

CYPRESS LAWN & THE RURAL CEMETERY MOVEMENT

Russell Beatty

Cypress Lawn Memorial Park, in Colma, California, is the terminus of a westward migrating movement that began in Boston where a new type of cemetery — the “rural cemetery” — was conceived in the 1830s.

Mount Auburn Cemetery

By 1825, Boston had expanded from a village to a major city. With new industries and a wave of immigrants, the original land became so densely occupied that there was no longer space for burial and the small churchyards quickly filled to capacity. Public health became a concern. Citizens believed that unhealthy gases emanated from graves and that burial grounds would contaminate the city’s wells. Typically barren, poorly maintained and treeless, burial grounds stirred objections from citizens who rejected earlier ideas about the horrors of death while embracing melancholy and sentimentalism. Newfound interest in horticulture and landscape aesthetics that adopted romanticism served as a catalyst for improving cemeteries.

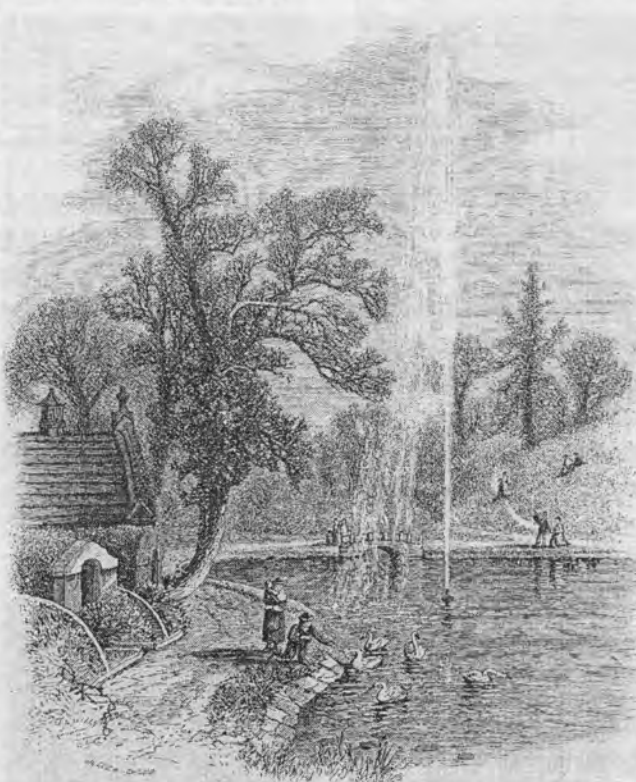
Dr. Jacob Bigelow, a prominent local physician and horticulturist, had proposed the idea of a rural cemetery to be developed outside Boston to accommodate the need for a burial ground. This coincided with the Massachusetts Horticultural Society’s need for an experimental garden to grow and display the latest fruits, timber and ornamental plants.

Thus, in 1831 with the efforts of Bigelow and the Society’s president, General Henry A. S. Dearborn, the project to combine a cemetery with a horticultural garden was launched. Across the river near Cambridge an undeveloped, wooded parcel named Sweet Auburn, was purchased, re-named Mount Auburn, and a plan prepared by Alexander Wadsworth for the 110-acre cemetery.

Landscape Aesthetics

In the early 19th century a new landscape aesthetic was evolving in New England. Nature was no longer perceived as a frightening wilderness to be avoided. The integration of art and nature became a common landscape theme. The heritage of the English landscape garden and park, groves of trees, winding paths, meadows and lakes evoking a rural scene became the inspiration for Mount Auburn.

During the 18th and early 19th century the theory of landscape aesthetics derived from England embodied three categories: the sublime, the picturesque and the beautiful or pastoral. The sublime represented nature in all its wildness, uncontrolled by civilization. The picturesque landscape struck a balance between nature and artistic manipulation of the landscape without compromising its power and grandeur. In the beautiful, the landscape was highly manipulated and subordinated to the extent that nature



Lake and Fountain, Mount Auburn Cemetery.



Example of the Beautiful

served more as a backdrop for the display of artificial monuments and structures.

The picturesque fit the concept of the rural cemetery perfectly because people felt comfortable in it. In contrast to the rigid geometry of American industrialized cities, the picturesque landscape celebrated America's rural heritage.

Mount Auburn was designed as a picturesque landscape where roads were carefully laid out to control views and new plantings of trees and shrubs were added to enhance the natural scenery. Dearborn envisioned "isolated graves, and tombs...surmounted with columns, obelisks, and other appropriate monuments of granite and marble" set amidst the natural scenery — burial lots with plantings of trees, shrubs, grasses, wildflowers, and bulbs to create a naturalistic effect with continuous bloom. Hedges were considered inappropriate, as they would eventually become overgrown and unsightly. It was a landscape to be designed for perpetuity, a place of beauty and repose in contrast to stark, older graveyards.

This landscape served as a metaphorical garden for the dead as well as the living. It symbolized a celebration of life and death — hope for the dead and repose for the living. The picturesque layout of curvilinear roads and paths, amidst trees and other naturalistic plantings, distinguished the rural cemetery from the rigid structure of the commercial urban world. The addition of public monuments

to the rural cemetery in the form of ceremonial gates, obelisks and towers served to embellish the picturesque landscape.

Egyptian Influence

The gates of the cemetery established a boundary between the outside, commercial world of the living and the world of the dead. Gates often reflected an Egyptian motif popular in 19th century architecture. At Mount Auburn, Jacob Bigelow designed a monumental Egyptian gate. During the 1830s, American intellectuals were attracted to Egyptian culture, their symbols and architecture. They equated America with Egypt as another "first civilization" and looked to newly translated hieroglyphics as the beginning of knowledge. American cities were named Cairo, Memphis and Karnac and the Mississippi was dubbed the "American Nile." In cemeteries, pyramids, obelisks, monuments and gates were patterned after Egyptian architecture for a variety of reasons. In Egypt, pyramids represented the mountain, the holy hill, and the divine sanctuary cut out of the mountain, in other words, the tomb.

The Rural Cemetery Moves West

As the rural cemetery moved westward, it left behind the type of landscape in which it evolved and for which it was well suited — a natural landscape of forest, glade and meadow in a moist, temperate climate. "Each leap in its westward migration moved the park (rural) cemetery further from the soil and the climate that favored its existence, its creation, its maintenance." (*Gunther Barth*) And despite the fact that the natural conditions changed to a drier, less hospitable landscape, the cultural framework reached the West Coast intact. As with many other aspects of the developing West Coast culture, promoters of cemeteries took a lead from the "tasteful cemeteries of the East." In California the Rural Cemetery Act of 1859 was based on



Example of the Picturesque

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precedents from Massachusetts and New York — pastoral, tree-planted landscapes as alternatives to the traditional, barren cemeteries of regimented tombstones.

Westward Civilization

In 19th century America, trends in civic development and social or cultural issues followed the westward movement. The building of a civilization out of the frontier was modeled on East Coast counterparts, which, in turn, were patterned after European cities. San Francisco and the Bay Area were the locus of this new civilization in California after the heady years of the gold rush and the completion of the transcontinental railroad in 1869. San Francisco slowly emerged from a boomtown of gimcrack housing and live-for-the-moment fortune seekers and exploiters. A great park was begun to signify San Francisco as a stable, civilized city and to cast off its gold rush mantle of serving a nomadic culture of miners and speculators. It also served to claim that portion of property known as the “outside lands” from squatters, thereby expanding the city westward to the Pacific Ocean. Across the bay a great university was established as “the Athens of the West,” a metaphor to signal that civilization was taming the wild west.

Growing from 20,000 in 1849 to nearly 150,000 in 1870, the city expanded in a haphazard and crowded manner. As had happened in East Coast cities over 50 years earlier, such rapid, dense expansion consumed open space. Small cemeteries that once seemed far outside the city became engulfed in residential development. And, as in Boston, New York and other eastern cities, San Francisco’s cemeteries became targets of land speculators and were scorned by citizens as threats to public health.

San Francisco’s Cemeteries

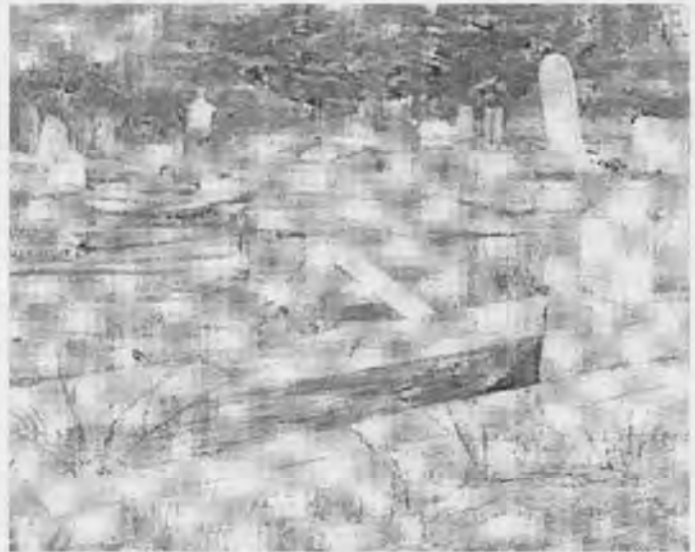
Laurel Hill Cemetery (dedicated as Lone Mountain Cemetery in 1854) had become subdivided into a large complex of four cemeteries — Laurel Hill, Calvary, Masonic and Odd Fellows. As the city developed around Lone Mountain, this complex was viewed as an impediment to municipal progress. Without the benefit of perpetual care funding, these and other cemeteries suffered from lack of proper maintenance and became targets of vandalism, initiating a downward spiral that even cemetery owners and their supporters could not stop.

Newspaper writers fanned the flames of anti-cemetery sentiment echoing the familiar claim heard in Boston that invisible, poisonous gases rose from these cities of the dead to threaten public health. In January 1880, *The Post* published a sensationalist article, asserting that: “...the invisible effluvia that rise in the air from cities of the dead contain gaseous poisons of the most deadly character. At

present these are absorbed by the vegetation of the cemeteries in question. But, as they become crowded, what must become the fate of our little children and delicate wives when the San Francisco of the future is split in two by this death-dealing cemetery ridge, and every wind that blows carries anguish and desolation to some home, withers some lovely child-flower, and widows some fond heart?”

Vandals and hooligans desecrated tombs, mausoleums and burial plots of cemeteries that once were considered showplaces. Residents of the new neighborhoods surrounding these cemeteries complained of drifters living in mausoleums and that they were havens for hoodlums who carried out macabre activities and bizarre behavior in the neglected, weedy burial grounds.

In the 1880s a movement was begun to remove cemeteries from San Francisco and to prohibit new burials. In 1902, the Board of Supervisors passed a law banning further burials within the city and forbidding the sale of cemetery lots in all cemeteries.



