.

stone staircase off Dover Road. Stevens had three objectives: 1) establish the park as a memorial to Franceschi; 2) use the park's sub-tropical and temperate plants to publicize the climate advantages of Santa Barbara; 3) capitalize on the views to create an attraction for visitors to the city. The last two objectives were identical to Franceschi's goals for his arboretum. Stevens considered his plan "tentative," or conceptual.<sup>36</sup> It would be modified to meet actual conditions after the topographic survey was complete. Presumably because of the steep topography and the economic realities of the Great Depression, little from this plan was ever carried out, but \$4,000 collected for unemployment relief was designated to construct roads, parking areas, paths, and retaining walls under the direction of Park Superintendent J. H. Hartfeld. It is not known whether that work went forward immediately, or was delayed until the subsequent Federal Works Project Administration (WPA) plan of c.1936.<sup>37</sup>

Today, the existing parking lot configuration more or less conforms to Stevens' plan, but the entry road to it is from the WPA plan. Many elements from Stevens' plan can be found in the lower section of the park (not part of the original Franceschi property and not surveyed by Public Works in 1932). Just when these elements were constructed is still a mystery. An unusually fine stone bench and the stone staircase off Dover Road are consistent with the high quality of masonry typical on the Santa Barbara Riviera. The crumbling rectangular concrete-paved areas were probably meant as viewing platforms for benches.<sup>38</sup> Until better evidence comes to light, it seems logical to assume that they were built to Stevens' plan.

A letter reveals that Stevens was a driving force behind the WPA plan of c.1936, although no designer is named on the drawing.<sup>39</sup> The most striking elements of this plan still visible today are: the two barbecue areas in the upper park; the addition of the entry drive off Franceschi Road leading to the parking configuration that Stevens planned; numerous winding paths through

<sup>36</sup> "Work Started in Improving Riviera Tract," 3.

<sup>37</sup> The undated plan, located in the City of Santa Barbara Landscape Architect's office, is entitled, "W.P.A. Project, Franceschi Park, Santa Barbara, California." WPA materials are filed at the National Archives and Records Administration (NARA), but there is no record of this drawing or Franceschi park work. A lack of documentation for the Depression years is not considered unusual. Conversation with Gene Morris, NARA, 11-28-01.

<sup>38</sup> Conversation with Billy Goodnick, City of Santa Barbara Landscape Architect.

<sup>39</sup> Letter from Ralph T. Stevens to Dr. Neville T. Useher, president, Mission Riviera Association, Sept. 25, 1936 in the Pearl Chase Collection, UCSB Library Special Collections.

the vegetation; drainage features (possibly pre-existing); the conversion of the garage into a shed and the construction of a new garage; the removal of Franceschi's lathhouse and the location of "temporary lathhouses" that would last for years as a resource for the City Arborist. Many elements from this plan were also not constructed. It is possible that the Stevens plan of c.1932 was blended with the WPA plan of c.1936 during construction. In the 1940s a restroom was installed by the upper parking lot.

### The Vegetation

"The Santa Barbara Arboretum" proposal of 1909 states that only about 10 acres of ground at Montarioso were actually planted. Exactly what Franceschi grew in the garden, and not just grew in his green- and lathhouses is impossible to say. When the 1932 City Engineer's topographic survey is overlaid with the WPA plan, many major trees either planted by Franceschi or on the site when he arrived (i.e. native oaks and some eucalyptus) can be determined because the WPA plan named them. Some palms planted by Franceschi remained in the "amphitheatre," all fairly drought-tolerant species. Those that remain nearly 100 years later are probably the most significant vegetation still on the site. There are also large oaks and eucalyptus trees from the Franceschi era at various locations in the park, a grove of olive trees from his time, and an enormous ficus tree planted by Franceschi at the west end of the terrace.<sup>40</sup> Other plants from Franceschi's time may remain, including succulents and agaves never surveyed. An interesting group of succulents in the upper meadow and an historic *allee* of eucalyptus trees at the upper ridgeline remain unstudied, as does much of the lower park (not part of the original property.)

The row of Italian cypress trees planted by Cammillo Fenzi are not on the Engineer's survey map, presumably because they were still small at that time, but other cypresses are indicated. One from the row planted by Cammillo is alive today. His other contributions are hard to determine. Freeman is not known to have planted anything.<sup>41</sup>

<sup>40</sup> A plant survey begun in November 2001 is incomplete at this writing. It was undertaken by volunteers from the Franceschi Park Master Plan Advisory Committee, city Parks and Recreation Dept. staff, and numerous well-respected horticultural authorities, including John Bleck, who worked on the 1980s survey of horticultural specimens with Henry Baurenschmidt and Richard Riffero, and walked the park many times with the late Will Beittel, who completed the first known horticultural survey in 1963.

<sup>41</sup> Conversation with Warren Fenzi.

The later history of the vegetation is difficult to track. Peter Riedel, Franceschi's former partner, planted many things when he lived in Franceschi House from c.1938 to 1953, teaching horticulture classes at night, and raising plants for street trees and parks just as Franceschi had done. Riedel is credited with planting the avenue of trees that leads from the park entrance to the parking lot, but few mature trees remain here today. Vaughn "Jack" Keifer, City Arborist from 1953-1956, also lived in Franceschi House, followed by Will Beittel (1913-1999), an important Santa Barbara horticultural author who served as City Arborist from 1956 to 1963. Like Riedel, Beittel taught nighttime horticulture classes in the house, raised trees for Santa Barbara's parks and streets, and added many plants to the garden.<sup>42</sup> Two City Park Superintendents, noted horticulturist E. O. Orpet (1863-1956, Superintendent 1921-1929) and Finlay MacKenzie (Superintendent 1938-1961) also planted and "improved" the park.<sup>43</sup> Beittel did a survey of the park's plant material in 1963 after other individuals, including himself, had made contributions. In 1984 Beittel located over fifty species of plants that Franceschi originally introduced to Santa Barbara still growing in the park.<sup>44</sup> He doesn't claim that Franceschi planted these things himself; many have since died.<sup>45</sup> During the 1980s renowned members of the Santa Barbara Horticultural Society, including John Bleck, Randy Baldwin, Peter Fletcher, and Dylan Hannon, planted some areas, notably along the entry road (previously planted by Riedel) and in the section bordering Mission Ridge Road, where a new sign was constructed.<sup>46</sup> An enormous *Chorisia speciosa* (a Franceschi introduction to California) and other substantial trees in this location may date from the Franceschi era. The Parks and Recreation Department and students in Santa Barbara City College's Department of Environmental Horticulture have also made contributions to the park.

