

RUDOLPH ULRICH ON THE SAN FRANCISCO PENINSULA

Julie Cain and Marlea Graham

[For the benefit of those who were unable to attend the 2003 annual CGLHS conference, "Earthly Paradise: Garden History of the San Francisco Peninsula," held at Stanford University near Palo Alto in July, we have provided the following article loosely based on the text of the slide presentation given by Julie Cain.. It covers Rudolph Ulrich's career during the years he worked on the S. F. Peninsula, with a particular focus on the early landscaping of Leland Stanford's Palo Alto Stock Farm, and the restoration and preservation of the Stanford Arizona Garden.]

From the 1860s onward, many well-to-do San Franciscans were building summer "cottages" along the San Francisco Peninsula to escape from the damp foggy weather of the City. As newly wealthy businessmen began following this practice, these estates became increasingly elaborate in all respects, including their landscaping. It was the beginning of the "Country Place Era," where properties were typically modeled after European estates, comprising vast amounts of acreage with extensive gardens (both formal and informal), botanical collections, arboretums, conservatories, artificial lakes, enclosed deer parks, large stables, dairies, vineyards and farms. Several of these estate owners hired noted landscape gardener Rudolph Ulrich to create the settings for their immense new mansions. His elaborate and formal designs were particularly suited to the horticultural extravagances typical of the Gilded Age.

Ulrich was born in Weimar, Germany in 1840, the youngest son of a cultured family; his father was a musician for the archduke's court in Weimar, and his mother was a court singer. Landscape architect Stephen Child described Ulrich as "one of the best-trained men of his day." He worked on the great estates of Saxony, Italy and England, even serving a stint at the Belgian nursery of Louis Van Houtte before immigrating to America in 1868.

Ulrich's extensive training was reflected in the wide range of his abilities. His work most often embodied the European style of compromise between formal and informal that evolved in the late 1700s. Geometric and linear designs immediately surrounding buildings most often gave way to the gardenesque style, defined by Loudon in 1832, though others argued that it was a planting style and not a design style. Single specimen plants were arranged to grow so that none touched another object and each displayed its character to the optimum. This was most often done in a setting of lawn, with rare and unusual plants, shrubs and trees of the day being featured.

If the client's grounds were large enough, this setting would, in turn, gradually meld into more natural compositions celebrating the irregularity and beauty of nature. The naturalistic or picturesque style of landscaping was gaining in popularity through the work of such men as Frederick Law Olmsted and on the West Coast, William

Hammond Hall, and John McLaren. However, many of Ulrich's wealthy patrons had spent time traveling in France, Italy and Germany, where they saw and admired the more formal style of landscapes, and wanted that same type of landscape for their own newly acquired properties.

Ulrich placed a great deal of emphasis on texture and color. His plant



Flood estate, 'Linden Towers' (Britton & Reyes)

palette included the use of natives and exotics of the day. The California climate allowed him to juxtapose evergreen conifers with semi-tropical plants such as palms, dracenas, and yuccas. He employed fountains, urns, and statuary as focal points in his landscapes. In addition, Ulrich was a master of mosaiculture (a three-dimensional form of carpet bedding) and ribbon bedding (plants placed in uniformly straight or flowing lines which would ultimately grow close together and form bands of color and texture). While the most elaborate of these designs were employed on the grounds of the Hotel del Monte in Monterey, where Ulrich spent 10 years of his career as superintendent of landscape, he was not averse to creating such designs for private estate gardens when clients requested them.

Ulrich did both design and installation, according to the client's wishes; he worked with turf, trees, shrubs (including formal topiary) and flowers. Arboretum collections containing a tree from every country in the world and displayed individually in a setting of turf were a popular conceit of the day for the wealthy, and Ulrich installed such collections for many of his clients. Even for the smallest of his private commissions, one may find remnants of such collections, most often one or another of the giant araucarias. At Kearney Park in Fresno, two long driveways lined with araucarias and palms have been preserved to the present day. Ulrich had a particular fondness for roses, not only in formal beds, but also trained to ramble into trees and across structures. Artificial lakes were featured in many of his landscapes, and he designed several mazes or labyrinths for both public and private grounds.

He also had the ability to design and build greenhouses for propagation purposes, and encouraged the larger property owners to do this routinely. His argument was that it would be more practical and cost-saving in the long run for each estate to become self-sufficient instead of relying on the products of commercial nurseries. Ulrich's design for greenhouses done in 1882 for the Casa Grande at New Almaden Mines in San Jose was found in Stanford University's Special Collections. One of his first tasks as Superintendent of Landscape at the Columbian Exposition in Chicago was the design and construction of several buildings to be used for propagation and winter pro-

tection of the thousands of plants needed to landscape the fairgrounds. A perusal of various collections of letters and other documents reviewed in connection with his work at Denver University, the Columbian Exposition and at Kearney Park, make it clear that Ulrich was also skilled at land survey work.

Totally unique to Ulrich were his signature Arizona Gardens, collections of cacti, succulents and other plants arranged in formal beds outlined by rock or shells. He was fascinated with desert plants and used them to create such gardens of varying sizes and complexity for both hotel and private estate clients, as well as for the 1893 Exposition. Only two of these designs are known to have survived to the present day – the one in Monterey on what used to be the grounds of the Hotel del Monte (now the Naval Postgraduate School), and the one at Stanford University.

On coming to California, Ulrich found work on several Peninsula estates, possibly starting in the early 1870s. A newspaper clipping from the *San Mateo Times Gazette* of 29 December 1877 informs us that "Mr. Flood contemplates building a house on his Menlo Park property the coming summer. Rudolph Ulrich, at one time gardener at D. O. Mills' and later at Latham's, is now engaged in laying out the grounds." Professor Streatfield's brief biography of Ulrich (in *California Gardens, Creating A New Eden*) suggests Ulrich began working for Mills as early as 1873, then Latham in 1874 and Flood in 1876.

The Mills estate consisted of some 1,500 acres. Mills was head of the Bank of California, and built himself a three-story, gothic-style Peninsula retreat (four stories if one counts the basement, and a set of twin towers technically extended the height by yet another). The adjacent conservatory was constructed on an equally grand scale. Designed to provide strolling space for dinner guests, it was equipped with a large fountain, wide paved walkways, and many exotic plants, including a notable collection of orchids. Propagation of plants was carried out in more utilitarian greenhouses placed elsewhere on the property. Surrounding both structures were curvilinear pathways, botanical gardens, an arboretum planted in extensive lawns – a symbol of wealth and abundance in the Mediterranean climate of California. One photograph that



Gardener Joe Miller dressed in his Sunday best for a photograph in the Arizona Garden at Hotel del Monte, Monterey [California State Library]



Formal planting at Senator Latham's 'Thurlow Lodge' [California Historical Society]

was found at the Millbrae Historical Society shows evidence of carpet bedding positioned near the conservatory. Local garden writer Florence Atherton Eyre (*Reminiscences of Peninsula Gardens from 1860 to 1890*), refers to a photograph showing the first known instance of ribbon bedding employed on the Peninsula – at the Millbrae estate. Another local garden writer later mourned the loss of Millbrae's park (and its magnificent collection of trees) to encroaching modern development.

In 1871, William E. Barron, formerly co-owner of the New Almaden Mines in San Jose, died, and U. S. Senator Milton S. Latham acquired his 380-acre estate at Menlo Park, naming it Thurlow Lodge. While the estate already boasted many large trees and other landscaping, Latham immediately made plans to improve the grounds. In the process of remodeling the old house, it caught fire and burned to the ground in February of 1872. In May of that same year, the local newspaper reported, "When Mr. Latham commenced his improvements he stated that he proposed to lay out on his grounds \$100,000. From the appearance of his buildings and parks, the fences he is building and the surrounding roads he is grading, we conclude he will spoil \$150,000 before he drives the last nail."

A set of photographs by Carleton Watkins in the form of a commemorative album dated circa 1874 is in the Stanford University Special Collections. These photos show the many good-sized plants and trees already in place on the grounds. Also readily apparent is the installation of exotic palms and agaves paired in formal design framing an axial view to an ornate fountain, a great expanse of lawn punctuated with botanical specimens, assorted carpet beds, curvilinear pathways winding under the shade of large oak

trees, a trout pond, and urns and statuary set at frequent intervals within the landscape. A relatively small rockery behind the house appears to have been newly planted with yucca, cacti, and succulents. This rockery has also been described as a "cockleshell" mount, because of the spiral pathway that wound around and up towards a rustic gazebo perched on the top. Professor Streatfield has suggested that this rockery could be viewed as a precursor to Ulrich's later full-blown Arizona Gardens.

James C. Flood built Linden Towers, the 2,500-acre estate where Ulrich is said to have worked from 1876-1879. Flood made his money in the Comstock Lode, and was known as one of the Silver Kings. His was the largest private home built on the Peninsula at that time, and was disparagingly referred to by some as "Flood's Wedding Cake" because of its extremely ornate architecture and unrelentingly white exterior. Working in this instance from a relatively blank slate, Ulrich landscaped the grounds with cream and gold flowers and shrubs to match the ornate interior of the house. Streatfield states that, "Ulrich was one of the first designers in California to use color in a consciously organized way." (*Keeping Eden, A History of Gardening in America*, "Western Expansion.")

Letters in the collection at the California Historical Society in San Francisco show that Flood had first approached William Hammond Hall with this commission, but Hall proposed very expensive grading to improve the absolutely flat property per the dictates of the picturesque style. Flood rejected this expensive plan and hired Ulrich instead. Based on a Britton & Reyes engraving of the property which appeared in an 1879 issue of *Harper's Weekly* (page 1), what followed was a perfect example of a gardenesque

Victorian landscape, containing rare and unusual botanical specimens displayed individually in lawn. The magazine reported, "The grounds are superbly laid out and enriched with the most exquisite bronzes and statuary, terrace walks, drives, serpentine walks, labyrinths, conservatories, fountains, and ornamental waters reaching down to the great San Francisco Bay." Unfortunately, to date no photographs or plans showing either the labyrinths or the ornamental waters have come to light. Though there is also no indication that Ulrich planted any sort of Arizona Garden at Linden Towers, there are photographs showing the use of succulents in carpet bed designs lining at least two different pathways on the estate.

Sometime in the early 1880s, and possibly earlier, Ulrich began working for Leland Stanford at his Palo Alto estate. Stanford had made a multi-million dollar fortune as one of several investors and builders of the first successful transcontinental railroad, a feat many considered the finest technological achievement of the 19th century. The Stanfords were close neighbors and good friends of the Hopkins' (who acquired the Latham estate soon after his death in 1883, renaming it Sherwood Hall) and the Floods, and would have been familiar with the landscape work Ulrich had done on each estate. In 1886, Jane Stanford wrote a letter to May Hopkins, from Washington, D.C. "My thoughts have gone so often back to dear Menlo and traveled through your grounds, your sweet house, also through the lovely grounds of our friend and neighbor, Mrs. Flood, and through our own dear place. I am there in thought more often than anywhere else, for there is no dearer place here on earth to us... The birds sing more sweetly there, and the trees and flowers are so much more beautiful." It's significant that Ulrich was the landscape gardener for all three estates she was referring to in this letter; clearly his design style resonated with the Stanfords.