Laurel Hill: vandalized and neglected

Hamden Noble’s Opportunity

Hamden H. Noble, one of a breed of men who helped shape San Francisco into a civilized city, was a successful businessman, member of the Stock Exchange, a mining entrepreneur and pioneer developer of hydroelectric power in Northern California. At 48 years of age, Noble was energetic in his quest for new endeavors and ways to improve San Francisco. His concern about the condition of the cemeteries in San Francisco is explained in his autobiography:

“Early in 1892, I was driving with a friend and as we passed Laurel Hill Cemetery and saw the dilapidated condition it was in, my friend said to me: ‘Noble, there is big money in starting a cemetery, at the same time doing a great thing for San Francisco.’”

gardless, he borrowed the character and design of those eastern rural cemeteries for the development of Cypress Lawn. He believed that his cemetery should be non-sectarian, open to all faiths and ethnicities. He wanted it to be a masterpiece of architecture and landscape design. No curbs or iron fences would be allowed to define burial plots. He engaged the best architects of his generation to design monuments, gates, mausoleums, columbaria and a chapel. This was the golden age of architecture in the Bay Area.



Laurel Hill: Curbed & Crowded

There is no known record of who actually prepared the original plan for Cypress Lawn. Nor is there any record of who laid out the planting scheme. Most authors attribute the design to Noble, but there are no documents to verify that he actually prepared the plans or selected the trees and other plantings. All of those types of records or drawings were evidently lost in the 1906 earthquake and fire that destroyed the office of the Cypress Lawn Improvement Company on Market Street in San Francisco.

There is no doubt that Noble had a clear vision of what Cypress Lawn was to become and how it might be laid out. He hired a superintendent who had worked at a leading cemetery in Detroit, Michigan, but Noble's autobiography indicates he worked very closely with this superintendent in the initial development of Cypress Lawn.

"...as we commenced to lay out Cypress Lawn I soon found that his knowledge was purely local, while mine embraced the conditions of every part of the country, especially the climate conditions of this coast. I well remember one day I had told the gardener to plant some pine trees in section 'D' for a windbreak and to plant some palms nearby. He said: 'Mr. Noble, that will never do, as conifers and palms never grow in the same locality.' I answered that there were lots of things done in California that couldn't be done elsewhere and that I intended to do lots of things at Cypress Lawn that had never been done anywhere." (Noble)

Noble gave a great deal of personal attention to the implementation of his vision at Cypress Lawn. This included overseeing the excavation of the lake and the design and construction of the granite gate, created by B. McDougall & Sons in 1892 and completed in 1893.

That same afternoon I went out to Laurel Hill and priced the lots for sale and the lowest price was 75 cents per square foot. I could not remember the number of square feet in an acre so came home and asked Gracie and she answered: '43,560.' I then figured that there was a margin for profit, as I knew that land near San Francisco could be bought for 1,000 dollars per acre.

I then commenced the search for a suitable tract of land and after a few days concluded that the present site of Cypress Lawn was an ideal location..."

He secured a bond on the property and formed the Cypress Lawn Improvement Company with 100,000 shares of one dollar each. He acquired 26,000 shares and sold 74,000 to stockholders. He used the \$100,000 to buy land, build an office, a chapel, a granite gateway and other improvements. All but the office remains today.

Noble's Visit to East Coast Rural Cemeteries

Noble found himself in unfamiliar territory in the cemetery business. "I knew nothing about the cemetery business and fully realized that fact, therefore had no false ideas to overcome. I think I had a natural love for flowers and beautiful scenery and some knowledge of arboriculture and made up my mind that I would learn the cemetery business..." To do this he traveled east to visit and study "the success and failures in every detail of all the cemeteries of importance in the United States..." His tour included visits to Greenwood in Brooklyn, Allegheny in Pittsburgh, and, of course, Mount Auburn. Many tourists from European and American cities came to admire the magical, picturesque setting of Mount Auburn and some then sought to emulate its romantic landscape in their own cities — its park-like setting of woodlands, glades, flowers, ponds, and winding roads and paths. Noble returned to California determined to create a cemetery of a quality that would rival these East Coast rural cemeteries.

Cypress Lawn's Beginnings

Noble evidently was successful in translating what he saw in the Eastern rural cemeteries into a vision for Cypress Lawn. We do not know if the philosophical foundations and deeper meaning of the balance of nature and culture — the basis of the rural cemetery — were understood by Noble or shaped for his concept for Cypress Lawn. Re-

"From the very first work that was done I took the active management of the cemetery and attended to every detail except the direction of funerals, and even introduced many reforms, such as improving the service of funerals, lining the graves with flowers, covering the mounds with evergreens, padding the cover of the box to avoid the sound of dirt filling in the grave, having chairs and matting for the comfort of the mourners, and in fact I tried to take away all the gruesome part of burial, and succeeded so well in that and beautifying the place that many prominent cemeteries in the United States sent representatives to visit Cypress Lawn. I continued to give the cemetery my personal attention until 1901 when I was so occupied with the Northern California Power Company that I was obliged to content myself with a weekly visit." (Noble)

Early Planning a Mystery

With no formal training in landscape design, civil engineering or architecture, it is believed that Noble probably did not prepare the initial survey and master plan for Cypress Lawn. His close involvement, however, is clear from his



Hamden Holmes Noble (1844-1929)

autobiography. He was a confident, self-made man who was undaunted in seeking new enterprises and learning how to operate them, be it mining or hydro-electric generation. Obviously, his development of Cypress Lawn provided Noble with an opportunity to employ creative talents that gave great satisfaction.

It is conceivable that Noble immersed himself in the task of learning to plan and design cemeteries through a crash course similar to methods employed to pursue his other business endeavors. His comprehensive tour of eastern cemeteries provides some evidence of this theory.

Noble had the opportunity to acquire and study popular books on cemetery and landscape design. In 1843, Scotsman John Claudius Loudon published his book, *On the Layout, Planting and Managing of Cemeteries and On the Improvement of Churchyards*. This treatise was widely circulated in Great Britain and the United States, and was used to guide cemetery design after 1850.

Loudon believed that cemeteries should be instructive, morally improving, educational, soothing, and dignified places. "A general cemetery in the neighborhood of a town properly designed, laid out, ornamented with tombs,

planted with trees, shrubs and herbaceous plants, all named, and the whole properly kept, might become a school of instruction in architecture, sculpture, landscape gardening, arboriculture, botany, and in those important parts of general gardening, neatness, order and high keeping."

Another landscape designer and horticulturist whose work Noble might have studied was Andrew Jackson Downing, perhaps the most prolific writer about landscape design in the late 19th century. His *Treatise on the Theory and Practice of Landscape Gardening, Adapted to North America* (1841) was read widely among landscape gardeners, garden designers, and architects who were promoting the art of "rural improvement" during the last half of the 19th century. Promoters of rural cemeteries avidly read his journal, *The Horticulturist*.

Downing was a close friend of his mentor, Loudon, and he refined Loudon's landscape design ideas in his well-known books and other writings. He developed concepts and illustrated guidelines for the layout and design of the picturesque landscape, the style in vogue for parks, estates and rural cemeteries. He was an eloquent spokesman and advocate for the creation of public parks and the beautification of American cities.

The curvilinear layout of roads at Cypress Lawn could have been inspired by Downing's guidelines. The ideas and concepts for cemetery design, planting and management could have been learned from Loudon's book.

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But the layout of the 43-acre east side is very sophisticated. Certainly Noble had the opportunity for acquiring considerable expert help in the design and planting of Cypress Lawn. At that time there were several men that Noble must have known and with whom he might have consulted, if not engaged, for the design and planting of Cypress Lawn.

A Scotsman named Alexander Davidson was Hamden Noble's superintendent at Cypress Lawn from around 1900 until the man's death in 1917. According to his granddaughter, Alberta Foster, Davidson had previously worked for John McLaren in Golden Gate Park. He is said to have been responsible in part for the layout of trees in the cemetery. Thus, Davidson forms a link between Cypress Lawn and McLaren. Whatever the source or inspiration, Hamden Noble achieved remarkable success in a very short time.

Remarkable Development of Cypress Lawn

Among articles promoting San Mateo County in the September 1892 issue of *The Resources of California*, a San Francisco newspaper that promoted business and settlement in the Bay Area, is a glowing description of Cypress Lawn:

"Cypress Lawn Cemetery is situated in San Mateo, and comprises sixty acres of slightly rolling land...As yet it is in its infancy; still the amount of work that has been accomplished in the short five months shows plainly the fact that those interested are gentlemen of refinement and taste and know what they are about. Already the main avenue has been laid out and bordered by cypress and eucalyptus trees, over four thousand of which have been planted. The driveway from the electric road to the main entrance is completed...a foot path winding through beds of sweetly blooming flowers;...a walk twelve feet wide, made of concrete, the monotony of which is broken by a rustic bridge which crosses a running stream, and by...flowers already growing luxuriantly. A number of workmen are engaged...on a one-story cottage...

The gateway, when finished, will be a chaste and unique piece of work; the domes, in their simplicity and surroundings, being somewhat suggestive of the types and forms used in early days in California, the design...prepared by the firm of B. McDougall...



Cypress Lawn's Entrance

...I have visited many cemeteries, and have seen but few which impressed me otherwise than with a feeling of utter loneliness...but I came away from Cypress Lawn feeling that every effort had been made to dispel that dreary feeling commonly as-

sociated with death...Cypress Lawn, with its winding paths...the rich crimson, purple,...of its flowers,...will be a...rest so peaceful, picturesque, and beautiful, that all unpleasant memories will vanish, and we can think of our loved ones as simply gone before us."

The Historic East Side: First Structures

A massive Mission Revival entry gate flanked by Norman-style towers gave Cypress Lawn a distinctive regional expression that departed from the design of gates with an Egyptian motif, so popular at rural cemeteries on the East Coast.

The granite stone archway gate (1893) reflects the Mission Revival architectural style popular in California after the Victorian era had run its course. The construction of the Mission Revival style California Building at the Columbian Exposition signaled the desire of the state's designers, architects and landscape architects for a return to the roots of California's mission period. They looked to the Mediterranean for models, especially Spain, whose climate was so similar to that of California. This style is reflected in the original buildings at Stanford University and, later on, in many houses and gardens in Santa Barbara. With its tiled, dome-shaped roof, the two-story granite columbarium (1893) also represented the Mission Revival style.

The Norman towers that flank the east entrance off Hillside Boulevard were a departure from the Mission Revival theme. Evidently Hamden Noble conceived the idea of the Norman towers from the Washington Tower at Mount Auburn, for his towers bear a remarkable resemblance to it, but are shorter by about twenty-two feet. As at Mount Auburn, Noble positioned the pair of forty-foot towers at the highest point of the cemetery, and in a bit of one-upmanship, built two towers instead of one, creating a ceremonial gate out of them.

Along with Mission Revival style, classical Greek and Roman derivatives in architecture became popular in California as the young state sought to establish respect and dignity through cultural expression in its new architec-

ture as a means of casting off its rough frontier image. Later buildings at Cypress Lawn (Mausoleum and Catacomb, 1916; office building, 1918; and the unfinished Columbarium, 1927) all reflect classical architecture derived from Mediterranean models. The prominent architects of this era were trained in the classical Beaux-Arts methods. In California, such luminaries as B. J. S. Cahill, Arthur Page Brown, J. McDougall and Bernard Maybeck created original interpretations that reflected the region's attempt to recall California's roots in the Mediterranean as well as to evoke classical refinement.

