

CALIFORNIA AND THE MUNICIPAL ROSE GARDEN MOVEMENT

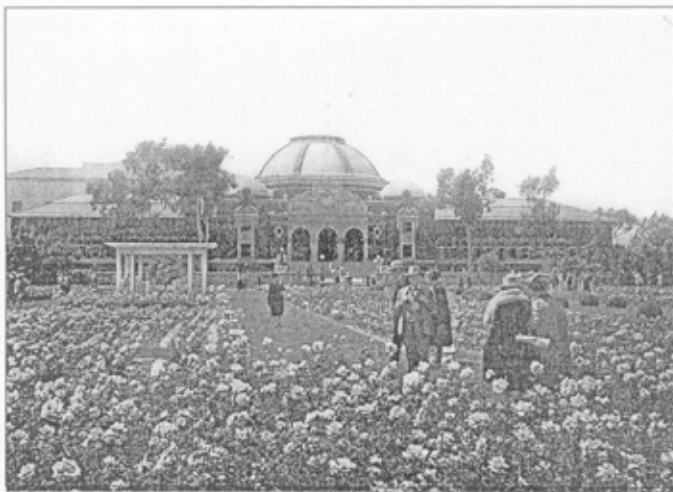
Phoebe Cutler

Even before it was organized into public gardens, the rose played an important part in the civic life of California. It lined the state's roadways for miles, appearing on trellises along the major thoroughfares of Los Angeles. Pageants around the state celebrated its beauty. Pasadena's Tournament of Roses was the oldest and most famous of these; but beginning in the 1890's, Santa Barbara, San Jose and Santa Rosa also honored the flower with parades and tournaments. One of the first semi-permanent, public plantings of roses occurred in San Diego at Balboa Park in 1915 when the grower Fred Howard filled the bank behind the Peristyle of the Spreckels Organ with his own cultivar 'Los Angeles' (HT, 1916).

Rose cultivation took off in the United States in general and in California in particular after 1919 when the Department of Agriculture placed heavy restrictions upon the importation of rose plants. Since by the '20s California was the nation's largest producer of roses, it is hardly surprising that growers initiated the earliest municipal rose gardens out of the clutch that sprang up in the '20s and '30s in the state's main population centers. Between 1927 and 1928 Fred Howard, who was to eventually develop more than 150 rose varieties at his nursery in Montebello, laid out 17,500 plants in the 2.2-acre garden at Exposition Park in south-central Los Angeles. Beds of 100 shrubs each were centered on a lily pool in front of what was then known as the Los Angeles County Historical and Art Museum.

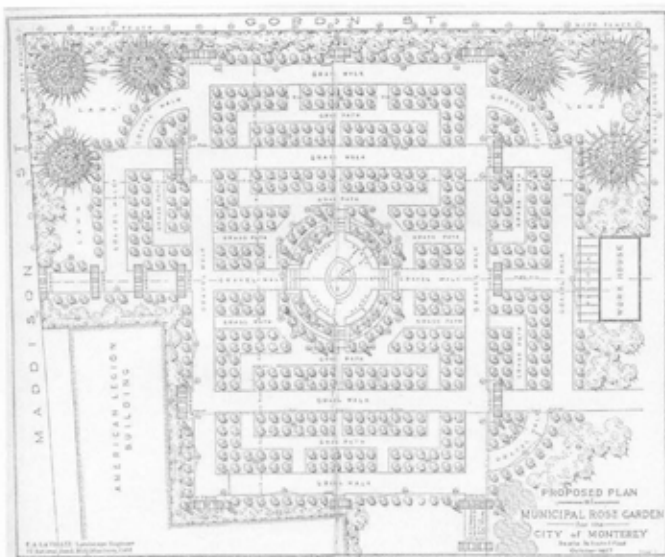
Although the L. A. garden is scrupulously maintained to this day, its bland character may be traced back to the fact that the space was not originally intended for roses. Wilbur Cook, founder of Cook, Hall, and Cornell and the dean of Los Angeles landscape architects, designed the area in 1911 as a sunken garden with "fountains, walks, pergolas, and colonnades." A common type in the early years of the last century, the sunken garden usually involved a turf panel with mixed floral borders. The Exposition Park version enjoyed only a brief existence in this conventional mode. By 1916 Theodore Payne, hoping to capture some of the crowds flocking to San Diego's Panama-California Exposition, had converted it to a "wild garden" for the display of native plants. By 1927, the malleability of the space was proved again when roses replaced the ceanothus, poppies, and rhamnus that had filled the beds centered around the lily pool.

Although a nurseryman, Francis Lester had not been one very long when he launched the Monterey Civic Rose Garden in 1927. British-born Lester, one of seed collector and writer Lester Rowntree's seven siblings, had only the previous year returned to Monterey from Albuquerque where he had a Mexican import business. He quickly threw himself into life back in California, spearheading the garden, opening a nursery specializing in old roses and perennials, and getting himself elected, as noted in the May 1930 issue of *Civic Comment*, president of the Chamber of Commerce.



Exposition Park Rose Garden, Los Angeles. Partial view.
American Rose Annual, 1929.

Laid out by E. A. LaVallée, a "landscape engineer," the 125' x 145' garden filled the open space in front of City Hall. The concept was similar to the one being simultaneously prepared in Los Angeles, essentially a rectangle containing beds of varying sizes centered round a lily pool. The plan made copious use of arbors for pairs of climbing roses. Metal arches demarked all the entries; a row of 13 straddled the principal entry leading west from Pacific Street.



Plan of Monterey Rose Garden. American Rose Annual, 1928.

Monterey in the '20s was a fashionable resort with a national reputation, so that the appearance in its city center of a resplendent rose garden was a development that the American Rose Society, based in Harrisburg, Pennsylvania, was quick to capitalize upon. Articles by Lester, along with a copy of the plan, appeared in the Society's 1928 and '29 publications. In the latter Lester described the massing according to a color plan and "group plantings that represent practically all known classes of roses." He also noted that visitors would receive free guides.

The *American Rose Annual*, the publication that monitored developments in Monterey, had been edited since its inception in 1916 by a leading figure in recreation and conservation causes. The owner of a printing press in Harrisburg, J. Horace McFarland (1859-1948) was the founder of the American Civic Association. McFarland had helped launch the National Park system and had been instrumental in saving Niagara Falls and Yosemite. (He also lobbied precociously for the Everglades.) In 1930—his 72nd year—this 1910s-style environmentalist took up the cudgels for spreading rose gardens throughout the country. In his final campaign the Pennsylvania native organized national radio spots and quintupled the number of ARS publications. He created a very effective competitive spirit among communities by keeping a record and reporting on the progress nationally of municipal rose gardens.

Assisting McFarland in his campaign were the legions of rosarians who belonged to the ARS. Largely amateurs, they were organized into regional branches, subgroups that frequently made it their goal to found a local public rose garden. One such organization was the Santa Clara Rose Society, which, under the joint leadership of Mrs. Charles Derby and Mrs. Charles E. Adams,

revived San Jose's rose festival and sponsored the San Jose Municipal Rose Garden. Mrs. Derby secured the use of half of an 11-acre site near downtown San Jose. She then brought in John McLaren, the Superintendent of Golden Gate Park, to plan the garden. This rose garden, started in 1931, four years after those of Los Angeles and Monterey, adhered closely, nevertheless, to the pattern set by those two pioneers. Similarly to those gardens, beds expanded out in a symmetrical pattern

from a circular pool. Unlike those earlier gardens, however, the beds were not rectangular, but formed wavy strips. McFarland was present for the groundbreaking ceremony on 7 April 1931.

Besides overall form, the San Jose and Monterey gardens also shared a mutual interest in old roses. In the 1930 *Civic Comment* blurb Lester noted that his garden featured Ancient Greek and Roman roses, as well as the old English variety 'York and Lancaster'. A report regarding the San Jose garden in the 1933 *Rose Annual* described the search being undertaken to collect old specimens. The Santa Clara Rose Society also announced its ambitious purpose of seeking rose representatives from each of the state's missions. Of the five subject gardens these two stand out for this emphasis on heritage roses.

By the 1930s no self-respecting California city could afford not to have a civic rosarium. At the beginning of that decade the rose garden as a municipal attraction was a trans-Atlantic and Mediterranean phenomenon. Barcelona established one in 1929 and Rome too about the same time. More pertinently, spurred by J. Horace McFarland and the ARS, "rosaphilia" reached its apex in the United States, where the number of municipal rose gardens doubled between 1929 and 1932.

The origins of the Oakland Municipal Rose Garden (now the Morcom Aphitheater of Roses) demonstrate the effectiveness of McFarland and the Rose Society's rose promotion. Charles Covell, a dentist and the guiding spirit behind the Oakland effort received his inspiration after reading nurseryman Robert Pyle's "More Municipal Rose-Gardens in 1930?" in the *Annual* of the same year. Pyle noted that in 1915 Hartford, Connecticut's Elizabeth Park Rose Garden was the only public *rosarie* in the country, but that by the end of the

SANTA BARBARA ROSE GARDEN

A proposal has been made to the Park Board of Santa Barbara looking toward the establishment of a Botanic Rose Garden for Santa Barbara, upon lines similar to the *Rosarie de l'Häy*, Mr. Gravereau's great French rose garden. The proposed garden [is] to be a living rose museum and to include also a test garden. The proposal has come from Father Schoener who has devoted many years to the study of rose genetics and to hybridizing. The suggestion is worthy of the serious consideration of Santa Barbara, and if it can be worked out on a satisfactory basis, will bring added distinction to this very attractive city.

—*The California Rosarian*, Vol. 1, No. 3 (March 1930).

last year the number had grown to 64. He also offered help from the ARS, which he added was already assisting Santa Barbara and Topeka. (The latter effort, the Rheinisch Municipal Rose Garden, exists today, a celebrated site and one of several templates for Oakland. The Santa Barbara garden appears not to have materialized.) Covell felt that his town should belong to the club and approached the Oakland Businessmen's Garden Club. That influential organization in turn galvanized the city.