<sup>42</sup> Beittel left records, but no one has sorted through them to try to find documentation.

<sup>43</sup> "Franceschi Park," City of Santa Barbara Parks and Recreation Department 2-page illustrated, undated and unsigned manuscript by Jeff Cope.

<sup>44</sup> Beittel, 1984, 61.

<sup>45</sup> Conversations with City of Santa Barbara Arborist, Dan Condon, in 2000 and 2001.

<sup>46</sup> Later improvements were partially funded by Madame Ganna Walska of Lotusland and by Friends of Franceschi Park and the City of Santa Barbara Parks and Recreation Department.

## Summary

"The debt that southern California horticulture owes to Francesco Franceschi is nothing short of immense,"<sup>53</sup> but other significant people in our collective history are represented in Franceschi Park, as are various eras in the history of the American landscape. Despite its many alterations and neglect, much of the park's integrity in terms of the design, materials, and vegetation is still intact. Franceschi's house was recommended for demolition in 1962, but it was saved thanks to the efforts of activist Pearl Chase (1888-1979).<sup>54</sup> Forty years later, the Pearl Chase Society hopes to rehabilitate the house, convert it into a horticultural interpretive center, and focus attention once again on Dr. Franceschi's garden.



Dr. Franceschi (Padilla)

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*Susan Chamberlin is the Pearl Chase Society representative to the City of Santa Barbara Franceschi Park Master Plan Advisory Committee.*

<sup>53</sup> Padilla, 155.

<sup>54</sup> Chase was a key player in Santa Barbara planning and landscaping as chair of the Plans and Planting Committee for decades; she was also active in national housing programs and the California Conservation Corps. Chase founded Friends of Franceschi Park and made the park her special crusade for many years.

## WHAT NEEDS SAVING NOW?

### Santa Claus Lane Landscape Landmark in Limbo

Susan Chamberlin

The giant Santa Claus statue that gives Santa Claus Lane in Santa Barbara County its name has been removed from the roof where it has perched between Highway 101 and the ocean for half a century. On February 25 Santa Barbara county supervisors, led by Naomi Schwartz whose district includes Santa, voted to issue a permit to owners Steven Kent and Nancy Rikalo to have the statue removed. Kent and Rikalo want to remodel their building into something more upscale. They will be allowed to store the statue and demolish it if no new location for it can be found by January 23, 2003.



*Heimann: CA Crazy & Beyond*

The long battle to preserve Santa drew support from local residents, architectural historians, and surfers (Santa is the big kahuna for Carpinteria-area surfers.) The statue is the last remaining example of roadside vernacular architecture on that section of highway and a prominent feature in books dealing with the history of programmatic architecture.

Although common sense dictates that the statue was a landmark in the California landscape, it was never legally designated as historic. Santa Barbara County Historical Landmark Advisory Committee chairman, Lex Palmer, and vice-chairman Jim Carucci, quit the committee in August 2001 as a form of protest contending that the Board of Supervisors wanted a "do-nothing committee." In November county building official Frank Breckenridge determined that Santa constituted a dangerous structure because the roof under the statue leaked and is difficult to repair. Santa remained through the Christmas season and was the rally point for more than 500 motorcyclists on their 14<sup>th</sup> annual Santa Barbara Toy Run. Because Santa was never designated a his-

toric landmark, the Supervisors were able to say that they had no legal authority to require that the statue remain on the leaky roof while repairs were made. The Pearl Chase Society, a Santa Barbara historic preservation organization, hopes to find a new home for Santa somewhere near his current location. Robert Maxim, PCS president, can be contacted at 805.961.3938.

### The Williams Garden in Palo Alto

Glenda Jones

In the City of Palo Alto, there is an excellent example of what can happen to historical landscape preservation when the controlling organization's interest lies in a different arena. In the case of the Williams House and Garden, occupied by the Museum of American Heritage (MOAH), there is a clear disconnect.

The Williams Garden represents a small vernacular, residential landscape of the early 1900s that demonstrates the post-Victorian concept of using garden rooms for raising food, drying clothes and composting, as well as for recreation and leisure. The home was designed by the well known architect, Ernest Coxhead. Since the house and garden remained in the same family, from 1906 until willed to the City several years ago, the basic character-defining features, original plant material and property usage remained the same. The site represents a truly unique opportunity for us to see what life was like in the 1930s in a middle-class urban home and garden. There are very few preserved landscapes of this type available to us today, which makes this one even more valuable to historians.

In 1995 the Museum of American Heritage negotiated with city officials to obtain stewardship of the property. At that time the historical significance of the property was well known, and the Museum agreed in its lease arrangements to follow the National Park Service Guidelines for Preservation of Historic Landscapes. A Garden Preservation Oversight Team (GPOT) of horticultural professionals was established to develop and monitor a plan for the treatment of the landscape, until a Cultural Landscape Report could be developed. Key to the efforts of this team were members who have extensive experience in historic landscape preservation.

Since 1995, a volunteer group of gardeners has watered, weeded, pruned and planted annuals to keep the garden alive and thriving, following the National Park Service treatment guidelines for stabilization. At the same time they looked forward to the development of the Cultural Landscape Report and Mas-

ter Plan. The Museum authorities have been impatient to prettify the garden and lower the hedges, so the site will have more curb appeal for the public. The GPOT functioned to keep the Museum from ignoring their responsibility to preserve the garden. At the same time it moved ahead on documentation, propagation, and training garden volunteers in historic landscape preservation methods. Due to difficulties in communicating with MOAH and the lack of shared goals, all but one of the GPOT members eventually resigned.