On the other hand, the layout and design of the landscape at Cypress Lawn consistently adhered to the so-called "lawn plan," an open greensward planted with trees to soothe mourners by surrounding them with beauty. The Cypress Lawn brochure of 1898 states that:

"All fences, copings and artificial irregularities around the burial lots are strictly prohibited...Only in this way can Nature be trained to develop her perfection and blend with true art, unhampered by unnecessary stone and iron fences. The stone yard and foundry are thus left out of the landscape, and works of art, such as stately monuments or graceful statues can be easily seen, and, as it were, stand out by themselves for admiration, and the visitor cannot fail to see them..."

These private monuments were truly works of art, designed by such prominent local architects as Arthur Brown, Jr., T. Patterson Ross, J. Francis Ward, Herbert A. Schmidt, and A. C. Schweinfurth.

The brochure also indicates that the system of Perpetual Care would relieve burial lot owners of landscape maintenance:

"Absence, forgetfulness, carelessness, or the thousand and one excuses...of neglected duty, are offset and the solid comfort remains that the little plot in the cemetery...will be kept in order intelligently and conscientiously...If lot owners wish to spend money on their lots, let them concentrate it on their monuments and statuary, which are ornamental, more durable...than stone or iron enclosures...By keeping as close as possible to the strict lawn plan, with its beautiful carpet of green, its stately monument and graceful statue pointing heavenward, its background of Nature's trees and flowering shrubbery, all must combine to move the heart and elevate the mind to Him who is the author of all Nature, and remind us of the loved ones gone before, whom we hope to meet in a never-ending and better world."

Layout of Roads

The layout of roads, sections and burial plots in the historic east side reflects the principles of design of the early rural cemeteries. One main avenue serves as a spine to which visitors would always return from the side roads. The alignment of roads is curvilinear with gently flowing lines leading one through groves of trees, lending mystery and surprise around the bends and through spaces framed by the trees. This plan provides maximum roadside frontage, affording prominent visibility for family lots. The side roads follow the natural contours insofar as possible to create gentle ascent of the hillside. And the absence of curbs or iron fence enclosures enhances the picturesque atmosphere.

The layout is very sophisticated and reflects the type of design found in other rural cemeteries as well as picturesque parks of the 19th century. The roads meander through mature trees in a landscape typical of the rural cemetery. Thus, the pronouncement from the 1989 brochure is fulfilled: "We believe that death should, as far as possible, be stripped of all elements of coarseness and unnecessary gloom." and that at Cypress Lawn, "nature and the art of the landscape gardener have combined to make...a well-kept park, at once a delight to the eye and a source of repose to mind and heart."

Each of thirteen sections is divided into numerous burial lots laid out in grids. The largest lots flank Cypress Avenue and border the edges of the various loop roads. The smallest lots lie at the outer edges along cemetery boundaries. Despite the rigidity of the grids, the layout appears informal at ground level, diffused with trees and shrubs.



Cypress Lawn: The Ideal Made Real

The sylvan character and irregular appearance is in stark contrast to the openness and rigid regularity of adjacent cemeteries.

Breaking from this layout, Section D (the Iona Churchyard) contains a road in the distinctive form of a Celtic cross coming off Cypress Avenue diagonally at the intersection of Myrtle and Cypress Avenues. The burial lots radiate out from the center of the cross in circular rows until they reach the roads defining the edge of the section. According to the 1898 brochure, the development of this section resulted from "an agreement with the Protestant Episcopal Church," and "was set apart for the exclusive use of Episcopalians, and was consecrated by Bishop Nichols, June 6, 1892; and by that agreement lots will be sold in this section only by consent of the Bishop and Clergy of said Church..."

Lake and Ponds

A shallow water table proved beneficial for Cypress Lawn, affording the opportunity to dig artesian wells for irrigation and to fill ponds and a lake. The 1898 brochure claims an unlimited water supply, with a pumping plant capable of supplying 700,000 gallons a day.

A large lake was dug south of the entry driveway off El Camino Real. The lake is now fed by a series of smaller ponds that were constructed around 1920 in the area across the entry drive. A grotto-like structure serves as the source of water from an artesian well. Water then flows into the upper pond and successively into each of the others. The lake, the succession of ponds, and fountains created an unusual and beautiful park-like foreground for the east cemetery.

Prior to construction of the ponds, this area contained the original office building described in *The Resources of California* as a "one-story cottage — a pretty structure...with a slanting roof of slate and a wide porch, and containing five apartments, all well lighted and commodious." Old photographs show that the original nursery was behind the cottage.

Plantings

Even though the early brochures referred to the landscape setting of Cypress Lawn as "a background of Nature's trees and flowering shrubbery," all of the plantings were intentionally installed from nursery stock on what was originally a treeless agricultural site. Today, we can determine the earliest plantings only from old photographs. From these and an inventory of existing old trees, we can learn something about "Nature" at Cypress Lawn.

The trees and a few long-lived shrubs tell a story about the cultural influences and preferences in horticulture and landscape design. Plants go in and out of fashion just as with any other cultural artifact. Certain plants are signatures of various periods. The Victorian era is expressed in bold, exotic plants collected and planted for their individual beauty, form or color. Easterners who came to California delighted in the great array of plants imported from around the world during the mid-19th century. Many of these tropical and subtropical plants were seen only in conservatories back East. Here they could be grown outdoors!

Later, as designers and others visited Spain and the Mediterranean, they discovered the similarity of those landscapes and climates to California's. In the early 20th century, tired of the garishness of Victorian landscapes, these people designed buildings and, in Southern California, gardens, to emulate Mediterranean models, though most could not relinquish their affection for the lawn.

At Cypress Lawn these cultural preferences are evident in the plantings within the historic east side. They reflect the taste for the exotic and the preference for fast growth, common in landscapes of parks and campuses in Northern California during the late 19th and early 20th centuries. Some species are indicative of the nursery industry's importation of trees from Australia and New Zealand — such trees as eucalyptus, pittosporum, metrosideros, grevillea and araucaria. Conifers such as pine, cedar and yew along with palms have long been favorite trees of Californians. Eucalyptus and cypress were widely planted for the necessary function of providing windbreaks.

It is not unexpected that we would find the trees that have been traditionally associated with death and planted in cemeteries because of their symbolism of eternal life: holly, yew and cypress. In his treatise on cemetery design, J. C. Loudon advocated the planting of trees with conical shapes that have been associated with places of burial from time immemorial. He proposed evergreens because he felt that deciduous trees and flowering trees did not express the proper solemnity and grandeur, and created maintenance problems from autumn leaf drop. He favored such evergreens as pine, cypress, fir, Irish yew, holly and other simi-

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lar species. Today at Cypress Lawn, these types of trees are common, though mixed with Mediterranean species and a few deciduous trees.

The dominant trees seen in old photographs are palms, eucalyptus and cypress. Eucalypts, especially blue gums (*Eucalyptus globulus*), exhibited unusually rapid growth and seemed well adapted to the climate and soils. Annual growth rates of ten feet or more made them well suited for establishing quick cover on such treeless sites as Cypress Lawn, with its rich agricultural soil and ample water from artesian wells. Able to withstand the incessant wind and fog off the ocean, both eucalypts and the native Monterey cypress (*Cupressus macrocarpa*) had proven successful in Golden Gate Park, the San Francisco Presidio and elsewhere in coastal Northern California.

During the late 19th century, thousands of acres of blue gum eucalyptus had been planted in the Bay Area and elsewhere in California by entrepreneurs who hoped to make fast money from a quick-growing supply of hardwood. Though the tree proved impractical as a timber tree, its popularity for windbreaks, parks and roadside plantings remained. Monterey cypress was employed in similar capacities. Nurseries carried large stocks of these trees at low prices and would have been able to supply the thousands of trees that were planted at Cypress Lawn during the 1890s.

Most of the blue gums that grew in the east side cemetery are now gone, having been removed due to their great size, high maintenance involved in litter removal, or to structural failure from old age.

One species of eucalyptus, the red-flowering gum (*Eucalyptus ficifolia*) was a favorite flowering tree



Mausoleum of James C. Flood, moved from Laurel Hill

with its brilliant scarlet to orange-red blossoms in summer. This tree was specifically mentioned in advertisements to attract visitors to Cypress Lawn via the streetcar. Many trees remain from those early plantings despite the freezes experienced in the winters of 1972 and 1990.

The palm was another highly attractive tree to Californians who emigrated from the East seeking a more exotic, tropical landscape. The Canary Island date palm (*Phoenix canariensis*) was sufficiently hardy to withstand occasional frost. Its mature size provided a grand dramatic effect to mark entries to important places and to line driveways. At Cypress Lawn, the entry drive from El Camino to the Portal Gate was lined in this elegant fashion. An undated early photograph (c. 1895) shows the driveway lined with Canary Island palms interplanted with Mexican fan palms (*Washingtonia robusta*), another popular hardy type. Photographs from around 1930 show the date palms beginning to mature. Today, no one knows why they were removed or exactly when, probably in the late 1930s. Perhaps the fruit was a maintenance problem.

Also seen in old photographs are two other surviving trees of dramatic appearance which were popular among Californians of the period. The Australian dracaena (*Cordyline australis*) is a small, palm-like tree, not a true palm. Its stiff, spiky leaves lend an exotic air to the landscape of Cypress

Lawn where it remains today. The Norfolk Island pine (*Araucaria heterophylla*) is not a true pine either, and comes from New Zealand. During the 19th century, Californians were attracted to this exotic-looking tree because of its rigid symmetry of tiered branches and narrow, conical form.



Eucalyptus Hardwood Nursery, Monterey County, California.

Monterey pines (*Pinus radiata*) are evident in early 20th century photographs, yet another tree popular for planting in windbreaks. Most of the trees that were favored during the early period of Cypress Lawn were conifers and broadleaf evergreens. Many of these trees are still found growing in the east side, including Lawson cypress (*Chamaecyparis lawsoniana*), Deodar cedar (*Cedrus deodara*), blue Atlas cedar (*Cedrus atlantica* 'Glauca'), English yew (*Taxus baccata*), Irish yew (*Taxus baccata* 'Stricta'), plume cryptomeria (*Cryptomeria japonica* 'Excelsa'), tarata (*Pittosporum eugenoides*), New Zealand Christmas tree (*Metrosideros excelsus*), Chilean mayten (*Maytenus boaria*), silk oak (*Grevillea robusta*; not a true oak), and English holly (*Ilex aquifolium*). Only one coast live oak (*Quercus agrifolia*), native to the area, remains. Native oaks have not been popular for planting until recently. They were perceived as scraggly and unhandsome, and very slow growing as compared with conifers or such taller, straighter trees as eucalyptus.

Few deciduous trees were planted because of their intolerance of wind. The most successful deciduous trees include Lombardy poplar (*Populus nigra* 'Italica'), weeping willow (*Salix babylonica*), black locust (*Robinia pseudoacacia*), European beech (*Fagus sylvatica*), and copper beech (*Fagus sylvatica* 'Atropunicea'). Sadly, one of the largest and finest specimens of copper beech in Northern California was removed from Cypress Lawn to accommodate the BART tunnel. A few Japanese maples (*Acer palmatum*) have survived in wind-protected locations. The tulip tree (*Liriodendron tulipifera*) survives but is misshapen from the wind.

