

## “IN A WORLD THAT HE HAS CREATED”

### Class Collectivity and the Growers' Landscape of the Southern California Citrus Industry, 1890-1940

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One of the more intensive and far-reaching alterations of the indigenous landform in modern American history was the structuring of the landscape and built environment of the southern California citrus industry. I will examine that rather large subject by focusing on a series of thirteen photo-illustrated essays appearing from 1928 to 1937 in the industry's trade magazine, the *California Citrograph*, which highlighted the contemporary southern California citrus growers' domestic enclaves for all readers to appreciate.<sup>1</sup>

“The Esthetic Side of Orange Growing in the Southwest” series was penned by Archibald D. Shamel, a plant physiologist working with G. Harold Powell at the University of California and U. S. Department of Agriculture's Citrus Experiment Station in Riverside. Shamel told of local industry leaders' appreciation for “natural beauty” as he profiled their homes, delighting in both architectural and planted improvements.

Captured by his fluent pen and photographer's eye, Shamel's often flowery sketches and rigidly composed photographs can be viewed as the standard paternalistic, elitist, racist, sexist promotional fare of the age. But the words and images reveal a deeper side of the leading citrus industrialists' need for cultural self-expression and chosen forms of constructed representation. These photographic essays provide evidence of how the

leaders of the southern California citrus industry extended the tenets of corporate capitalism, and in particular scientific management, to the manipulation and transformation of the indigenous chaparral, valleys, and riverbeds into a well-manicured and profitable landscape. Shamel's writings and photographs can be taken as further evidence of the efforts of the industry's leaders to superimpose a cultural and economic collectivity on a highly competitive and often fragmented commercial enterprise. These docu



*Figure 1: In his article in the California Citrograph, writer, plant physiologist, and citrus culture theorist Archibald D. Shamel captioned this photograph: “Orange trees near Arlington Heights, Riverside, Calif.” Arlington Heights became one of the most extensive and prosperous citrus-growing regions in the Riverside area, and it illustrated the beauty and romance of the citrus landscape. This photograph was probably taken between 1918 and 1925. Courtesy UC Riverside, Tomas Rivera Library, Special Collections.*

mentations also shed light on the correlative struggle to define and reinforce the ideology of the citrus ruling class, whose survival depended upon cohesion, collectivity, cheap labor, and a certain level of governmental participation.

The citrus industry's defenders rooted their mental and physical constructs in a conservative, masculine framework based on social relationships of the latter half of the nineteenth century and management styles of the turn of the century. Blatantly and occasionally defensively, Shamel argued that these citrus men's wealth contained at its font the stability offered by their wives and children, the bounty of nature, and the unison with which they and their fellow citrus growers acted. From reading Shamel's work, it seems that citrus industrialists sought to create a complete aesthetic and moral, as well as economic, hierarchy that openly celebrated the intimate relationship between capitalism and beauty and reinforced notions of an industrial landscape that were at once suburban and plantation-like.



Figure 2: A. D. Shamel selecting the bud-stick with desirable fruit from a record-breaking tree for reproduction, ca. 1920. As part of the experiment station team at Riverside, Shamel participated in shaping the critical partnership among growers, scientists, and state and federal governments that was central to the emergence of large-scale citrus production. Courtesy UC Riverside, Tomas Rivera Library, Special Collections.

By the manner in which he introduced all of the essays, Shamel defended the industry's wealth against claims of capitalistic callousness and told his readers that the "typical" homes he would profile were "made possible through the profits arising from successful commercial orange culture."<sup>2</sup> Shamel reiterated:

It is sometimes said in the presence of the writer that our prosperous citrus growers are lacking in a proper appreciation of the esthetic side of their business by reason of their concentration upon intensive methods for making it profitable. On the other hand, the writer holds that the tasteful and harmonious surroundings of many country homes and orchards in the citrus districts indicate that a deep appreciation for the beautiful is not inconsistent with commercial success in orange growing and that such instincts are possessed and expressed to an unusual degree by the orange growers.<sup>3</sup>

Elaborate, lush, and exotic, all domestic and civic landscaping in the region represented the ordered and cultured minds of its designers, according to Iowa-native Shamel. In the midst of the *Citrograph's* statistics on citrus production and ads for pesticides, equipment, "cowboy wear," and scientific management firms, these articles told of the "cultivated tastes" of citrus capitalists. Both society page and farming guide, the monthly, which has been published since 1915 by the California Fruit Growers Exchange, more often known by its trademark name, "Sunkist," was the voice of the citrus industry's most vocal and powerful leaders. The world represented in the *Citrograph's* pages established and reinforced the business's tenets of success against which all readers were told they should compare themselves.

The city of Riverside exemplified the citrus world at the height of its creation from *fin de siècle* to just prior to World War II, as did much of both Riverside County and the "citrus belt," which encompassed at one time parts of Orange, San Bernardino, Los Angeles, San Diego, and Ventura counties. "Citrus landscape," an example of which is represented in figure 1 of this article, is a broad concept of many meanings. At its most basic, the term refers to the "cultural landscape" – the civic, domestic, industrial, and geographic lay of the land – in areas of concentrated citrus cultivation. Physical elements shaped by human actions – structures, spatial organization, landscaping, circulation patterns, and layout – all form the most basic layer of any cultural landscape, or *landschaft*.<sup>4</sup> The challenge of this research lies in searching for and locating the process behind and the impact of the creation of this landscape.

The original townsite of Riverside was laid out in a grid pattern on a plateau bounded by the Santa Ana River and Mt. Roubidoux to the west, the Tequesquite

Arroyo to the south, and the Box Springs Mountains to the east. Citrus cultivation developed east and south of the city, across the arroyo on gently sloping hillsides. Along these slopes, early boosters and magnates funded the construction of three linear elements that were critical to the expansion and success of the citrus industry and came to dominate the citrus landscape – the canals, avenues, and railways. Along with these defining elements, a series of grids formed by groves and rows gave the landscape its basic spatial pattern, while tall trees, such as the Mexican fan palms planted along most roads, served as visual clues to this highly structured landscape. Victoria Avenue, begun in 1892 and shown circa 1928 in figure 3, epitomizes the formality, scale, and grandeur envisioned by early developers. The social and economic orders of citrus-growing regions were denoted clearly by the landscape, as lush horticultural barriers, including the groves themselves, separated the larger growers' homes from the realities of labor and production of citrus fruits. From lushly landscaped lanes, such as Mary Street, which ran perpendicular to Victoria Avenue and is represented in figure 4, citriculturists such as LeRoy Austin would enter and exit their domestic retreats.

At the heart of this analysis lies the assumption that there existed a strong, discernible relationship between the intellectual and spatial creation of the southern California citrus landscape and its creators – the individuals, groups, and associations that formed this class-based society. This assumption rests on understanding the economic breadth and significance of citrus production and its part in the corporate capitalistic transformation of the American political economy. As colleagues Vincent Moses, Ronald Tobey, and Charles Wetherell have stressed elsewhere in this volume, citrus was not an agricultural crop but a highly competitive industry that in 1930 grossed over \$100,000,000 – more than Hollywood, more than wheat or rice, more than oil. Briefly stated, much was at stake.