The site has been designated as a city park, making it eligible for grant money. The Cultural Landscape Report has finally been written (with a grant from the Santa Clara County historic fund), and a Master Plan has been developed. Both of these are currently before the city's Historical Review Board (HRB). There have already been two presentations to the HRB, and the Museum had to go back to the drawing board both times.

The main area of contention is the Museum's desire to alter site circulation patterns by the gate and entrance, which leads to a 4-foot-wide path along a hedge and stone wall, separating two of the garden rooms. They wanted to turn a wood and wire fence with a wooden gate into an extravagant entry with stone pillars, iron gate and iron fence. The soil cement path was to be paved with flagstone. The hedge was to be opened and a new flagstone path was to divert the public toward the entry of the house. There already exists a driveway, which has always served as the main entry for pedestrians and autos. At the same time the formerly six- to seven-foot hedges were to be reduced to four feet. The sense of privacy and the concept of garden rooms would be completely violated by these changes. You can go there today and experience the violation at first hand, since the front hedge was pruned to three feet without the approval of the GPOT.

To the HRB's credit, they rejected the iron and pillar fence and gate. The wood and wire theme is preferred to keep the more rustic feel of the garden. But the cut through the hedge opening was approved. MOAH's position is that these changes are reversible if there is another tenant someday with different use needs.

This argument is fallacious. Once a garden like this is altered, it is extremely unlikely that it will ever be restored to the original period of historical significance. The public will never know what it once was and what it could be, and will only be aware of the changed garden. The purpose of preserving a garden to reflect a certain style and period is to enable citizens today and in the future to experience that epoch.

The Museum has a suitable entrance at the driveway. There is a better way for it to meet its need of providing safe entry for pedestrians and still maintain the integrity of the garden. If the garden gate (that they want to widen and alter, and which is kept locked at all times) was unlocked, staff, volunteers, and the public could use it. There is no need to destroy the hedges and thus the rooms, to widen the path, and to replace soil cement with flagstone. By doing this the Museum is destroying one of the main attractions of the garden: its secluded, mysterious spaces that shut out the sound of traffic on the street. If the Museum did not do this, you could truly return to the private place of the 1930's.

The lack of a qualified GPOT to oversee the future work in the landscape is a major concern. The absence of shared values between the Museum administration and historic landscape preservationists, leaves the garden in unfriendly hands. The Master Plan is still on the HRB table, and the Palo Alto City Council has not yet reviewed it. But time is running short for the public to have an effect on the final decision. This is a public park. It is our heritage. Those of us who care about landscape and garden preservation have an opportunity to voice an opinion. Your comments may be addressed to Dennis Backlund, Historic Preservation Planner, Palo Alto City Hall, 250 Hamilton Ave., Palo Alto, CA 94301.

## RESTORATION IN PROGRESS

### The "Royal" Spanish Garden of Casa Amesti Cathy Garrett

In 2001, Pattillo & Garrett Associates (PGA), the Oakland landscape architecture firm, was retained by The Old Capital Club to prepare an historic landscape study of the garden at Monterey's Casa Amesti as a foundation for a landscape restoration plan. The study primarily focuses on the rear garden, its condition and history.

Two puzzling questions faced PGA when they approached the restoration of the garden. Why, in the walled yard of a nineteenth-century adobe house, is there a formal garden of Moorish descent? And what are the underlying challenges to the restoration of the garden?

Research into the garden's history by PGA revealed remarkable similarities between a small courtyard at the Alhambra in Spain, and the garden of Casa Amesti. Plans and photographs of both spaces show formal planting beds, laid out in a radial geometric pattern,



Rear garden in 1919 [HABS re-photo 9.1958]

edged with hedges.<sup>1</sup> Gravel paths and planting beds, circled by columnar trees, are oriented around a central fountain.<sup>2</sup> The small Spanish courtyard, built for King Carlos V in the sixteenth century (reign 1519 - 1556), is called the Patio de Lindaraja. Though not previously identified as such, it was the direct inspiration for the Amesti garden.

The question remained as to how the essence of a royal courtyard from the Alhambra made its way to Monterey. Frances Adler Elkins became the property owner in 1919. A nationally and internationally known interior designer, she was the primary influence on the house and is responsible for building the garden we see today.<sup>3</sup> Her brother, Chicago architect David Adler, is credited with designing the garden.<sup>4</sup> The connection with the knowledge that Frances and David delighted in travels to prominent European houses and the Alhambra was pieced together with gardens. On these trips, David gathered an extensive postcard collection of architecture recording many places they visited. In his book, *The Country Houses of David Adler*, Stephen Salny draws attention to the direct correlation of many of Adler's architectural commissions for European houses.<sup>5</sup> A similar comparison can be drawn with the gardens of the Patio de Lindaraja and Casa Amesti.

<sup>1</sup> Newton, Norman T., *Design on the Land: The Development of Landscape Architecture*. Cambridge, Mass.: Harvard University Press, Belknap Press (1971).

<sup>2</sup> Cardwell, Kenneth H. "Historic American Building Survey" CAL 143. 1958.

<sup>3</sup> Ackerman, Phyllis, "An Old Adobe Comes into its Own", *House Beautiful*, December 1924.

<sup>4</sup> Page & Turnbull, "Casa Amesti, Historic Structure Report", July 29, 1994. p. 2.

<sup>5</sup> Salny, Stephen M., *The Country Houses of David Adler*, W. W. Norton & Company, New York, 2001.

Before being purchased by Frances Elkins the property was wholly Spanish in its function and style. The house, built on land granted to Jose Amesti by the then-Mexican City of Monterey, was expanded to two stories with front and rear balconies between 1843 and 1854, making it the first descendant of Thomas O. Larkin's nearby house which established the Monterey Colonial style. Its 12-foot tall adobe wall, that remains the primary garden enclosure, contained a yard where household activities for cooking, baking, and the housing of animals might be carried out. The Amesti family owned it until 1912. Six years later Frances Elkins bought the property in shabby condition, and over the following 35 years restored and added to it in a gracious style that complemented its Spanish heritage.