Though most shrubs have a shorter lifespan than trees, a few old plants remain today and others are readily identifiable in old photographs, especially around the large lake. Popular evergreen shrubs of the historic period include: Sydney golden wattle (*Acacia longifolia*), English laurel (*Prunus laurocerasus*), Portugal laurel (*Prunus lusitanica*), Chinese photinia (*Photinia serrulata*), karo (*Pittosporum crassifolium*), and tobira (*Pittosporum tobira*).

One other use of plants evident in a photograph and a brochure (c 1930) is for topiary work, spelling out "Cypress Lawn Memorial Park" on the slope above the east side of the large lake. The exact plant cannot be determined, but it was probably a type of low hedge or clipped groundcover or perennial. Later photographs show the inscription in stone or concrete and shortened to "Cypress Lawn."

Beds of flowers, as mentioned in the early brochures, are evident in early 20th century photographs.

Though there are no records or descriptions of these plantings, there might have been beds of roses, colorful vines and plantings of annuals, especially near the entrance and around the old office building and train station.

Birds

Hamden Noble spared neither cost nor detail to provide a unique setting for mourners and visitors to Cypress Lawn. He evidently believed that, by surrounding mourners with the beauties of nature and life, their grief would be lessened. In addition to the beauty of the planted landscape, he brought in pretty, brown-winged turbit pigeons to add another lively dimension. Cotes were built behind the original office to accommodate a small flock imported from Boston. Noble made a ritual of hand feeding the birds each day at noon and again at 4:00 PM, as they enveloped him in a feathery cloud. As is the usually case with pigeons, such care soon turned a successful attraction into a nuisance. By 1929 the flock had multiplied exponentially to an estimated 1400 birds, thereby necessitating their removal.

Today the lake and ponds are a habitat for migratory birds, primarily ducks and geese, gulls, and of course, pigeons. Visitors come daily to feed the birds or to watch their activities. Members of the Audubon Society include Cypress Lawn in their annual bird count.

Though there are no records or plans documenting the progress of the developing landscape at Cypress Lawn during the early years, photographs and promotional literature confirm the continuation of very rapid growth. By 1898, the cemetery brochure proudly boasted that they had "erected a grand gateway, a convenient office, a beautiful chapel and receiving vault, a crematory, a columbarium, and a large pumping plant, laid out grounds, adding an artificial lake, supplied by artesian wells, also a greenhouse and nursery, planted thousands of trees, and now have a cemetery complete in every respect."

Today, Cypress Lawn continues the vision of Hamden Noble with the rehabilitation of the landscape of the historic cemetery. New tree plantings and redesign of the east side park area will soon begin along with renewed maintenance and replanting of many of the old trees in the historic tradition of the rural cemetery, "complete in every respect."

Endnotes:

Barth, Gunther Paul. "The Park Cemetery: Its Westward Migration," Chapter 2 in *American Public Architecture: European Roots and Native Expressions*, (University Park, PA: Pennsylvania State University, 1989).

Barth, Gunther Paul. "Mountain View: Nature and Culture in an American Park Cemetery." *The Mirror of History*. ABC-Clío. Santa Barbara, CA pp153-169.

Noble, H. H. *Cypress Lawn Cemetery, brochure*, (San Francisco, CA: Cypress Lawn Cemetery Association, 1898).

Noble, H. H. *H. H. Noble Autobiography (unpublished) copyright Rose P. Sachs, 1995.*

Photographs:

Page 1: Mt. Auburn Cemetery from Bryant, William Cullen, Picturesque America, (New York:D. Appleton, 1872).

Page 2: Examples of the Beautiful and the Picturesque Landscape from Downing, A. J., A Treatise on the Theory and Practice of Landscape Gardening, Adapted to North America; with a View to the Improvement of Country Residences, (NY: Orange Judd, 7th ed., 1865).

Page 3-4: Laurel Hill Cemetery, San Francisco Public Library.

Page 5: Hamden Holmes Noble, Cypress Lawn Memorial Park.

Page 6 & 9: Cypress Lawn, Cypress Lawn Memorial Park.

Page 7: Cypress Lawn, Lanty Malloy

Page 9: Eucalyptus Hardwood Nursery, M. Graham.

Page 11: Spring Grove Cemetery, Ratterman, H. A., Spring Grove & Its Creator, (Cincinnati OH: The Ohio Book Store, 1988).

Ed. note: This article was excerpted from the author's 2002 Historic Landscape Report, and first appeared in Heritage Newsletter, a publication of the Cypress Lawn Heritage Foundation. It is reprinted here in modified form with permission from the author and the Foundation.

Russell Beatty is a landscape architect and consultant to Cypress Lawn Cemetery. He is a Senior Lecturer Emeritus at UC Berkeley, and co-author of Gardens of Alcatraz (1996), and is a member of the Garden Conservancy Screening Committee.

On May 18, Beatty will give a lecture on "Beginnings of Cypress Lawn's Arboretum" at 2:00 PM in the Newell Chapel at the cemetery, 1370 El Camino Real, Colma. See Coming Events, p. 21.

Other Suggested Reading:

City of Souls, San Francisco's Necropolis at Colma by Michael Svanevik and Shirley Burgett (SF: 1995)

Cypress Lawn: Guardian of California's Heritage by Cindy Ehrlich (Colma CA: Cypress Lawn, c1996)

Pillars of the Past: At Rest at Cypress Lawn Memorial Park by Michael Svanevik and Shirley Burgett (Colma CA: Cypress Lawn, 2nd ed. 2002).

Special issue on rural cemeteries in America. *Journal of Garden History* 4 (July - September 1984). Edited by David Schuyler.

The Last Great Necessity: Cemeteries in American History, by David Charles Sloane, (Baltimore MD: Johns Hopkins University Press, 1991). A comprehensive treatment of the subject, including the transition from churchyard to cemetery and rural cemetery.



The Lake in Winter: Spring Grove Cemetery, Cincinnati OH

WHAT NEEDS SAVING NOW?

San Francisco Presidio

About a week ago, our attention was drawn to an article in the local paper about a fuss at the Presidio. Environmentalists want to save a native plant called *Lessingia*. To do this they need to cut down some trees that the military began planting in 1883 and restore the area to its natural state. Major William A. Jones prepared the 1883 "Plan for the Cultivation of Trees upon the Presidio Reservation." However, Major Jones was transferred to a new post soon after, and the remaining authorities did not properly follow his plan. By 1892, over 300,000 trees had been planted. As early as 1901 critics noted that the trees were too close together and not in the best of health. Though thinning out was consistently recommended, it was carried out only in a limited way. This issue became a nationwide bone of contention for historical preservationists when the *New York Times* picked up the story. (See www.nytimes.com/2003/03/09/national/09PRES/html.) In reply to comments made by some colleagues back East who don't really understand the whole situation, Tom Brown wrote the following rebuttal:

What to do with the Presidio has occupied the time of a lot of knowledgeable people. The overgrown Presidio forest is just a small portion of a complex topic, particularly given the number and diversity of the players involved. In my opinion, the *Times* article gives the erroneous impression that the Presidio is either sand dunes or trees. The Presidio of San Francisco was traditionally mostly scrub land, and most of it is at an elevation considerably higher than the Pacific Ocean. Few trees could survive the winds, our rainless summers, and sandy soil that allows nutrients to leach out. Even the Spanish explorers had to cross the Golden Gate northward to a couple of coves in Marin County to gather firewood. Hence the name of one of these sites, Corte Madera, meaning short wood or cut wood. The full name was Corte Madera del Presidio.

Monterey cypress (*Cupressus macrocarpa*) is not native to the San Francisco Bay Area, though it may have been in the distant past, centuries before Contact. The Army, in attempting to ameliorate the nearly constant winds, planted the trees on centers, up hill and down dale, far too closely together. This was in the 1880s and today these trees are well past maturity and are on the downward slope. A major storm some years back brought down many large cypresses and *Eucalyptus globulus*, while equally exposed *Araucarias* survived very nicely, thank you.

I think the Fish and Wildlife person quoted in the article was closest to the mark in saying this is not a contest between the trees and the *Lessingia*; there is room and a place for each. What she is getting at is the necessity to face the fact that Nature is not particularly good at managing landscapes where human use is involved. This is something we all avoid institutionally, through lack of a real understanding of the issues — both technical and philosophical — lack of funds, and lack of concern. On a trip between New Haven and Boston last May, I saw miles of former farm and pastureland abandoned, to come up in a tangle of too close, over-competitive maples. As a student,

EARTHLY PARADISE: GARDEN HISTORY OF THE SF PENINSULA JULY 25 - 27, 2003

Dear Friends and Colleagues,

We wish to take this opportunity to invite you to what we hope will be the best yet in a long line of excellent annual conferences. Palo Alto's Stanford University campus will provide the setting for this year's conference hosted by CGLHS, and sponsored by Stanford's museum.

We will begin on Friday morning with a Board meeting at Glenda Jones' house. (Please call in advance if you wish to attend, because seating will be very limited.) In the afternoon there will be an optional tour of Filoli, the Woodside estate built by the Bourne family in the early 1900s, followed by a visit to the historic Gamble Garden Center in Palo Alto. Some may choose the option of an early visit to view the exhibition curated by Betsy Fryberger at the Iris & B. Gerald Cantor Center for Visual Arts, "The Artist and the Changing Garden, 400 Years of European and American Gardens." Betsy will host a cocktail party at her house and garden in Palo Alto that evening. Members may dine on their own in any of the fine restaurants to be found in the city.

On Saturday, we'll have an assortment of interesting lectures, a guided tour of Rudolph Ulrich's Arizona Garden, and lunch in the Rodin Sculpture Garden or anywhere else you may choose to roam.

The remainder of the afternoon will be free for visiting the museum exhibition, looking at campus gardens designed by Laurie Olin, Thomas Church and others, or visiting the Special Collections and University Archives at Green Library. That evening we have arranged for an optional tour and picnic dinner at the Jasper Ridge

Biological Preserve. This is a rather special place not ordinarily open to the general public. The property has always been a part of the Stanford campus, and Searsville Lake was once a favorite gathering spot. Threatened by development in the 1960s, the official status of "preservation" was achieved in 1973.

On Sunday, we will meet at the museum before dividing up into several smaller groups for tours of three private gardens in Woodside — including Green Gables — as well as tours of the campus, and visits to the museum exhibition. Professor David C. Streatfield, who be speaking about Green Gables on Saturday, has agreed to be on hand in the garden to answer questions. Charles Greene of Pasadena received the commission to build Green Gables in 1911. In his article for the *Journal of Garden History* (v.2 no.4 (Oct-Dec 1982), Professor Streatfield wrote that this garden is the largest landscape ever created by an Arts and Crafts designer in America.

Your registration form for this conference accompanies this newsletter. You may also find this form and other information on our website, www.cglhs.org. The deadline for submission is July 10, and attendance is limited so we advise you not to wait until the last minute. Arrangements have been made to provide rental of some dormitory rooms on campus. These may go quickly, so don't delay in sending in your reservations. For those who prefer a bit more luxury in their accommodations, we have also provided a list of local hotels and motels. We look forward to seeing you soon.



Watercolor Sketch of Proposed University Design, date and origin undetermined (M. Graham)

I read May Thielgard Watt's *Reading the Landscape* and I am aware that the maples are an interim stage in the eventual climax of a beech-oak-maple landscape. But this land is no longer pristine.