Pioneers in the field of advertising, the

industry's leaders, and Sunkist in particular, carefully crafted a demand for citrus fruits and shaped the citrus belt as a prime tourist attraction. The industry's leaders relied heavily on photographic images – stereocards, stills, and moving pictures – as well as artistic renderings such as advertisements and packing labels, to promote consumption, tourism, and investment. The entire landscape thus became an advertisement for the industry. Scholarly interpretation of photographs can open up for the historian windows into the Marxian paradigm of ruling-class duplication in their own reality. Karl Marx wrote that man “duplicates himself not only, as in consciousness, intellectually but also actively, in reality, and therefore he contemplates himself in a world he has created.”<sup>3</sup> The cultural importance of photography to the local southern California *bourgeoisie* in the early decades of this century should not be underestimated, as photographs were the prime visual media of the time. Photographic images of sunny southern California made their way across the continent and around the world, and citrus was probably the most recognizable icon of the region.

One central research question, bolstered by a series of related ones, dominates this project: to what extent did the leaders of the citrus industry behave as a collective class to fashion a physical world that reinforced and legitimized their economic needs? Put as a Marxian paraphrase, how did the leading citrus industrialists, if indeed they did, attempt to contemplate themselves in a world they had created? Were the promotional tracts, images, and the landscape itself a ruling-class attempt to

impose codes of behavior, style, and attitudes that were critical to the maintenance of collective class cohesion and continued economic return?

The search for answers to these questions can be aided by analyzing Shamel's words and images and the material world – the cultural landscape – of the citrus industry, because of their direct relationships to the governing class of growers. Promotional literature about this set of relationships, of which the



Figure 3: Victoria Avenue, Riverside, as it appeared in a Citrograph photograph in May 1936. Still mostly intact, Victoria Avenue is one of the finest exemplifications of the many turn-of-the-century societal reform movements that had spatial ramifications. Both public garden and grand boulevard, Victoria Avenue connected the downtown and packinghouse districts to the outlying rich growing areas such as Arlington Heights. Courtesy UC Riverside, Tomas Rivera Library, Special Collections.

*Citrograph* was chock-full, promised, in a manner much like the Country Life Movement of the early twentieth century, that the mature citrus industry allowed for wealthy or industrious American men to purchase an immaculate "farm," to belong to an association that took care of the marketing and handling of the fruits of their land, to remodel an older home from the 1890s or to choose their favorite revival style of domestic architecture for a new one and, even in Riverside, to play polo.

The idealized estate held by Shamel in his "Esthetic Side of Orange Growing" series was accessible by automobile to the civic amenities characteristic of progressive America. In the physical world that citrus made, according to Shamel, there was no failure, no ugliness, no oppression, certainly no economic depression, and no pain. Just as Archie Shamel had helped citrus owners surmount such critical issues ranging from pest control to successful storage and shipping methods, so could he instruct grove owners as to what kind of homes they should build for themselves, their families, and their laborers. This kind of masculine confidence permeates Shamel's writing and photographs, revealing him as scientific manager, urban planner, landscape architect, labor consultant, and architectural expert.

Shamel established and then reiterated his formula for success and personal and civic prestige: well-managed citrus production generated capital, and capital brought forth culture, beauty, and societal importance. This beauty was of a certain kind, according to Shamel's writings. At its core it contained the inherent splendor of the citrus fruit trees and the planting system itself, as well as the constructed "homeplaces," as Shamel was fond of calling them. Citrus growers were to shy away from any new architectural styles when planning their estates, as Shamel insisted that growers' architectural vocabulary, as reflected in leading grower E. T. Wall's estate (figure 5), should be "conservative, like the semicolonial style," and should include "no freakish type of home."<sup>6</sup> This con-

structed, beautiful world enhanced Nature to the point of merging with and overwhelming "her" (and Nature was gendered in Shamel's writings). Nature then came to represent the aesthetic accomplishments of the growers, as she looked less and less like her former self and increasingly reflected their manicuring.

The cultivated and natural landscapes were fused into one glorious whole in this example offered by Shamel, as he wrote that Nature has been kind in that she provided wonderful settings for our orange groves and home sites. Valleys filled with orange trees broken here and there by graceful eucalyptus, cypress, palm and other border trees with backgrounds of rolling hills or towering mountains are inspiring and lovely beyond description. In the wintertime, when the mountains framing the orchards are snow-capped and when the bright gold of the oranges shines through the rich green-colored foliage of the trees, such views are never-to-be-forgotten. The elegance of this combination, roadside trees, orange grove, hills and snow-capped mountains in the distance is not excelled anywhere in the world in the writer's experience.<sup>7</sup>

What literary historian Raymond Williams has called the "search for the picturesque," whereby the ruling class sought to create and improve nature, continued among leading citrus industrialists.<sup>8</sup> The notion of power and manipulation over nature was spurred by the belief held by emigrants to southern California, including Shamel, that any plant could be grown there. Carey McWilliams was quick to criticize the liberties taken by "newcomers" for importing "the most heterogeneous assortment of ornamental plants, shrubs, trees, and flowers ever assembled in an environment to which they were not native."<sup>9</sup>

Viewed within Raymond Williams' intellectual framework, Shamel's essays reveal a conscious effort on behalf of the citrus ruling class to create a false tradition of landedness for themselves. The scientist Shamel was quick to note his approval when an "old-fashioned" item appeared on the lawn of a growers' estate, as in the case of the Austin's "Edgewild," shown again in figure 6. Along with a swimming pool, sunken garden with a lighted croquet court,



Figure 4: LeRoy Austin Ranch, Edgewild, Riverside, July 1933. The driveways of the larger citrus ranches such as the Austin family's opened onto Victoria Avenue. By the 1930s, the extensive tree-planting efforts of the 1890s, including the American elm at the east [right] side of the entrance to the Austin estate, had matured to ease the aridity that once dominated the landscape. Courtesy UC Riverside, Tomas Rivera Library, Special Collections.



Figure 5: E.T. Wall home, Riverside, ca. 1937. Wall was an important grower in the region and, along with two hundred acres of oranges in Riverside, he also farmed eight hundred acres of cotton lands near Kingsburg in the San Joaquin Valley. The Wall family remodeled an existing ranch house that had been built in 1887. Courtesy UC Riverside, Tomas Rivera Library, Special Collections.

modern life are not intrusive. As a matter of fact, it typifies the ideal country home, with nearby neighbors that many of us dream about, with the advantages of the adjacent city with its schools, churches, theaters, stores and other institutions which are indispensable to us nowadays." The local elite could thus lead the lives of gentleman farmers, insulated in a landscape of capital, with their homes, their women, and often their laborers wrapped in a mantle of citrus, as was the case of L. V. Brown of Riverside, whose estate is pictured in figure 7.