Today the original garden layout is legible, but it is obfuscated by the poor condition of the hedges; some have grown well beyond their originally intended bounds, others are no longer continuous. Trees tower 80 feet above the garden, and cast shade causing thinning of many of the smaller plants; the impression of the garden is one of overgrown verdure. While it is very apparent that the plants are in poor condition, the primary hurdle for the garden restoration is not immediately visible.

Since 1920, when the garden was installed, it has developed several underlying ailments.<sup>6</sup> Diagnosis of the failings of the garden was the challenge. For instance, the house built on sandy soil is unlikely to have settled a significant amount, yet burgeoning root growth, build-up of leaf litter, and topping-up of gravel on paths has caused the ground level of the garden to rise so that it is above the floor level of the house. In the case of adobe houses, where water and rising damp are the enemies, this is a serious concern. During heavy rains a

<sup>6</sup> Work, Robert, Adler, David, and Milliken, Henry, Architects. "Felton Elkins, Esq., Alterations in Adobe Residence, Monterey California". Plans and elevations, June 1919.



Rear garden in 1954 [The Old Capital Club]

sump pump near the rear door of the house stops water from entering the building, but this is a temporary measure at best. Reduction of the soil level is difficult due to dense, entwined roots of mature and over-mature plants. These competitive roots have chased out air spaces in the soil and consumed its available organic material leaving a soil starving for nutrients, air and effective drainage, making it impossible to cultivate.

Having once diagnosed the fundamental weakness of the garden, its compromised soil, PGA is now developing the restoration plan. By replacing over-mature hedges and selected shade trees, along with installing French drains under gravel paths, PGA was presented with a rare opportunity to till sections of the soil and improve the organic content, friability, and drainage. It is anticipated that the garden restoration will begin in 2003.

*Cathy Garrett, ASLA, is a partner in Pattillo & Garrett Associates, Landscape Architects in Oakland, CA. She can be reached at Garrett@PGAdesign.com or 510.465.1284. She is also working on the Cultural Landscape Report on the Williams' Garden in Palo Alto for the Museum of American Heritage.*



210. Tidy tree—Larocandra Twiliter 1910

## BOOK REVIEWS & NEWS

### Books Wanted

Last issue's ad for the Huntington/Hertrich book (Thea Gurns was the lucky winner) led Pam Waterman, Pasadena landscape designer and author, to suggest we create a corner for members to place requests for books—not expensive, signed first editions, but simply “reader's copies” in reasonably good condition.

Pam is looking for Ernest H. Wilson's *China, Mother of Gardens* (1929). So far the only copies she's seen for sale are in the \$200-\$700 range. She's looking for something in the \$50 range. If you come across one, and don't need it yourself, please contact Pam at 626.799.4220 or pamchuck@pacbell.net.

## PRESERVING MODERN LANDSCAPES

In 1995, the National Park Service held a conference at Wave Hill on the importance of “Preserving Modern American Landscape Architecture.” See Peggy Darnall's review of the collected papers in *EDEN* Summer 2001. Since that time, Charles Birnbaum, director of the National Park Service's Historic Landscape Initiative, has been traveling up and down the country, lecturing on this subject. In January, CGLHS member Margaret Mori alerted us to the fact that Birnbaum would be speaking at the Mechanic's Institute in San Francisco, and a Southern member advised us he would also be at the Getty Museum in Pasadena. An email notice alerted members to this opportunity, and several availed themselves of the chance to hear Birnbaum speak.

Noel Vernon, Associate Dean at the College of Environmental Design, Cal Poly Pomona, gave us a report on the Getty lecture:

“Landscape historians are documenting California's modern landscapes. However, only recently have people begun to preserve these sites, which at times can be found as overlays on—or redesigns for—portions of earlier designed landscapes. At a slide lecture at Los Angeles' Getty Center on January 17th, Charles Birnbaum called attention to the fact that significant designed landscape layers from the mid-20th century often are unrecognized during the documentation phase and thus are not protected during Cultural Landscape Preservation treatment. An audience of some three hundred people gathered to hear Birnbaum's lecture, which was followed by a well-attended outdoor reception, making the most of the Getty's spectacular hill-top site. Attendees came from as far away as Santa Barbara, attesting to the interest in the preservation of California's modern landscapes, and to our general interest in Cultural Landscape Preservation.”

Napa landscape designer Sandra Price attended the San Francisco lecture and also reported her observations for us:

“Birnbaum pointed out that the arbitrary definition of historic as a landscape of 50 years or more is causing younger properties to be destroyed as they do not fit the criterion. Birnbaum showed slides of deteriorating early designs by Lawrence Halprin and others which are being redesigned or torn down now. Maintenance of some relatively new and significant designs by important American landscape architects is poor and if this practice continues we will lose the record of what landscape design is in this country.

We now recognize the importance of cultural and vernacular landscapes as a part of our history, thanks to the teachings of J. B. Jackson (Professor of Landscape Architecture at UC Berkeley and Harvard Graduate School), among others. But how long will his ideas be remembered?

I suspect that the landscape architecture schools are partially to blame for this *disrespect of history* as they spend very little time teaching students about landscape design history. Perhaps people who are in the field of landscape design are simply not able to recognize significant properties because they have not been made aware of the importance of the landscape design of even the recent past."

## COMING EVENTS

**2002 Open Garden Days:** New listings have been added to the Garden Conservancy's *Open Days Directory 2002*, such as the Merrill and Donivee Nash Garden in Pasadena: rose garden, formal pool, tennis court and Dumbarton Oaks-inspired summerhouse. \$15.95 + \$4.50 s&h to non-members. Call toll-free 888.842.2442. MC/Visa accepted. Make a note of these dates:

**April 13:** Five private gardens in Atherton, Palo Alto and Woodside. **April 20:** Five private gardens in Marin County. Other dates scheduled for Los Angeles, the S.F. East Bay, San Gabriel Valley.