The Stanfords had moved from Sacramento to San Francisco in 1873, where they built a mansion on Nob Hill. Photographs show us that the landscaping surrounding this enormous house was fairly modest (just a few foundation shrubs and some botanical specimens set in a sloping lawn), but several years later, a beautifully ornate glasshouse was added, and this contained many exotic plants.



Grounds of Stanford's 'Palo Alto' residence [SU Special Collections]

However, Jane and Leland did not want to raise their active son in a completely urban environment; they began buying property on the San Francisco Peninsula in 1876 and ultimately acquired some 8,900 acres there. One of the first pieces of property they purchased was a 600-acre estate located between Menlo Park and the nearby village of Mayfield. The previous owner, San Francisco businessman George Gordon, had named it Mayfield Grange. The Stanfords used the relatively modest house built on San Francisquito Creek as a summer cottage, and Stanford commuted to the City by rail when business was pressing.

Stanford had been raised on a farm and felt an affinity for agricultural matters his entire life. On his new estate, he created the Palo Alto Stock Farm, including two full-sized racetracks, where he successfully bred trotting horses and thoroughbred racehorses, many of which broke world records. The farm was used to raise several crops, including hay and sixty acres of carrots for the horses. A large artificial lake near the racing stables provided the necessary irrigation. The property name was derived from a nearby ancient redwood tree that was growing along the side of the county road. This landmark tree was widely known by mission travelers as *El Palo Alto*, which literally means "high stick" but is more commonly translated today as "tall tree."

The Stanfords had plans to build a larger residence farther away from the creek, complete with extensive formal landscaping, an arboretum, and an ornamental lake. Although a survey of the Gordon estate done by civil engineer Alfred Poett shows existing elaborate gardens surrounded the Mayfield Grange house when the Stanfords bought the property in 1876, they soon set about improving and expanding the grounds to suit their own tastes..

In 1879 and 1880 the *San Francisco Chronicle* carried a story of Stanford's plans that was also picked up by the *New York Times*. Both newspapers reported a large purchase of trees and plants from an unnamed Flushing, Long Island nursery, likely either Prince's or Parsons'. One headline reads, "Ex-Governor Stanford's Arboretum – Elaborate Plans For The Embellishment Of The Grounds Around His Pro-

jected New Residence At Menlo Park.” Mention was made of Stanford’s intention “to go on purchasing until he obtains every tree, shrub and vine, fruit and ornamental, that can possibly be made to grow on the soil of California.” On this first visit, Stanford filled several railroad box-cars with approximately 5,000 plants.

The 1880 survey of the Stock Farm shows that many of the first trees may have been planted close to the existing residence, along San Francisquito Creek, as there are several areas labeled “native forest and Eastern trees.” There is also a series of carpet beds lining the driveway, one spelling out the name of the property, “Palo Alto” in flowers, flanked by two others with the initials “L” and “S” also picked out in flowers. Photos of the house and grounds show the use of topiary hedging and a large carpet bed that sported one of many Stanford garden statues as its center accent. Exotic trees and shrubs were dotted about the lawn; floral collars three rings deep encircled some of them. Leland Senior had a miniature train and accompanying tracks installed for his son’s use. The track ran through the gardens close by the house and ended out at the house stables. Perhaps this was the first train garden! A 1908 survey of the property indicates there was a maze near the creek, but nothing else has been found to tell us when this was built or by whom. The work of laying out and planting the park was expected to take up to three years. While the *Chronicle* article states that such a vast project “requires a perfect mastery” of the gardening arts, an “intuitive prescience of color and effect, a perfect acquaintance with the nature of the various shrubs and trees to carry out these plans to perfect success,” it gives no name for this horticultural genius, possibly because he had not yet been hired. The Arizona Garden and arboretum are the only surviving remnants of these ambitious landscaping plans.

Regardless of exactly when Ulrich began working for the Stanfords, the Arizona Garden he designed and planted for them had to have been installed at some point between 1881 and 1883, possibly at the same time he was putting together the Del Monte garden. Ulrich’s 1887 letter to F. L. Olmsted mentions a previous plant-hunting trip that



Stanford's Arizona Garden at Palo Alto [SU Special Collections]

entailed bringing back 15 railroad car-loads of plants “which were distributed partly amongst the Owners, Del Monte, Golden Gate Park & Normal School of San Jose.” Unfortunately, he does not specify the year in which this trip took place. Documentation from Monterey newspapers make it clear there were several such trips made, beginning in the fall of 1881. Since 1881 is the year Ulrich is known to have been hired to land-

scape the Normal School, it seems likely this is also when work was begun on the Stanford Arizona Garden. The 1880 survey shows no evidence of an Arizona Garden, despite detailing every tree and shrub that had been planted on the property up to that point, but it *is* in place on an 1883 survey. The garden was sited directly behind the area laid out for the clearly labeled “proposed new residence,” which

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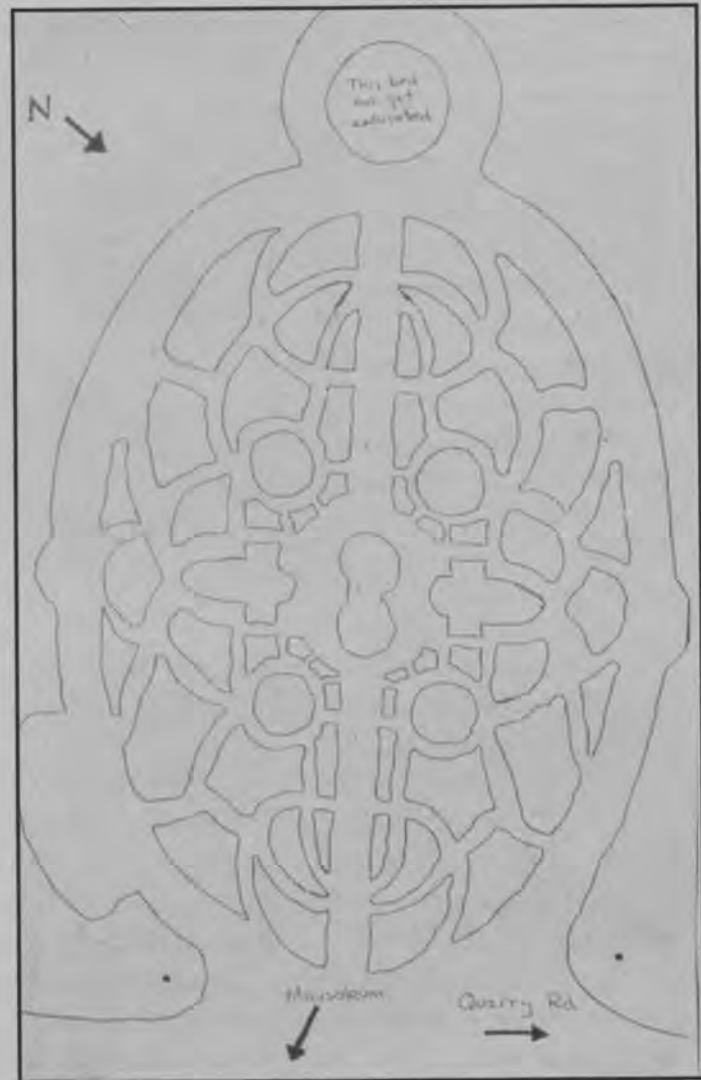
would have eventually been completely surrounded by extensive gardens, the arboretum, and the nearby vineyards. Ellen Coit Elliot, wife the university's first registrar, wrote that this garden had been planted expressly for the Stanfords' precocious only child.

The Stanford Arizona Garden is of formal design, elliptical in shape, and displaying quadrilateral symmetry in the placement of its various beds. The multiple use of saguaros was a key design element in the original garden. Photographs show they were used to line the main axis and most likely the edges of the exterior beds as well. Unfortunately, saguaros do not have a long life expectancy in this climate and soil, so none of them survived to the present day. The garden occupies 17,750 square feet and contains 58 beds of varying sizes and shapes. These beds were edged with serpentinite rock that was probably quarried locally. The carriage road that encircles the garden was lined with sandstone.

Ulrich purposely used other plants in addition to cacti and succulents in his Arizona Gardens. The word "Arizona" means dry or arid; thus the Arizona Garden means a dry or arid garden, not a cactus garden per se, and calling it "the cactus garden," as was later done at Stanford University, was a modern habit. The use of such disparate plants as Italian cypresses, blue spruces, araucarias, a wide variety of palms, and the herbaceous borders that lined many of the planting beds may strike a modern viewer as eccentric and inappropriate for a cactus garden. Ulrich was merely following Victorian design principals in using as many rare and unusual plants as possible. He was not concerned with modern issues such as xeriscaping or low maintenance. He was working in an environment where water and labor were limitless due to the wealth and resources available to his clients, and he took full advantage of those conditions.

The Stock Farm letterbook for 1884 has entries that show Ulrich traveling back and forth between Monterey and the Palo Alto Stock Farm. This was a period of major planting for the Stanford arboretum. Several newspaper articles indicate that some 12,000 trees were planted in this year. Survey maps show the position of these plantings, and the newspaper articles of 1879-80 tell how the planting was to be done, using eucalyptus as nurse trees to protect the tender exotics. Unfortunately, the intended eventual removal of the eucalyptus was not carried out accordingly to plan, so that they and the many seedling oak trees that sprouted over the years eventually smothered most of the rarer types. A few of the hardier ones still remain today.

The Stanfords took Leland Junior on a European tour some months before he was to enter Harvard University. He contracted typhoid fever and died in Florence, Italy



Working copy of the 1930 Arizona Garden Map [SU Maps & Records]

shortly before his 16th birthday, in March of 1884. All the plans for a grand new mansion and matching grounds came to an end because there no longer seemed to be any purpose to them. Instead, the boy's parents decided to build a university in his memory.

At this time, Ulrich's primary employment was as the superintendent of grounds at the Hotel del Monte. It isn't clear whether Ulrich did any more work for the Stanfords after 1884, though in his 1887 letter to FLO, he mentions another forthcoming plant-gathering expedition, and indicates his willingness to make a "collection for the University Grounds at Palo Alto" should that be thought desirable. In 1890 Ulrich received a commission to design and lay out the campus and adjacent residential grounds for Denver University. He resigned his job at Del Monte and prepared to move his family to Denver, anticipating that this would be a task of several years' duration, similar to what Olmsted was doing at Stanford University. However, changes in the financial climate resulted in the majority of the job never being implemented. Instead, Ulrich re-

ceived and accepted an invitation to work under Olmsted's direction as superintendent of landscape for the 1893 World's Fair.