The process of development of the East Bay city's rosarium signaled a break from past precedent. First, a lay person who was neither a commercial grower nor a member of an ARS chapter initiated the project. Second, a landscape architect rather than an engineer or a gardener was the designer. Arthur Cobbleddick (ca. 1904-1983), the son of one of the members of the Businessmen's Club, had only four years before graduated from the University of California's landscape school. The plan he proposed for the Oakland garden reflects the fascination with the formal Western composition of the 16th to the 19th century that suffused the education and the practice of landscape design during the first half of the last century. The Oakland garden departed from the standard pattern as seen from Los Angeles to San Jose and became a composite of several iconic European gardens.

Implemented over the course of five years, from 1932 to 1937, the garden fills most of the natural, 7.5



Plan of Oakland Municipal Rose Garden (now Morcom Amphitheater of Roses). *American Rose Annual*, 1934.

acre bowl of Linda Vista Park near Piedmont. For Cobbleddick, who took the job with no immediate prospect of payment, this was an opportunity to make a bravura display of his knowledge of formal European gardens. He divided the site into four units. A mall approaches from the main entrance on the south. An oval with shelter, pool, cascade, and grand stairway forms the core. Terraced on the hillside above the cascade, a hexagonal bed of roses completes a secondary axis. Finally, a second and larger oval-shaped parterre extends from the central one and completes the roughly north-south primary axis set by the mall. In the course of his composing Cobbleddick drew from two or more Italian prototypes, three British precedents, and at least one American example (Elizabeth Park for the larger oval).

The principal section and first part to be finished was the central oval, which consists of a long pool presided over on one side by the loggia-like shelter with tile roof and three arches. For this loggia-pool combination Cobbleddick drew from a descending line of prototypes, notably the Borghese Gardens' 17th century Fountain of Lions in Rome and two 19th century British successors – Wilton House in Wiltshire and Shrubland in Suffolk. The U. C. Berkeley graduate mixed and matched freely,



Oakland Municipal Rose Garden, ca. 1930s (Graham)

placing the steep, single stair of Shrubland off-axis to the northwest, and putting in its expected position opposite the loggia a cascade in the manner of the Villa d' Este in Cernobbio. Roses lined the cascade and the paths that flank it. A double ramp at the top of the water chain leads to a glade of Italian stone pines and the hexagonal terrace. Hybrid teas were planned for the area around the pool and small polyanthas for the garden above the cascade. However, at this stage in the development of the civic *rosarie* in California, the roses, carefully selected by Dr. Covell, had almost become secondary to the plan of the garden.

In the spring of 1933, one year after Cobbleddick created the plan for his *chef d'oeuvre*, Vernon Dean drew the plan for the Berkeley Municipal Rose Garden. In a sign that the rose garden had become accepted as a municipal institution, impetus for the project originated within the city government itself, not from an outside group. Of course, Berkeley had before it the example of its neighboring city to the south. Funded by city unemployment

relief funds, work had begun the summer of 1932 on Oakland's rosarium.

Vernon Dean (c.1912-1979) was a landscape architect student with one year to go when he drew the amphitheater-like plan for Berkeley's steep site. Looking back many years later his classmate Fran Violich made the comment that Dean "did not have the imagination to come up with the idea." However, Dean, who was working part-time for the city's park department while he was at school, had just the year before designed an appealing, rustic amphitheater for John Hinkel Park in the Berkeley hills. On both projects Dean could have had the advantage of the expertise of Bernard Maybeck, who during this period served on the



Perspective of Proposed Rose Garden, Berkeley.
Vernon Dean, Bkly Rec. Dept. Annual Report, 1933-34.

Civic Design and Development Commission. Moreover, Dean, like Cobbleck before him, would have been just as immersed – through the teaching of John Gregg, joined by Howard Shepherd – in the glories of the Franco-Italian tradition. He would have been well acquainted with the garden amphitheaters of such places as Siena's Villa Sergardi and the Villa Gori.

The Berkeley "Park Bureau" could not only avail itself directly and indirectly of a fund of local architectural expertise, it also had the advantage of the pooled knowledge of the local branch of the ARS. The East Bay Counties Rose Society had formed recently as a result of the initiative in Oakland and in response to the national vogue. Dr. Covell and a committee from this group volunteered their help in the selection of the roses. Although the varieties have evolved over 70 years, the Jekyll-inspired color scheme the Rose Society chose still dominates.

Tones – "red at the top through deep copper shades, flames and bicolors, yellows, pinks and whites at the bottom" – and the stratified form complement each other. Six terraces supported by 3-foot stone walls step down a semi-circular canyon. Surmounting the terraces, a 13-foot high redwood pergola draped with climbing roses arcs around the 220-foot partial circumference. Three sets of stairs descend to the base where Cordonices Creek in the past emerged from its culvert and filled an oblong pool at the base of the amphitheater. From the upper part of the slope views to the west take in San Francisco, the Golden Gate and Richmond-San Rafael Bridges and the sunset beyond. On these slopes the California municipal rose garden reaches its apex.

Four of the five gardens reviewed here – Los Angeles, San Jose, Oakland, and Berkeley – have remained surprisingly intact. The Monterey *rosarie* disappeared so completely so long ago that the current park director was surprised to hear that there had ever been one. The rose garden in Sacramento's Land Park, presumably like the park itself an artifact of the '30s, has also vanished. The American Rose Society survived McFarland's death in 1948. Many of the communities, however, that established rose gardens as a result of the fervor the author/prINTER/EDITOR/activist who did so much to inspire, could not carry them through the succeeding decades.

The municipal rose garden fell short of being the essential element, touted by professionals and ARS propaganda of the '20s and '30s, that would both draw crowds to city park systems and elevate civic morale.

A LARGE ROSE GARDEN FOR BALBOA PARK

The famed beauty of Balboa Park, San Diego's great show place, is to be further enhanced by having a magnificent Rose Garden through the efforts of the San Diego Rose Society, represented by its Municipal Rose Garden Committee, in cooperation with the Board of Park Commissioners and John Morley, internationally known Park Superintendent.

A very choice site has been selected by Mr. Morley and this, it is expected, will shortly be formally set aside for the purpose by an executive order of the Park Board.

The site is one comprising about eight acres, a portion of which was used as the citrus orchard of the model farm of exposition days. It is ideally situated for the purpose in mind.

It is Mr. Morley's desire, in which the Committee is in hearty accord, to have the Rose Garden surrounded by a Botanical Garden of named trees and shrubs. In addition to the educational value of this feature it will provide a most suitable background for the rose garden.

The committee requests that landscape gardeners and others submit pencil sketches suggesting proper treatment of the plot. Necessary grading will bring the grounds to level grade. It is desired that the rose garden shall accommodate a minimum of 11,000 plants and that a separate plot of about one-half acre be set aside for a test garden.

The committee wishes it thoroughly understood that the pencil sketches are to be given without charge, except for a probable award for best features. The question of compensation for completed plans will be subject to further arrangement.

—*The California Rosarian*, Vol. III, No. 8, (August, 1931)

A plan submitted by local landscape architect and rosarian Walter S. Merrill was accepted by the committee and Board of Park Commissioners. "It is hoped to raise sufficient funds in time to have the garden built and planted by the end of 1932." The money did not materialize.

COMMUNAL ROSE PLANTING IN SANTA CLARA COUNTY

Mrs. Fremont Older, San Jose

Santa Clara County has just had its Fifth Annual Rose Planting Day. This gala day has always been in December because that is the best planting time in this vicinity. Five years ago we determined to try to make Santa Clara County a red rose county because red is a Spanish color. San Jose was the first civic settlement established by the Spanish government in California.

In 1924 we planted red roses at the entrances to San Jose. We used 'Paul's Scarlet', 'Ragged Robin' ['Gloire des Rosomanes'], and 'Gruss an Teplitz'. Red roses were planted at several bridges. A committee divided the county up into sections and saw that each school in the county had at least two rose bushes. Thousands of rose bushes were planted.

Rose Planting Days of 1925 and 1926 were a repetition of 1924. By this time we had decided to call the 'Paul's Scarlet' the county rose. Several members of the Flower Lovers Club and the Santa Clara County Rose Society contributed rose bushes, and Senator James D. Phelan, Dr. Harry Tevis of Alma, and Mr. and Mrs. Chauncey Goodrich of Saratoga, asked their gardeners to root cuttings in the autumn for the following years. 'Paul's Scarlet' does especially well on its own roots. Last year we took roses to all the service stations in the county, except those owned by the great oil companies. Managers of those promised to do their own planting.

This year we began more ambitious work. Senator Phelan asked his gardener, Mr. George Doelts, to have rooted for us 1000 'Paul's Scarlet' cuttings. In addition, he gave us \$100 for expenses connected with rose plantings. Mrs. Stanley Forbes of Palo Alto not only rooted for us 75 rose bushes, but went out with Mr. Forbes and her gardener and planted them. Mrs. Holtum and Mrs. Payne of the Moreland District rooted and distributed more than 100 bushes. In addition to them, there were about 14 other workers who devoted several days to rose planting. The committee took to each house one 'Paul's Scarlet' rose, and the ground was covered on both sides of the road from the San Mateo line to the San Benito line. Many house owners were given more than one bush. That highway was selected because it was the most widely traveled. We had some bushes left over, and we distributed them on both sides of the road between Saratoga and Cupertino, from Saratoga part of the way to San Jose, and along some of the Los Gatos road. We have as a goal the prospect of having a 'Paul's Scarlet' blossoming in each garden in Santa Clara County. When visitors come to the May Fiesta a red banner will be flying.

Out of the Fiesta de las Rosas and the Rose Planting has come the promise made by the San Jose City Council and the City Manager that a new park just being made there shall be a Municipal Rose Garden.

—The California Rosarian, Vol. 1, No. 1, (Jan. 1930).

[Article condensed to fit this space.]

The labor-intensive units turned out to be luxuries that chewed up large parts of park budgets. Nevertheless, these institutions have bestowed benefits their early proselytizers did not foresee. The San Jose garden is the revered anchor for a prosperous neighborhood in

a downtown that had drifted. The gardens improve communities in other ways. They become cynosures for volunteer activity. Volunteer gardeners kept the Morcom Aphitheater going during the distressed '70s. In 1980 a friends group formed in part to revive the fading fortunes of the Berkeley site. Seven years later on the occasion of its 50th anniversary, a large celebration accompanied the rededication of a revived *rosarie*, complete with newly planted, pest-free roses discovered by the still-extant East Bay Rose Society.