**April 5-6:** "Preserving Modern Landscape Architecture & Making Post War Designs Visible," at Wave Hill. Charles Birnbaum designed this conference as a follow-up to the 1995 event (see review of the papers in *EDEN* Summer 2001). "The first day of this symposium has been organized to investigate and celebrate recent success stories in the preservation of modernist works of landscape architecture...On day two, symposium papers will aim to make visible often misunderstood, and hence, mismanaged designed landscapes built in NYC from 1945 to the late 1970s. Registration options: \$275 for both days, \$150 or only one day. Includes lunch. Deadline was March 11, but try anyway if you really want to go, these things are often extended if initial re-

sponse is slow. Wave Hill-CAT, 675 West 252nd Street, Bronx, NY 10471-2899. Attn: Catha Rambusch. Call 718.549.3200 x218.

**April 13:** Ruth Bancroft Garden Spring Grand Opening, docent-led tours and plant sale, 1500 Bancroft Road, Walnut Creek, 10-4 PM. 925.210.9663. Admission fee for non-members is \$5. Reservations are required on other visiting days.

**April 18:** "The Japanese Garden In America," a full-day symposium co-hosted by the Brooklyn Botanic Garden and the Garden Conservancy, with the John P. Humes Japanese Stroll Garden. Tickets are \$79 for members of BBG and GC; \$89 to non-members. Phone the Conservancy at 845.265.2029.

**April 28 & May 4:** The College of Environmental Design Alumni Association invites you to participate in its spring event celebrating Bay Area landscapes on these two dates. Day one offers guided tours with a choice of five different locations around the Bay, including two by F. L. Olmsted (Stanford campus and Oakland's Mountain View Cemetery), Emerson Knight's famous Mountain Theater in Marin, and the Thomas Church-designed Dewey Donnell garden in Sonoma. Day two will be held on the Berkeley campus, where participants' experience of the sites will be shared. A course will be offered in which students will situate each site using the same consistent case study format to compile uniform site histories. The resulting book will be available to conference registrants to provide a baseline of information that will support and enrich their experience of the sites. Registration is due by April 12, and limited to the first 225 applicants. Fee is \$100 for non CED alumnus, includes lunch on May 4. Contact Sheila Dickie at 510.642.7722 or sdickie@uclink.berkeley.edu.

**April 28:** Julie Cain, Christy Smith and Marlea Graham will present a slide lecture, "Rudolph Ulrich on the SF Peninsula" with a particular focus on the history and restoration of the Stanford Arizona Garden. Christy, who is the present Arizona Garden Volunteer Coordinator, will then conduct a guided tour of the garden, which is within walking distance. Spon-



Coit: North Stairs (Courtesy of Bancroft Library, UC Berkeley)

sored by the Stanford Library Association and the Gamble Garden. Open to the general public, no fee, 2 PM at the Vintage Room, California Cafe, Stanford Barn (the old winery, not the Red Barn), 700 Welch Road, Palo Alto. Contact Sally Treadway at 650.723.9426.

**April 28:** Secret Gardens of the East Bay is the 16th annual garden tour fundraiser for Park School in Oakland. Ten gardens, including that of landscape designers Tim and Lisa Goodman, and one with a home designed by Frank Lloyd Wright. Includes a midday garden lecture and lunch at the school. Information: 510.653.6250 or [www.secretgardentour.org](http://www.secretgardentour.org).

**April 30:** 2nd Annual Horticultural Symposium at Kykuit, the Rockefeller Estate in the Hudson Valley, New York. "Great Garden Visions: Past Plants, Present Pleasures." Four noted garden experts explore this timely topic: Rick Darke, landscape consultant, photographer, and author; Dr. Arthur Tucker, research professor at Delaware State University and co-author of *The Big Book of Herbs*; Rachel Kane, consultant in garden restoration and owner of Perennial Pleasures Nursery in Vermont, specializing in rare heirloom perennials; and Scott Kunst, landscape historian, preservationist, and the owner of Old House Gardens in Michigan, specializing in heirloom bulbs. The symposium registration fee is \$110 for HHV, Garden Conservancy, and National Trust members; \$135 for non-members, including a continental breakfast and box lunch. For information please call 914.631.8200, x618.

**May 2-5:** California Preservation Foundation's 27th Annual Conference is in Santa Rosa. Charles Birnbaum is conducting an all-day seminar on "Historic Landscape Preservation" on Thursday. That evening, the ASLA/NPS video, "Connections: Preserving America's Landscape Legacy" will be shown. He is also the keynote speaker at the Plenary Session on Friday morning, and on Saturday, there is a 3-hour Cultural Landscapes Mobile Workshop: "Preserving the Agricultural Landscape of Jack London, held at the Jack London State Park. Optional tours of historic Sonoma County areas including vineyards.

Assorted registration packages offered, the lowest, just for the Friday seminar, is \$115 for non-members. For a brochure, contact CPF, 1611 Telegraph Avenue, Oakland CA 94612. Contact 510.763.0972 or [cpf\\_office@californiapreservation.org](mailto:cpf_office@californiapreservation.org). Web-site: [www.californiapreservation.org](http://www.californiapreservation.org).

**May 3-5:** Huntington Symposium on Old Garden Roses, featuring guest speaker Professor Francois Joyaux, holder of the collection of Gallica roses in France, and others. \$245+. Call [cmartin@huntington.org](mailto:cmartin@huntington.org) or 626.405.3507.

**May 18:** Monterey Museum of Art Springtime Festival at La Mirada: Historic Homes and Hidden Gardens of the Monterey Mesa. CGLHS member Julianne Burton-Caravajal advises that one of the homes on this tour is the only existing privately-owned Spanish-style home dating from the 1800s, and it has four acres of grounds, including a water garden in a 1930s Mediterranean restoration style. Hours are from 10-4 PM. Tickets must be purchased by May 1st (\$20). Mail reservations/checks to Monterey Museum of Art, Springtime Reservations, 559 Pacific Street, Monterey, CA 93940.