Stanford University opened on October 1, 1891, and over the years, the Arizona Garden assumed its place in university cultural life and history. It provided many of the plants used for the first campus landscaping in and around the central quadrangle. The garden appeared in photographs published in pioneer biographies and accounts of the early university days. Writing about the arboretum in *Stanford University and Thereabouts* (1896), university registrar Orrin Elliot mentions in passing, "Near one corner is the Arizona Garden, with its bristling cacti and other uncompromising specimens of Nature's pessimistic moods." Student scrapbooks often included a snapshot of the garden, and local professional photographers produced souvenir postcards of it to sell at local bookstores and gift shops. The garden's most enduring role was as a popular courting spot for generations of Stanford students.

The last personal attention the garden received ended in 1925 when the two remaining Chinese caretakers (Chung Wah and Ah Wah) who were responsible for the upkeep of the original estate grounds retired and returned to China. Gardens are always ephemeral by nature and over its lifetime of 120-plus years, things inevitably changed in the Arizona Garden. It gradually ceased to be a focal point of everyday campus life and ultimately fell on hard times. Weeds were the least of its problems. It became a dumping spot for every manner of human debris. Numerous seedling oak trees sprouted in the garden, shading out the sun-loving plants, and eventually leading to their demise. The definition of rock-lined beds and pathways was buried deeply under leaf litter and wind-blown soil. The lack of proper drainage and occasional severely cold or wet winters led to more plant losses. The garden was no longer an attractive sight.

Fortunately, in 1997 Director of Facilities Chris Christofferson became concerned with the overall state of the area which includes the garden, the Stanford Mausoleum and the Angel of Grief (a large statue which Jane Stanford had erected in memory of her youngest brother). Restoration work on the Mausoleum and the Angel of Grief has now been completed, and the Arizona Garden is in the fifth year of an ongoing restoration and preservation project.

When the garden project was first begun, few records were readily at hand to provide guidance. Perhaps the most important of these was a 1930s plan of the garden which delineated the positions of the original planting beds. This plan had been done by someone in the University Grounds Department, and has proved invaluable to the

overall integrity of the garden restoration. While the existence of a similar garden at Monterey was known of, there was no data about Ulrich and his involvement, or that the proper designation was "Arizona Garden." A visit to Monterey showed that a properly maintained Arizona Garden could be very attractive indeed, and inspired Stanford workers for the long task ahead. Historic records, maps, and photographs were uncovered in the Stanford archives. Excavation was undertaken to reveal the original rock that had lined the beds and pathways. Thirteen full-sized oak trees that had sprouted in these beds needed to be removed in order to restore the sunlight necessary to the survival of desert plants.

A plant survey was conducted. Of the original garden plants, there remained two tree-sized *Yucca filifera*, the palm of the center bed and two flanking palms at one entrance, several opuntias and agaves, and many yuccas, plus one or two evergreens and an araucaria that edge the perimeters of the garden. Since they have such a short life span in this soil and climate, it was not thought practical to attempt a restoration of the many sagauos used in the first garden. Because no original planting plan was found, land-



Conference members explore the Arizona Garden [Bill Grant]

scape architect Nancy Hardesty was hired to help devise a plan and plant list that would allow flexibility as to what and how plants are employed in the present garden. Many new species of cacti and succulents have been added over the past five years, as well as a few of the other types of ornamental plants Ulrich liked to employ. Sources such as the Ruth Bancroft Garden in Walnut Creek, Lotusland in Montecito, and the Huntington in San Marino have been tapped for donations of needed plants. Private collectors have also made valuable contributions. Two interesting recent acquisitions are the boojum tree and the spiral aloe.

Capably led by Christy Smith, a group of volunteers meets every third Saturday of the month to work on the garden. Tasks range from planting, pruning, transplanting, weeding, and plant removal, leveling of paths, winterization to ensure survival of tender or moisture-sensitive varieties, and continued excavation of rockwork for the more intrepid assistants. There is still work to be done, but at this point, much of the garden's former opulence has been restored. Because a portion of the Monterey garden was lost when a road was cut through it in the 1950s, the Stanford Arizona Garden is now particularly significant as the only complete remaining example of Rudolph Ulrich's work today. Long may it continue to flourish.

[The Stanford Arizona Garden is located in the arboretum to the west of the Mausoleum. Campus parking is readily available on weekends. On weekdays, there is limited metered parking at the Cantor Center for the Arts. The garden is a five-minute walk from there, heading due north (towards the Bay). It is open to the public daily from dawn to dusk. Some of the plants still needed to complete restoration of the garden are Aloe broomii, Brachychiton rupestris, Dudleya, Echeveria, Euphorbia royleana, Sedum, and Senecio. If you have plants to donate (tax-deductible) or wish to join the volunteer work party, contact Arizona Garden Coordinator Christy Smith at christy.smith@stanford.edu or 650.965.3989. Two articles by Julie Cain on the history of the Stanford Arizona Garden and the Stanford arboretum (the latter co-authored by journal editor Roxanne Nilan) appear in the Spring/Summer 2003 issue (Vol.27 No. 2) of the Stanford Historical Society's journal, Sandstone & Tile. Subscriptions are \$40. SHS, PO Box 20028, Stanford University, Stanford CA 94309.]

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REPORT: CGLHS 2003 CONFERENCE and ANNUAL MEETING

Our 2003 Conference and Annual Meeting were held at the Cantor Center for the Arts on Stanford University campus near Palo Alto in July. Despite some glitches along the way – like forgetting to put the address of the Center on most of the conference literature and in the newsletter! – this conference was a success, and that is largely due to all the members who helped out along the way. Anyone who thinks that good conferences just “happen” needs to know about all the hard work that went on behind the scenes. Particular thanks are owed to the following people:

Betsy Fryberger and the Cantor Center, for sponsoring us in this wonderful venue and providing the added perk of their display on “The Changing Garden;” Betsy F. again, for hosting our Friday evening cocktail party, and as our first speaker of the day; Jacki Williams, Susan Chamberlin and Laurie Hannah - publicity; Susan's husband, Joel - website; Laurie also made the name tags; Bill Grant - fielding enquiries; Glenda Jones - all details of registration; Betsy Clebsch - two of Sunday's garden tours; the garden owners for sharing their beauty with us, and Keith Park - guide at the Coonan garden; Julie Cain, Christy Smith, and Professor David Streatfield, speakers and garden guides; Margaret Mori, registration and relief guide at Green Gables; Barbara Worl and her able assistants Faith Bell and Virginia Kean for bringing Bell's Books to the conference; (we regret that Gretl Meier of Quest Rare Books was unable to participate - her husband has been very ill); Julie Harris and Mary Smith - preparation of breakfast buffet; Kathleen Craig, Margaret Mori and Noel Vernon - registration table; Noel for all the other instances where she pitched in to help as needed; all those who helped out in various ways at the cocktail party; Glenda and Carol Coate - garden group leaders; Julie Cain for finding an open bathroom on campus when it was really, really needed on Sunday morning; Glenda and Bill Grant - conference photographers; anyone else who helped with this event that we've inadvertently forgotten to acknowledge; and last but not least, thanks to two wonderful spouses who provided unending support from the “wings”: Dick Jones and Gerry Flom. We couldn't have done it without all of you.

A rousing good time was had by all, in spite of such misadventures as being burned out of our Saturday night dinner location! Our undying thanks to those who attended with the expectation they would actually have a place to sit down while eating, and yet adapted so cheerfully to the last minute, rough and ready substitute site in a nearby public park. —*Conference 2003 Committee*

Next year's conference will be held at Riverside. The date is not definitely set, though we should have that information for you by the next issue. We are aiming for early November due to weather considerations; summer lasts much longer down there and we want to avoid the heat. Please set aside now the first two weekends of that month so that you may join us for what promises to be the next "best ever" event.



Conference members picnicking in the park. [Glenda Jones]

Our theme will be

"The Empire That Citrus Built: Landscape History of Old San Bernadino County." Ric Catron has been invited to give a biography of **Franz Hosp**, the German nurseryman and landscape gardener who laid out Riverside's historic Victoria Avenue, Albert White Park, the Smiley estate and Prospect Park in Redlands, and much more. Noted botanist Fred Boutin, who attended UC Riverside in his youth, will recall the history of the fabulous citrus estates of **J. Harrison Wright** and his brother Benjamin. Other possible topics include a discussion of the recent restoration of White Park, the history of the orange and the estates that were built on citrus; a visit to the historic (and recently restored) Mission Inn, where Myron Hunt designed a patio in 1914, and Elmer Grey did the Spanish fountain at its center; and Fairmount Park, which was designed by the Olmsted Brothers. On the UC campus, we have the option to visit the botanic garden, a photographic archive, and the citrus genetic bank, plus a search for whatever vanishing remains there may be of the original campus landscape laid out by Edward Huntsman Trout. We will visit the Italianate garden at Kimberly Crest in Redlands, designed by Kimberly son-in-law and noted LA architect Edwin Bergstrom. And, of course, there are those two famous and historic streets in Riverside, Victoria Avenue, which CGLHS member Harold Snyder wrote about in our Winter 2001 issue, and Magnolia Avenue, laid out in 1876 and believed to be the first of its kind in Southern California.

The Annual General Meeting

Officers and Committee Chair Reports: **Treasurer John Blocker** reported that we continue to stand on solid finan-

cial ground, with a net balance of approximately \$10,000 after all conference expenses are paid, thanks in large part to our sustaining members who pay upwards of \$50 for their annual memberships.

Membership Secretary Glenda Jones reported that as of the end of July, we had 178 members, the highest number since inception. Between January and July we gained 40 new members, 19 of these being newly joined as part of their conference benefits. Thirty-nine members have renewed at the sustaining rate. We now have three subscribing libraries: Brooklyn Botanic, Crocker-Russell at Strybing Arboretum in San Francisco, and UC Berkeley College of Environmental Design.

Publicity Chair Jacki Smith reported a problem with conference publicity. Because of rapid turnover of contact personnel, a large number of press releases were returned as undeliverable. She has requested that someone who is more comfortable than she with computers step forward to assume her job. As to general publicity for the group, Lucy Warren will look into targeting other potential new members from the AABGA list. David Blackburn, who manages two East Bay NPS sites, offered to promote Eden through the National Park Service and the California Preservation Foundation, which has just relocated from Oakland to San Francisco. Marlea contacted the Northern CA chapter of the Society of Architectural Historians about the conference, and this brought in at least two new members for CGLHS.

Editor Marlea Graham reported that she has enough money left in the journal budget at the end of the year to produce another double-sized edition for this fall.