In other acts of community the rosariums host marriages and graduations. They fill in as backdrops for family and commendatory photos. Finally these gardens are the visible legacy of a period that believed the rose could cure almost anything.

Footnotes:

1. "Landscape Work," *Architect and Engineer* 24 (February 1911), 99.
2. Charles Keeler to Howard Gilkey, 5 October 1934 (California Writers Club Records, Bancroft Library, U. C. Berkeley).
3. Violich interview with the author, 18 June 2000.
4. Charles Creswell, "The Berkeley Rose Garden," *Parks and Recreation* (January-February 1945).
5. Gail Keleman, *City of Berkeley Landmark Application* (27 January 1995), 3. According to the application the dam which held the water in the pool had been removed.
6. Doug Stafford, the Park Director, subsequently researched the garden and discovered that construction on the site in 1934 displaced the garden. The roses were transferred to the former public library now part of the Monterey International Institute.
7. The American Institute of Park Executives passed a resolution at their annual meeting in 1922 urging every park system to initiate a rose garden. *American Rose Annual* 1923, 179.
8. This article demonstrates the tie-in between the road and the rose, or Highway Beautification. The inspiration for the rose highways was a planting that occurred for 30 miles along the Jersey shore from Cape May to Tuckahoe. Another 30-mile planting was proposed (but possibly never carried out) from Santa Barbara to Ventura. (*ARS Member's Handbook* 1927, "Rose Plans Worthy of Being Followed," 6).
9. Ruth Berkowitz, "Founding father, friends, 3000 roses present for Garden's 50th," *The Voice* (1 October 1987). Charles Covell attended in his wheelchair. The Visalia rose breeder Ralph Moore bred a special 'Berkeley' rose for the occasion.

Sources:

- American Rose Annual*, 1927-1935.
American Rose Quarterly, 1930-1932.
American Rose magazine, March/April 1934.
 William A. Grant, "Forgotten Rose, Forgotten Creator," *Pacific Horticulture* 54 (Summer 1993), 42-44.
 Works Progress Administration Records for California, Microfiche #T935 (National Archives & Records Administration, San Bruno, CA). This is an alphabetical list by county of WPA projects.



Loggia and pool @ Morcom (1997).

THE ROSE GARDEN AT CHATEAU FRESNO

Marlea Graham

Martin Theodore Kearney was born in Liverpool in 1842. He emigrated with his family to the United States at age 12, settling in a predominantly Irish community north of Boston. As an adult, Kearney moved to Boston, and worked his way up from clerk to manager of a manufacturing firm there, but he wanted more. In 1868 Kearney left this relatively comfortable existence and moved to California with the intention of becoming a land developer in the San Joaquin Valley. Over the next fifteen years, he bought and sold several thousand acres of land for his own purposes, as well as developing and promoting the sales of land for others.

In March of 1883, the local newspapers reported yet another Kearney land purchase – 6800 acres lying to the west of Fresno. It was his intention to sell this land in 5, 10 and 20-acre parcels for agricultural purposes. This became known as the Fruit Vale Estate project. At the time of purchase, Kearney emphasized it would be several years before he could develop the land, needing first to raise money for putting in an irrigation system. In fact, six years would pass before the land was ready for sale.

During this period, Kearney must have been considering how best to go about achieving his goals. He needed to emphasize the fertile potential of the land, and find some way to make it more attractive to settle there than on any of the other properties being developed by his competitors during the same period. Like many other wealthy Americans of the day, Kearney viewed Europe as the fountainhead of cultural refinement and good taste; to somehow incorporate European culture into his plan would enhance its prestige and desirability to potential investors. He settled on a mod-

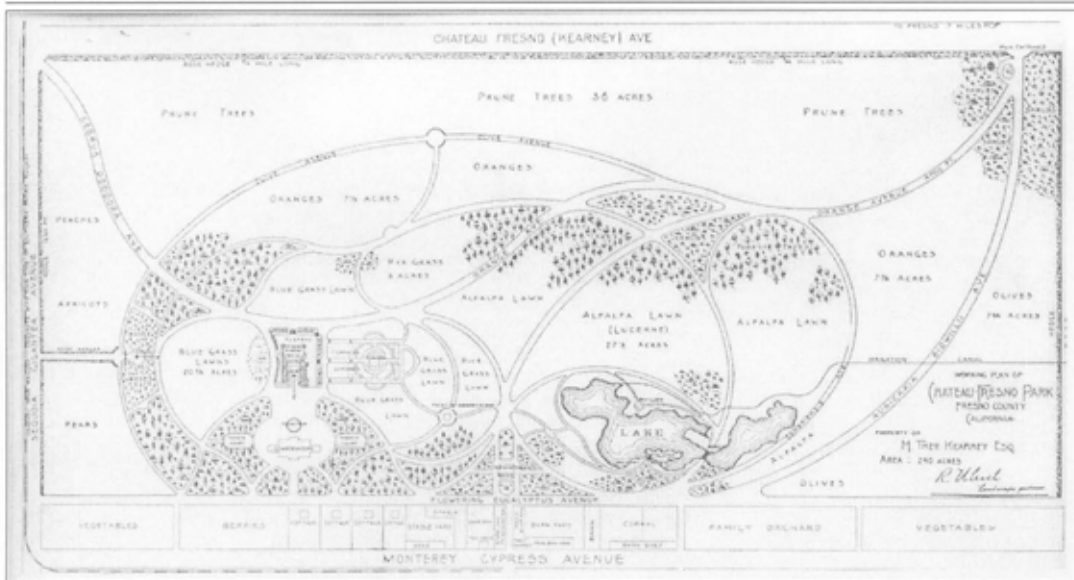
ern version of the European feudal system. He would start his own model farm to provide a concrete example of the land's potential and set aside 240 acres for his own use – to be planted in large part to agricultural crops, primarily raisin grapes – but also as a grand gentleman's estate park, landscaped with exotic trees and shrubs. The crowning glory would be a mansion by which all others would pale in comparison, to be called the Chateau Fresno.

In January 1889, Kearney was finally ready to begin promoting the sale of his land. He took out full-page advertisements in the Fresno and San Francisco newspapers. He also hired Rudolph Ulrich, landscape designer of the Hotel del Monte in Monterey, to create a plan for his Chateau Fresno Park. Ulrich was born in Weimar, Germany in 1840. He was well educated, and received training as a landscape gardener in Saxony, Italy, Belgium, and England before emigrating to the U.S. in 1868. Ulrich worked in the mid-western states for several years before moving to California in the latter part of the 1870s, starting his career here on the San Francisco Peninsula, landscaping the summer retreats of newly wealthy San Franciscans such as silver king James C. Flood, and Governor Leland Stanford. In 1881, the Central Pacific railroad barons hired Ulrich to landscape the grounds of their famous Monterey resort, the Hotel del Monte. He remained there as superintendent of grounds until 1890, though he constantly accepted other commissions such as Kearney's during that period.

Kearney was a frequent guest at Del Monte, and he would have been well acquainted with Ulrich's landscape work there. A diary notation indicates that he paid Ulrich \$100 for the plan of Chateau Fresno Park. The



Engraving of proposed Chateau Fresno Park, January 1889 (Fresno Expositor).



Working Plan of Chateau Fresno Park, 1889 (Fresno City & County Historical Society).

presentation copy still hangs on the wall of Kearney's office in the park today. (A copy of the working plan appeared in a "souvenir" book that Kearney had published in 1899 to encourage settlers to buy his land, a common promotional practice of the day. The original working plan was not found.) Local newspaper reports make it clear that Ulrich and a crew of men were doing some work on the grounds prior to the 1889 land sale, probably laying out the main drives; no actual planting was done at this time. Kearney built a nursery on the grounds, and had another holding area closer to town to allow small plants time to mature before being set out in the landscape. Unfortunately, the meagre proceeds from his initial land sale, and other economic problems on the national level, combined to prevent the implementation of Kearney's grand scheme until several years later. Ulrich left the state in 1890, having received a job offer from landscape architect Frederick Law Olmsted to superintend the planting of the 1893 Columbian Exposition in Chicago. Since Kearney could not yet afford to build his grand mansion, he started instead to develop the farm; outbuildings, including a gatekeeper's cottage, mimicked details of the stone mansion in wood. In 1892 Kearney began landscaping his park and the 11-mile-long Chateau Fresno Avenue leading to it from the town.

Roses were always intended to play a prominent part in the landscaping of the park. The working plan shows us that the rectangular property was to be fronted by a mile-long hedge of roses. The inspiration

for this rose hedge may have originated with rose nurseryman Patrick J. Keller, who emigrated from Ireland in 1875 and settled in Oakland, California the following year. By 1881, Keller was the sole proprietor of his own nursery, located near Mountain View Cemetery off Piedmont Avenue. Out of approximately 55 acres of land, he had planted 12 to roses. The 1887 special edition of the *Oakland Tribune* stated that Mr. Keller was well known for his plantings of rose hedges featuring the red China rose 'Louis Phillipe'. A 400-foot hedge had been planted fronting three properties in Berkeley, and others had been planted in Oakland.

Plant lists and correspondence between Kearney and several San Francisco Bay Area nurseries have been preserved in the Kearney papers at UC Berkeley, and the Fresno City and County Historical Society. These provide evidence of Kearney's early intentions regarding the mile-long rose hedge—an 1893 order was filled by Ernest Gill's Berkeley nursery for 4000 cuttings of the white Noisette 'Lamarque' and 8000 cuttings of 'Agrippina', the commonly used synonym for the red China rose 'Cramoisi Supérieur'. Kearney probably intended this long line of alternating red and white roses to compliment and echo the color of the red and white oleanders he planted along Chateau Fresno Avenue. The inspiration for decorating his avenue clearly followed on a visit to Riverside's Magnolia Avenue, though of course Kearney decided to make his version bigger and better. In 1894, a further purchase of 5000 cuttings of

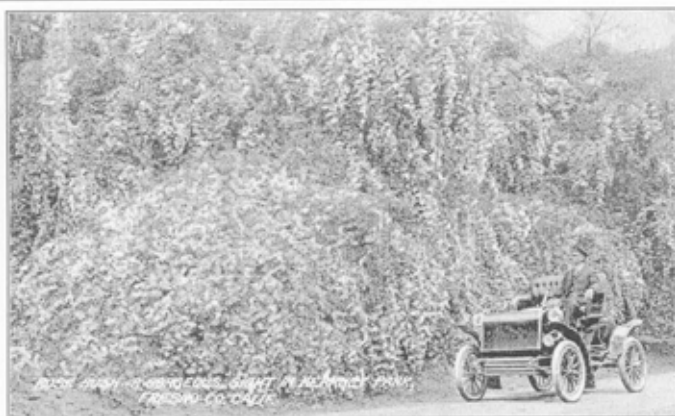
'Agrippina' was made at \$6 per thousand from Keller's nursery. An 1897 newspaper report indicates the hedge of roses was successfully in place and proving an attraction to locals, tourists and potential investors.