Shamel furnished an extreme example of this transformation of nature into an economically based reflection of elegant taste in reviewing the domestic creation of G. Henry Stetson, the youngest son of the Philadelphia haberdasher.<sup>11</sup> Like the English gentry, who created their gardens, sitting areas, and façades with an eye for the views from both the inside and the outside, Stetson built his estate, the Rancho Sombrero in Sierra Madre, in the image of feudal fiefdom. Complete with a diverted stream of water falling impressively above the arched entrance portico of Stetson's Spanish/Mediterranean revival dwelling, the estate was, according to Shamel, de

and three hundred tons of imported colored rocks for the grounds, Edgewild had an old inoperative well "with its oaken bucket." This was also true of the W. H. Minor home, also in Riverside, which sported a "well-stocked goldfish pool as well as an old-fashioned well nearby with its oaken bucket, a reminder of the early days." Which early days, Shamel left unclear, but his emphasis on such well-placed lawn art harkened back to a pastoral ideal of farming that had never existed in the California desert and that had little to do with the industrialized agricultural practices of citrus production.<sup>10</sup>

By claiming "the country" for themselves, industrial agriculturists, whether in Devonshire, England or Colton, California, created a landscape segregated by class and, in southern California, separated by long rows of eucalyptus and palm trees. Shamel described almost all of his sample homes in a manner similar to his account of E. T. Wall's home: "Owing to its location somewhat distant from the main-traveled Magnolia Avenue and with its tree, shrub and garden plantings, the house is secluded so that the noises and other disturbances incidental to

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signed to emulate the "old hacienda days."<sup>12</sup> It could also be seen – and I am here borrowing Williams' words – as a "visual sampling of power, of displaced wealth and command; a social disproportion which was meant to impress and overawe."<sup>13</sup>

Nature and Stetson's constructions are fused into one, and in the Rancho Sombbrero we are afforded a clear example of the ways in which the ruling class of southern California borrowed, adapted, and twisted the factual, climactic, and spatial characteristics of other lands in formulating appropriate regional imagery, especially in architecture. The recipe historian Kevin Starr provides for the production of this image package combines the mission myth with an obsession with climate and a strong dose of political conservatism, "all put to the service of boosterism and oligarchy."<sup>14</sup> The luxurious myth-making at the Rancho Sombbrero elevated the grounds into a complete tactile, sensual, aesthetic, and self-contained world.

Stetson's money purchased seclusion, and the application of irrigation and earthmoving technology to the restructuring of nature made for him a home. A visitor to the Rancho Sombbrero would, according to Shamel, escape, leave behind the highways and "the noises and distractions...inherent in less fortunate locations," meander by automobile through an enticing private drive lined with eucalyptus trees and oleander, to reach, finally, "this unique Spanish-like home." A barbecue lunch would perhaps be served outside on rustic, but accommodating, furniture, as speakers hidden high in the trees brought "Spanish music" to the guests' ears. Later, perhaps after enjoying a cocktail on the long front porch while lounging in handmade Spanish chairs, guests could swim in a pool holding one million gallons of water.

Shamel delighted in Stetson's transformation and mutilation of nature and repeatedly noted when a particularly splendid job of reconstruction had been accomplished. The scientist wrote of the emulative rock gardens, "planted" so well that it was hard for the layman to



Figure 6: Austin Ranch outdoor swimming pool, Riverside, July 1933. Shamel wrote that Austin's Edgewild estate was located "far enough from the noise and confusion of the busy town to afford perfect quiet and seclusion, but conveniently placed on paved roads that lead to both the famed Victoria and Magnolia avenues and on to the center of the city as well as to the main traveled state highways." Courtesy UC Riverside, Tomas Rivera Library, Special Collections.

distinguish the new from the native. Shamel ended the Stetson profile with the following literary sigh: As we listened to the songs of the birds in the branches above us and watched the antics of the friendly grey squirrels near by, the lapse of time between the history making days of the old adobe and the present moment seemed negligible. Our hosts told us of the deer among the elfin forests of the hills that came down nightly to wander in the gardens; the presence of the mountain lions reported at intervals, and of the flocks of valley quail fed and protected on the ranch. The sunlight filtering through

the treetops made elusive and delicate patterns on the table and floor. All was serene and a sense of seclusion, joy in nature and restfulness was in our minds. This was the keynote to the charm of the home environment, the impression of quiet joy in living in natural surroundings.<sup>15</sup>

The conscious confusion between natural and manmade landscapes was the stuff of which citrus image and myth were made. If managerial capitalism served as the building blocks for this *bourgeois* paradise Americans created in the southern California citrus industry, patriarchy, and the racism and sexism that often accompanied it, composed the corresponding mortar.<sup>16</sup>

(To be continued.)

#### Endnotes:

1. A. D. Shamel, "The Esthetic Side of Orange Growing in the Southwest," *California Citrograph*, January, February, March, June 1928; November 1929; January, March, August 1931; May 1932; July 1934; May 1936; August, December 1937. Each essay is accompanied by two to five photographs.
2. "Esthetic Side," No. II (February 1928): 110, and No. V (November 1929): 4.
3. "Esthetic Side," No. I (January 1928): 79.
4. The concept of a "cultural landscape" as one that results from humans' shaping of the natural lay of the land for their own needs has recently received scholarly and professional attention. See in particular John R. Stilgoe, *Common Landscapes of America, 1580-1945* (New Haven: Yale University Press, 1982); J. B. Jackson, *Discovering the Vernacular Landscape* (New Haven: Yale University Press, 1984). Official recognition has come in the form of the federal government's inclusion of cultural landscapes as important national resources with the publication of U.S. Department of Interior, National Park Service, *National Register Bulletin 30: Guidelines for Evaluation and Documenting Rural Historic Landscapes*.
5. Karl Marx, *Economic and Philosophical Manuscripts of 1844*, as quoted in John McMurtry, *The Structure of Marx's World View* (Princeton: Princeton University Press, 1978), 29.
6. "Esthetic Side," No IV (June 1928): 281, profiling the Charles Wagner residence of Placentia.
7. "Esthetic Side," No. I (January 1928): 79 and 97.