Redwood City: The Schellens Collection

Richard N. Schellens was a resident of Redwood City and a history buff. His chosen specialty was collecting factoids about residents and their activities from the local newspapers, dating back to the mid-to-late 1800s. Because Redwood City was his hometown, Schellens started with the local paper for that city. From there he expanded out all around the San Francisco Bay Area. He typed copies of all the entries he thought were relevant and grouped them into various categories in a series of about 40 three-ringed binders. At some point, somebody indexed each binder according to topic. Schellens was generous with his findings, sending copies of relevant pieces of his work to historical societies around the Bay. Local history writers such as Dorothy Regnery (*An Enduring Heritage*) consulted with Schellens whenever they were working on a book or journal article. Some of this correspondence is also in the binders, which are housed in the California History Room of the Redwood City Public Library. They are a goldmine of information.

For example, Schellens has a section for nurseries on the Peninsula. In some cases, there are only names and dates, items Schellens gleaned from old city directories. For others, such as Michael Lynch's Menlo Park Nursery, Timothy Hopkins' Sherwood Hall Nursery (later the Sunset Seed & Plant Company), and the McRorie-McLaren Nursery, Schellens had enough information to flesh out the stories, at least a little. The *Redwood City Democrat* of 21 August 1902 reported that "Henry L. Goertzhain, proprietor of the Redwood City Nursery, had the finest display of asters in the floral exhibit at the Ferry Building in San Francisco..." this exhibit apparently being put together for the good advertising it would provide during a convention of the Knights of Pythias in that city. The *San Francisco Examiner* of 4 April 1913 mentions that MacRorie-McLaren had shipped a collection of 300 orchid plants to the King of England at Sandringham Gardens! The same article says that "the orchid gardens of Joseph Coryell of Menlo Park are very fine indeed." When the *Redwood City Standard* of 1930 reported on the county's display at the Sacramento State Fair, they listed names of eleven private estates and home gardens that provided flowers for the display. These are all excellent clues to follow up for any compilation of California garden history. While *Tangible Memories* mentions Frederick Ludemann's Pacific Nursery on Baker Street in San Francisco, consulting Schellens' work would have allowed Taylor to add that the Baker Street address was the retail outlet, and that Ludemann expanded his operation around the turn of the century by acquiring land for a nursery in Millbrae. This was later sold,

in turn, to the McRorie-McLaren nursery. They expanded the gardens into the area later occupied by the Bay Meadows Race Track. If you have any interest in Peninsula history, don't overlook Schellens.

WHAT NEEDS SAVING NOW?

Tehachapi: Mourning Cloak Ranch & Botanical Garden

On a recent trip to Southern California, I decided to spend the night in Tehachapi, perhaps best known for the Southern Pacific Tehachapi Train Loop, and for its wind power farms. Thus, I was delighted to discover Mourning Cloak Ranch, located at the base of Black Mountain on the western side of Tehachapi. It sits at approximately 4,000 feet above sea level, and the terrain ranges from a flat, alluvial floodplain near the entrance to a steep rocky foothill on the back portion of the property. Brite Creek, a seasonal stream, flows through the middle of the ranch. Nine ancient and massive valley oaks (*Quercus lobata*) thrive on the alluvial soil, and many old blue oaks (*Q. douglasii*) are supported in the poor rocky soil. The ranch is located on the historic site of the area's first settlement, Williamsburg, founded in 1869.

This beautiful garden was developed over 20 years by Ed and Marian Sampson, who purchased the 28-acre ranch in 1973 to raise hackney horses, and to have sufficient room to grow plants and trees on their private estate. Ed has professional skills earned by studying horticulture at



Lunch in the shade at Cantor Arts Center [Bill Grant]

the University of Arizona, and by acquiring a bachelor's degree in entomology from Tempe State College.

Two thousand, six hundred plants grow throughout the 28 acres. Five hundred plants are California native species, and 300 are roses. The rest come from all over the world, including China, Turkey, the Himalayas, Japan and Europe. This garden is too cold to suit most Mediterranean plants. The California natives are interspersed with the non-natives. The signage is of the highest quality, unobtrusive, but clearly identifying plants for the visitor. The garden has horticultural interest for plant lovers and design interest for professional landscapers or those looking for ideas to employ in their own gardens. Mourning Cloak is beautifully presented, a fact acknowledged by an award from the Kern Arts Council in 1996.

One is immediately drawn into the maze of pathways that wind around the garden display beds containing mature trees and plants. The gardens have four seasons of interest. At 4,000 feet, Tehachapi gets snow in the winter, providing a cold climate zone. When I was there in May of 2002, masses of peonies were in full bloom.

Other features which add to the overall experience include the carriage barn, which houses a wonderfully restored collection of horse-drawn carriages. An old red barn still provides shelter for three miniature horses. When Mourning Cloak became a botanical garden in 1990, and joined the American Association of Arboretums and Botanical Gardens (AABGA), a nursery was added to make plants available for sale to the public. Many are propagated on site, but plants from Suncrest, Monterey Bay and Native Sons are also offered for sale. The rose garden was also begun in 1990. A gift shop opened in 1992, and a waterfall and koi pond were finished in 1993.

The botanical garden was established to encourage horticultural excellence. They meet this goal by hosting educational seminars, lectures and guided tours. Last year's programs included such highlights as Nevin Smith, Director of Horticulture at Suncrest Nursery, speaking on "Gardening in the Interior of California with Hardy California Natives." The day I attended, a group of photographers arrived for a tour of the gardens. While tours must be arranged by appointment, drop-in visitors are welcome to come between May and November 1st. One of *Pacific Horticulture's* Pacific Plant Promotions was a *Monardella macrantha* ssp. *macrantha* 'Martha Sampson', developed by Ed Sampson and named for his wife, who died two years ago. It was offered to subscribers through Rancho Santa Ana Botanical Garden, and an article about it, written by Bart O'Brien, appeared in *Pacific Horticulture* Vol.61, No. 4, Oct-Dec 2002. The monardella was just

beginning to bloom in May, and continues throughout the summer, enticing the hummingbirds with its long, red, tubular flowers.

As always, a private garden such as this one depends on the devotion and dedication of its owner to maintain it and make it available to the public. When I spoke to Ed Sampson there were no immediate plans to preserve Mourning Cloak for future generations. Due to the beauty of the gardens and the educational services it offers, I believe it deserves our attention and encouragement to find a way to preserve it for posterity.

—Glenda Jones

Directions: Drive west out of Tehachapi on State Route 202, turn right on the Tehachapi-Woodford Road for four miles and left on Old Town Road. You will soon see a long gravel drive on your right, lined with young conifer trees. At the entrance there is a large slab of rock with the name of the ranch painted on it, along with an image of the Mourning Cloak butterfly after which the ranch is named. For more information, phone: 661.822.1661, fax 661.822.5062, or see the website: www.mourningcloakranch.com.

San Marino: Huntington Desert Garden

Have you ever wondered what the Huntington's Desert Garden originally looked like? Or, like me, did you assume that William Hertrich's creation as we know it today, is all there ever was? If you did, guess again. This fall the Huntington will be unveiling an area of the desert garden never before seen by the public – and as it first looked in Henry Huntington's time. Under the direction of Gary Lyons, CGLHS member and curator of the Desert Garden, this 2.5-acre section has been undergoing renovation since early this year, and is the most ambitious project undertaken since the opening of the Desert Garden some 70 years ago.

Originally a reservoir and duck pond, this area was first developed as a cactus and succulent garden in 1925, with raised beds edged in granite boulders gathered from the nearby Arroyo Seco, in a style typical of the early 20th-century Craftsman movement. It stands in stark contrast to the part of the Desert Garden that opened to the public in 1929, created by Hertrich in a much more dramatic style, with cacti and succulents flowing out of red lava rockeries – a style that has been maintained to the present day. These two areas of the garden couldn't be more different. While the red rock section has overtones of the surreal, the older section now being revived is softer and more naturalistic.

Why didn't the original garden make the cut for public viewing? Gary believes it may have been due to the very practical reality of costs. The opening of the Desert Garden coincided with the year of the Great Crash, followed by ensuing decades of economic depression and war. One can't help but wonder, too, if Hertrich didn't also make

an aesthetic choice. [His own writings suggest another reason – security. “It was a difficult job to devise a plan whereby this large area divided into many small beds could be efficiently guarded against theft, injury or vandalism...[the new and initially smaller red rock section] eliminated to a great degree the difficulty of guarding the entire cactus garden.”]

The “new” old garden is no mere academic exercise, or pastiche recreation. Rather, it is what one would hope for: a well-researched and executed historical garden. Gary describes it as “landscape of living history on several levels.”

First is the visual restoration of the garden as it once looked under Hertrich’s supervision. Fifty tons of granite boulders have been added to the remains of the original rockwork. In laying these out to line eight raised beds, Gary has, at times, allowed himself to veer from strict historicism. By varying the size of the boulders and by building up the rocks into short, uneven, undulating berms, he has broken with the more formal Craftsman tradition of same-size rocks in rigid rows. In doing so he begs the question, “Why study history?” To simply provide an academic record of what was is not enough for him. He takes the opportunity to show how history can inspire us and also adapt to our more modern casual aesthetic. The history lesson then becomes both a document of what was there in 1925, and a demonstration of how it can evolve, using the historical model as a springboard for making it a viable style today.

Then there is the plant material itself. Many until now unseen, mature and glorious specimens have survived in the original garden, and considerable effort has been expended to keep this section as a living reference library of the plants popular during that period. Bordering the garden to the southeast are the remnants of the original double row of Mexican Fan Palms (*Washingtonia robusta*) planted in 1880, and now piercing the heavens at 70-plus feet. The massive Baja California Yucca (*Yucca volida*)

has, over many decades, arched its heavy stems to the ground, and produced a grove of offspring. And most important amongst this collection are the incredibly numerous and mature specimens of Puyas, first planted in 1936, which, in the spring, should provide a truly amazing floral display.

Other early accessions now growing throughout the rest of the garden will eventually become part of this new historic section. Already prominently displayed at an intersecting corner is accession number one, *Agave celsii* var. *albicans*. History buffs will soon be able to easily picture the landscaping tastes of Henry Huntington’s time.

Gary has added yet another historical layer to the garden, a conservation project he has dubbed the “Botanical Ark.” The goal here is to utilize this garden as a preservation ground for old genetic material from habitats that no longer exist, but were valuable sources of plants for the Desert Garden in the 1920s. The now-sprawling city of Lima, Peru is just one example. Gary’s hope is not just to plant, but to propagate and disperse to the public this old genetic material, thus ensuring its survival.

The first acre of this ambitious project is slated to open in late October. The remaining 1.5 acres with seven more beds will open sometime next year, increasing the Desert Garden by one third for a total of 12 acres. When I

suggested to Gary that he had, along with Hertrich, left his own mark on the gardens, he laughed and said, “I’ve had nightmares about that.” One can only imagine, but this viewer sees it more as a dream realized. What’s next for Gary? He wants to write a history of the making of the Desert Gardens at the Huntington. Let’s hope he does it soon.