**May 19:** Celebration of Old Roses, El Cerrito Community Center, 7007 Moeser Lane, El Cerrito. Large table display of old roses, plant sale, etc. 925.335.9156.

**May 31-June 13:** Gardens of Spain, a deluxe tour of the private gardens, culture, castles and the cuisine of the country. Led by landscape architect, sculptor and historian Alvaro de la Rosa. Escorted by Katherine Greenberg, President of Mediterranean Garden Society. Contact Landmark Travel, Ltd., 335 Village Square, Orinda CA 94563. 925.253.2600.

**June 2:** Napa County Landmarks, Inc. presents Garden Tour 2002 in St. Helena. Eight gardens, including the turn-of-the-century Victorian-style garden at Spottswoode Winery. Others range from formal to cottage garden style. In Crane Park, CGLHS will have a booth among other non-profit preservation organizations and commercial vendors of historic plants. If you'd like to help Marlea pass



Telegraph Hill West Greenwich Steps (Courtesy of Bancroft Library, UC Berkeley)

out brochures and answer questions, contact her at [maggie94553@earthlink.net](mailto:maggie94553@earthlink.net) or 925.335.9156. Hours: 11 AM to 4 PM. Tour Fee: \$35 for non-NCL, Inc. members. Purchase on site. Kathy Coldiron is Event Chair. Call 707.255.1836 for additional information.

**June 9-June 21:** "Preserving Jefferson's Gardens and Landscapes" is the theme for this year's Historic Landscape Institute Annual Summer Workshop. See write-up following the events section, this page, column two.

**June 15-July 7:** Lucy Warren is serving as assistant coordinator for the San Diego County Fair's Flower and Garden Show this year. "The Fair is one of the largest in the country, and features over four acres of display gardens and garden events, including the only professional floral design competition in California that is open to the public, with international contestants competing. Come and see a Flower and Garden show held in summer for a change, when flowers are actually blooming!

**June 17-July 5:** Bill Grant's Last English Garden Tour. Nearly all of the 22 gardens feature roses. Penelope Hobhouse and Roger Phillips will entertain you in their gardens. Contact: Port of Travel, 9515 Soquel Drive, Suite 204, Aptos, CA 95003. Call 831.688.6004 or [heidi@portoftravel.com](mailto:heidi@portoftravel.com).

**September 9:** The Historic Garden League of Monterey presents a slide lecture by Julie Cain and Marlea Graham on the biography of "Rudolph Ulrich, Landscape Architect of the Hotel del Monte Park," the Golf Club at Quail Lodge in Carmel Valley, 8205 Valley Green Drive. Non-members are welcome; the following luncheon is \$25, fee payable five days in advance, to Annette Halleen, 25280 Allen Place, Carmel 93923 For additional information, call 831.649.3364.

**September 27-29** at Strybing Arboretum, San Francisco  
**October 4-6** at the L. A. County Arboretum, Arcadia  
 "Gardening Under Mediterranean Skies III: Design with Purpose." Nancy Goslee Power will be a speaker. The Annual General Meeting of the Mediterranean Garden Society will be held in SoCal on Oct. 1-3, in between these two symposia. To register or for further details,



*Sandra Price (far left on third step) at the Institute, 2001*

phone 510.849.1627 or see [www.pacifichorticulture.org](http://www.pacifichorticulture.org)

**October 8-13:** The National Conference of the National Trust for Historic Preservation in Cleveland OH. "Cities, Suburbs and Countrysides" is the theme, the revitalization of downtowns, old neighborhoods and surrounding countryside. Contact NTHP, 1785 Massachusetts Avenue, NW Washington DC 20036. Call 800.944.6847 or see [www.nthpconference.org](http://www.nthpconference.org).

**October 11-13: The Annual Meeting and Conference of the California Garden & Landscape History Society** will be held in San Juan Capistrano. Our theme is "Cultivating Capistrano: Historic Valley Gardens & Landscapes." Susan Chamberlin will speak on "Mission Revival Architecture and Gardens," and a workshop on preserving cultural landscapes is planned for Friday, in addition to the annual meeting, other lectures, luncheon, and garden tours. Full details to be announced in the June issue or in conference packets, whichever arrives first. Contact Alana Jolley, 949.388.5573 or [aljmuseum@aol.com](mailto:aljmuseum@aol.com).

**October 18-22: ASLA Conference in San Jose.** See the web listing at [http://www.asla.org/nonmembers/publicrelations/calendar/calendar\\_asla.htm](http://www.asla.org/nonmembers/publicrelations/calendar/calendar_asla.htm).

## THE HISTORIC LANDSCAPE INSTITUTE

CGLHS member, Jenny Randall, was among the first students of the Institute in 1997 and found the course was a wonderful experience. "The Institute was first formed in 1997 under the auspices of the University of Virginia and Thomas Jefferson's home, Monticello. Each June two weeks are spent on introductions to the fields of landscape history, garden restoration and historical horticulture, using the grounds of the University of Virginia in Charlottesville and Monticello as case histories.

Instruction is provided by working professionals from the staff of Monticello and the landscape faculty of the University. The program includes some strenuous outdoor activities in often hot and humid

weather. The course is designed for a wide variety of interests from amateur to professional, in the fields of horticulture, history and landscape architecture.

The lectures were of a high standard and the field trips worthwhile. We visited Thomas Jefferson's villa, Poplar Forest, which was still being restored. We were also very fortunate to be able to visit an old plantation, privately owned, on the James River which had been in the same family's possession since its formation."

In June of 2001, Sandra Price attended the HLI workshop. "The opportunity to step behind what are usually closed doors makes the program a privilege to attend. Forty hours per week are spent in lectures or visiting sites of historic landscapes and actually working in the gardens and greenhouses at Monticello. The work is not *too* strenuous. At night, it was pleasant to sit in our porch rockers and watch the fireflies on the lawn in the shadow of the Rotunda.