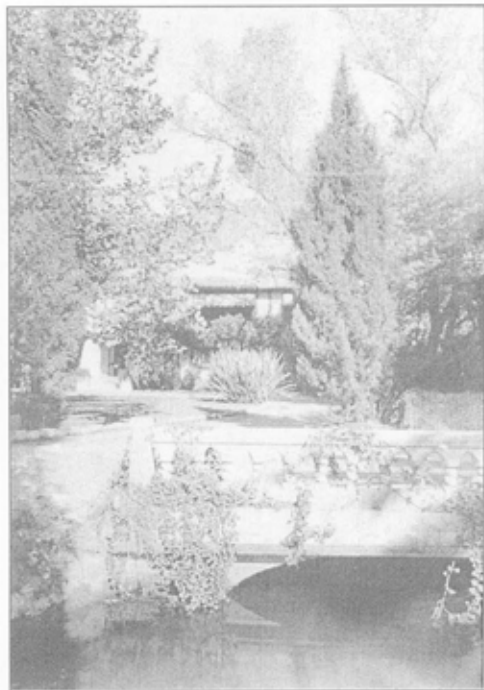


Figure 7: House and plantings, L.V.W. Brown estate, Riverside, ca. 1928. Shamel featured the Brown estate in his first "Esthetic Side" article, published in the *Citrograph* in January 1928. Lyman Brown had been dead for six years when the essay appeared, yet the only mention of Mrs. Brown was in a caption of another photograph used to illustrate the article. Courtesy UC Riverside, Tomas Rivera Library, Special Collections.

## CGLHS ELECTION SLATE

We now have a slate of officers and board members for the coming election. The candidates are listed below. Per CGLHS bylaws, your ballot will be mailed out in mid-October. Ballots are to be returned to 100 Bear Oaks Drive, Martinez, CA 94553, and must be postmarked no later than November 15th. The results of the election will be announced in the December newsletter.

### Slate of Officers and Board Members for 2005-2006

President:	Thea Gurns (2nd term)
Vice-President:	David Blackburn
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Member-at-Large:	Judy Horton
Member-at-Large:	Carole McElwee

## IS IT GARDEN DESIGN OR ART?

Jenny Simpson Randall

Cornerstone Festival of Gardens is situated on Highway 121, just south of Sonoma. As related in the summer issue of *Eden*, the annual festival of gardens at Chaumont-sur-Loire in France inspired this enterprise. There are similar festivals in Quebec, Canada and Westonbirt in England, but this is the first of its kind in the United States.

It is quite extraordinary what two men, with no horticultural or design background, have created out of a flat and forbidding landscape, with poor soil and very few trees. Chris Hougie, the owner, comes from the toy business world and his project manager, David Aquilina, is an Australian who worked in Italy until two years ago when he came here.

The present art/garden perimeters' medium of privet will stay, but the present designs will only exist for another year or so and will then be changed over. Out of the nine acres available, four will be home to 22 gardens, but only 15 designs have been completed as yet.

As you begin to wander through the lot, Claude Cormier's *Blue Tree* immediately captures your attention with a diseased pine tree, covered in a mass of shocking blue Christmas baubles, and surrounded by grass. Next door, *Stone's Throw* explores the replica of a large stone found in Italy; it looks like something from the Moon with its little crater holes scattered over the surface. You are invited to investigate those holes and, according to Aquilina, people have found snakes nestling in them much

8. Raymond Williams, *The Country and the City* (London: Chatto and Windus, 1973).

9. Carey McWilliams, *Southern California: An Island on the Land* (Salt Lake City: Gibbs M. Smith, Inc., 1983 [1946]), 354-55.

10. "Esthetic Side," No. XIV (December 1937): 472.

11. "Esthetic Side," No. XI (July 1934): 230-31.

12. *Ibid*

13. Williams, *The Country and the City*, 149.

14. Starr claims that comparisons made to the Mediterranean during the early decade of American settlement "invoked values of responsible order and conveyed a sense of impending civilization...the Mediterranean was rich in both nature and history, and Southern Californians wanted both blessings," *Inventing the Dream: California through the Progressive Era* (Oxford: Oxford University Press, 1988), 46. Starr credits the union-busting and aggressive, if paranoid, Harrison Gray Otis and journalists like Charles Fletcher Lummis with solidifying the myth/image package begun by Helen Hunt Jackson. The myth package quote is found in *Inventing the Dream*, 72-77.

15. "Esthetic Side," No. XI (July 1934): 230.





*Claude Cormier's Blue Tree at Cornerstone Festival of Gardens, Sonoma. (Jenny Randall, August, 2004)*

to their consternation. I was captivated by Topher Delaney's *Garden Play* and Pamela Burton's *Earth Walk*. The latter is a lesson in the layers of soil experienced on the site. Then there is Ken Smith's *Daisy Border*, which is nothing but a mass of multi-colored pinwheels whirling around in the ever-present light winds of the area.

Cornerstones have managed to deliver a lot in the space of a few months, before opening in July. The general areas of the site have been remarkably well put together. Topher Delaney helped them design the parking lot area with huge six-foot plus planters in blue and purple. There is also a large space for events where a nomadic-like tent has been set up, surrounded by deep, perennial borders and the septic tank area has been innovatively covered in various species of grasses.

Owing to time constraints, I saw only a few of the exhibits, but I came away with a lot of thoughts. Had I just seen art in the landscape or good, modern garden design? It is, of course, all a far cry from the historic gardens and landscapes that we, as a society aim to uphold, but the Festival certainly exemplifies the diversity of design. Contact: [www.cornerstonegardens.com](http://www.cornerstonegardens.com) or 707.933.3010.

## GETTING TO KNOW YOU:

### Karla Ogilvie

My family and I have just recently moved to the San Diego area from Colorado a few months ago so I am just finding my way around here. I have an M.A. in history and a B.S. in landscape design. My area of expertise is French garden history as we lived in Tours, France for 13 months. While my husband completed his sabbatical at the University of Tours, I studied the gardens of the Loire Valley. I am writing a book on their history, tentatively titled *Queens, Cloisters, and Chrysanthemums: A Walk through the Gardens of the Loire Valley*. In addition to that I am looking for new projects here in California. Any suggestions? (Karla has also done some writing for the San Diego Horticultural Society. Email: [kmogilvie@aol.com](mailto:kmogilvie@aol.com).)

### DANIEL URBAN KILEY (1912-2004)

We regret to inform you of the death of landscape architect Daniel Urban Kiley (1912-2004), best known in California for his design of the Oakland Museum's roof gardens in 1969. David Gebhard's *A Guide to Architecture in San Francisco & Northern California* remarks that "the concept, successfully realized, is that of a park with much of the building underground." Peter Walker, a founding member of the Cultural Landscape Foundation, wrote that "Although generally remote and rarely published in the 1960s and 1970s, [Kiley] was considered by knowledgeable landscape architects to have led the way in postwar American landscape design, along with Thomas Church, Lawrence Halprin, and Garrett Eckbo." [The quote is from Walker's biographical essay on Kiley, and appeared on the Cultural Landscape Foundation's website: [www.tclf.org/pioneers/kiley.htm](http://www.tclf.org/pioneers/kiley.htm). The biography will also be published in the forthcoming *Pioneers of American Landscaping Design, II*]

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Sustaining \$60 and up.

## BOOK REVIEWS &amp; NEWS

*Plants and Landscapes for Summer-Dry Climates of the San Francisco Bay Area*, edited by Nora Harlow, (Oakland: East Bay Municipal Utility District, 2004), 320 pages, \$49.95 hardcover, \$34.95 softcover, ISBN: 0-9753231-0-5.