For the Presidio, the peripheral areas of which are part of the Golden Gate National Recreation Area, some plan of ongoing maintenance is essential, in view of the intense human use. I am of the opinion that not every intervention by Man must be preserved. Some past actions were ill considered then and to blindly continue them is even more foolish. But the assigning of elements and time periods of significance, and ranking them, is a subjective activity, and as we all know, rulemakers prefer to set up rules so that further thought is not necessary, just observance. Real management requires constant monitoring and assessment, in effect, a permanent and on-going involvement.

Some may protest that this selective "editing" of history is wrong, that to give beauty, nature or comfort greater value than history at a historical site is to chip away at the core value of the site. But whether we like it or not, *all* history is edited. It is written by the victors and the survivors. It is always a fragmentary account, always a selection, and always biased. At the Presidio, how much over-aged, stunted cypress forest is enough to get across the point that they were planted as windbreaks, and now they shade out the undercanopy while creating a significant potential fire hazard?

No one is advocating clear cutting all the Monterey cypress trees in the Presidio, yet there are areas where they are debilitated from being grown too closely together, and there are *acres* of this. *E. globulus* is a valuable timber tree in Australia, reaching as high as 200 feet, and suitable for heavy timber construction. But in California the trunk develops a twist, so that upon drying out after cutting, the lumber splits, warps and shakes, and is practically useless for construction purposes. But who knew that in 1853 when it was introduced here? It was thought to be perfect for railroad sleepers, and a great many were planted for that purpose. It was used for coppicing in woodlots as it stump sprouts readily and grows rapidly, but it burns so hot, there is some danger of damaging chimney flues and creating a house fire. It was used widely to create windbreaks, and when only cattle were around, there was little problem. Now there are people and houses where cows formerly grazed, and the trees also have the nasty tendency to shed large limbs at will; cold days or hot, windy or calm, apparently healthy major limbs crack off and drop. It has earned this tree the name "widowmaker," and only idiots would build a house under one. It drops litter constantly: seed capsules, twigs, leaves, and long strips of bark. Add to that the natu-

ral plant oils and you have a considerable fire hazard that explodes into a tower of flame when ignition temperature is reached. These plants have inherent allelopathic properties that inhibit competitive growth of other plants in the same soil. The extensive root systems grab all the nutrients and irrigation water. In the storm mentioned earlier, a number of mature blue gums came down, some in the National Cemetery at the Presidio. As they went over, their roots pulled up and exposed skeletons, and the trunks and limbs broke marble headstones. We're talking a lot of weight here.

When I first came to California in 1963 to work at Yosemite, I got off a bus at four in the morning to walk into the town of Solvang to see Mission Santa Ynes. In the clear pre-dawn light, I saw this majestic shape in a nearby field that called to mind a Spanish galleon under full sail, and walked toward it. As the horizon lightened to apricot, the tree foliage took on rich purple tones, like those seen in a Matthews or Maxfield Parrish painting. I reached the immense trunk and sat beneath it a while, very happy to have had the visual confirmation of my mythical beliefs about California. Now, I'd cheerfully remove every specimen of *E. globulus* from the state.

—Tom Brown

For more information on the historic landscaping of the San Francisco Presidio, see these websites:

www.nps.gov/prsfphot/architec/archist1.html

www.cnps-yerbabuena.org/presidiooaks.html

www.denix.osd.mil/denix/Public/ES-Programs/conservation/legacy/settler/sett11.html - this is an illustrated paper by Dr. Robert Z. Melnick, titled "Military Preservations as Cultural Landscapes." www.nps.gov/goga/history/seaforts/chapter5/chap5a.htm.

Santa Barbara: Botanic Garden

In our last issue, we touched on the preservation dispute at the 77-year old Santa Barbara Botanic Garden, but failed to mention the particular historic significance of the garden. Portions of it were designed by (among others) Lockwood de Forest and Beatrix Farrand — both being important American landscape architects featured in *Pioneers of American Landscape Design*. The 65-year-old information kiosk was de Forest's work, the library was designed by Lulah Maria Riggs (one of America's more significant female architects — see *Lulah Maria Riggs, A Woman in Architecture, 1921-1980* by David Gebhard, 1992). She worked for George Washington Smith in the early years of her career. The library courtyard was designed by Farrand. Other elements not mentioned in the Winter issue were also designed by Farrand and de Forest. The Santa Barbara County Board of Supervisors has now approved the compromise reached on this matter.

Santa Barbara: Santa Claus Gets New Home

Excerpt from the Pearl Chase Society newsletter report:

“On January 29 with much hubbub and media attention, Santa was trucked south on Highway 101 to his new home, on the east side of the highway between the Rice Avenue and Del Norte ramps, in Nyland Acres, just south of Oxnard. He is 4’ shorter and on his new concrete foundation is approximately 16 feet tall and easily seen from the highway. Water for landscaping and electricity for lighting have already been brought to the site, an approximately 5000 square foot wedge-shaped open lot. A new metal fence is being fabricated to replace the chain-link and barbed wire fence that currently encloses the site. Later a sidewalk will be constructed in place of the dirt path running along the length of the lot. Special thanks are due to Supervisor Naomi Schwartz and Jackie Campbell of the Santa Barbara County Planning Commission and to Pearl Chase Society members Edward Cella, Michael Towbes, Edward Van Wingerden (Carpenteria Greenhouse grower), Specialty Crane Company of Goleta (in particular Mike Dawson, supervisor of their Save Santa Team) and Michael Avakian, Santa Barbara structural engineer, for his advice and designs. Wave “hello” to Santa in his new home. He will be around for many more decades.”

The Pearl Chase Society contributed \$500 in financial support of this relocation project. Newspaper reports indicate that, as usual, not everyone is happy with the move. The Oxnard City Council sent a letter of protest to the county supervisors, and nearby trailer park residents are not pleased with the new addition to their neighborhood.

Save Your Nursery Catalogs

Researchers in garden history know the value of nursery and seed catalogs. Whether it is to determine when a plant was introduced into the trade or to recreate a period garden, historic catalogs can provide valuable descriptions, cultivar names, cultural information, photographs, and a history of the nursery operation itself. Though nursery catalogs are often elusive, there are several tools available to help locate collections.

Brown, Tom. *A List of California Nurseries and Their Catalogs, 1850-1900*. Tom Brown, 1993. An inventory of specific catalogs in university, public, museum, and society libraries, as well as personal collections. This source is especially helpful in providing biographical and historical information on nurseries and their proprietors.

Nursery and Seed Catalogs: A Directory of Collections. Rev. ed. New York: Council on Botanical and Horticultural

Libraries, 1990. Results of a survey of 478 libraries of all types in the United States and Canada. Collection size, dates and region represented, and whether catalogued or not are indicated for each library.

In 2003, the Council will again undertake a survey of its member libraries to provide better coverage and more depth in descriptions of individual collections across the country. Do you have old catalogs that you no longer want? Ask your local botanic garden library if they would like them. Chances are, they will already have a growing collection, but even if your catalogues duplicate some of theirs, they’ll see they get distributed to other facilities who want them.

Also of interest:

Woodhams, Marca L. *History of the American Seed and Nursery Industry and Their Trade Catalogs*. Smithsonian Institution Libraries, 1999. <http://www.sil.si.edu/SILPublications/seeds/>. A two-part site containing individual biographies and an extensive bibliography. Excellent source for biographical information on American nurserymen, though with an emphasis on the East Coast. California is indeed represented, however, with 12 articles by Harry Butterfield and others that appeared in the *Journal of the California Horticultural Society* (now *Pacific Horticulture*). Charming color images of catalog covers appear throughout the bibliography.

—Laurie Hannah

Save Your Records

On February 6th, the *Washington Post* carried a sad story about a fire at the Pennsylvania home and office of East Asian plant expert Barry Yinger. “Among the losses were all his field notes from 30 years of collecting; his photographic slides; a library of Japanese horticultural books and plant catalogues; articles and a partially completed manuscript of a book he was writing on Japanese plants. His research library featured about 6,000 volumes and old Japanese nursery catalogues. Yinger described it as “probably the best private collection of Japanese horticultural literature in this country.”” Protecting a library of books is difficult. Fireproof metal cabinets are not too attractive and economically prohibitive for most. But field notes, slides and writing could all have been duplicated on a computer and saved to discs stored in multiple locations for safety. What should you be doing to protect/duplicate your precious research and collections? And what about saving them for posterity — have you made any provisions for your records to be left to some individual or institution that would value them and make them available to other researchers? Give it some thought, then follow through.

REGISTER OF RESEARCH

Since our last newsletter was printed, we have learned that Britain's Garden History Society Register of Research is *not* limited to members. They wish to act as the ultimate source for all information about garden history, and to that end, the Register is open to all. So if you'd like to register your interest with them, see the website. But don't forget to tell us about it too. www.gardenhistorysociety.org/research/researchregister/database/newentry.php.

Here are a few amendments and additions to our list:

Frances Grate: Cooper-Molera Adobe gardens, Monterey; Mission San Juan Bautista.

Frances kindly pointed out that her involvement is not with the mission at San Juan Bautista. It is the SJB State Historic Park where she has worked, preserving and beautifying the gardens. (Visit in April to enjoy the historic roses.)

Additions:

Cathy Garrett: Casa Amesti, Monterey; Alviso Adobe/Meadowlark Diary, Pleasanton.

Bill Grant: Father George Schoener, rose hybridist, nurseryman; Francis E. Lester, rosarian, rose hybridist, nurseryman; Hybrid Teas in California; Historic Rose Gardens in California.

Carol Greentree: Exposition gardens.

To this Carol would like to add three categories for which she'd be willing to answer questions if asked: Career Biographies of San Diego Landscape Design Practitioners, including Roland Hoyt, Cliff May, Richard Requa, Kate Sessions, Hazel Waterman and Harriet Wimmer. Carol wrote essays on each of these for *Pioneers of American Landscape Design*; the Jack House (Victorian) garden in San Luis Obispo — she has interviewed Ginny Jack; Mexican & Spanish influences on San Diego landscapes — these should be cross-referenced with Requa and Expo gardens.

Now what about the rest of you? If you need inspiration to find the perfect special interest, keep reading. There are plenty of topics just waiting for somebody to take them in hand.

BOOK REVIEWS & NEWS

Grounds for Pleasure - Four Centuries of the American Garden, by Denise Otis, (New York: Harry N. Abrams, Inc., 2002), 352 pages, \$75.00. ISBN 0-8109-3273-3.

Grounds for Pleasure is structured as a series of essays on significant aspects of American gardens over the last 400 years. Denise Otis's topical method is more interesting reading than a linear history. Her analysis and criticism, based on sound historical evidence, has generally been missing in

American garden writing. She has limited herself to the private garden, completely omitting public parks and landscapes.

The three main topics are the design vocabulary, the forms the gardens take, and the art of selection and combination in modern gardens. Otis presents a comprehensive rethinking of the colonial garden and happily acknowledges the difference between the Colonial and the Colonial *Revival* garden. Here, she goes beyond Ann Leighton's pioneering works on seventeenth and eighteenth century gardens and turns to contemporary journal entries in her quest for the answer to where, why, and what.