—Caroline Norris

[Recommended reading: The Huntington Botanical Gardens, 1903-1949, Personal Recollections of William Hertrich, Curator Emeritus, (*San Marino: The Huntington Library, 1949*); Desert Gardens, by Gary Lyons, with photographs by Melba Levick, (*New York, NY: Rizzoli International Publications, Inc., 2000*)]



Huntington Desert Garden [Padilla: All Year Club of Southern California]

San Francisco: Golden Gate Park Conservatory of Flowers

The San Francisco Conservatory of Flowers has been saved – again. This historic landmark – listed on city, state and national registers, and billed as “the oldest public conservatory in the Western Hemisphere” – was originally shipped from England to the James Lick estate in San Jose; but Lick died in October 1876, before the prefabricated building could be erected. It was purchased from the Lick estate legatees and donated to the city of San Francisco by a group of civic-minded businessmen. There was one stipulation – that the building “shall be erected in the Park within 18 months from this date, put in good order, and so maintained thereafter for the use and benefit of the public.” Golden Gate Park then being under state management, funds were requested from the legislature. On 14 February 1878, \$40,000 was granted for improvements to Golden Gate Park, including the erection of what was then termed the Lick Conservatory. The city hired the New York firm of Lord and Burnham, who assembled the 12,000-square-foot structure for the fixed sum of \$2,050, not to include any additional required materials. Local newspaper reports indicated that work had commenced by 24 July 1878 and was completed in the early months of 1879.

However, on 5 January 1883, the central dome of the conservatory was largely destroyed by fire. There were no fire hydrants in the vicinity of the Park at that time, and insufficient water pressure hampered firefighters’ attempts to extinguish the blaze. The resulting damage was estimated

to be about \$10,000. Funds for the restoration work could not be obtained from the state at that time, but Charles Crocker donated \$10,000 for the reconstruction.

Assorted other disasters came and went through the years. The 1906 earthquake did surprisingly little damage, aside from glass breakage. In 1918, fire again damaged the dome and adjoining potting room. In 1933, the Conservatory was closed due to structural instability. The Conservatory’s website indicates it did not open again until 1946, probably due to a lack of money during the depression and WW II. In 1968 and again in 1978, major repairs were performed on the dome.

In December 1995, a storm that brought 100 mph winds destroyed 40 percent of the glass tiles, several of the wooden arches and a portion of the rare tropical plant collection. Inspecting the building after the storm, Department of Public Works officials found that the years of moisture both inside and outside the building had rotted the infrastructure extensively. In 1998 the World Monuments Fund placed the Conservatory on a list of 100 most endangered world monuments. The National Trust’s “Save America’s Treasures” project also adopted the Conservatory at this time. In 1999, the Friends of Recreation & Parks led off a major fundraising effort to restore the Conservatory to its former glory. The National Trust gained nationwide recognition for the Conservatory restoration when it starred on Home & Garden Television’s “Restore America” series, a weekly, half-hour show featuring restoration projects throughout the country beginning in July of this year. It took a total of \$25 million to complete the rehabilitation.

Since there was no available documentation of the original construction, the rehab. team began with a sample dissection of the West Wing. As the three bays of this wing

were being dismantled, it became clear the building was a hodgepodge of different types of lumber, including ponderosa pine, sugar pine, Douglas fir and old-growth redwood. Everything but the redwood was decaying at varying rates, and millions were compromised by rusting square nails. The decision was made to use redwood



Conservatory of Flowers - Golden Gate Park c.1910 [M. Graham]

buckskin logs for replacement lumber – trees that fall naturally or are abandoned by logging companies. Each piece of wood was hand-graded to ensure structural strength.

The biggest decisions revolved around the issue of historical accuracy, or restoration versus reconstruction. Starting with the intention to replace everything exactly where it had been, the team soon had to acknowledge that that would not be good enough. The roofline of the restored section had a wavy look, the glass was misaligned and the whole structure was “off” by two inches. Eventually, a decision was agreed upon to group like pieces with their arch instead of replacing each in its exact, original position.

The grand reopening of the Conservatory was held on September 20th. The public will find not only a beautifully-restored structure, but a reinvented institution as well. "We asked ourselves, what is the point of a conservatory in the mild Bay Area climate, where most of what's contained in a traditional conservatory can be found outdoors?" says director Scot Medbury. "And we determined that the space should be filled with things that were either achingly beautiful or totally bizarre." The facility is a living museum of rare and beautiful tropical plants under glass, with 1500 species in the collection representing flora from more than 50 countries around the world. Long-standing residents include a cycad planted in 1906 and a pygmy palm that was part of the 1915 Panama-Pacific International Exposition. Enormous *Victoria Amazonica* (previously *V. regia*) lily pads float on the surface of a manmade pond, just as they did in the 1880s. However, there is much that is new and exciting as well. A \$4 million interior program of horticultural and botanical displays has been created to inspire visitors to appreciate and conserve the earth's biodiversity and tropical flora.

Conservatory hours are 9 - 4:30 pm, Tuesdays through Sundays. Admission is \$5 per person. For more information on the Conservatory, call 415.666.7001 or visit the website: www.conservatoryofflowers.org.

[This article was comprised of excerpts from the following: "The Conservatory of Golden Gate Park," by Clarence L. Shaw, Jr., California Horticultural Journal, April, 1970; "San Francisco Conservatory of Flowers to Reopen September 20; Gala Celebration Planned after Five Years of Restoration," Pacific Coast Nurseryman and Garden Supply Dealer, September 2003; "Conservatory of Flowers reopens - Nurturing donors help bring historic building back to life," by Kathryn Loosli Pritchett, Contra Costa Times, Home & Garden, Section H, September 20, 2003.]

Saratoga: Hakone Gardens

While perusing the National Trust site for details on their arrangement with HGTV, we learned that both parties were so pleased with the outcome of the first series that they've agreed to continue it on into 2005 in slightly altered form. Instead of being featured on a half-hour program, there will be one-minute vignettes that will air at various times throughout each day for one month per site. Of the next twelve sites chosen for highlighting on this television station, two are gardens and one of these is Hakone Gardens in Saratoga, California. "Hakone Gardens is one of the finest water and botanical gardens outside of Japan and is situated on 16 acres in the midst of Silicon Valley. Isabel Stine, a San Francisco arts patron, created the garden in 1918, seeking to reproduce the peaceful simplicity she found in Japan and named the garden after a mountainous resort in Honshu."

[Thanks to Peggy Jenkinson for alerting us of this information. Peggy's Victorian garden design, complete with antique roses, at the Heritage Park Inn, (originally a Queen Anne house built c. 1889 in San Diego), was featured on this show in a 15 to 30-second flash - after the camera crew had spent several days filming on the site!]

San Francisco: The Gardens of Alcatraz Island

The Garden Conservancy and the Golden Gate National Parks Conservancy, with the endorsement of the National Park Service, are taking the first steps towards stabilizing and restoring the gardens of Alcatraz Island in San Francisco Bay.

The Parks Conservancy has funded a part-time horticulturist position and Deborah Lindsay has accepted this position. Her goals for the first phase of the project are to stabilize the sallyport, recruit volunteers, arrange tool and composting needs and plan for stabilization and restoration of additional areas. She will work one day per week beginning October 1st from 9 - 12 pm.

Lindsay is actively recruiting volunteers for an Alcatraz garden work crew. Crews will clear invasive weeds, salvage material and map the existing plants, propagate more plants, and compost green waste. This will be somewhat strenuous work, so volunteers need to be able to lift 25-30 pounds, feel comfortable riding on a boat, working in a kneeling position while weeding, etc., and answering questions from visiting tourists. If you know of anyone who might be interested in this opportunity, or any vehicle for getting this announcement to others, please pass this information along. You may obtain a volunteer application form from the website: www.nps.gov/goga/vip/vip-ads/index.htm#. Or write to GGNRA VIP Coordinator, Building 201, Fort Mason, San Francisco CA 94123. You may also send email to goga_volunteers@hotmail.com or call them at 415.561.4755. Be sure to specify your interest in the Alcatraz project, because they offer many other volunteer opportunities as well. The Garden Conservancy Fall newsletter will feature an article on the gardens of Alcatraz and this new partnership.

[Recommended reading: *Gardens of Alcatraz*, essays by John Hart, Russell A. Beatty, and Michael Boland, with photographs by Roy Eisenhardt, (San Francisco: Golden Gate National Parks Association, 1996).]

Santa Barbara: Chase Palm Park

The latest attack on a historical landscape in Santa Barbara first came to our attention back in June. Instead of a parking lot, retiring City Council member Gregg Hart proposes to pave paradise and put up a basketball court. His first

attempt was to have the court sited at Leadbetter Beach. This proposal was rebuffed by Mike Larbig, a Mesa resident. The next pick was Chase Palm Park. The originally named East Beach Park was established in 1904, later became Palm Park, and was renamed yet again in 1982. Between 1996-1998, the park was expanded by an additional 10 acres north of Cabrillo Boulevard, the last public playground constructed locally in the 20th century. This family-oriented, waterfront park attracts over 200,000 visitors annually. The city parks department defines it as a "passive park," meaning a developed park of natural, cultural or ornamental quality suited to outdoor recreation such a bird watching, walking and picnicking. Although a majority of the council backed the plan to build the courts on the beach, they then met with strong opposition to this move. Vivian and George Osbern wrote the following [edited] letter, published in the *Santa Barbara News-Press* on 24 June 2003:

"We are sorry that Pearl Chase is no longer here to defend this grassy expanse renamed in honor of Miss Chase, whose civic accomplishments, via participation on the Plans and Planting Committee were many, and her brother Harold, who was chosen in 1942 as Santa Barbara's first



View from upper terrace - Green Gables [Glenda Jones]

Man of the Year. Miss Chase was proud that the city was the first community in the United States to own its waterfront. This came about in 1924, when community benefactors formed a trust to buy the land extending from the Bird Refuge to State Street. They were spurred by a threat from out-of-town real estate developers, who had an option on 1,500 feet of the frontage west of Por La Mar Drive for small stores and amusements.

The trust held the land for three years until the City Council passed a bond and bought the land from the trust. The famous Olmsted Brothers firm prepared "A Major Traffic Street Plan, Boulevard, and Park System." The oceanfront road was moved inland to allow for the broad green park bordering the beach.

Cabrillo Boulevard is a beautiful drive, of a type not found in many other cities. The inspiring view of the water should not be blocked by activities that do not depend upon the ocean front location."

Proponents of the plan argue that the park already houses several parking lots, a recreation building, a cafe and the Cabrillo Arts Pavilion. They ask why there is an objection to basketball, when such activities as volleyball, in-line skating, soccer, hang gliding, and skate-boarding take place in and around the park. They don't seem to understand that the true objection is not to basketball as such, but to paving yet more of the remaining landscape.