*Plants and Landscapes for Summer-Dry Climates of the San Francisco Bay Area* is likely to be the most frequently used source for drought tolerant planting ideas. The title is somewhat misleading. The range of plants is such that the book is useful throughout California and in other Mediterranean climate zones around the world.

The East Bay Municipal Utility District has provided water from the Sierra foothills for portions of Alameda and Contra Costa County since 1923. During drought years, it has been forced to ration its customers' water usage. The forerunner to this book was its 1986 publication, *Water-Conserving Plants and Landscapes for the Bay Area*, which went through numerous printings. The new book is a larger and glossier version, edited by Nora Harlow, George Waters' longtime assistant editor of *Pacific Horticulture*. It is both well written and well designed.

The book begins with introductory chapters about regional characteristics and design, followed by an extensive plant catalog. The editors made the conscious decision not to limit themselves to native plant material. This makes the book more attractive to a wider range of readers in broader geographical areas. The plants are listed by botanical names with common names following and in the index. Each plant entry includes a very good color photograph of the plant blooming in a garden setting. The entries limit the number of varieties to the most common ones and ones most likely to be found in the San Francisco Bay Area. The climate zones are those established for the *Sunset Western Garden Book*, without modification for the numerous microclimates within each area. This means that before trying a new plant, it is always best to consult with neighbors and other reliable sources.

The book's faults are those of omission. There is no historical review of traditional Mediterranean gardening. The concept of drought tolerant planting is not new. The history of twentieth century California planting design demonstrates ingenious use of water-conserving plants. Thomas Church's gardens are noteworthy in this respect. The sections on design principles are beautifully illustrated; however, the gardens and their designers are not credited. The editors include a short list of display

gardens, most of which will be familiar to local members of the California Garden and Landscape History Society. Unfortunately, a list of nurseries is not attached. Many of the display gardens hold plant sales.

Despite these limitations, *Plants and Landscapes for Summer-Dry Climates of the San Francisco Bay Area* is an invaluable reference and will appeal to professionals, seasoned gardeners, and first time garden makers. Proceeds from the book will support the utility's local water conservation programs.

—Margaretta J. Darnall

[At least two water utility districts of this state have provided demonstration gardens to educate the public about drought tolerant landscaping. At our conference in Riverside this November, you will have an opportunity to visit the Western Municipal Water District's garden at 450 Alessandro Boulevard, Riverside. The garden was created in 1989 through the combined efforts of the Master Gardeners, UC Riverside, CDF, and donations from the landscape industry. In the San Francisco East Bay, there are private garden landscapes in Lafayette (3217 Sharon Court), Moraga (1785 School Street), and Berkeley (1376 Rose Street). In addition there is a Resource Garden at Lake Merritt in Oakland, and a commercial planting at the EDMUD-Alamo Water Conservation Activity Center at Alamo Plaza Center, (Danville Blvd. and Stone Valley Rd.). In addition, the company puts in water-conserving landscaping in place of lawn in front of each of its offices. EBMUD offers rebates of up to \$1000 for home landscapes, for installation of drip irrigation, drought tolerant plants, permeable hardscape, etc. If the project includes replacement of a lawn with water conserving plants, the rebate may go up to \$2500. Email them at wtreserv@ebmud.com or call 1-866.403.2683 to find out more about this program.]

*The Last Great World's Fair, San Francisco's Panama-Pacific International Exposition 1915*, edited by Robert Lieber and Sarah Lau, (Golden Gate National Parks Conservancy, 2004), softcover, \$14.95, 72 pages, ISBN: 1-883869-88-9.

This little booklet is actually a catalogue that accompanied the exhibit "Panoramic Spectacle," on display February 20 - April 18, 2004 at the Officer's Club in the Presidio of San Francisco, curated by Hallie Brignall. It featured an assortment of 31 tinted photographs of the exhibition that come from the collection of the Park Archives and Records Center, Golden Gate National Recreation Area. The last photo in the book is a recent one of the restored Crissey Field. Some of the accompanying commentary is taken from the original work, and includes a few comments on the landscaping, including a brief acknowledgement of John McLaren. We regret we didn't learn of the show in time to invite readers to attend, but acquiring the catalogue may make up for it somewhat. The Officer's Club is apparently being used as a venue for various displays of pictorial art just now — we saw a poster about another exhibit held there in August, on "Birds of the Pacific Coast."

**Gardens of the Arts and Crafts Movement, Reality and Imagination** by Judith B. Tankard, (Harry N. Abrams, Inc., due out November 2004), 224 pages, 167 illustrations, 148 in full color, \$50, ISBN: 0-8109-4955-5 (Amazon says it is 0-8109-4465-2). Tankard is a member of CGLHS and the author of *The Gardens of Ellen Biddle Shipman*, *Gertrude Jekyll at Munstead Wood*, and *Gertrude Jekyll: A Vision of Garden and Wood*. She also co-authored *English Pleasure Gardens* and was a contributor to *Pioneers of American Landscape Design*. Tankard was the founding editor of the *Journal of the New England Garden History Society*, and teaches at the Landscape Institute, Harvard University.

Press release: "The Arts and Crafts Movement, which began in the late 19th century in England and continued into the early 20th century there and in America, brought sweeping changes to the world of art and design. Celebrating simplicity, utility, handcraft, natural materials, and vernacular forms, its advocates produced a wide range of work, including architecture, furniture, ceramics, stained glass, wallpaper, jewelry, and books. Not surprisingly, the gifted architects of the movement also turned their minds to garden design.

"This beautiful book features the gardens of Edwin Lutyens, C. F. A. Voysey, Gertrude Jekyll, Ellen Biddle Shipman, Charles and Henry Greene, and other Arts and Crafts designers, who created some of the loveliest manmade landscapes we have today. Author Judith B. Tankard, a noted garden historian, brings a fresh perspective and a wealth of original research to her subject. Illustrated with period watercolors and drawings, and with new photographs and garden plans made especially for this publication, the book promises to be an important resource for art and design historians, and a delight to all lovers of gardens."

**Preserving Modern Landscape Architecture II, Making Postwar Landscapes Visible**, edited by Charles A. Birnbaum, (Spacemaker Press in September 2004 or April 2005) softcover, \$24.95.

Press release: "This second volume on the topic, published by The Cultural Landscape Foundation and edited by Charles A. Birnbaum, builds on the essays published by Spacemaker Press in 1999. Making Postwar Landscapes Visible contains seventeen essays by practitioners of the era including Stuart Dawson, M. Paul Friedberg, Lawrence Halprin, and Grant Jones. Additionally, present-day leaders in landscape architecture and historic preservation such as Richard Longstreth, Laurie Olin, and Marc Treib are also represented. Rounding

out the publication are papers from Canada, Portugal, and the United Kingdom. Essential reading for those who want to understand postwar landscape architecture and its ongoing preservation and management."