I was not looking forward to visiting Williamsburg, but I am grateful now that it was part of the program. Much has been learned about historic preservation since work began at Williamsburg, and corrections have been made as preservationists have developed their ideas about how and why to preserve or reconstruct our past."

Jenny adds, "No airconditioning provided and washing facilities are outside—dressing gowns/sweats a must! Expect to pay about \$1000 including tuition, lodging and some meals. Though forms are due in April, if there is room they have accepted people a few days before the course started!"

Applications are available from the Historic Landscape Institute, Monticello, P. O. Box 316, Charlottesville VA 22902. Phone: 434.984.9836. Fax: 434.977.7757. Email: phatch@monticello.org. The \$25 application fee and forms are due April 8 for the Institute session of June 9-June 21, 2002.

## DIRECTORY ADDITIONS

*Please welcome these new members:*

Dr. Nancy H. Evans, 336 Peach Tree Ln, Newport Beach 92660  
 Susan & German Gutierrez, 1864 Palisades Dr, Carlsbad 92008  
 Jeri Jennings, 22 Gypsy Lane, Camarillo 93010-1320  
 Frederique Lavoipierre, 7219 Lynch Road, Sebastopol 95472  
 Jill Singleton, 38580 Goodrich Way, Fremont 94536-4424  
 Harold Snyder, 6475 Victoria Avenue, Riverside 92506  
 Nan Serman, 205 Cole Ranch Road, Olivenhain 92024  
 Peggy Stewart, 250 La Mirada Road, Pasadena 91105-1019  
 Jan Wooley, 5338 Camellia Avenue, Sacramento 95819

*Moved to a new address:*

Roberta Burke, 38253 Russell Blvd, Davis 95616  
 Virginia Gardner, 2014 Garden Street, Santa Barbara 93105  
 Phoebe Gilpin, One Baldwin Avenue #510, San Mateo 94401  
 Bryn Homsy, 3711 Fortunato Way, Santa Barbara 93105

## CGLHS DIRECTORY 2002

It is time once again for the Membership Secretary to create a new membership directory for us. If you've changed your address, phone number or email in the last year, and forgotten to advise Glenda Jones, now is the time. She can be reached at glenda@earthlink.net or phone 650.493.3537. Don't delay. New directories are scheduled to come out in April.

## GETTING TO KNOW YOU



As a Southerner, raised on the Gulf Coast of Mississippi and in South Louisiana, Jacqueline Williams has a love for history, beautiful homes and gardens, a good story, and "visiting" with friends and family. She

considers that "CGLHS has been a wonderful window on a world I love, a great education for me, as so many members are so scholarly in their work...it's a wonderful feast!" Jacki and her partner Paul have owned their own business, Groundskeepers, for about twelve years—starting it in the days when she sold real estate in San Diego. Once her children were finished with college, Jacki decided to pursue her passion and earned a certificate in garden design. Now Paul does the maintenance and Jacki designs and installs gardens. She also works as a volunteer at the San Luis Obispo Botanical Garden and the Dallidet Adobe Garden, and is currently working on a master plan and installation for the Plaza area, which belongs to the Historical Society. Having moved 47 times in 23 years, Jacki views herself as the Johnny Appleseed of garden renovation. She's also been involved in the restoration of four turn-of-the-century homes. Her current home in SLO is circa 1955 and thus she found the visit to the Thomas Church garden in Sonoma last fall particularly inspirational. She hopes to contribute enthusiasm and weave a small piece of the fabric of this society together by working on the Board as our new Publicity Chair.

Her immediate task must be to get out the word about our coming conference to non-members. This is vital to the health of the organization, as it is one of the ways we bring in new people. If you've been looking for a simple way to contribute something to CGLHS, here's your chance. The Publicity Committee is currently a committee of two, Susan Chamberlin continuing to assist as needed for the time being. Jacki is looking for a few people to help her with the basics: maintaining a current list of addresses for contacts, printing press release information and labels, stuffing and stamping envelopes. If you can help with any of these tasks, please contact her at [slokidz@earthlink.net](mailto:slokidz@earthlink.net).

## MEMBERS IN THE NEWS

Look for an article by Bryn Homsy on Frederick Law Olmsted in an upcoming issue of the Historic Gardens Foundation journal. If you don't have access to a copy, don't despair. Bryn has already obtained permission to reprint the article in these pages at some later date. She thought we might be particularly interested in the portions dealing with his 1865 work at the Mountain View Cemetery in Oakland. Bryn has also promised us an article on the Forestiere Underground Gardens of Fresno, which we've long wondered about but never yet seen. She's recently moved down south from Palo Alto, and is teaching courses at UC Santa Barbara and also at the City College. She's is available for lectures to other audiences as well.

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Virginia Gardner, proprietor of VLT Gardner: Horticultural & Botanical Books in Santa Barbara, has been invited to serve as a board member for the foundation responsible for the restoration of Edith Wharton's home and garden at The Mount, in Lenox, MA. Check out the web-site at <http://www.edithwharton.org/>.

## ENQUIRIES

### Fred Tschopp, Landscape Architect, Goes Down Under

With the specific assistance of several members of CGLHS, including Tom Brown of Petaluma and Professor David Streatfield of the University of Washington State and other retired landscape architects, as well as a little luck, I have located the family of the late Mr. Fred Tschopp, from Los Angeles, California.

Fred Tschopp (1905-1980) was born in Interlaken, Switzerland and immigrated to the United

States of America in the early 1920s. His career began in Switzerland where he studied at the Canton Schaffhausen, as a horticulturist and landscape architect. From 1925 he was employed in the landscape department of Paul J. Howard and California native plant specialist Theodore Payne (1872-1963). Fred designed a number of private estates in Los Angeles and surrounding areas. He then traveled from California to New Zealand via Hawaii in mid-1929 and found employment



for three years (1929-1932) with the New Zealand Government in Wellington, and several local authorities in Auckland and Rotorua during the depression years. New Zealand plant seed such as Pohutukawa (the Christmas tree, *Metrosideros excelsa*) was probably sent back to his various associates in California.