Other notable purchases made by Kearney in 1893 included a

quantity of white and yellow Lady Banks roses. Ernest Gill sold 50 of them to Kearney. A notation next to this item on the purchase list stated "For group & not to be pruned." This seems to have been a reminder of how the roses were to be planted in the landscape (in groups) and a caution that they were to be treated as other landscaping shrubs and left to grow to their natural size of approximately 20' x 20'. About the same time, Kearney made an additional purchase of 30 more *Banksiae* roses from James Hutchinson's Bay Place Nursery in Oakland.

Again in 1893, Kearney purchased from the California Rose Company (who had branch offices in both San Francisco and Oakland at that time) approximately 2500 of three rose varieties commonly used as rootstock for budding other roses. It is unknown whether the hedge rose cuttings were to be grafted onto this rootstock or whether it was meant for some other purpose. Possibly the roses were even planted out for themselves in less prominent locations, as rootstocks are generally hardier types and would have been priced lower than more desirable varieties of the day.

In 1896, a comparatively small purchase of about forty roses was made from the California Nursery Company of Niles, a mixed bag of bush and climbing roses. There are fewer existing plant lists for the period from 1897 to 1904, possibly a reflection of recurring financial problems, but the papers could also have been lost. The only one concerning a purchase of roses is attributed to the Cox Seed Company of San Francisco, another mix of bush and climbing roses. A 1902 newspaper report stated, "There are roses in thousands throughout the park of every known variety." While this was something of an exaggeration at that point, a notation in the Kearney pa-



'Lady Banks' Roses Used as Landscape Shrubs, ca. 1910 (Graham).

pers indicated that vines and climbing roses were even planted on the fences of the estate chicken yards, to disguise or make them more attractive to visitors. There is also a brief notation about roses in the vineyards, suggesting that Kearney may have adhered to the common California practice of planting

roses at the ends of the rows of vines to serve as early warning indicators of when to spray the grapes to prevent fungal diseases.

By 1903, Kearney's financial situation was once again improving. He began making definite plans to build his chateau, and in the fall of that year, he wrote to Ulrich, then living in Brooklyn, and invited him to return to Fresno and put the "finishing touches" on the landscape of Chateau Fresno Park. A newspaper interview includes the statement that Ulrich's first big project over the winter of 1903-04 was to begin full implementation of his original plan for the formal rose garden on the western edge of the property. This design was meant to be experienced and enjoyed not only at ground level, but also from the upper stories of the proposed mansion, which was to be positioned on a mound. Ulrich stated that "This will be the finest and most expensive rose garden in California, if not in the United States."

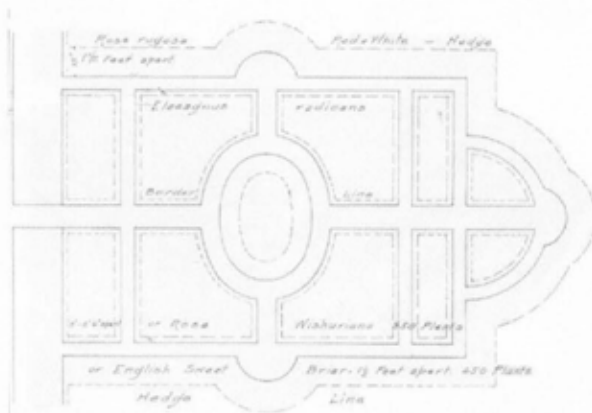
The central feature of this rose garden was a circle originally meant to hold a temple and statues, with two large beds filled with roses flanking each side, and a long walkway leading away from the circle, lined with a rose hedge on each side. A later detailed drawing of the circle also remains in the Kearney papers. This circle design was 85' in diameter, with a fountain at its center, and was divided into many parterres. A plant list headed "Roses for Circle" suggests that another change was made in this design when it came time to implement it. It was all roses, with no fountain, temple or statue at the center. The list mentions four "lines" of shrub roses, primarily in shades of red, pink and white, though each line was softened by the inclusion of at least one yellow variety. The fourth line was backed by climbing roses in the same four colors. A postcard of the garden indicates that the parterres did, in fact, exist in some form.

Company's manager replied that "Our standard roses are anywhere from 10 to 15 years old and are very large heavy plants. The wholesale dealers on all sides are crying for them at \$1.50 each less 20% discount. We will furnish you what we can of any list that you may decide on at the same price. Last year, Mr. Rock positively refused to sell these standard roses to dealers at

all as he claimed that they were worth our full retail price and we would eventually sell them all at that price. It takes all of ten years to make such plants as ours are and they are cheap at this price."

By February of that year, the initial orders had been greatly expanded. For example, from the California Nursery Company, Kearney now wanted 10 each of 90 varieties of bush roses, plus an additional 50 of one variety, the pink 'La France' rose. He also requested four each of 11 climbing varieties, mostly white, red and yellow colors, and one pink rose for a color echo with 'La France'. This seems to be the firm order to implement the rose circle, perhaps with a mass of 'La France' serving as the centerpiece in lieu of a fountain or statuary. The confirmation letter carried the further admonition to "Please be careful to have your men reject any but good, strong healthy plants as these are wanted for a very important purpose." In February 1906, a further order for another 50 'La France' roses was placed with the California Nursery Company, and 54 more standard roses were ordered "to replace standards and climbing roses on the West Terrace." Kearney also required 28 more climbing roses (two each of 14 additional varieties), and 550 more bush roses were wanted "for filling vacant places in the Rose Garden." Getting roses safely established in Fresno was apparently no easy task.

Kearney was in San Francisco prior to and during the April 1906 earthquake. He had been suffering from a bout of pneumonia and already felt very weak. Though he received no direct injury from the quake, the shock of this experience apparently precipitated a mild heart attack. Kearney nevertheless returned to Fresno and set plans in train to begin, at long last, the construction of his mansion, then embarked on what he hoped



Plan of Sunken Garden, n.d. (UCB Bancroft Library, Kearney Papers).

would be a restorative trip to the health spas of Europe. He died of another heart attack on board the steamship en route to England in May. All work on the park ceased when the notice of Kearney's death arrived in Fresno, and thus the grand Chateau Fresno was never built. Red and white roses were planted on the mound following his death. These were later

replaced by a grove of cork oaks which remain today.

Having dreams of his farm being used as an agricultural college, Kearney left his entire estate to the University of California. They thought the soil inferior to that of Davis, and ran it only as an experimental farm until the mid-1940s, when the park portion of the estate was leased to the county for a public park. An assessment of the existing trees and shrubs was made at that time, and though no comprehensive inventory was found, the county report stated that the ornamental shrubs, (which presumably included at least some surviving roses) were not worth saving. Everything, excepting the collection of ornamental trees and an allée of olives, was eventually ripped out, probably to increase ease of maintenance. Today, the Fresno City and County Historical Society occupies the superintendent's house that Kearney had used as temporary living quarters. There is not a single rose to be found anywhere on the property that once housed thousands, though Kearney Park and Kearney Boulevard remain as monuments to the vision of M. Theo. Kearney and Rudolph Ulrich. One can only hope that some early Fresno rose rustlers managed to preserve pieces of such "extinct" rustles as 'Souvenir of Wootton' and 'Empress of Russia'.

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BOOK REVIEWS & NEWS

Thomas Church, *Landscape Architect: Designing a Modern California Landscape*, edited by Marc Treib, with essays by Daniel Gregory, Dianne Harris, Dorothée Imbert, and Marc Treib (San Francisco: William Stout Publishers, 2003), 279 pages plus index, \$75 hardcover, ISBN 0-9709731-5-2.

On a preliminary plan for a garden, Thomas Church once wrote, "this is less a plan than a graphic way of asking questions." Quoting that note in this monograph, Marc Treib expands on the questions. Church would remind a client about solar orientation or screening from the wind and perhaps ask about the location of a garage. This was all part of "making a Church landscape," an intricate process that Treib examines closely. We are at a critical point of his essay — the "conversation plans" — and yet I sense there is a story here that Treib is not telling.

More on that later. The composite story told in this handsome, richly illustrated, large-format monograph is the making of a landscape architect, Thomas Dolliver Church. By the 1950s, he had become "one of the leading landscape architects in the United States," as Michael Laurie wrote in the preface to the second edition of Church's *Gardens Are For People* (1983). Today Church appears even more prominent — "the central figure of midcentury landscape architecture in the United States," writes Dianne Harris. In Treib's view, he was "the most influential landscape architect of his generation." And there are other contexts in which Church excelled. Behind the authors' high praise is rigorous scholarship, some personal reminiscences, superb photographs, and reproduced items from Church's papers and drawings, now housed in the Environmental Design Archives at the College of Environmental Design, University of California at Berkeley.

To call attention to those recently donated papers and drawings, the college organized a symposium on Church and his work in 1998. Two years later, as Treib explains, some of the proceedings of that symposium (seven essays) were published in a special issue of *Studies in the History of Gardens & Designed Landscapes* (Summer 2000). In this monograph, five of those essays reappear, with some revisions and new material. The result is a new work, in part because of the format (some 250 illustrations, including 100 in color and many previously unpublished drawings); in part because the message is more narrowly and sharply defined. Whereas Ron Herman and Charles Birnbaum had, in the special issue of the journal, raised concerns about deteriorating materials, changes in ownership, and the need for preservation, the monograph exudes greater confidence in Church's legacy — a corpus of built work, some of it respectfully maintained and all of it the work of a master.