The book has an abundance of plans, setting it apart from the coffee table genre. Otis was an editor at *House & Garden* for many years, and her access to their photography files enhances the book immensely. The plans and coordinated photographs make it possible to discuss and analyze individual gardens in depth. Specific gardens illustrate concepts. This is more effective than the usual history, with numerous examples but few ideas. Some familiar gardens are left out while others, less often published, are thoroughly portrayed. A good example is the simple mention of Thomas Church's El Novillero, the Dewey Donnell garden in Sonoma County and the more detailed analysis of the lesser known Church design for Wild Horse Valley Ranch in the Napa Valley.

Grounds for Pleasure manages to be diverse in the best sense. Otis moves nimbly among gardens throughout the United States and is able to include the humble and jumbled yards of rural workers and the urban masses along with large-scale estate gardens. In every case she keeps her eye on the intentions and integrity of the designer.

From the vantage point of California readers, the most important aspect of the book is that California gardens are placed in the broader context of national ideas and trends. Filoli in Woodside, for example, is not just a site-specific landscape. It is also an expression of larger concepts and thoughts on Europe, Asia, nature, and art. The work of many California designers — Church, Garrett Eckbo, and the contemporary Topher Delaney and Isabelle Greene — is more meaningful in this position than viewed in isolation.

Grounds for Pleasure is an important and enjoyable book. The underlying conceptual framework, the writing, the graphics, and the photographs all contribute to its success. A companion volume on the public landscape would be welcome. Denise Otis began work on *Grounds for Pleasure* in 1986. The result is worth the long wait.

—Margaretta J. Darnall

Pioneers of American Landscape Design: Volume Two

Jill Singleton informed us there was discussion at last fall's ASLA conference about the production of a second volume of *Pioneers of American Landscape Design*. The first volume, edited by Charles Birnbaum and Robin Karson, was a joint project of the National Park Service Historic Landscape Initiative, the Library of American Landscape History, the CATALOG of Landscape Records of the United States at Wave Hill, and the Cultural Landscape Foundation. CGLHS members contributed several of the essays. We wrote to Catha Grace Rambusch at the CATALOG to ask her to confirm whether a new volume was planned, and if so, what would be the process for making submissions? She replied, "Yes, we will be doing *Pioneers II*. Some of the California names: Charles Gibbs Adams, Douglas Baylis, Elizabeth de Forest, Dr. Francesco Franceschi, William Hertrich, Ralph Stevens. Do you have other ideas? Please let me know. We will consider subjects/authors." Send your suggestions to Catha Grace Rambusch, care of the CATALOG @ Wave Hill, 675 West 252nd Street, Bronx, New York 10471-2899. Email: catalog@wavehill.org.



Postcard Books

Over the last few years, the publication of postcard books has become a new trend. The first that we knew of and mentioned in these pages was *Santa Barbara, American Riviera* (Charleston, SC: Arcadia Publishing, 2000). All the illustrations were black & white versions of what the trade calls "view" cards, based on realistic images (most often real photographs) showing people, places, events and

things identified with a specific geographic place. Most views were published locally and marketed only in a relatively small region. These provide a historical record of residential neighborhoods as well as other landscapes like hotel grounds and public parks. The Santa Barbara book was headlined as "The Postcard History Series" which led us to hope there would be more forthcoming from the same publisher. A recent visit to the California History section at Vroman's bookstore in Pasadena revealed two more.

Santa Monica in Vintage Postcards, by the same author, Marlin L. Heckman, was published in 2001, and *Old Los Angeles and Pasadena in Vintage Postcards* was put together by C. Milton Hinshilwood and Elena Irish Zimmerman in 2002. These are again all in black & white, even though many of the originals were in color. Perhaps the publishers feel the lack of color gives more of a historical look to the books, but in fact, postcards appeared in color from the beginning. "The first widely distributed pictorial postal cards in the United States were the official Goldsmith issues—souvenir items for the Columbian Exposition of 1893. The colored artwork was printed on the "backs" of U. S. postal cards. Pictorial series were also issued by other firms, some on plain, nongovernment, privately printed cards which required the higher postage of

letter mail." The Private Mailing Card Act of 1898 eliminated this disparity. The popularity of both mailing and collecting postcards was immense prior to World War I. "The official figures from the U. S. Post Office for the fiscal year ending June 30, 1908, cite 677,777,798 postcards mailed in this country. That was at a time when the total population of the United States was 88,700,000! And these figures do not include the vast quantities of cards collected in albums and never mailed!" The collecting craze preserved a vast number of cards and the historians of today have benefitted thereby.

In the Santa Monica book, we see a picture of the canals at Venice, with various shrubs and flowers dotting the shores. But one must search elsewhere for facts about who planted the project. Will Rogers' Ranch Home was, of course, a popular subject. A view of "Barracks Company L and Cactus Garden, Soldier's Home, Cal." catches our attention, because we immediately wonder if Rudolph Ulrich was involved in that project. We know that the Pacific Improvement Corporation hoped to develop the land they owned in that area. They could easily

have offered his services to make the area that much more attractive to investors. There are many views of the Bernheimer Oriental Gardens at Pacific Palisades. (Some reports say there were actually two gardens in two different locations.) It contained a miniature landscape within the regular garden, and occupied a leveled hilltop overlooking Hollywood, Santa Monica and the Pacific Ocean. The address was 16980 Sunset Blvd. The leveling eventually led to destruction as landslides destabilized the hill. Subsequent postcards document the slide. There was a book written on the subject of this garden, something about turning a mule camp into a garden, but we haven't been able to locate it recently. Can anyone provide us with the correct title? And would anyone be interested in writing an article about it for the newsletter, or even just a review of the book?

The Los Angeles & Pasadena book differs from the first two in that each postcard is accompanied by a more substantial amount of information in the caption. Some of it may not be correct. A view of the Japanese Garden at the Huntington Hotel is credited to "William Hetrick, the landscape designer [who] designed several kinds of gardens for Henry E. Huntington in 1904. On the hotel grounds he designed a Japanese garden containing elements of rocks, flowers, and flowing water to provide a place for quiet repose." It is quite possible that Hertrich did, in fact, design this garden, but do we entirely trust a report that misspells his name? We are excited by a new-to-us view of the grounds of the Hotel Raymond, but as this is clearly of the second hotel, built in 1901 we are not certain how much of Ulrich's 1883 design work remains to be seen at this juncture.

These are not the new books in this popular new genre. In Santa Barbara, we found *100 Years of Santa Barbara City Parks, 1902-2002*, a catalogue of the City Parks Centennial Exhibition at the Channing Peake Gallery, curated by Ginny Brush and published by the city in 2002. It contains historic photographs, postcard views and paintings, in both b&w and full color. The text includes a brief history of the city parks, an illustrated timeline, and a brief biography of Dr. A. Boyd Doremus, who was a member of the first park commission, and over the years, "had a hand in planting literally thousands of trees along Santa Barbara's streets and in the parks."

All of the above books are in softcover form, and affordable — priced at less than \$20. However, the serious history fanatic will not balk at the prices of two new hardcover books that contain more factual information as well as illustrations. *Picturing Berkeley, A Postcard History* (\$40) contains more than 400 picture postcards, and

was published by the Berkeley Historical Society and Berkeley Architectural Heritage Association in 2002. Edited by Burl Willes, it contains contributions by distinguished authors connected to these two organizations. The first chapter, written and illustrated by Ed Herny, President of the Bay Area Postcard Club, contains a thorough history of postcards. Kenneth H. Cardwell is Professor Emeritus of Architecture at the University of California Berkeley, past president and current archivist of the Berkeley Historical Society, and the author of *Maybeck*. His commentaries precede one chapter on the university and another on the devastating fire of 1923. Susan Dinkelspiel Cerny, a past President of the Berkeley Architectural Heritage Association and the author of *Berkeley Landmarks*, contributes introductions to three chapters, including "City of Homes and Neighborhoods" which credits Frederick Law Olmsted for the plan of a residential subdivision known as the Berkeley Property Tract. He designed a wide, divided boulevard to be planted with trees and shrubs to preserve the "completely sylvan and rural character" of the neighborhood. This, plus the recommended "garden set backs" and sidewalks lined with additional plantings, was meant to provide a respite from "the heated, noisy life of a large town."



Last, largest and most expensive (\$45), is *San Francisco: Golden Age Postcards & Memorabilia, 1900-1940* by Glenn D. Koch (Sausalito, CA: Windgate Press, 2001). It contains over 800 color reproductions of pictorial postcards and other ephemera illustrating the history of San Francisco. The Sutro estate gardens and Golden Gate Park, the Midwinter Fair and the Panama Pacific International Exposition are all here.

—Marlea Graham

Quotes regarding the history of postcards were drawn from The Official Identification and Price Guide to Postcards by Diane Allmen (House of Collectibles, NY: 1990).

California State Library Foundation

While browsing the Internet recently, we discovered that the State Library has a bookstore. It is operated by the CSL Foundation and offerings are listed on the website, <http://www.csdfd.org/pub.html>. (When we tried to access it with this address recently we got one of those "Unable To Open This Page" messages. If you get one, just go to the library's main page and you'll find a link to the Foundation, then click on "Publications.") Among these is one we saw recently at an antiquarian bookseller's show. *Victorian San Francisco: The 1895 Illustrated Directory* by Wayne Bonnett, (Sausalito, CA: Windgate Press, 1996, \$50). Bonnett and his wife and publishing partner Linda Bonnett unearthed this rare volume at CSL and decided to reprint it. It's a bit hard to describe, but it consists of page after page of highly detailed line drawings of buildings in downtown San Francisco, just as they would appear if you were standing in the street looking at them, one right next to the other. We thank the Bonnetts most heartily for adding another small brick in the Rudolph Ulrich edifice. We knew that Ulrich had had a nursery business in the city, in partnership with Hugo Leopold from 1880-1882. After that point, Ulrich moved to Monterey, and Leopold brought in his brother as partner and continued the business for some years. Sure enough, when we looked up the address in this book, there it was with the Leopold sign on the front. You too may find something helpful here. If you don't want to spend \$50 on your own copy, we imagine the main branch of the S. F. Public Library will have a copy on hand. If not, you'll just have to make a trip to Sacramento.

Some other tomes that may prove helpful:

Western Americana in the California State Library, which includes lists of periodicals, journals, maps, newspapers, photographs, manuscripts and etc. This is not a book, but a special issue of the *CSLF Bulletin* and is a bargain at only \$6.95. Bulletin #73 has an illustration on the front of a seed packet. We were unable to find the commentary that goes with this issue on the website, so are not yet certain whether that may be another special issue on the subject. Further investigation will take place on our next visit.

California Gold, a series of thirty-minute videos by Huell Howser on a wide assortment of subjects, many of them of historical interest. The one we'd most like to view is called "Citrus Gold," in which Howser visits the citrus genetic bank at UC Riverside. We are planning a conference around this and other related subjects for 2004.

The 1851 Directory and History of Sacramento (\$40) is a facsimile edition of the original document, which is too fragile to allow constant handling by researchers. The 1853-



Garden Vista at Las Tejas, Santa Barbara (M. Graham)

54 directory (\$37) has also been reproduced. There are tables that assist one in translating 1851 addresses into modern equivalents so you may pinpoint a particular location. Five appendices provide much additional information.