[As with all such changes in Santa Barbara, the proposal must still undergo design review, and appeals may be made to both the City Council and the Coastal Commission. Our thanks to Kathryn Lyon who faithfully keeps us up to date on all such matters in Ventura County. Some of the facts presented in this article were gleaned from 100 Years of Santa Barbara City Parks, 1902-2002 and from another article appearing in the News-Press on July 3rd.]

Santa Barbara: Santa Claus Lane

Our thanks to the Pearl Chase Society newsletter for informing us that on June 17th, the county Board of Supervisors rejected the proposal to completely obliterate the community history of Santa Claus Lane by allowing the name to be changed to Seaside Village Drive. Santa's statue may be gone, but at least the name will remain for now.

Mission to Save the Missions

An article written by Karima A. Haynes for the *Los Angeles Times* was picked up by the *Contra Costa Times* on July 14th. It reported that the California Missions Foundation – a Sacramento-based non-profit organization that funds and oversees the restoration of California's 21 missions – is leading the statewide campaign to raise \$50 million to restore and repair these historic properties. Some missions

need preservation and seismic work; some have paintings, statues and other artifacts that need to be restored; others require visitor-related improvements such as expanded education programs, wheelchair accessible restrooms and security systems. To help the foundation meet its fund-raising goal, Senators Boxer and Feinstein have introduced legislation to provide \$10 million to be administered over five years under a federal Department of Interior grant program. The foundation would have to match all federal grants with private or state funding. Examples of the problems faced: severe termite damage among the ceiling beams of the San Gabriel Mission in Los Angeles County has required the closing of this building to the general public for reasons of safety. They estimate \$250,000 will be needed to resolve safety issues, beautify the grounds, and install automatic sprinklers. The San Buenaventura Mission could use \$100,000 to restore paintings and murals, and Mission San Juan Capistrano would apply any funds received towards their \$12 million restoration of the Great Stone Church which was damaged in the 1812 earthquake. This church is listed on the World Monument Fund of 100 most endangered sites.

Outside California

The information below is something that could affect not only California, but the entire nation. A press release was issued by the National Trust for Historic Preservation in July, 2003.

America's History May Be Paved Under

As Americans celebrate 227 years of history and freedom, the Bush Administration and some members of Congress are considering gutting the strongest legal protections for America's historic places and communities. These protections, included in the Department of Transportation Act of 1966 under Section 4(f), currently require highway planners to consider all "prudent and feasible" alternative routes to avoid historic places whenever possible. The Administration proposes changing the language of the law to encourage road builders to "think" about historic places. These efforts to virtually eliminate legal protection of historic places are fueled by the highway lobby's misperception that this law delays road projects.

The National Trust for Historic Preservation and the Surface Transportation Policy Project (STPP) are leading a grassroots effort to protect this landmark law. Congress has begun re-writing the Administration's transportation spending bill and will take up the important question of whether or not to weaken protections outlined in Section 4(f). The Administration's proposal, called "SAFETEA", proposes changes that will eviscerate Section 4(f).

Under current law, engineers were stopped from building a highway that would have cut the Mississippi riverfront from the historic French Quarter of New Orleans, were kept from running I-40 through Overton Park in Memphis, TN and I-30 through the historic downtown of Fort Worth, TX. The law also enabled activists in Baltimore to persuade officials to build a tunnel under Baltimore harbor instead of a massive bridge that would have loomed above Fort McHenry, birthplace of our national anthem. The law has been the critical factor in keeping countless other historic places and neighborhoods from being bulldozed.

Despite several major grassroots victories in preserving historic treasures throughout the nation as a result of Section 4(f), many other places still remain threatened. The National Trust for Historic Preservation has identified many sites that are still at risk from poorly planned road construction projects, including Chancellorsville Battlefield in Virginia, downtown Mobile, AL, the Ocmulgee Old Fields in Georgia, the Amelia Earhart Memorial Bridge in Kansas, and many, many more. "The protections afforded under Section 4(f) are as crucial today as they were 30 years ago when community activists in Baltimore rose up to save Fort McHenry," said David Brown of the National Trust. "Congress should leave Section 4(f) as is and move ahead with the important task of renewing the nation's federal transportation law."

The Transportation bill is currently still under consideration in Congress, so you have a chance to make your opinion known. The quickest and easiest way is to go to the NTHP site. It has a readymade email message that you can attach your name to and send immediately. You also have the option of editing the given message if desired. Those without Internet access must look up the addresses of their congressional representatives and senators and write to them as soon as possible. The website address is: <http://capwiz.com/nthp2/mail/gateways/s10665254121>. If you first wish to first read more about the issues involved, go to <http://capwiz.com/nthp2/issues/alert/?alertid+1896926&type=CO>.

RESEARCH INQUIRIES

Fred Tschopp: An Update from John Adam

"Last year I submitted an inquiry about my research subject, Swiss-born landscape architect Fred Tschopp, who moved to LA in 1925 and worked for Fred Payne. He came to practice in New Zealand – Auckland, Rotorua and Wellington – in 1929 and returned to Los Angeles in 1932. Thanks to contacts provided by Tom Brown and some good luck with the Internet, I managed to find the

three surviving children of Fred in Nelson, NZ, and Los Angeles. When I located the Tschopp family, I sought to undertake research on his New Zealand career. I had already gathered some sketchy details from senior lecturer and landscape architect Matthew Bradbury, who teaches full-time in the School of Landscape and Plant Science at the UNITEC Institute of Technology, Auckland.

We submitted a peer reviewed research proposal of about \$7,500 and were successful. The joint research project was encouraged by the discovery, during discussions with the Tschopp family in December 2000, of several boxes of original professional papers preserved by Fred Tschopp Junior, relating to his father's public and private practice while in New Zealand between 1929-1932. These papers have since been donated to UNITEC and an examination of them has revealed that Tschopp was one of the first modern landscape architects to practice in the "city functionalist" methodology – this term used by Australian-based planning historian Dr. Robert Freestone to describe the urban planning and design practices of the 1920s and 1930s.

Matthew Bradbury and I have recently presented our findings to the annual conference of the New Zealand Institute of Landscape Architects in Wellington, which the Tschopp family also attended. We were encouraged by those present, including a representative of the American Embassy, to submit another research proposal, this time to the New Zealand Fulbright Foundation to seek funding to pursue research into both the public and probable private practice of Fred Tschopp in California. We have prepared a paper on our preliminary research for publication in Lincoln University's journal, *Landscape Research*.

John and Bradbury were successful in their application for a Fulbright Fellowship, and will be visiting in California through December of this year. For those who missed John's previous request for information, we've provided a recap here:

"Tschopp worked as a landscape architect for the Los Angeles Water and Power company for 35 years, from 1935 to 1970. He was one of the first "licensed" landscape architects (No. 249 in 1954) in California and the past President of the Los Angeles Chapter of the American Institute of Landscape Architects. During this period he was responsible for a huge range of landscape projects in and around Los Angeles. These ran from small-scale planting around pumping stations to very large-scale revegetation of reservoir sites. I believe that some of these projects were the first ecological restoration projects carried out in America, many years before the environmental revegetation projects of the 1970s. I also believe that Tschopp developed ideas about the

use of indigenous planting in New Zealand, particularly in his plan for the revegetation of indigenous plants in the Rotorua project.

Tschopp worked with leading domestic architects such as Richard Neutra in the 1950s and 1960s on a variety of domestic landscape projects. It is likely that he helped develop the distinctive Californian modernist genre of combining landscape and architecture. It appears that he was also creative in pioneering the application of diverse forms of technology, i.e., slow release fertilizer, water-retentive chemicals in soil, etc., to the landscape design schemes he undertook. He experimented successfully in 1932 at Rotorua with the transplanting of large specimens of New Zealand indigenous trees and applied this knowledge to his later projects in Los Angeles around water reservoirs, etc.

Tschopp continued to visit New Zealand until his death in 1980, and used NZ plants in his public design projects in Los Angeles."

John is also working on a project for the Auckland City Council. This is "a property called The Pah Farm Estate that was established in the 1840s by Hyam Joseph and William Hart, who are described in legal documents of 1853 as "both of Saint Francisco..." Part of the original 350-acre property was owned by the Catholic Church until the 1990s and has since been purchased to be made into a public park. Joseph and Hart were traders of stock and chattels and speculated in land. With other Aucklanders during the late 1840s, they headed off to California to make their fortunes."

If you have any information to contribute to the Tschopp study project, or about Joseph and Hart, or desire to contact John during his visit to California, email him directly at jpadam@kiwilink.co.nz or try contacting Tom Brown, 707.765.6129, who had undertaken to help find some southern-based hosts for John's visit here, and may have some idea where he is staying.

BOOK REVIEWS & NEWS

Tangible Memories - Californians and their gardens, 1800-1950, by Judith M. Taylor, MD and the late Harry M. Butterfield, (Xlibris, 2003) 475 pages, available as a trade paperback \$21.24, or hardcover \$31.49 plus shipping; Xlibris, 436 Walnut Street, 11th floor, Philadelphia PA 19106-3703. Phone: 888.795.4274. Fax: 215.923.4685. Email: info@xlibris.com. Website: www2.xlibris.com/bookstore.

The Making of *Tangible Memories*

Serendipity keeps on happening by chance, as Yogi Berra might have said. While I was doing the research for my book about California's olive trees, *The Olive in Califor-*

nia: history of an immigrant tree, in 1996, the head of Special Collections at UC Davis, John Skarstad, brought out boxes of Harry Butterfield's papers. They had been bequeathed to the university after his death in 1970.

At the bottom of one of the boxes, I noticed two bulky binders with over 400 pages of typescript. This was a book Butterfield called *California's Gardens of Memory*. Interleaved with the written word were more than 80 black and white snapshots lovingly mounted with little black triangular mounts. Harry Butterfield had collected details about California's horticultural past for many years and had written a series of splendid articles in the literature. In this manuscript, he had compiled a great many pieces of information which had not fitted into his other work. He intended to publish a book but died before that could be done.

There was also a note from Harry's daughter, Dorothy Butterfield Rucker, attached to the binders. Her late father had wanted these materials kept together, to be used by future students and scholars. It immediately came to me that the work should be published, to conform to his wishes.

A number of very nice things then happened. John Skarstad agreed with me and allowed me to have a copy of the manuscript made. He gave me permission to reproduce the work as a book. I showed the copy to Kevin

Starr, California's state librarian. He was very interested in it, and considered the document to be a primary source of California history. In the almost thirty years since it had been written, more of the gardens Harry mentioned had disappeared. Mrs. Rucker was delighted I was going to carry out her father's wishes.

Now I will outline the steps I took to make the book suitable for publication in the modern period.

Creating a database: The gardens and other contents were listed by county but within the chapters, there was practically no organization. California history, large and small gardens, people and nurseries were all mixed together in a glorious hodgepodge. I put together a simple database, entering the contents by county and city. I could see that some counties had numerous gardens listed and others very few or none at all. There was a total of about 300 entries.