Covering the background and early work of Church, Dorothée Imbert traces his development from academic training at UC Berkeley and Harvard, European travels, early exhibitions and publications, and collaborations with architects William Wurster, Gardner Dailey, and others, through the early 1950s. She is particularly attentive to precedents in French modernist gardens of the 1920s and '30s. Daniel Gregory's focus lies closer to home, in the Santa Cruz Mountains and along the Peninsula. Gregory's parents were lifelong friends of Church and his wife, Betsy. Now, as Senior Home Editor for *Sunset* magazine, Gregory writes with authority and affection about the way that magazine and Church became "extensions of each other."

Dianne Harris traces more of those symbiotic relationships with the media — especially with *House Beautiful* and the Sunday edition of the San Francisco *Chronicle*. She briefly measures Church's two books, *Gardens Are For People* (1955) and *Your Private World* (1969) against works by Christopher Tunnard, Garrett Eckbo, and James Rose. In more detail she considers Church's books as tools for advancing both his career and the profession of landscape architecture. The Church family's donation to the Environmental Design Archives — papers, drawings, briefcase, boots, tools, and more — is surveyed in a short, informative piece by Waverly B. Lowell and Kelcy Shepherd.

Marc Treib's two essays absorb somewhat more than half the book. His scholarly tasks include surveying some forty years of Church's practice and accounting for shifts in aesthetic predilections as times changed, as younger people in the office moved on, and as the scope of practice expanded to include public, corporate, and institutional work as well as private gardens. In tracking down many projects, Treib has traveled widely, photographed places with a knowing eye, and pored over original plans and drawings. Acknowledging that Robert Royston, Lawrence Halprin,



Aerial photo of Church-designed portion of Villa Insteada, Napa.
(Kurt Liestenfeltz, in *Gardens of the Wine Country, Chappellet & Tracy*, 1998).

Douglas Baylis, June Meehan, and others in the office made contributions, he singles out Walt Guthrie's beautiful construction drawings and the distinctive style of Casey Kawamoto's drawings, which appear throughout the book *Gardens Are For People*. Evidently the attention to detail and refinement in the working drawings increased as the projects increased in size. In plans and other graphic works, Treib has also found evidence of Church's "wandering" in design vocabulary and style, whether traditional or modernist. His final assessment, however, is grounded not so much in documents as in the land, the larger environment, the people. Church, he writes, was a realist and a humanist.

To treat the drawings and plans as more than mere evidence, more than a tool — even a beautiful tool — may be beyond the scope of this monograph, a "work-in-progress," as Treib observes. Perhaps more scholarship will follow. Meanwhile the story left untold is a challenge to piece together and difficult to put in words. It's in the drawings. It's in the conceptual plans, preliminary plans, working drawings, construction details, and the occasional section. These documents were made by many different hands, for different purposes. Some are more utilitarian, some are personally expressive, even dream-like. Together they tell the endless story of one designer, soon joined by younger designers, all communicating with one another, with clients, with architects, engineers, builders, suppliers, workmen, and people who may one day pick up a book or a magazine for inspiration. In the first edition of *Gardens Are For People*, Church acknowledged that he had "learned much" from those in the office, past and present — not only Halprin, Royston, Baylis, Neehan, and Kawamoto, but also Ruth Jaffe, Marie Berger, Theodore Osmundson, and Jack Stafford. Now the plans that they and others produced for him may represent yet another "graphic way of asking questions." How long would those young people have stayed in Church's office, for instance, had they been set to work at a computer screen for seven or eight hours a day?

"Thomas Church: Landscape Architect and California Modernist"

A lecture and garden tour led by UC Berkeley Professor of Architecture and author Marc Treib will be held in San Francisco on 25 June 2005. The talk will be held at the Strybing Arboretum in Golden Gate Park, and the garden tour will be of the 1948 Church-designed Dewey Donnell garden in Sonoma. The fee of \$150 includes lunch and round-trip transport by bus to the garden. Hours: 10 am - 6:30 pm. For more information or to register, call the San Francisco Botanical Garden Society at 415.661.1316 x354 or visit the SFBGS website at www.sfbotanicalgarden.org. Enrollment is limited and pre-registration is required. Professor Treib's newest monograph, *The Donnell and Eckbo Gardens: Modern Californian Masterworks*, is soon to be released. Both books by Treib will be available for sale and signing at this lecture.

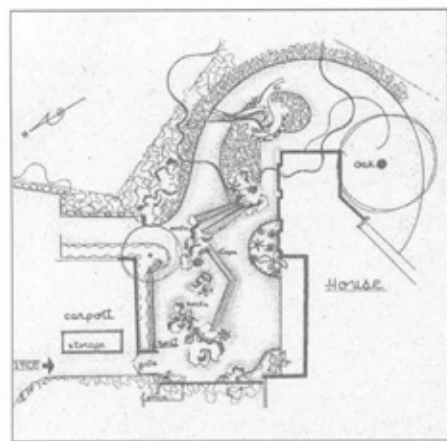
How would Church's practice — and their practices — have developed if only one or two people in a firm had been allowed time for drawing on the job? What if CAD systems and GIS and Adobe Photoshop had been available to Church in the 1940s? What if those young people had never been encouraged to learn how to coordinate the powers of hand, eye, mind, and heart in order to see, to think, to draw, to communicate?

In June 1977, a year before Church's death, *Architectural Digest* published a spirited piece, "The Necessity for Drawing: Tangible Speculation," by Michael Graves. It was an informal essay reflecting on the speculative, open-ended nature of drawings and sketches. Graves noted their tentative, rather than finalized, qualities; their openness to change; and the appeal of *pentimento* — the erasing and reworking of an idea. And he told a story of three architects communicating with one another, not in words, but through little free-hand drawings.

How soon will such stories begin to seem utterly dated? As landscape architects struggle to preserve the finest of Thomas Church's gardens, they might ponder how the skills that went into the making of those gardens can be preserved as well.

—Melanie Simo

Melanie Simo was living in the San Francisco Bay Area when she and Peter Walker wrote *Invisible Gardens: The Search for Modernism in the American Landscape* (MIT Press, 1994). Her *Literature of Place: Dwelling on the Land Before Earth Day 1970* will be published by the University of Virginia Press in Fall 2005.



Thomas Church design for a Santa Barbara garden.
(*Gardens Are For People*, 1983).

Trees of Stanford and Environs, by Ronald N. Bracewell, Professor of Electrical Engineering, Emeritus (Stanford Historical Society, 2005), 306 pages, 83 illustrations, \$21.95, ISBN 0-9664249-2-1. Available at the Stanford Campus Bookstore, also the University Avenue @ High Street branch in Palo Alto, and the Book Shop at the Cantor Center for Visual Arts. We first mentioned the possibility of this book to you two years ago in anticipation of our Stanford annual conference. A number of problems delayed publication until now. Below is an edited excerpt from the press release.

There are 27,000 trees on the Stanford campus, the majority of which are *Eucalyptus globulus* and native scrub oak seedlings, but there are some rarities as well, and they have a life-long admirer and defender in Bracewell, who joined the Stanford faculty in 1955. He has cultivated his interest in trees since his boyhood in Australia. Throughout his Stanford career, Bracewell has been an advocate for campus trees, publicly mourning the demise of landmark specimens such as the 100-foot tall, century-old *Eucalyptus viminalis* that was located south of Varian Laboratory. It succumbed to a fungal infection in 2002. Bracewell also led a 1979 revolt to save the group of avocado trees behind Building I when they were threatened by construction. These were originally planted at the recommendation of John McLaren of Golden Gate Park. Bracewell has led numerous campus tree walks over the years, and in the late 1970s taught a popular undergraduate seminar, "I Dig Trees."

His book is designed for tree lovers, botanists, horticulturalists, environmentalists, and historians. Tree lovers who would like to visit and view some of the rarer varieties will find the book a useful guide. Entries are arranged in alphabetical order. In addition to the author's entertaining discourses on science, history, mythology, and language, each entry cites specific examples of the species to visit on campus.

Approximately 100 Palo Alto trees and a dozen Menlo Park trees are also mentioned in the book. On the inside back cover is a campus map keyed to 34 of Stanford's most noteworthy trees and inside are maps of seven campus areas with rich varieties of flora, including the Inner Quad Courtyard, the Cantor Center for Visual Arts, and the Green Library area. More than 80 full-size leaf silhouettes in the book will help the reader identify trees. Some of the entries document trees that have disappeared between writing and publication dates.

A web edition of the book will soon appear at <http://trees.stanford.edu>. John Rawlings, a Stanford librarian, is uploading Bracewell's tree text and adding it to his own entries on campus shrubs and vines. The website will also include an ongoing list of cultivated species lost from campus and other tree-related information Rawlings has gathered. He contributed the tree maps to Bracewell's book, and helped confirm numerous tree identities.



Gardens of the Roman World, by Patrick Bowe (J. Paul Getty Museum, ??), 170 pages, fully illustrated in color, \$50.

Those who enjoyed the Garden Conservancy-sponsored symposium on "Hadrian's Villa" and are interested in learning more on the subject of Roman gardens may like to obtain a copy of this book. It describes the variety of Roman gardens throughout the empire, from the humblest to most lavish, including Hadrian's Villa in Tivoli, and the gardens of Pompeii and Herculaneum. A remaindered copy was available at \$34.95 (plus postage \$3.50) from Edward R. Hamilton, Bookseller, Falls Village, CT 06031-5000. See the website at www.EdwardRHamilton.com. Checks only.

Alice Joyce's most excellent guidebook, **West Coast Gardenwalks - Gardens from San Diego to Vancouver** (2000) will be re-issued soon, in two expanded volumes. California and the Northwest will each have their own volume now, the California version to be released sometime in June, and the NW book is expected to follow soon after. The snippets of history (albeit very recent history in some instances) included for most entries are what make Joyce's book of particular interest to CGLHS members. She includes information about winery gardens, bed & breakfasts, nurseries and other resources for gardeners. Globe Pequot Press (www.globepequot.com) is printing the new editions and their website still has no information about the cost. The original paperback was \$18.95 and well worth it, being packed with useful information. Keep an eye out for these two volumes in coming months. They're usually to be found in the travel sections of local bookstores.

Great Gardens in Small Spaces: California Havens by Karen Dardick, with photo illustrations by Melba Levick (Rizzoli: 2003), hardcover, 288 pages, \$45, ISBN 0847825388.