Two forthcoming releases from the Library of American Landscape History:

**New Towns For Old: Achievements in Civic Improvement in Some American Small Towns and Neighborhoods**, by John Nolan (ASLA Centennial Reprint Series, reprint of the 1927 edition), with a new introduction by Charles D. Warren. "Long out of print and increasingly rare, this illustrated study will be of great interest to planners and urban historians. Individual chapters examine different communities, suburbs, and parks planned by Nolan." December 2004, Umass Press/cloth, \$34.95.

**A World of Her Own Making: Katharine Smith Reynolds Johnston and the Landscape of Reynolda** by Catherine Howett. "The compelling story of the young wife of tobacco magnate R. J. Reynolds and the estate, farm, and village she created in Winston-Salem, North Carolina. Richly illustrated with historical and new photographs." Spring 2005, Umass Press/cloth, price to be determined.

**The Plant Locator: Western Region**, by Susan Hill and Susan Narizny, (Portland: Black-Eyed Susan Press/Timber Press). 752 pages, softcover, \$19.95. More than 50,000 plants are listed alphabetically by name with coded nursery designations following each plant. Decisions about listing cultivar names were largely based on information gleaned from the RHS Plant Finder. Nothing historical about it, but an invaluable reference for California garden writers, designers, and plantaholics. You'll need your bifocals or a magnifying glass to make out the print. A CD version with dates of introduction and plant descriptions added would be heavenly.



View of White Park, Riverside, ca. 1910 (M. Graham)

## EVENTS

**Sept. 18:** In Walnut Creek, Ruth Bancroft celebrates her 96th birthday with a party at the Ruth Bancroft Gardens. Special guests will include Dr. Tom Daniel, Grants Director of the Stanley Smith Horticultural Trust, and Dr. Gloria Duffy, President and CEO of the Commonwealth Club of California. Check their website for details, [www.ruthbancroftgarden.org](http://www.ruthbancroftgarden.org), or call 925.210.9663.

**Sept. 18:** The Friends of the Los Angeles Memorial Library present "Seasonal Notes with Judy Horton." Celebrated garden designer and CGLHS member, Judy Horton, will demonstrate and discuss ideas for creating a range of possibilities in the garden. Horton and her garden have been featured in *Secret Gardens of Hollywood and Private Oases in Los Angeles*. Along with her many other accomplishments, Judy is also the author of *The Climbing Garden*. Memorial Branch Library, 4625 W. Olympic Blvd, Los Angeles, 2:00 pm. Call 323.938.2732 for details. No fee.

**Sept. 21:** Several CGLHS members have been invited to attend the initial planning meeting of the Historic American Landscape Survey (HALS) for Northern California. It will be held at the office of PGAdesigninc, thanks to Cathy Garrett, who volunteered to serve as the NorCal liaison to the ASLA HP-PI Group, and others. Cathy is hosting the meeting in association with the Garden Conservancy's western representative Betsy Flack ASLA, and Chris Patillo, Cathy's partner in PGAdesigninc. (The firm has been involved with historic landscape projects ranging from the restoration of the walled gardens at Monterey's Casa Amesti to Sacramento's Stanford Mansion and interpreting the original land grant of Antonio Maria Peralta in Oakland.)

"Our objective for this first meeting is to start the dialogue on how to identify and document northern California's significant historic landscapes. Cathy will give a brief introduction to HALS and what ASLA has accomplished to date. We will provide copies of Survey Guidelines for Historic Research and Narratives, Criteria for Identifying Historic Landscapes, and the ASLA HALS submission form. The goal is to develop a strategy for getting the documentation done in a way that spreads the tasks among many and maintains a high level of submission quality."

We'll be reporting back on this meeting in the winter issue of *Eden*. Betsy Flack's San Francisco office is at the Presidio, 1008 General Kennedy Ave. #14, San Francisco CA 94129. Telephone: 415.561.3990, Email: [bflack@gardenconservancy.com](mailto:bflack@gardenconservancy.com). FAX: 415.561.3999. To learn more about HALS, see the website at <http://www.cr.nps.gov/habshaer/hals/>.

**October 1-3:** at the Los Angeles County Arboretum & Botanic Garden, Arcadia, and

**October 8-10:** at Strybing Arboretum & Botanical Garden, San Francisco

Gardening Under Mediterranean Skies IV, "Exploring California Style." Speakers include Chris Woods, Glenn Keator, Dave Fross, John Greenlea, Trevor Nottle, Russ Beatty, and Chip Sullivan. For more information, see the website: [www.pacifichorticulture.org/medskies/](http://www.pacifichorticulture.org/medskies/), email [medskies@pacifichorticulture.org](mailto:medskies@pacifichorticulture.org) or call, toll-free, 866.633.7543.

**October 5 - November 16:** "Trees about Town" in Santa Barbara. Learn to identify over 100 of the most common and uncommon trees on the city streets of Santa Barbara, and hear the stories they have to tell. Bob Muller is the instructor, from 10 - 12 pm. Fees vary from \$85 down. Call the SB Botanic Garden, 805.682.4726 x102.

**October 9:** Library Book Sale featuring new and used publications, benefiting Blaksley Library, held at the Botanic Garden, 1212 Mission Canyon Road, Santa Barbara, 9-3 pm.

**October 14:** "The Arts & Crafts Garden in SoCal," Thursday morning, Rick Fisher, 9:45 - 12 pm, LA County Arboretum, fee \$35, contact 626.821.4624 or [www.arboretum.org](http://www.arboretum.org).

**October 22-23:** The Society of Architectural Historians will hold a joint meeting of the northern and southern California chapters in the exact geographical center of the state, Fresno. The City of Fresno's Historic Preservation Program, in cooperation with the Fresno City and County Historical Society, is hosting this first-ever meeting of the two California SAH chapters. The Saturday (Oct. 23rd) event includes a morning session with slide talks on regional architecture and landscape design. The afternoon bus tour features numerous adobe buildings and the landscape architecture of Rudolph Ulrich



(Kearney Park and Boulevard) and Thomas Church (the Hilliard Giffen Adobe). There will also be a tour of Forestiere's Underground Gardens. Marlea Graham and Julie Cain will make a brief presentation on Ulrich's work, and Harold H. Tokmakian, AICP, will discuss "Fresno Fulton Mall & Garrett Eckbo: A Threatened Masterpiece of Urban Design." Tour space is limited. The Saturday meeting registration is \$10, buffet lunch \$16.50, bus tour \$35. Additional fees for the Friday evening reception, dinner, and/or bus tour. Contact Karana Hattersley-Drayton, City of Fresno's Historic Preservation Project Manager, at 559.621.8520 or [karana.hattersleydrayton@fresno.gov](mailto:karana.hattersleydrayton@fresno.gov).

**November 5-7:** This year our conference will be held at the Riverside Municipal Museum, 3580 Mission Inn Avenue, Riverside, and will include lectures, tours of educational facilities and gardens, plus two get-acquainted receptions. Conference packets will be mailed out to our members and selected institutions later this month.