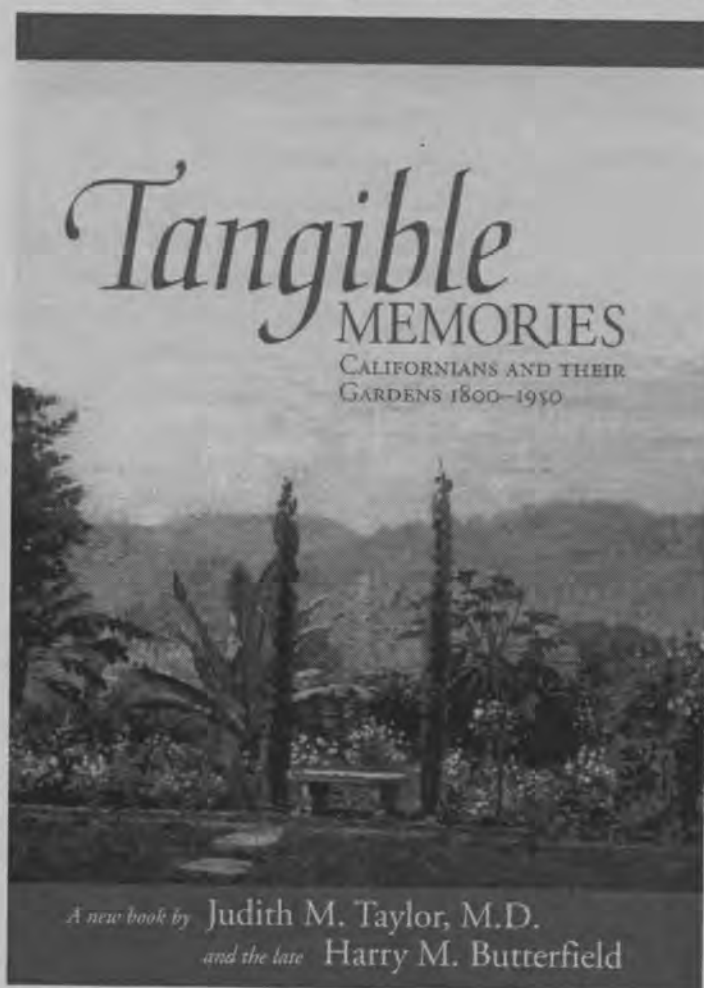
Finding more gardens: I needed to verify that the gardens noted by Butterfield had existed or were still extant. I also wanted to see whether there were more historic gardens which could be described. Two avenues occurred to me. One was to write to all the historical societies in the state. The other was to approach all the garden clubs. The California Historical Society had a website purporting to list all the member county or city societies. One of the chief problems was that addresses and phone numbers change yearly with the officers, the list was maintained by a devoted volunteer, and there was no way he could keep up with it. I received replies to about half of my letters. Once someone got the letter and paid attention to it, the results were quite good. These societies all searched their files and many found excellent photographs which I could use. I was able to augment many of the thinner chapters. The story was quite different with garden clubs. In most cases they are indifferent to the past and have no records of old places. I had hoped I might find clubs which tended gardens of historical importance, but these were very rare.

Research Libraries: Words fail me on the helpfulness and dedication of research librarians. University libraries and special organization libraries all delved deeply into their records and the book was enormously enriched.

Shoe Leather Research: Following up on the gardens led me to travel widely throughout the state. I added another fifty gardens to the list.

I changed the book's title because today "Gardens of Memory" suggests cemeteries and sounds rather lugubrious. "Tangible Memories" popped into my head and seemed to convey what I wanted. I also had to organize the contents and re-write much of Butterfield's prose. Butterfield was of his time, but there are certain usages which are offensive now. For these reasons I deemed it appropriate to put my name on the book as more than a simple editor.

—Judith M. Taylor, M. D.



Those of you who have had the opportunity to visit Bonfante Gardens in Santa Clara County, or who recall reading about their odd collection salvaged from the Erlandson Tree Circus in the Santa Cruz mountains many years ago, may be interested to learn there are two small softcover books on the subject of a special type of topiary work known as "Arborsculpture," – an art form utilizing the living tree trunk as the medium. By grafting, bending, framing and multiple planting, one may create living tree "furniture" and other works of art. Erlandson's daughter, Wilma, has written a book titled *My Father Talked To Trees*, illustrated with never-before-published old photos of her father's work. The other book, written and published by arborsculptorist Richard Reames, is titled, *How To Grow A Chair - The Art of Tree Topiary*. For those who don't have the patience to undertake the task themselves, Reames will design to order chairs, tables, benches and houses that may be used as garden rooms or gazebos, also entrance arches and tunnels for your garden. Planting is done only between November and March, so the work must be scheduled well in advance.

The books may be ordered from Reames' website, www.arborsmith.com/index1.html. They are \$10 and \$18 respectively, postpaid. If you prefer to pay by check or money order, send to Arborsmith Studios, 1607 West Cave Camp Road, Williams, OR 97544. Phone: 541.846.7188. FYI when we checked Bookfinders.com to see if they had any used copies, the only listing was for what we assume must have been an autographed first edition, priced at \$199.52!

The Grand American Avenue 1850-1920, edited by Jan Cigliano and Sarah Bradford Landau, (Rohnert Park: Pomegranate Communications, Inc., 1994), fully illustrated, hardcover, 412 pages, out of print, used editions run from 16.95 and up, also in paperback. We saw this book recently in a used book store, riffled through it rather quickly and found that it was composed of 12 fairly scholarly and lengthy essays on different avenues around the country, including **Wilshire Boulevard** in California. The author not only discusses the construction and landscaping of the avenue itself, but also every building or other property of historical interest that ever fronted the road. We did not note the author's name.

If you're interested in the subject of roads as landscapes, you may also want

to read *The Boulevard Book: History, Evolution, Design of Multiway Boulevards*, by Allan B. Jacobs, Elizabeth Macdonald, and Yodan Rofe. This book has considerably more background information about the historic streets of European cities and world capitals. The authors also address the possibility of using boulevards to revitalize urban blight. We haven't seen this book, so can't say how many specific California sites may be included, though a brief description of the book mentioned the Esplanade in Chico.

Busch Gardens - A Remembered Pasadena Landmark, a CD of 430 images compiled by Raymond Dashner, and sold from Dashner's website, www.home.earthlink.net/~dradar/ for \$11 including shipping. Checks or money orders may be sent to Raymond Dashner, 868 South Arroyo Blvd, Pasadena CA 91105.

A few years back, Laurie Hannah wrote us about the restoration work and website put together by local enthusiast Ray Dashner regarding Busch Gardens in Pasadena. Now Ray is offering website images in CD form to other enthusiasts. In addition to historical images from postcards, there are photos of the recent restoration work Ray has done on early Busch Gardens walkways, staircases and planters, as well as many new discoveries in the Arroyo Seco dating back to the early 19th century.

For those not familiar with Busch Gardens, it was a 32-acre "botanical paradise" whose heyday extended from 1905 to 1938 on a piece of property spreading from Mr. Busch's South Orange Grove mansion down to the bottom of the Arroyo Seco, and extending between Bellefontaine Street and Madeline Drive. Although privately owned as a winter residence by the Busch family (of Anheuser-Busch brewery fame), the Gardens were open to the public and became one of early Pasadena's prime tourist attractions. In 1938 the Busch heirs were no longer willing to maintain the Gardens. The property was offered to the city of Pasadena, but they too could not afford to maintain it. All the

land was eventually subdivided.

[This information was taken from a brief text biography of the Gardens which accompanies the CD. It was written by Timothy Gregory, the Building Biographer, Pasadena, CA. Ann Scheid is currently working on a book about the landscape history of Busch Gardens.]



Walk among the Pines, Busch Sunken Gardens.
Pasadena, Cal.

Other Books of Interest

The Changing Garden: Four Centuries of European and American Art, exhibition catalogue, Cantor Arts Center Gift Shop, Museum Way @ Lomita Drive, Stanford, CA 94305-5060. Phone: 650.725.2775. Major credit cards, checks and money orders accepted. They will ship by mail; prices quoted here do *not* include shipping and CA tax charges. Mail inquiries will get an invoice with total cost given. The catalogue comes in both hardcover (\$65) and softcover (\$35) editions, 238 pages, color and black & white illustrations of every exhibit item.

Betsy's explanation of the exhibit is reprinted from the *Volunteer Newsletter* for the Cantor Arts Center:

"A 1991 exhibition at the Fine Arts Museum in San Francisco provided the initial impetus for making gardens the focus of a museum display. The subject was a little known garden outside Paris, the Desert de Retz, built in the 1780s, in the Anglo-Chinese style. The exhibition compared 18th-century historical prints with contemporary photographs by Michael Kenna. I admired Kenna's photographs and wanted to buy one, but could not settle on which one – how can any artist, I wondered, convey the complexity of a garden through a single still image?"

As I considered ways to organize an exhibition for the Cantor Center, I settled on the idea of presenting gardens from multiple, overlapping vantage points. First, *The Changing Garden* introduces and illustrates principles of design, from terracing the terrain and massing plantings, to fountains, sculpture, and architectural features. Included are sketches by Gertrude Jekyll and Beatrix Jones Farrand as well as paintings by William Merritt Chase and Henri Edmond Cross. Second, a survey of influential historical examples traces the evolution of styles and subsequent changes to individual gardens. Among the gardens so highlighted are Versailles and the Villa d'Este in Tivoli. Each of these monumental gardens is shown in a progression of more than ten works, from prints dating from the time of the garden's construction to contemporary photographs. And in the third section of the exhibition, paintings, watercolors and lithographs by such artists as John Singer Sargent, James McNeill Whistler, and Maurice Prendergast portray private gardens and public parks as welcoming settings for gatherings and activities." The organization of the catalogue follows that of the exhibition.

The Encyclopedia of Gardens: History & Design edited by Candace Shoemaker, produced by the Chicago Botanical Gardens Staff (Fitzroy Dearborn Publishers Inc., 1999) hardcover, 2500 pages, \$385. We haven't actually seen a copy of this monster yet, but think it might contain a wealth of interesting information.

The Oxford Companion to Australian Gardens, edited by Richard Aitken and Michael Looker, (Melbourne: Oxford University Press, 2002), 697 pages, b&w illustrations, priced at ~\$50.

This book was over 10 years in the making. There are over 200 names on the list of contributors, including CGLHS member John Adam. Written in encyclopedia form, topics are arranged in alpha order, and run from a biography of Abbott, Francis (1834-1903) botanist and garden administrator of Tasmania Gardens, to a listing and brief history of all Australia's Zoological Gardens – there are seven. Between the two you will find coverage on every possible thing related, however remotely, to gardens. There are 350 entries on significant Australian gardens, and 750 biographical entries. One may also find such things as definitions of basic terms like "garden history." There's a paragraph on unusual letter boxes, and much more.