Lots of pretty pictures here. The only remotely historic garden we noted was that of poet and author Robinson Jeffers' Tor House in Carmel. Dardick states that Jeffers and his wife Una preferred a cutting garden style, and though present managers of the property have not attempted to make an exact garden recreation, they have, at least, kept a similar style of planting. The 1941 WPA guide book, *Monterey Peninsula*, describes the garden as follows: At the rear of the house is a garden overgrown with wild flowers, eucalyptuses, and Monterey cypress trees; house and tower are surrounded by a low stone wall which encloses a court in which sweet alyssum grows in wild profusion.

Perhaps of greater interest is the fact that CGLHS member Gary Lyons' personal garden is featured in this book. Because Gary collects all types of cactus and succulents, his garden is largely one of containers, but the arrangement is well done and should prove of great interest to anybody who is renting their garden space. Gary and the cactus collection at Huntington Botanic Gardens are featured in the Feb./Mar. issue of *Garden Design*.

EARLY NURSERIES OF NAPA COUNTY

The early nurseries of Napa County concentrated most of their efforts on fruit trees. Soscol (aka Suscol) Nurseries, also called Thompson's Orchards and Thompson's Gardens, seems to have been among the earliest of these. The Thompson brothers were born in Buckingham, Berks. County, Pennsylvania. William Neely Thompson came to California in 1849 and acquired 620 acres of land (320 acres granted to him by General Vallejo as payment for services rendered, and 300 adjoining acres purchased at a later date) in an area of Napa County that came to be called Soscol. William had little time to spare for developing the property, and when his brother, Simpson Thompson, joined him in 1852, the latter took over management and improvement of the land. He restructured and confined the meandering Soscol Creek that made much of the property swampland, and obtained his first batch of fruit trees from a nursery in Rochester, New York, and another in New Jersey. Tree seeds of several kinds were brought out, though many of these were lost in transport through improper packing.

The first peach pits were planted in April 1853, and most of them grew vigorously. Ripe peaches were raised from these pits in 16 months from the time of planting. Local residents were amazed as they were certain no crops would grow without irrigation. Apples were also produced from seed in 2.5 years. "Mr. Wolfskill and other cultivators at once purchased trees and buds from Mr. Thompson's select varieties." Plums and gooseberries, apricots and cherries soon followed with equal success. These crops brought premium prices and "the prices of nursery trees were in proportion." At 1856 prices, the trees of the original orchard could have been sold for

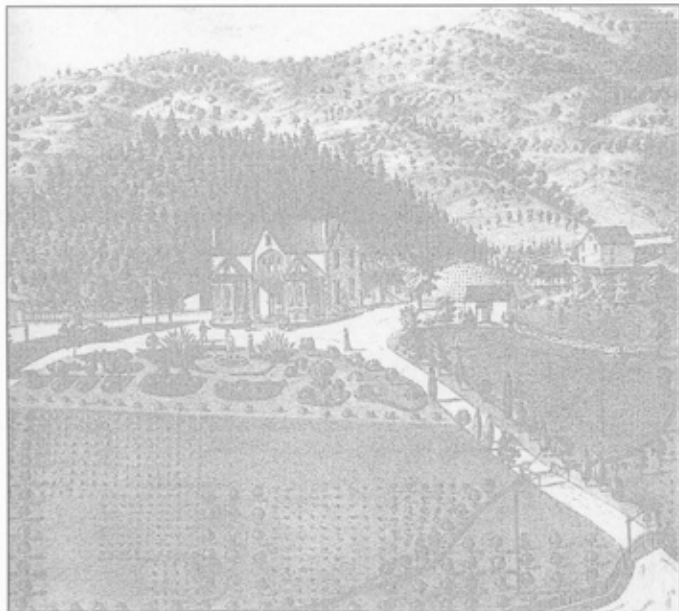
more than the land – including the trees – would have brought. By the 1870s, that situation had changed, and the cost of shipping to the East was too high to allow for an acceptable profit margin on sales.

"Mr. Thompson for many years carried on the establishment in connection with his two sons, Thomas H. and James M. Thompson, and more recently with the assistance of the latter alone. Indeed, Mr. James M. Thompson is really the active manager of this magnificent property. The grounds are laid out with great beauty and dotted over with rare shrubs and trees from every part of the Union. It is a place of great resort for visitors who come here to admire the beauty of the place." When the Eastern visitors from *Tilton's Journal* and the Mass. Hort. Society came to visit in 1870, they were most interested in the quality of the fruit, but they were also impressed by the "many fine trees – a *Sequoia*, or "big tree," 25 feet high; a *Pinus insignis*, 50 feet high, ten years old; *Abies Douglasi*; species of pines from Oregon unknown to us; good collections of roses and flowering shrubs; and a good hedge of *Cerasus ilicifolia*."

In his *A List of California Nurseries and Their Catalogues, 1850-1900*, Tom Brown notes that the existing catalogue of 1861-62 for Suscol Nurseries was

their 8th annual production. And though they "mostly dealt in fruit and orchard trees, a page and a half deals with ornamentals."

In 1888, Simpson Thompson passed away after a long illness. His son James accidentally drowned while fishing on Brughelli's slough just four years later. Today, Soscol no longer exists as a separate entity in Napa County, though Soscol Road indicates its approximate location.



John Lewelling's Home Place, Illustrations of Napa County, California, with Historical Sketch, (Smith & Elliott, 1878).

Tom Brown also lists Napa Nurseries, operated by Baker and Haven in 1855, "probably primarily fruit tree growers." No catalogue has been found to date and no further information is known about them at present.

East Bay members may be surprised to learn that John Lewelling, proprietor of the San Lorenzo Nursery, spent his "retirement" years in Napa County. Born in Randolph County, North Carolina, Mr. Lewelling, after a circuitous route through Indiana and Iowa, finally arrived in California in 1850. He settled first "at Mission San Jose, where he planted a large orchard in partnership with E. L. Beard. In 1855 he purchased land on San Lorenzo creek, in Alameda County, where he planted a large orchard of choice, selected fruit trees. In 1864 his health became poor and he moved to St. Helena, where he bought a farm of 160 acres near his present residence. In 1868 he purchased his present home place, and in 1870 moved into the elegant residence which he erected. The residence is surrounded with shade and ornamental trees, flowers and shrubbery." Out of a total of 350 acres, Mr. Lewelling cultivated 115: 100 in grape vines for wine and raisins, and 15 acres in orchard, principally almond trees. Though Lewelling moved to St. Helena in 1870, the *Pacific Rural Press* ran an advertisement for the San Lorenzo Nursery in their 7 January 1871 issue. The ad offered a catalogue and price list for shade and fruit trees, and stated that the proprietors were John Lewelling & Son, so presumably the son must have carried on the business while his father planted up his retirement acreage. There is no indication that Lewelling was selling trees or cuttings from his St. Helena property, though he certainly sold the produce from the land. However, it was noted that, "Mr. Lewelling has devoted a good deal of study in experiments with reference to the adaptability of various kinds of nuts and fruits to the soil of Napa Valley." Perhaps he shipped cuttings, etc. to his son in Alameda County to sell.

There were a few "flash-in-the-pan" type nursery operations that came and went rather quickly in Napa. The Napa City Nursery was one such. Advertisements appeared in the *Napa County Reporter* of 1873, but none could be found in 1872 or 1874, though it is possible the nursery continued but decided to dispense with the dubious benefits of newspaper advertising. The nursery offered fruit and ornamental trees, the four essential evergreens of that period – gums, acacias, pines and cypresses – also citrus, palms, and greenhouse plants. The proprietor was W. S. Jacks, no address listed.

In 1882, Tobin's Nursery made an equally brief appearance. Mr. M. Tobin also offered fruit and shade trees, evergreens and greenhouse plants, etc. In addition to pines and cypress, Tobin offered magnolias up to five feet in height for \$1.00 each. He was located at the corner of Main and Vallejo Streets in Napa.

Leonard Coates, fruit-grower and nurseryman, was born in Saffron-Walden, Essex, England in January 1855. Leonard attended private schools and graduated from the collegiate school at Luton, Bedfordshire. He first entered mercantile life, but failing health led him to favor out-door pursuits, which in turn led him to California, where he arrived early in 1876. Charles Burr ("Leonard Coates Nurseries: The First Century, 1878-1978," *Pacific Horticulture*, Spring 1978) wrote that when Coates first arrived and began looking for a job, "The situation was looking grim for Leonard until he stumbled upon a business called Heald & Woodbury, which operated, among other things, the Magnolia Farms in Napa." William Huston Nash had been an earlier owner of the Farm but sold the place prior to Coates' arrival. Another biographer reported that Coates worked one year for Professor Heald at the Farm, then spent the next year "in different parts of the state, in order to familiarize himself with the various peculiarities of climate and soil

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and their adaptability to different kinds of fruit. Meanwhile an offer was left open by Professor Heald to furnish him land to begin work upon." Burr says, "In his spare time he learned about grapevine and fruit tree propagation from a nearby nurseryman."

Coates started his own fruit tree nursery on Magnolia Farms in 1878, acquiring stock from James M. Thompson, of the Suscol Nursery. His first advertisement appeared in the *Napa Register* on 12.14.78 2:3. "A few Fruit Trees! Of Choice Varieties, May be obtained this Season at the Magnolia Farm Nurseries! Trubody Station, Napa Valley. Enquire on the premises of L. Coates, or address - P.O. Yountville.

In 1881 some changes occurred. Coates married Miss May Crow, a native whose parents were pioneer settlers of California. Burr maintains that Coates "had had run out of space" at Magnolia Farms, but in fact,



Leonard Coates, (1910-11 Catalogue).

Professor Heald sold Magnolia Farms to James Davis in November of 1881. Burr says "Coates acquired 70 acres near Napa on which he grew fruit trees and planted a commercial orchard. Additional space was devoted to an experimental planting of about 250 varieties of fruit and nut trees." Advertisements of this period only list Coates' name and a P. O. box number in Napa. By 1882 he was offering not only fruit trees and grape cuttings, but also "ornamental and shade trees (full assortment)" and Japanese Chestnut trees. It was not until October of 1883 that an advertisement appeared in the *Napa County Reporter* citing the firm name of Napa Valley Nurseries, and listing Sylvanus M. Tool as a partner in the business. Tool, who came to California from Indiana in 1873, had previously worked in Napa City as a reporter and a retail grocer; in 1883 he purchased a ranch of 71 acres and planted it to fruit trees. The advertisement offered ornamental trees and shrubs, and shade trees, in addition to the usual fruit

trees and grape cuttings. Walnut trees were a new addition. "Nurseries, Near Brown's Valley Road, and west of College, Napa. Address Coates & Tool, Napa, Cal."