Those who desire to share a room at or a ride to the conference, please contact Marlea Graham, who will act as a clearinghouse for such requests. A block of rooms has been set aside for our members at the Comfort Inn, with a special conference rate for King (\$70/night) and Double (\$75/night) beds. The hotel offers a breakfast buffet and has a swimming pool. **Hotel reservations must be made no later than October 4th to take advantage of these special prices. You must mention the name of the organization, CGLHS, and the Group Number 2107 when you call to make reservations.** Comfort Inn, 1590 University Avenue, Riverside, CA 92507. Phone: 909.683.6000, FAX: 909.782.8052. Website: [www.choicehotels.com/hotel/ca677](http://www.choicehotels.com/hotel/ca677). A list of less expensive accommodations will also be provided in the conference packet.

**November 27 through December 9:** Celebrate the Holidays at the Casa del Herrero. Events include: Holiday Flora and Fauna Tours from 10 am to 2 pm. Exhibition and silent auction of tabletop Christmas trees created by prominent architects, designers and celebrities, to be shown at the Holiday Gala, \$20/person for an evening of food and celebration. Twilight Tours, featuring wine, hors d'oeuvres and carolers, will be held on **November 27 and December 3-4**. Fee: \$35/person. A Wreath-making Workshop will be offered - details to be announced. All tours and events require advance reservations. Call 805.565.5653. Don't delay as these events are expected to sell out early.

Casa del Herrero is the beautifully preserved Montecito estate designed by architect George Washington Smith and completed in 1925 by the owner, George Fox Steedman. It is noted as one of the finest examples of Spanish Colonial Revival architecture in America and is listed on the National Register of Historic Places. Mr. Steedman was a serious hobbyist, a silversmith, woodworker, and inventor, hence the name of the estate, "House of the Blacksmith." The gardens surrounding the Casa cover eleven acres and were designed by noted landscape architects Ralph Stevens and Lockwood de Forest, as well as horticulturist Peter Riedel.

### 2005:

**February 17-18:** Southern Garden Heritage Conference, co-sponsored by The State Botanical Garden of Georgia, the University of Georgia's School of Environmental Design and The Garden Club of Georgia. To receive a program and registration information, contact The State Botanical Garden of Georgia, 2450 South Milledge Avenue, Athens GA 30605. Phone: 706.542.1244. Email: [garden@uga.edu](mailto:garden@uga.edu).

**March 16-20:** SF Flower & Garden Show at the Cow Palace, 2600 Geneva Avenue, Daly City CA 94014. Phone: 415.771.6909. Website: [www.gardenshow.com](http://www.gardenshow.com).

**April 6-10:** The Society of Architectural Historians (SAH) holds its national conference in Vancouver BC. See our last issue for details on the landscape aspect of this conference. SAH website: [www.sah.org](http://www.sah.org).

**April 15-17:** 23rd Annual Meeting of the Southern Garden History Society, "Colonial Meets Revival," Fredericksburg VA. Contact Kenneth McFarland, [kmcfarland@stratfordhall.org](mailto:kmcfarland@stratfordhall.org) or SGHS, Old Salem, Inc., Drawer F., Salem Station, Winston-Salem, NC 27108-0346.

## The Empire That Citrus Built: Landscape History of Old San Bernardino County

Lectures, Luncheon and Garden Tours

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Visit [www.cgls.org](http://www.cgls.org) or  
Contact Marlea Graham  
(925) 335-9156  
[maggie94553@earthlink.net](mailto:maggie94553@earthlink.net)

**April 15-23:** Spring Gardens of the South, a tour sponsored by the Gardens at Heather Farms of Walnut Creek. See the magnificent Biltmore Estate in NC, the private gardens of historic Charleston and Savannah, Callaway Gardens' azalea collection, and Roosevelt's Little White House in Warm Springs GA. Call the GHF office for more information or a brochure. 925.947.1678.

**May 5-7:** The National Park Service, along with a number of co-sponsors, will host a national conference devoted to preserving historic recreation and entertainment sites. Entitled "Preserve and Play," the conference will present appropriate and successful strategies for protecting a range of important resources, from urban recreation centers and school gymnasiums, to public boat-houses, amusement parks, and spas. "Preserve and Play" will be held at the Intercontinental Chicago Hotel, constructed in 1929 as the Medinah Men's Athletic Club. This recently restored hotel is located on Chicago's "Magnificent Mile," just blocks from many of the city's most notable landmarks. "Preserve and Play" will accept presentation and demonstration proposals through September 24, 2004. For more information on proposal requirements, conference themes, and contact information, please visit the conference website: <http://www.preserveandplay.org>.

**May 12-16:** Annual Conference of the Heritage Rose Foundation will be held in conjunction with the Celebration of Old Roses at El Cerrito. Speakers, workshops, garden tours. Check the HRG website for full details: [www.heritagrosefoundation.org](http://www.heritagrosefoundation.org), or write them care of HRF, PO Box 83144, Richardson TX 75083.

**Sept. 29 - Oct. 1:** 15th Conference of the Southern Garden History Society on Restoring Southern Gardens and Landscapes, Old Salem, Winston-Salem, NC. Contact Kay Bergey, [bergeymk@wfu.edu](mailto:bergeymk@wfu.edu). The theme of this conference is still to be determined. See address under April 15 above to write for details, or check the website: [www.southerngardenhistory.org/calendar.htm](http://www.southerngardenhistory.org/calendar.htm).

## WEBSITES TO VISIT

### The Core Historical Literature of Agriculture

Albert R. Mann Library, Cornell University  
<http://chla.library.cornell.edu/c/chla/browse/n.html>.

We recently requested some photocopies of a rose catalogue from the collection at the Mann Library. They came accompanied by a few other relevant pages from a reference we were previously unaware of: The Nurseryman's Directory, A Reference Book of the Nurserymen, Florists, Seedsmen, Tree Dealers, &c., for the United States, fourth edition, 1883. We were so delighted with this gem that we began an immediate web search to find out what library here has a copy. It turned up a site at Cornell, where they've kindly digitized the directory for our viewing pleasure. It's slow going, but you can eventually view the entire document, or confine yourself to the listings for California if so desired. There is a huge treasury of other agricultural works on this website, including some rare books about early California life. We didn't take the time to peruse it all, but if you have a particular interest in agricultural landscapes, you may find some other gems here. Now, of course, we wonder what happened to the other Directory editions, and will return to our broadcast search for versions one through three.

### The Eucalyptus of California: Seeds of Good or Seeds of Evil

<http://www.library.csustan.edu/bsantos/>.

If you enjoyed the article about eucalyptus in our last issue, and are curious about Robert Santos' book on the subject, you will be pleased to learn, as we just did (and quite by accident), that the entire book has been digitized by Mr. Santos on the California State University - Stanislaus County library site. This will benefit those who want their own copy, don't have a nearby library to draw from, or forgot to make copies of the footnotes, etc. It's all there, including the extensive bibliography. Hurrah for generous authors, librarians, and the Internet.