City of Dreams: Panama-Pacific International Exposition (Sausalito, CA: Windgate Press, 1994, \$125). Another one for which to thank the Bonnetts, assuming you can afford it. This is a limited, hardcover portfolio of 35 rare, historic photographs gleaned from the library's collections. Most are duotone, some full color. There are five pages of accompanying text and a quarto-sized, 24-page booklet as well.

The Foundation office is located near the library, at 1225 - 8th Street, Suite 345, Sacramento, CA 95814. Phone: 916.447.6331. Email: cslf3@juno.com.

Other Books of Possible Interest

San Francisco's Telegraph Hill by David F. Myrick. We've been mentioning this book off and on since the beginning of last year, as it was hard to come by a reasonably priced used copy and Phoebe Cutler had advised that a

reprint was in the works. However, we could never find anything about it on the Web. In January, we walked into Vroman's bookstore in Pasadena, and there it was, reprinted by City Lights Publishing (SF, 2001). They're an independent, primarily handling political commentary, volumes of radical poetry and the like. As the universe is naturally perverse, we had located a used copy of the 1972 original from Howell-North Books for \$13.50 in our local bookstore just days prior to this. Web-listed copies sell at \$50 to \$300 for first editions — ours is missing the dust jacket. If you want to order the reprint, go to the City Lights website: www.citylights.com/CLpubBC.html#M. (This download is much slower than watching grass grow, especially at this time of year! Try to be patient.) The price is \$34.95. They don't take small telephone orders so if you're Web-deficient, you can ask your local store to special order it for you. The ISBN number is 1 931 404-00-3.

Sun-Drenched Gardens, The Mediterranean Style, by CGLHS member **Jan Smithen**, (Harry N. Abrams, 2002), 176 pages, 200 full-color photos by past member **Lucinda Lewis**. We haven't seen this one yet, but the book club text says, "Taking you from France to Italy to Spain to California, it tours 25 private and public gardens, revealing their creative use of drought-tolerant plants" and etc.

Robert Irwin Getty Garden, by Lawrence Weschler, (Los Angeles: Getty Publications, 2002), 174 pages, 150+ mostly full color illustrations, \$45.00. This is an account of the making of the Central Garden at the Getty Center in Los Angeles. Yes, it's a modern garden, but as somebody or other once said, time will take care of that. For those who hadn't previously followed this event in the news of the day, Robert Irwin is a visual artist, a member of California's "Light and Space" movement, not a landscape designer, and this garden has been the subject of enormous controversy. Quoting from the book jacket blurb, "Lawrence Weschler's narrative is followed by transcripts of conversations in which he and Irwin, in a series of walks through the garden, discuss the decisions, both philosophical and practical, that shaped the making of this major art work in Southern California." Even though we don't much like the garden, this is very interesting reading.

New Life for Old Gardens, Designs for Reviving Your Garden, by Allan Seale, (New Holland, 2002), softcover, 128 pages, full color, \$19.95. We haven't seen this one except in the book club advertisement, but it sounds like a useful book for anyone trying to renovate an old garden. There are step-by-step instructions for projects like moving trees and shrubs, revitalizing compacted soil and rejuvenating plants from roses to fruit trees. In a similar vein is

Landscape Makeover, How to Bring New Life to an Old Yard, by Sara Jane von Trapp, softcover, 176 pages, 185 color photos, 50 line drawings.

While searching the web for something or other, we stumbled across this notice: **Asian Rare Books of New York City** has available a list of older books on Japanese Architecture and Landscape Gardening. We will email this upon your request. Stephen Feldman, Asian Rare Books website: www.columbia.edu/cu/ccs/cuwl/clients/arb/. Even if Barry Yinger doesn't buy them out first, don't expect bargains.

COMING EVENTS

March 19-23: 18th Annual San Francisco Flower & Garden Show, "Floripolitan 2003." **Judith M. Tayler, MD** will give a talk on her new book, expected out in July, "Tangible Memories: Californians and Their Gardens" 3:30 PM in the Diablo Room on Wednesday, March 19th. Paula Deitz will speak on Thursday, March 20 at 3:00 PM in the Tamalpais Room on "Resurrection: The Built Landscapes of George Hargreaves," which sounds interesting, even though we haven't a clue as yet who George Hargreaves might have been. **Bill Grant** will talk on "New Roses for Your Garden" at 3:15 PM in the Tamalpais Room. Saturday at 12:15 PM, **Lucinda Lewis** will be promoting the new book Jan Smithen wrote and Cindy's photos illustrate, "Sun-Drenched Gardens: The Mediterranean Style" (see Book Reviews above). Cow Palace, 2600 Geneva Avenue, Daly City. Advance tickets \$17, at the door \$20. Show office: 415.771.6909; Email: sf_exhibits@gardenshow.com.

March 27: A free lecture on Hearst Castle is offered by the Trust for Historic Preservation at the Presidio Chapel in Santa Barbara at 7:00 PM.

March 27: "Drawing from the Past, Embarking toward the Future." The Environmental Design Archives invites you to join us for cocktails and dancing at the newly renovated Ferry Building on the Embarcadero from 6:00-8:00 PM. There will be an exhibition including drawings of waterfront projects from 1890-2010 and a silent auction of reproductions of historic drawings. Reservations are \$95 per person. Make checks payable to UC Regents/Environmental Design Archives. Credit cards are also accepted. Email archives@socrates.berkeley.edu or call 510.643.5655. Your contribution, less \$30, is tax deductible. If you can't attend, contributions of any denomination are still welcomed.

The EDA at UC Berkeley contains over 2 million drawings and papers chronicling the architecture and land-

scape history of Northern California and beyond through the work of Julia Morgan, Bernard Maybeck, William Wurster, Gertrude Jekyll, Thomas Church, Garret Eckbo, Beatrix Farrand, and William Turnbull, among many. EDA preserves these drawings for teaching, research, and for the public to use in rebuilding, historic preservation, adaptive reuse, and study. Their website: www.ced.berkeley.edu/cedarchives/index.html.

See Kevin Starr's book, *Inventing the Dream, California through the Progressive Era* (1985), Chapter 6, "Arthur Page Brown and San Francisco" for a recounting of the design and construction of the original Ferry Building in 1892-96. Brown died in a carriage accident before the building was completed.

Garden Conservancy Open Garden Days for 2003:

April 19: San Diego; SF- Peninsula

April 27: Los Angeles

May 3: San Diego; **May 4:** Marin County

May 10: San Diego; Los Angeles; SF- Peninsula

May 18: Pasadena; SF-East Bay

May 31: San Diego; **June 1:** Orinda

June 8: San Francisco

This year, the Garden Conservancy is offering a **western edition of the Open Gardens Directory**. It was felt that limiting the listings to gardens in Washington, Oregon and California (at a proportionately lower price — \$6.95 as opposed to the whole-country price of \$20.45) would encourage wider sales and bring in more new members. With the accompanying free coupon for one garden admission — valued at \$5 — the new booklet is practically free.

To order your copy, call toll-free: 888.842.2442 or mail a check to The Garden Conservancy Open Days Program, PO Box 219, Cold Spring, NY 10516. Individual memberships are \$35.]

April 24-27: 28th Annual California Preservation Conference at Santa Barbara. "A Blueprint for Preservation" is the theme. This will provide a unique opportunity for local citizens and community leaders to increase the dialogue on current preservation issues while adding to their knowledge of issues affecting the preservation of our historic resources. On offer are educational sessions, technical and hands-on workshops, tours and special events at historic sites. One of the five track themes is "Cultural Landscapes: People, Plants and Partnerships." The conference will be based at the Radisson Hotel in Santa Barbara (800.643.1994 to reserve a room - mention CPF conference for a special rate of \$139 per night). The registration fee is \$275 for non-members. Tours, mobile workshops and special events are additional. Garden tours include Casa del Herrero and Lotusland. For more information, phone Foundation head-

quarters in Oakland at 510.763.0972, visit their website, www.californiapreservation.org, or call Diane Galt, Executive Director at the Casa del Herrero Foundation, at 805.969.1554.

Locals who are short on cash are invited to participate by volunteering to help through the Pearl Chase Society, who are recruiting assistants for a variety of functions including transportation, event staffing, registration, etc. Call 805.961.3938 x2.

CGLHS member Judy Ann Ahmann sent us mention of two places (now public lands) in the area it might be fun to investigate on your own if you go to the Santa Barbara conference. The first is **the Wilcox Property**, near the south end of Las Positas Road; park at the end of Mesa School Lane or Medcliff Road and head west. This used to be the site of a nursery — possibly a branch of the Roy F. Wilcox in Montebello? This dates from the 1919 but Padilla does not mention a branch property. The other place may not have ever had much of a garden. Popularly known as **Knapp's Castle**, this appears to be the burnt-out remnant of one of George Owen Knapp's six mountain lodges, judging by the narrative in David Myrick's book, *Montecito and Santa Barbara, The Days of the Great Estates*. Knapp, owner of the Arcady estate, sold the mountain property in 1940 and it was the casualty of a brush fire just a few months later. The observatory added in 1931, was the only thing saved and little of that remains today. From Hwy 101 take the exit for Hwy 154, the San Marcos Pass Road. Head inland for nine miles, turn right onto East El Camino Cielo for another mile. Watch for a locked Forest Service gate on the left; park on the shoulder. Walk in 1/2 mile to find the skeletal remains overlooking Paradise Canyon.

April 26-May 26: SF Decorator Showcase. For those who've never been, interior decorators and landscapers take an interesting but beat up property and fix it up. Then you get to walk through and look in all the closets, etc. Willis Polk, designer of Filoli in Woodside, built the last one we went to see. \$25 fee benefits a local school. See the website: www.decoratorshowcase.org or call 415.447.5830.

April 27: Secret Gardens of the East Bay Annual Tour, 9-5 PM, self-guided tour of 10 private gardens. \$45 fee benefits a local school. Call 510.653.6250 or see their website: www.secretgardentour.org.

May 2 & 3: Gamble Garden's 18th Annual Spring Garden Tour and Plant Sale, 10 AM -4 PM. The tour includes five private gardens in Palo Alto. Tickets are \$30 but volunteers who respond prior to April 20 can purchase theirs at the reduced rate of \$20. Phone: 650.329.1356 (9-12 PM

weekdays) for details. The garden is at 1431 Waverly Street @ Embarcadero Road in Palo Alto. Proceeds fund educational programs and maintenance at Gamble.

May 10-18: The Green of Ireland: A Photographic Journey. UCLA Extension's Landscape Architecture Program offers a one-week photographic tour of the gardens, landscapes and parklands of Ireland. Led by accomplished landscape and garden photographer, Maureen Murphy, the group will explore historic gardens throughout Ireland, including the National Botanic Gardens (Dublin), Buttercream Garden, Kylemore Abbey's Victorian Walled Garden (Clifden), The Buren and more. Fee: \$4610, including airfare from Los Angeles, first class hotel accommodations (private bath) for seven nights and some meals. For more information, contact Helen Williams: hwilliam@unex.edu or call 310.825.7729. Website: www.uclaextension.org.