Coates and Tool soon helped form a fruit growers' cooperative, the Napa Fruit Company, for drying or otherwise processing the products of their orchards. This was seen as a way to control variable prices in the market. Each took a turn serving on the Board of Directors, but the partnership doesn't seem to have lasted very long.

By 1889, an ad in the local papers refers to "Coates' Nursery" and there is no mention of Mr. Tool. Isaac K. Fraser "is still agent for" Coates "and will take orders at his place of business on Brown Street, next to the Post office. Cypress and Gum Trees for Sale."

In November of 1892, Coates had brought a relative of his wife's into the business. Max J. Crow was cited as Manager in the *Napa Daily Journal*. But Crow too came and went rather quickly. The 1900 census shows that he had returned to Missouri and was working in the family nursery there.

Coates purchased 45 acres of land about four miles from Napa on the Big Ranch Road in 1886. This became known as the Sausal Fruit Farm, and he acquired another parcel of the same size around 1890. This was now his residence and he had plans to develop it into a model fruit farm. It was mentioned in an advertisement in December of 1894 as the source of the trees that Coates was selling through the Napa Valley Nursery. Possibly it was these plans that led to his decision to sell the Nurseries. The *Napa Daily Journal* of January 1895 reported that Coates had found a buyer in Messrs. Armstrong, Parker and Cann of Mountain View. Armstrong was the principal, having served an apprenticeship in England, worked 2 1/2 years as superintendent for Timothy Hopkins' Sherwood Hall nursery in San Mateo County, and then "engaged in business for himself. The other gentlemen have worked with him in the business for some time. It is the intention of the new firm to erect extensive hot houses and rent more land than was held by Mr. Coates and to go into the business of floriculture to supply the San Francisco market with cut flowers and hot house plants. It is said that two acres will be put into sweet peas this Spring, and that other plants will be grown in proportion," including the so-called California violet. The firm would do business under the name of Napa Valley Nursery Company.

Unfortunately these expansive plans collapsed all too soon, and Coates was forced to buy the business back again less than two years later. He had acquired a new business manager/partner by March of 1897, Wil

liam S. Munro. "Three thousand rose cuttings of all varieties are now rooting." And by August of '97, Coates had another buyer for the Napa Valley Nurseries. As part of the deal, Mr. John Ames agreed to keep Munro, "a man of life-long experience both in nursery and greenhouse," as a partner in the business. The new firm was to be called Ames & Munro. The new advertisements laid a heavy emphasis on agricultural seed as well as fruit trees, though roses, carnations, palms, bulbs and blooming plants were also mentioned. A notice appearing on 8 February 1898 stated that "Ames & Munro are making large sales of trees in Solano County, and have established a depot at Vallejo," which seemed to suggest that the business was thriving; but just two days later the newspaper ran an advertisement that failed to include Munro's name in the text. There was no mention of a dissolution of the partnership, nor any other explanation for the change, but this ad also dropped all mention of ornamental plants, and there was no longer an address listing for the depot on First and Coombs Streets.

For the time being, this was the end of the Napa Valley Nurseries. Burr reports that Coates sold off all his Napa property sometime after 1901 and moved to Fresno to operate a vineyard before settling at Morgan Hill and forming the Leonard Coates Nurseries, Inc. in 1904. In 1925 Coates retired and Ray D. Hartman acquired the Morgan Hill operation.

But the Napa Valley Nurseries popped up again in the 1904-05 city directory at 301 First Street, though no proprietor's name appeared. In the next available directory (1912) the nursery name was listed again, this time with Mr. Marion E. Gregory as proprietor, and the address 94 North Main Street. Gregory's business continued up to 1918, but for some reason he dropped the Napa Valley Nurseries name after 1914. Between 1918 and 1923 (the next available directory) Gregory dropped out of sight, but showed up again as a nurseryman working 120 acres in Contra Costa per the 1930 census.

In 1912, Tom Gregory "and other well known writers" produced a *History of Solano and Napa Counties, California* which included the following biography of Maxwell Nursery: "No history of Napa County would be complete without mention of the splendid enterprise known as Maxwell Nursery, started in 1895 by John Maxwell. In his native land, Ireland, he had ample opportunity to learn the nursery business, and when he came to America in the early '80s he was eminently qualified to earn his livelihood in the line of his training. It did not take him long to decide that Napa County was very well

sued to his purposes, and the nursery which he established was the first in the county. With the passing of years it has developed to large proportions, more than justifying the faith shown by its founder. Mr. Maxwell's demise occurred in Napa, May 26, 1910. Maxwell Nursery is now conducted by Thomas Maxwell, son of the founder. Commenced in a small way, the business gradually increased to such an extent that the premises had to be enlarged, and today the business is conducted on fifty acres of rich land, a portion of the Guy Young ranch, on the bank of Napa river. A specialty is made of French prunes and cherries. The nursery does a large business in all parts of the state, not only in prune and cherry trees, but also in other fruit trees."

The 1904-05 *Directory of City & County of Napa* locates the nursery outlet at the corner of Third and Brown Streets and the family was living on York & A Streets. The 1910 US Census was taken only days before John's death. At age 60, he was still active in the nursery business, but suffered a stroke in late May and died within a week. Of his three sons, the eldest, Thomas, and the youngest, Peter, also worked in the nursery, and Thomas assumed ownership of the business following his father's death. Later business descriptions in the directories make it clear that Maxwell Nursery had expanded beyond fruit trees to offering a full range of ornamental plants. In 1904, Peter was listed as "florist" indicating the business also offered cut flowers and bouquets. Though Maxwell Nurseries seems never to have run any advertisements in the directories or the newspapers, they managed to outlast all their competition, and kept the nursery running for the next forty years. But between 1950 and 1953, the nursery and the family vanished from the directory.

This article was assembled and edited by M. Graham using material found in the following sources: Brown, Thomas A., *A List of California Nurseries and Their Catalogues, 1850-1900* (1993); Burr, Charles J., "Leonard Coates Nurseries: The First Century, 1878-1978," *Pacific Horticulture*, Spring 1978, 11-14; Gregory, Tom (and other well known writers), *History of Solano and Napa Counties, California* (1912); *History of Napa and Lake Counties, California* (1881); Menefee, C. A., *Historical & Descriptive Sketch Book of Napa, Solano, Lake & Mendocino* (1873); *Memorial and Biographical History of Northern California* (1891); *Napa City and County Directories, 1871-1953*; Napa Newspaper Index, 1857-1901; it covers citations from the *Napa County Reporter*, *Napa Register*, and *Napa Daily Journal*; Smith & Elliott, *Illustrations of Napa County, California, with Historical Sketch* (1878); Taylor, Judith M., M. D., and the late Harry M. Butterfield, *Tangible Memories: Californians and Their Gardens, 1800-1950* (2003); US Census Records, 1870-1930 (Ancestry.com).

**BEYOND VINEYARDS:
LANDSCAPES OF THE NAPA VALLEY
JUNE 11-12, 2005**

Learn more about the landscape history of Napa County by attending our annual conference in St. Helena this June. Your registration form is enclosed in this issue. Saturday morning will be free to allow you to stroll through the town and soak up the ambiance. You can visit the Chateau Montelena with its old Chinese bridge over a pond and a winery that retains the feeling of a bygone era; the Beringer Winery with its lovely old house and gardens; the Robert Mondavi Winery, housed in a building designed by mid-century architect Cliff May; Calistoga, a nice old town north of St. Helena has spas, a Russian community church, and the Sharpsteen Museum, which contains information about the town from Sam Brennan's heyday onward.

We'll meet for lectures in St. Helena on Saturday after lunch. Speakers will include Pam-Anela Messenger on Thomas Church's work in the Napa Valley, Joe Callizo on the pre-grape history of the county, and Linda Struve, whose family owned Aetna Springs resort for many years. Saturday evening we'll gather in the garden at Spottswoode winery, the lovely Victorian home of Mary Novak, which is believed to be patterned in part on the second Hotel del Monte. On Sunday we will see six gardens, including two by Thomas Church, the grounds of the Schramberg Vineyards (founded in 1862), Allan and Chotsie Blank's Villa Insteada (originally a Church garden), and Marion Greene's modernist garden. Last but not least is the Bradley garden, once the property of the Bourn family (of Filoli and Empire Mines fame). Bourn also built Greystone in Napa, not originally a winery but rather a huge warehouse facility for storing and aging wine prior to marketing it. It later became the Christian Brothers' winery and now houses the Culinary Institute of America.

A block of rooms have been reserved at the special price of \$159 per night for Friday-Saturday. If you stay on through Sunday night, the rate drops to \$109 per night. **To get this special rate, you must make reservations before May 10th.** Contact The Chateau, 4195 Solano Avenue, Napa CA 94558. Phone: 707.253.9300. Toll-free for CA only: 800.253.NAPA. Fax: 707.253.0906. Website: www.thechateauhotel.com. There's a link for on-line booking. **Mention CGLHS and Group #3191.**

A shuttle service connects with this hotel from both SFO and Oakland airports. For other accommodations, check with the Napa Valley Conference and Visitors Bureau, Visitor Services, 1310 Napa Town Center, Napa, CA 94559, 707.226.7459, www.napavalley.com. Consider the option of sharing a rental house with other conference attendees for the weekend.

To get a good idea of what life was like in the early days of Napa County, this year's conference coordinator, Sandra Price, particularly recommends reading *A Salon at Larkmead: a Charmed Life in the Napa Valley*, by Drew Sparks and Sally Kellman, (Mills College Center: 1999, now available in hardcover or paperback), a compilation of the writings of Lillie Coit's mother, Martha Hitchcock. These encompass the daily life activities at their Napa County property, Larkmead, and include some notations about activities in the garden.