### Santa Barbara Botanic Garden Archives

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

Speaking of which, have you checked out the website for the Santa Barbara Botanic Garden lately? We learned – too late for inclusion in the summer issue of Eden – that Professor Gregg wasn't the only one teaching landscaping to C. B. Waterhouse at UC Berkeley; Ralph Stevens of Santa Barbara was his Assistant Professor. No wonder Waterhouse and his fellow students gained entry to so many exceptional private gardens. It now appears this tour was a field trip, part of a summer course on land



scape design. A search of the SBBG site for Stevens-related material pulled up a positive plethora of citations from magazines, books, and etc., several pages of references in which to lose oneself for a considerable length of time. Delightful.

### Silicon Valley History

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

Laurie Hannah found this one for us. "Seven institutions have collaborated to bring the history of California's Santa Clara Valley (better known as Silicon Valley) to the Internet. The libraries, archives, and museums involved in the project received a Library Services Technology Act (LSTA) grant from the California State Library to digitize 1,000 images by the end of August 2004. The site will ultimately feature lesson plans as well as historical essays to provide further context for the digitized materials. Materials represented on the site will span the human history of the region, from Ohlone baskets to silicon wafers, and will include maps, ephemera, photographs, and artifacts. This is the first such site documenting the history of the Santa Clara Valley." Though the site contains way too many images of silicon wafers to suit our tastes, there are also some interesting images to be found under the headings of "Agriculture," "Gardens," "Parks," and more. Check it out, and keep in mind that each image represents only a sampling of what can be found in these assorted libraries, archives, and museums.

### Digital Library - CSU Northridge

<http://digital-library.csun.edu/>

While searching for a photograph of the Rancho Sombrero (no luck there) we stumbled across something even more interesting in the above archives—a series of color photos taken in 1924 at the William Orcutt Ranch, also known as Rancho Sombre del Roble, the ranch shaded by the oak. This place had an amazing garden, so full of flowering plants that it is really too much to take in at once. Even more interesting is the information provided on the site that this property was purchased by the Los Angeles City Department of Recreation and Parks in 1966, and is now being used as a horticultural facility. Why have we never heard of this place before? Who will write about it for us? The address is 23600 Roscoe Blvd., Canoga Park. Somebody *please* check it out.

## MEMBERS IN THE NEWS

Congratulations are in order. We just received notice that CGLHS member Carola Ashford has been selected as the winner of the Marco Polo Stufano Garden Conservancy Fellowship for 2004-2005. The fellowship will be based on Alcatraz Island, and is scheduled to run from September 2004 through May 2005. Carola, who lives in San Anselmo, was selected as a gardener of outstanding promise. She impressed the interview team with her knowledge of plants, ability to communicate intelligently about gardens, and her keen desire to learn and to make significant contributions in public horticulture in the San Francisco Bay Area. She earned an undergraduate de-



gree in criminology and recently completed the University of California, Berkeley Extension program in Landscape Architecture. Ashford will spend much of her time on the island working in the gardens and with volunteers. She will update the plant inventory and conduct research into the history of the gardens, especially seeking photographs of the gardens from the 1950s and '60s. "I am so excited about this unusually popular tourist destination being the site of a historic garden preservation effort," Ashford says. "So many people will plug into the importance of these gardens to the military families, the prison staff and their families, and the inmates. I would hope that our restoration work will tell the compelling story of people connecting to gardens to enrich their lives, and the importance of preserving these kinds of connections."

Nearly every bit of soil and plant life found on Alcatraz is the result of 150 years of tenacious gardening. Superintendents, officers' families, and inmates all had a role in coaxing plants into flower in this harsh environment. While attending the recent reunion of former correctional officers, family residents, and prisoners,

Ashford made a poignant discovery. "Gardeners moving from Alcatraz to new assignments elicited promises from incoming families that they would care for the plants that were the pride and joy of the previous tenants," she said. "But the chain of care got broken. We will need a good deal of help to undo the neglect of recent years."

More than 140 types of garden plants have survived long periods of abandonment, many having successfully naturalized in the thin soil. The Garden Conservancy, in partnership with the Golden Gate National Recreation Area (National Park Service) and the Golden Gate National Parks Conservancy, has embarked on an ambitious project to preserve and restore key gardens of this National Historic Landmark. We look forward to the next nine months as a time of exciting discoveries in the Alcatraz gardens and among those who remember them in their prime. For additional information on the Alcatraz Gardens Project, visit the website: [www.gardenconservancy.org/news\\_alcatraz.htm](http://www.gardenconservancy.org/news_alcatraz.htm). For information on volunteer opportunities on Alcatraz Island, visit [www.nps.gov/alcatraz](http://www.nps.gov/alcatraz). You may also write to GGNRA VIP Coordinator, Building 201, Fort Mason, San Francisco CA 94123, or call 415.561.4755. Be sure to specify your interest in the Alcatraz project, because they offer many other volunteer opportunities.

[Press release from the Garden Conservancy. For more information on this topic, read *Gardens of Alcatraz*, essays by John Hart, CGLHS member Russell A. Beatty, and Michael Boland, with photographs by Roy Eisenhardt, (SF: Golden Gate Parks Assn., 1996), paperback, 96 pages \$14.95.]



## ODDS & ENDS

*Garden Design* magazine (Sept./Oct. 2004) has an article on the pottery carried by Inner Gardens, 8925 Melrose Avenue, Hollywood CA 90096, phone: 310.492.9990, website: [www.innergardens.com](http://www.innergardens.com). They carry modern, utilitarian planters designed in the 1960s and '70s, suitable for use in Midcentury Modern style gardens. These pieces have relatively thin walls because they're made of asbestos with a little concrete added in. The vintage stuff is expensive, starting at around \$1000. The owner, Stephen Block, is also making some reproduction pots, and those start at about \$500. They are wholly of concrete, and consequently have thicker walls.

Peggy Jenkinson wrote to say she would like to see someone in this organization with the authority of education and/or practical experience in the field of landscape design respond to articles regarding "historic" garden design and restorations. "I have been a member of the National Preservation Trust – who rarely bring up gardens. An example of the real issue of concern to me is the article printed in a recent *Garden Design* magazine, about a historical garden "restoration" in Pasadena that absolutely made me cringe, and made me wonder – why isn't anyone else in this organization responding to this type of thing?"

You may see an interesting report on the CLF website by landscape architect Stephanie M. Pearson, of Dillingham Associates in Berkeley, on "The Rehabilitation of A Modernist Community Play Area - Revisiting Robert Royston's Mitchell Park." J. Pearce Mitchell Park is in the city of Palo Alto, and was built in 1957. We hope to reprint this article in a later issue of *Eden*. The firm was able to consult with Royston on how best to upgrade the safety aspects of the park without significantly altering his original design.

### EDEN

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Deadline for copy for the next *Eden* is: December 01, 2004

*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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