May 18: Santa Barbara Historic Homes Tour, organized by the Pearl Chase Society. Phone: 805.961.3938. Website: http://housepage.mac.com/pearlchase. This year's tour home styles include a 1905 Craftsman, a 1916 Colonial Revival, a 1921 Mediterranean Spanish Revival, and two Spanish Colonial Revival homes, one built in 1925, the other in 1929.

May 18: Russ Beatty will give a lecture on "Beginnings of Cypress Lawn's Arboretum" at 2:00 PM in the Newell Chapel at the Cypress Lawn Memorial Park, 1370 El Camino Real, Colma. This is one of a series of monthly lectures given by historians on various cemetery topics. For a list of lectures and tours, see their website, www.cypresslawn.com.

May 21-June 3: Portugal & Madeira: Gardens, Culture & Cuisine. A *Pacific Horticulture* tour led by Katherine Greenberg, garden designer and president of the Mediterranean Garden Society. Contact Landmark Travel in Orinda for details, 925.253.2600.

June 11 - Sept 11: "The Artist and the Changing Garden: 400 Years of European and American Gardens," is the title of the exhibition curated by Betsy Fryberger at the Iris & B. Gerald Cantor Center for Visual Art, Stanford University. The catalogue, with 50-plus color plates and 150 b&w illustrations, is co-published by the Cantor Arts Center and the University of California Press. It includes six essays: Betsy summarizes its scope; Claudia Lazzaro describes Italian 17th-century garden views; Elizabeth S. Eustis discusses the role of prints as propaganda under Louis XIV; Diana Ketcham explores late 18th-century French gardens; Carol M. Osborne portrays gardens as social settings for American artists; and Paula Dietz relates how George Hargreaves (there he is again!) has converted urban spaces into public parks in the Bay Area. Hours: Wednesday - Sunday, 11-5 PM. Museum Way off Palm Drive. Some metered parking available on weekdays. No permits needed on weekends.

DIRECTORY ADDITIONS

Please welcome these new members:

Nancy Bavor, 13816 Page Mill Road, Los Altos Hills 94022

Meryl Chesebrough, Rt. 2, Box 229, La Honda 94020

Clarissa Cornwell, 701 North Foothill, Ojai 93023

Norma P. Frey, 2014 Fixlini Street, San Luis Obispo 93401

Stephen Morgan, 3628 SW Canby Street, Portland OR 97219

Jessie Schilling, P.O. Box 62062-0673, Woodside 94062--0673

Bonnie & Jon Silverman, 13332 Lenox Way, Los Altos Hills 94022

Change of Address:

Margaretta Darnall, 462 Merritt Avenue, Oakland 94610

Carol Greentree, 3255 Idlewild Way, San Diego 92117-3507

Remember, we need you to submit any and all directory changes now to Glenda Jones, Membership Secretary, P.O. Box 1075, Palo Alto CA 94302-1075 so she can get them into the 2003 directory. Thank you.

MEMBERS IN THE NEWS

The February issue of the Pearl Chase Society newsletter unfortunately arrived too late to list a free class jointly sponsored by the Santa Barbara City College Adult Education Department, the Pearl Chase Society, and the Santa Barbara Parks & Recreation Department. The subject was "The Life and Accomplishments of Dr. Francesco Franceschi." **Susan Chamberlin** led the presentation and discussion.

Betsy Clebsch's *The New Book of Salvias, Sages for Every Garden* will be out in April from Timber Press. This is an expansion of her first book, adding 50 new species and cultivars and nearly 100 new photographs and illustrations. \$29.95 in hardcover, 344 pages, 149 color photos,

Earthly Paradise: Historic Gardens of the San Francisco Peninsula

July 25-27, 2003

Lectures, Luncheon and Garden Tours

Presented by the California Garden & Landscape History Society in Palo Alto

Visit www.cglhs.org or

Contact Bill Grant

(831) 722-6836 / grant@ebold.com



9 color drawings, 74 line drawings. To order call Timber Press, Inc. at 800.327.5680 or www.timberpress.com.

Peggy Jenkinson, whose specialty is garden restoration, will have a booth at the Olde House Faire in San Diego this June. She has kindly offered to distribute brochures for CGLHS, the Garden Conservancy and Heritage Roses Group, having an interest in all three. Many thanks, Peggy.

Look for **Betsy Fryberger's** article about the exhibition she is curating and the landscaping of the Stanford University campus in the next issue of *Pacific Horticulture*.

San Francisco's Conservatory of Flowers has been reassembled and inside, work is now progressively swiftly on the first of the exhibit galleries. No one should be surprised to see **Nancy and Edward Conner** listed as one of the principal donors. Nancy has worked tirelessly for years on behalf of Golden Gate Park through the Friends of Recreation and Parks organization. You too can help save this historic crystal palace by donating to the Campaign to Restore the Conservatory of Flowers. Online donations can be given at www.conservatoryofflowers.org, or call 415.750.5109.

ARCHIVES

The Pearl Chase Society newsletter reminds us that the UC Santa Barbara Art Museum contains the storerooms for the Architecture and Design Collection. "With over 500,000 items, this is one of the largest collections of architectural drawings in the country. The collection was founded by the late Dr. David Gebhard and houses the archives of such notable Southern California architects as Rudolph Schindler, Cliff May, George Washington Smith, Lulah Maria Riggs, Irving Gill and other designers. The collection is a treasury of information about the architectural development and history of California's built environment. It is a great resource for preservationists compiling information about buildings and designers represented in the collection. Of special interest was a rendering by Riggs of a proposed redevelopment of the Potter/Ambassador Hotel property on Cabrillo Boulevard after the fire of 1922 destroyed the hotel." These 20th century architects often designed the landscape surrounding their buildings.

ENQUIRIES

Don McCoon Jr., Agricultural Biologist for San Joaquin County, writes: "I am compiling a one-page report on the history of the Woody Ornamental Industry in San Joaquin County. This report will go on the inside of our Crop Report for last year. Can you provide any information on this subject?" Unfortunately, all we could tell him about was

Tom Brown's report on the Stockton Nursery, first established in the fall of 1852 and still going strong in the 1880s. But McCoon already knew of that one. He adds that, "The 1860 records of the San Joaquin Agricultural Society do note at least three growers with ground devoted to ornamental trees and shrubs, but these were probably limited in area and only noted as a sidebar to other endeavors." Does anyone else have anything to add? You can email him at exclusionag@co.san-joaquin.ca.us or write to the Editor and we'll pass the message.

McCoon advises us that the San Joaquin County Historical Society has a collection of seed and nursery catalogues that belonged to Captain Weber, the founder of the town of Stockton and an avid gardener. The Society is located in Micke Grove Regional Park, 11793 Micke Grove Road, Lodi, CA 95241. The Collections Manager is Debbie Mastel, debbiemastel@sanjoaquinhistory.org.

The park contains a remnant of Weber's home, moved there from its original site on the river. Volunteers have planted a garden of historic plants in the front, though we're uncertain how accurate a recreation this garden is. There are one or two photos of the original garden, but the most distinguishing characteristic was a white lattice gazebo. The park is also home to the County Museum and houses a collection of agricultural machinery as well as exhibits of clothing and furniture from the old days.

David Pitcher is a part-time student in Landscape & Garden History at Manchester University in Great Britain. He will be visiting relatives in Sacramento the first two weeks in April and would like to see some Thomas Church gardens in the area. We have given him information about El Novillero in Sonoma, and a list of Church properties from Gebhard's *A Guide to Architecture in San Francisco and Northern California*, but can anyone suggest places in or near Sacramento he could view? Contact the Editor: 925.335.9156 or maggie94553@earthlink.net.

WEBSITES TO VISIT

Nursery Catalogue Collection
Wageningen Agricultural University, Netherlands
www.bib.wan.nl/speccol.

Ann Scheid brought this website to our attention at last year's conference. Using their search engine she determined that they have 217 catalogues for a number of US nurseries, including some California companies. Some of these date back to the 1890s, though the majority seems to be after 1900. Snail or email copies may be ordered for a small fee.

Automobile Club of Southern California Digital Archives
www.usc.edu/isd/archives/arc/digarchives/acsc/

Carol Greentree wrote recently to suggest that the Auto Club had a collection of old photographs and might prove to be a valuable archive source for our members. On investigation, we learned that the photo archive has been digitized and made available on the Internet under the auspices of the University of Southern California. While the search engine turned up little under "gardens," we did find a 1928 photo showing the landscaping of parking and median strips on Adams Street west of Grand in Los Angeles. The photo illustrating the article Carol sent us showed palm trees lining Colorado Blvd. in Pasadena in 1940, and juxtaposed with one from 2001, there were surprisingly few differences to be seen between the two. There could be other useful items that would aid someone's research. The photo collection ranges from 1892 to 1962. The SCAC archive also contains: a collection of road maps dating from 1906; engineering notebooks that include photographs, descriptions of street conditions, bridges, rail crossings, buildings, intersections and other transportation-related issues; the club magazine, *Touring Topics* (later *Westways*) from 1909. If you want to go see the collection in person, it is located at the ACSC building at 2601 South Figueroa Street, Los Angeles, CA 90007.

The Austin Val Verde Foundation
www.AustinValVerdeFoundation.com

"Visit one of Montecito's most famous gardens on-line," says the caption for an ad in the current issue of *Garden Design* magazine. "Take the Virtual Tour, review the Calendar of Events, shop the Book Store and Gallery. Inquiries: 805.969.7096."

Garden History Links
www.magma.ca/~evb/garden.html

While this is apparently a private site belonging to Canadian writer Edwinna von Baeyer, (*Rhetoric & Roses, A History of Canadian Gardening, 1900-1930*), she has generously added pages of links on a number of subjects interesting to CGLHS members: botanic garden history; cultural landscapes; archaeobotany; rural cemetery landscapes, and more. She also provides virtual garden links to places around the world for armchair tourists. Enjoy.

All About Irving Gill
<http://irvinggill.com>

This link was found on San Diego's Save Our Heritage Organization (SOHO) website. You have to wade through a bit of political rhetoric, because the webmaster takes pres-

ervation (or the lack thereof) very seriously, but there is some interesting stuff to be found here. Hooray for at least *some* kinds of fanatics. Obsessions can be wonderful when they happen to dovetail with our own.

American Garden Museum
www.americangardenmuseum.com

We're still not sure what this site is about, but you might enjoy looking at it, though it is largely still under construction, having started at the beginning of this year. The President is David Rinaldo, and he has established similar sites in Canada and other countries. Since it is a .com and not a .org, we're a bit suspicious. Mr. Rinaldo states that the site is to be a working archive built by and for gardeners. Membership is free. Their first stated goal is the development of a "robust" database. They want stories from all gardeners from all walks of life; sounds nice, but what's the point? They've asked us to provide them with contacts — individuals or groups who may be interested in participating. Take a look at what is on the website already and you'll understand the type of input that is wanted.

EDEN

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Phoebie Cutler	S. F. Bay Area
Kathryn Lyon	Central Coast
Pam Waterman	L. A. Basin
Lucy Warren	San Diego

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California Garden and Landscape History Society

Aims and Purposes

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

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

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

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

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



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Who did the landscaping? (M. Graham)