On his return to California, Tschopp was superintendent for "a private horticultural showplace in Bel Air" for four years before he began a longterm position as landscape architect and supervisor of the Horticulture Department of the Los Angeles Water and Power Company for some 34 years, from about 1936 onward.

Fred Schopp was a "licensed" landscape architect (No. 249) and served a term as President of the Los Angeles chapter of the American Institute of Landscape Architects. He presented and published papers about his work in managing the ecology of the vegetation cover and other amenities of water reservoirs. He was a fluent speaker of six European languages and guided garden and landscape tours around the world from the mid-1950s onwards, including several tours to New Zealand in 1964 and 1976.

Please contact John Adam, 9 Freya Place, Torbay, Auckland, 1311, New Zealand (jadam@kiwilink.co.nz) for further information. He would appreciate the detailed location of further business correspondence dealing with the California and international career of Fred Tschopp.

### Sonoma: Lachryma Montis

Those of you who attended last fall's conference at Sonoma may have taken the time to visit the historic property of Lachryma Montis, General Mariano Vallejo's home in Sonoma. Jenny Randall is enquiring about any non-obvious research sources that might give a clue to flower/plant descriptions at Lachryma Montis, for the period of 1850-1890. This might be someone's personal letters, diaries, a small museum archive somewhere outside of Sonoma County (which has already been rather thoroughly searched). If you know of such a source, or have some suggestions for finding one, please contact Jenny at jstrandall@vom.com.

### WEB-SITES TO VISIT

**Wanted:** a web-site savvy member (or a spouse, friend, relative or associate of a member!) willing and able to take over periodic maintenance of the CGLHS web-site. Now that Bill Grant's web-site trial run has been successfully completed, Susan Chamberlin has volunteered to assist Roberta Burke in moving us to the next level. Susan and web-designer Dana Simmons have acquired a new domain name for us—www.cglhs.org—and are now waiting for final details on the coming conference in San Juan Capistrano to finish construction on the new site. But someone is still wanted for the important job of keeping the web-site *au courant* and to add new features as we think of them. If you're interested or acquainted with someone else who would be, please contact Roberta: halcyongardens@thegrid.net.

### Ohio History Society

<http://www.ohiohistory.org/resource/histpres/toolbox/landscap.html>

Those who are on Bill Grant's Regional Garden Groups Committee, or are simply looking for some guidelines about landscape history matters will find this site has much to offer.

### Environmental Design Archives, UC Berkeley

[www.ced.berkeley.edu/cedarchives/](http://www.ced.berkeley.edu/cedarchives/)

Recent acquisitions include renderings for Alcatraz and

the Embarcadero by Ernest Born and the records of landscape architects H. Leland and Adele Vaughn; new funding has enabled digitization of drawings (now accessible online) for the John Galen Howard, Henry Meyers, Bernard Maybeck and Julia Morgan Collections.

### The Cultural Landscape Foundation

<http://www.tclf.org/>

"The Cultural Landscape Foundation is a three-year-old nonprofit working to raise awareness of the fragility and importance of our national landscape heritage. The CLF plans to issue every other year a list highlighting a particular type of cultural landscape. This year the focus is on masterworks of landscape architecture. Spanning 250 years of design excellence, the "Land Slide" list for 2002 includes these and other noteworthy landscapes:

Val Verde, Montecito, CA.

Contact Ellen Shillinglaw, Land Slide Project Director, CLF, 1909 Que Street NW, Third Floor, Washington, DC 20009. Phone: 202.483.0553."

[Excerpt: April 2002 issue, Garden Design magazine.]

#### EDEN

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Deadline for copy for the next *Eden* is: June 01, 2002

# *California Garden and Landscape History Society*

## *Aims and Purposes*

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

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

\*

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

\*

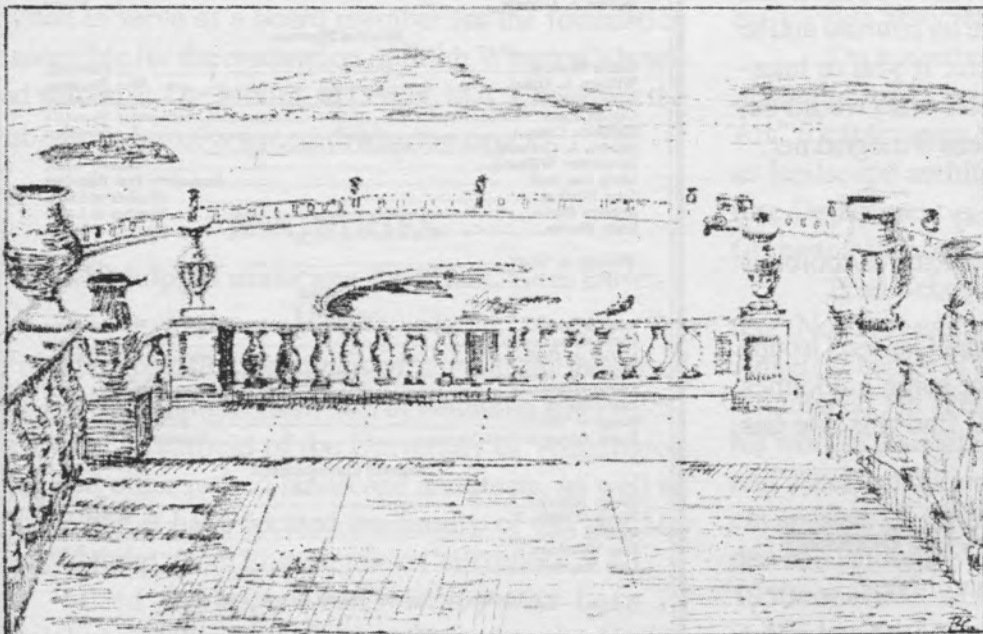
To visit on occasion historical gardens, landscapes, archives and libraries in different parts of the state.

\*

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

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*Cutler's sketch of the Landsburgh perspective as illustrated in Davis Myrick's book*

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