In the Foreword, Peter Watts, Chair of the Australian Garden History Society, wrote:

"The development of this book has stimulated a great deal of research across the country for much of the past decade, and it presents considerable new material drawn from a wide variety of primary sources. This has been gathered together by more than two hundred contributors, from diverse backgrounds...There is no comparable publication on Australian gardens, and indeed few worldwide, that examines in such detail the history of a nation's gardening. The *Companion* will contribute enormously to our current body of knowledge and will become the standard reference text on the subject. I have no doubt its publication will stimulate further interest and research in the field, and will lead to greater efforts to conserve significant historic gardens and designed landscapes in Australia. Through a substantial financial contribution the Society has enabled many research projects to be undertaken and our members have spent thousands of hours in libraries across the country, indexing and abstracting previously inaccessible magazines and newspapers. All this has yielded new and valuable information...A large proportion of the contributors are also Society members, and they have embraced this massive cooperative project with a willing and generous spirit."

While you may not at first feel any burning need to learn more about Australian garden history, there are links to our own in this book. Just one example: the Guilfoyle nursery, which exported plants to California nurserymen such as Dr. Franceschi. On learning that, I felt a desire to know more about the Guilfoyles. Now I can find such information immediately on my own bookshelf.

Most unfortunately, though books for further suggested reading are listed at the end of some entries, including the general heading of "nurseries," there is no accom-



Conference 2003 members explore the Arizona Garden [Bill Grant]

panying list of archival sources - no mention is made of a repository for nursery catalogues, for instance. Presumably, one must read Robert F. G. Swinbourne's, *Years of Endeavour: An Historical Record of Nurseries, Nurserymen, Seedsmen, and Horticultural Retail Outlets of South Australia* to find out more. Probably there just wasn't room for this information in an already large volume, but I would have liked to see some clues on where to start looking if I wanted to verify or expand on any of the information found in this book.

By way of contrast, references in *California Utopian Colonies*, by Robert V. Hine, are meticulously noted. Though Hine had little to say about the landscaping of Point Loma, San Diego - pictured on the address cover of our spring issue - he does provide a complete listing of both primary and secondary resources. I learned that a Theosophical publication titled *New Californian* was published in San Francisco, that some copies reside at the Bancroft Library in Berkeley, and that "the basic collection" for the Point Loma community is the Archives of the Theosophical Society itself, with headquarters in Pasadena - or at least they were when this book was published in 1953. This gives me a solid starting place to find out more.

Regardless of this drawback to the *Companion*, I recommend the book highly and suggest it as an example of what our own group could and should be doing to create a California version. Anyone?

—Marlea Graham, Editor

The most recent edition of the Library of American Landscape History newsletter, *Views*, advises that an **index for *Pioneers of American Landscape Design*** will be forthcoming in the near future on their website. To become a member of LALH, send \$35 to LALH, P. O. Box 1323, Amherst, MA 01004-1323. Website: www.lahl.org.

COMING EVENTS

October 25: The Modjeska Historic Home & Garden, lecture and tour with Orange County California Native Plants Society, 12 - 3:30 pm, Theodore Payne Foundation, 10459 Tuxford Street, Sun Valley. 818.768.1802. www.theodorepayne.org. Fee \$20; pre-registration required. Madame Helena Modjeska was a famous Polish actress of the late 1800s who emigrated to California with the intention of starting a utopian colony near Anaheim. The colony soon failed, but Mme. Modjeska kept a summer retreat she called the Forest of Arden in Santiago Canyon. Theodore Payne served a stint there as her gardener, and wrote of his experiences in *Life on the Modjeska Ranch in the Gay Nineties*. Also see *Memories and Impressions*, by Mme. Modjeska (NY: 1910).

November 12: Natural "Landscape Restoration in Our Parks," a lecture by Betty Young, GGNPS Director of Nurseries, 7 pm, Western Horticultural Society, Covington Elementary School, 205 Covington Road, Los Altos. 650.966.8364 or lesliekdean@mindspring.com.

The National Preservation Institute is offering a series of seminars at the Presidio in San Francisco this fall. For all three of the following seminars, see the website for registration form (<http://www.npi.org/sem-ls.html>) or call 703.765.0100. Email: info@npi.org.

October 27-29: "Section 106: An Introduction," for those who need to learn the basics of project review, \$525.

November 5-6: "Using the Secretary of the Interior's Standards for the Rehabilitation of Historic Properties." Particular attention is given to character-defining features, preservation of historic fabric, and use of replacement materials, \$375.

November 12-13: "Planning, Design, and Interpretation for Historic and Cultural Landscapes" by **Charles Birnbaum**. He will discuss practical applications for historic and cultural landscapes, including adaptive reuse, historic preservation, restoration, and accessibility. Applicable laws, regulations and recent preservation issues will also be addressed. Birnbaum will review aspects of scenic vistas and designed, cultural, rural, agricultural, and urban landscapes, \$375.

November 16: "Spanish Influence on California Gardens," lecture by Katherine Geenberg, member of CGLHS and the Mediterranean Plant Society, 2 - 3:30 pm, Elizabeth F. Gamble Garden, 1431 Waverley Street, Palo Alto CA 94301. Website: www.gamblegarden.org. Phone: 650.329.1356. Fee \$25, pre-registration required.

December 5: "Design, Planning & Management of Historic Campuses," a national conference in celebration of the evolution and maturation of American campus landscapes @ Wave Hill, 675 West 252nd Street, Bronx, NY. Last year, the Cultural Landscape Foundation named American college campuses as one of the ten most endangered landscapes in this country, due to the ever increasing need for more parking lots and new building programs. This conference will cover topics that highlight innovative project work that balances the myriad issues surrounding the care and management of historic campus plans. Contact Chris Panos at 718.549.3200 or chrisp@wavehill.org.

March 17 - 21, 2004: San Francisco Flower & Garden Show at the Cow Palace, 2600 Geneva Avenue, Daly City, 94014.

April 2004: Annual Garden Symposium at Williamsburg – the theme will be Heirloom Plants & Gardens.

April 28 - May 1, 2004: the 29th Annual California Preservation Conference will be held at the San Francisco Presidio. Details to be announced. Website: www.slip.net/~cpf/calendar.html.

- Sherrin Grout, P.O. Box 1782, Columbia 95310
- Robert & Joanna Martin, 6 White Oak Ct., Menlo Park 94025
- B. Hoover, K. McClung, 651 Coronado Ave., Coronado 92118
- Linda Infelise, 950 Mountain Boulevard, Oakland 94611
- Elizabeth Kruse, 4121 Greenwood Avenue, #3, Oakland 94602
- Nancy Lucid, 3891 Starview Drive #1, San Jose 95124
- Lynn Mitchell, 2381 Carmel Drive, Palo Alto 94303
- Karla Ogilvie, M.A., 340 Trailview Drive, Encinitas 92024
- L. & M. Pomerance, 2214 Loma Vista St., Pasadena 91104
- Carolyn Rech, 1237 - 33rd Street, Sacramento 95816
- Conlyn Scoyen, 3439 Janice Way, Palo Alto 94303
- Mary Shisler, 5826 Fremont Street, Oakland 94608
- Madeleine Wilde, 2409 - 11th Avenue West, Seattle WA 98119
- Caroline P. Zlotnick, 3031 Bryant Street, Palo Alto 94306

And welcome back the following lapsed members:

- Lynne Cunningham, 2547 Hepworth Drive, Davis 95616
- John Hammerschmidt, 1574 Country Club Dr., Los Altos 94024
- Julie Harris, 125 Carmel Way, Portola Valley 94028
- J.Hockaday 15576 Washington Ave. NE Bainbridge Is., WA 98110
- Virginia Kean, 803 Hudson Street, Redwood City 94061
- Peggy Stewart, 250 La Mirada Road, Pasadena 91105



EDEN

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- Lucy Warren.....San Diego

Deadline for copy for the next *Eden* is: December 01, 2003

NOVEMBER, 2004 either 5-7 or 12-14

"The Empire That Citrus Built: Landscape History of Old San Bernadino County." Please set aside these dates now so you can attend our next conference. We have yet another excellent program scheduled for you.

DIRECTORY ADDITIONS

Please welcome these new members:

- Pattie Anderson, 423 Eighth Avenue, Menlo Park 94025
- Bob Berka, 380 Santa Monica Avenue, Menlo Park 94025
- David Blackburn, 614 - 43rd Street, Richmond 94805
- D. Brandon, R. Williams, 5129 Bellvale Ave., San Diego 92117
- I. Clarke, J. Flemming, 1969 Alameda Terr., San Diego 92103
- Carolyn Clebsch, 649 - 8th Avenue, Menlo Park 94025
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- J. Douglas, K. Young, 515 South 13th St., San Jose 95112
- Peigi Duvall, 125 Sequoia Avenue, Redwood City, 94061
- Geo. Fox, Rachna Ram, 1510 "A" Oxford St., Berkeley 94709

California Garden and Landscape History Society

Aims and Purposes

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

*

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

*

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

*

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

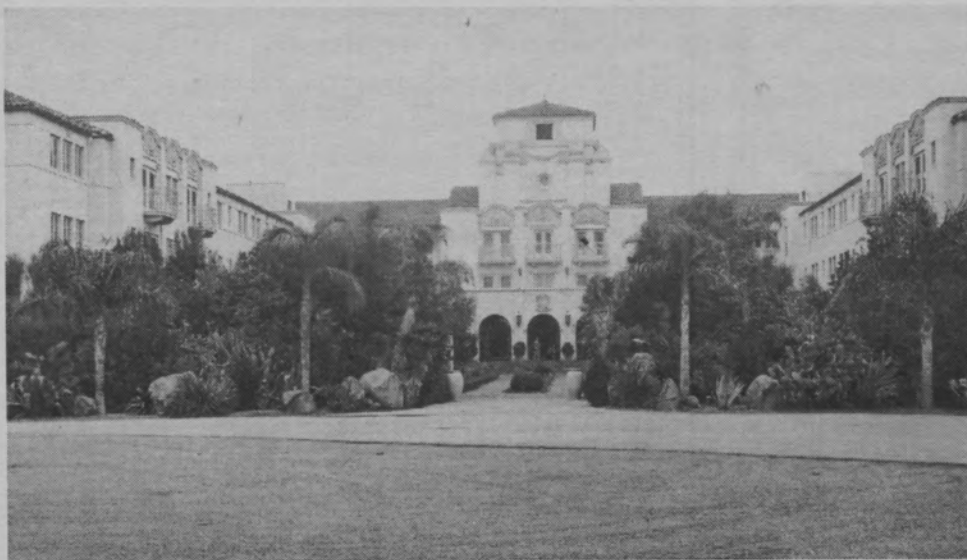
*

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



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Who landscaped the Hotel Norconia (later a US Naval Hospital) in Corona c.1928? [M. Graham]

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