"Pruned a good many rose bushes and made cuttings to give away. Trimmed the Solomon arches near the house and trained the 'Celine Forestier' rose vine which consumed time, then pruned the 'Cherokee' rose hedge which was slow and difficult from the vast amount of growth. The young lemon tree is full of fruit. Jim takes up roses for planting at Larkmead. Five 'Lamarques', 12 white Noisettes, three 'Rosamonds', three 'Baltimore Belles', two 'Cloth of Gold', all of which we carry to Larkmead and proceed to plant around the piazzas. Planted roses and passion vine near the dining room. Set out six grapevines on the lattice by the kitchen and nineteen on the wall of the fowl yard. The ground is hard and rocky and it takes long to dig the holes."

California
Garden
& Landscape
History Society

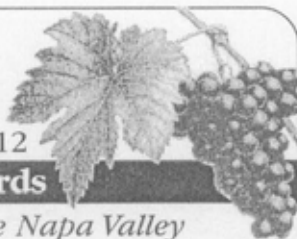
June 11-12

Beyond Vineyards

Landscapes of the Napa Valley

A Conference in St. Helena with
Garden Tours throughout the Napa Valley.

visit www.cglhs.org or contact Sandra Price (707) 963-9504



COMING EVENTS

January 29 - June 26: The Pasadena Museum of History hosts an exhibit on "An Enchanted Park: Celebrating the Centennial of Busch Gardens." The Gardens were created at the behest of Adolphus Busch, the flamboyant co-founder of Anheuser-Busch Brewing Company. Pasadena was Busch's winter home, and the 30-acre garden was open to the public from 1905 to 1937. A series of special activities including lectures and a walking tour of the former Busch Gardens area are scheduled to occur at various times throughout the exhibit's run. The exhibit is co-curated by Michael Logan and Gary Cowles, independent researchers who for the past two years have been piecing together the history of the gardens. Because of their investigations and personal contacts, this exhibition will be an opportunity for visitors to explore the little-known history of Busch Gardens and its importance as an early family entertainment park. See the website, www.pasadenahistory.org/, for full details about special events, or call the museum at 626.577.1660 x10. The museum is at 470 West Walnut Street, at the corner of Walnut and Orange Grove Blvd. There is limited off-street parking on the W. Walnut Street entrance. Hours: Wed. - Sun. 12-5 pm. Admission is \$5.

February 12-May 15 & March 30-May 15: Press release: "The University Art Museum (UAM), at UC Santa Barbara, is collaborating with the Santa Barbara Museum of Art (SBMA) to create an exciting two-part exhibition showcasing Isabelle Greene's award winning landscape designs. UAM's exhibition, "Isabelle Greene: Shaping Place in the Landscape," (March 30 - May 15) will explore Greene's work and design philosophy through selected projects from her forty-year career and capture the artistry of her spatial compositions through unique dryscape installations created by her within the Museum. As a complement, the SBMA's exhibit on "Ines Roberts: Interpreting Isabelle Greene's Landscapes" (Feb. 12 - May 15) will feature newly commissioned color photographs of five Greene gardens by the noted Santa Barbara photographer, Ines Roberts. The UAM's component of the project will display a variety of materials from Greene's design archives — including drawings, sketches, photographs, models, and artwork — as well as a specially commissioned video exploration of one of her Santa Barbara gardens. As part of the UAM's exhibition opening in late March, an illustrated catalogue on Isabelle Greene will also be available for purchase. This exciting

collaborative project between UAM and SBMA will be the first major exploration of Isabelle Greene's career and methodology. Her pioneering western United States design work has helped — since the mid-1960s — to focus attention on the need for environmentally sensitive and sustainable design. The catalogue with its mixture of informative essays, stunning photographs, and Isabelle Greene's own words will be a permanent record capturing the creative excellence and poetic vision embodied in her landscape designs."

Other special events scheduled to coincide with this exhibition include: the Exhibition Opening Reception at UAM held on **April 2nd** between 5-7 pm. On Monday, **April 11th**, Greene will participate in a tour of the exhibition including lunch. Reservations are required for this event. Call 805.893.2951. On Tuesday, **April 26th** at 6 pm, the museum will host a "Conversation with Isabelle Greene and Landscape Historian Professor David Streatfield," author of *California Gardens: Creating A New Eden*. On **April 30th**, SBMA will sponsor a special private tour of "The Gardens of Isabelle Greene," a selection of Santa Barbara gardens designed by Greene. For ticket information, contact Events Manager Liane Duffy at 805.884.6426. And on Saturday, **May 14th**, the Architecture & Environment Program of the Department of History of Art and Architecture at UCSB will sponsor an all day symposium on "Santa Barbara Landscapes: Natural, Historical, or Cultural?" organized by Prof. Volker Welter. See Pam Waterman's "Isabella Greene: Botanist, Artist, and Landscape Architect," *Pacific Horticulture* July/August/Sept. 2004.

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. See the SAH website for conference details, www.sah.org (the registration form link seems to be missing, maybe hasn't been created yet), or write to 1365 North Astor Street, Chicago IL, 60610-2144. Phone: 312.573.1365. Email: info@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. You may also write to the SGHS, Old Salem, Inc., Drawer F., Salem Station, Winston-Salem, NC 27108-0346.

April 29: Arbor Day - plant a tree. www.arborday.org.

April 30- May 1: Followup to the "Hadrian's Villa" seminar - A Landscape Study Trip to Hearst Castle, San Simeon. Limited to 30 people. If enough indicate an interest in another date, there will be an additional visit scheduled. Historian and author Victoria Kastner will be your guide. Fee will not include transportation or overnight accommodations. Pre-registration is required. For information, contact Betsy Flack, 1008 General Kennedy Avenue #4, San Francisco, CA 94129. Email: bflack@gardenconservancy.org. Phone: 415.561.3990. Website: www.gardenconservancy.org.

May 2005: The Alliance for Historic Landscape Preservation 2005 Annual Conference will be held at Boulder, Colorado. Boulder's Chataqua Park Historic District contains one of a handful of remaining chataquas of the 12,000 that existed at the height of the chataqua movement. This is the only one west of the Mississippi with original landscape and historic buildings intact. The theme of the conference will be "authenticity," perhaps in preparation for the big conference on that same theme to be held in 2006 (see below). Details on the conference will be posted on the website, www.ahlp.org (they don't have it yet), or write to AHLF, 82 Wall Street, Suite 1105, New York, NY 10005.

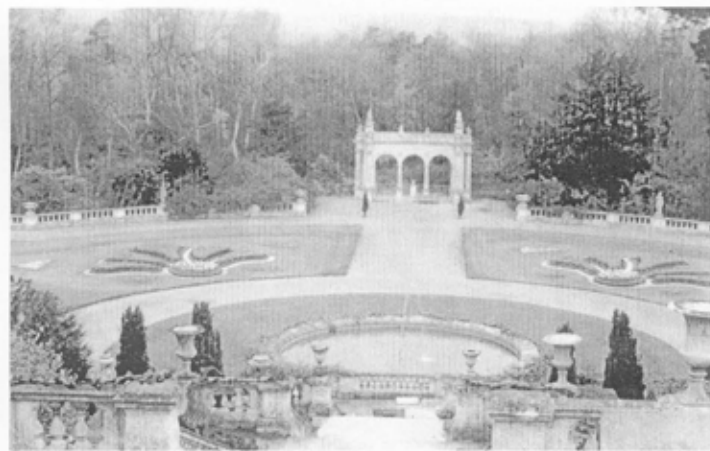
May 5: As a special benefit for volunteer helpers at the Pearl Chase Society's annual tour on May 22, lectures will be given by architecture and garden design experts on the history and design of the properties to be featured in this year's tour. **Please note that these lectures are open to tour volunteers only.** Speakers will be Bill La

Voie, A.I. A. and a member of Santa Barbara's Historic Landmarks Commission, and Susan Chamberlin, landscape designer and founding member of CGLHS. The talks will be held from 6 - 9 pm in the David Gebhardt Conference Room at 630 Garden Street. Refreshments will be served. Docents will be provided a tour of the gardens prior to the main event, and there are many other opportunities to help with preparations. Would-be docents please contact Cathy Closson, at 805.682.2603 or closson@cox.net. Other volunteers please contact Sue Adams at 805.682.4415 or footloosesue@aol.com.

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. Conference website: <http://www.preserveandplay.org>.

May 5-7: The 8th annual US/ICOMOS International Symposium on Monuments and Sites will be held at Charleston, SC. ICOMOS is the only organization that deals with historic preservation in a global context. They also have a summer intern program. For details, see the HCF website, www.historiccharleston.org, or call 843.722.3405. The ICOMOS website is www.icomos.org.

May 12-16: Annual Conference of the Heritage Rose Foundation, this year's theme being "California's Rose Heritage," will be held May 12-15 and will conclude on Sunday with a visit to the Celebration of Old Roses at El Cerrito, which event is open to the general public. Conference speakers will include Tom Brown on the old rose nurseries and introductions in California; there will also be workshops and garden tours. Check the HRF website for full details: www.heritageosefoundation.org, or write them care of HRF, PO Box 83144, Richardson TX 75083.



Pavilion and Grand Stairway @ Shrubland, Ipswich, U.K., ca. 1840.

May 21: The Old Monterey Preservation Society sponsors the annual plant sale at Cooper-Molera Historic Garden, 525 Polk Street, Monterey. Divisions, cuttings, and seedlings of plants (including rare roses) that grow in this 2-acre recreated period garden of 1860. Admission free. Hours: 9 - 1 pm. For details, phone Frances Grate, 831.372.6410.

May 22: Annual Historic Homes (and gardens) Tour sponsored by the Pearl Chase Society in Santa Barbara will feature a walking tour of four historic homes in Montecito from 11 - 4 pm. There is a handsome 1920s stone villa now occupied by the Immaculate Heart Community. In addition there will be two unique homes and gardens designed by George Washington Smith as well as a craftsman-style bungalow. For details check the website at www.PearlChaseSociety.org or call 805.682.4415.

June 3: Garden Conservancy symposium: "Gardens to Match Your Architecture, Part I: California Victorian, Mission Revival, and Bungalow Styles." To be held in the Cypress Room of the Golden Gate Club, The Presidio, San Francisco, and co-sponsored by *Pacific Horticulture*. CGLHS members, landscape architects and historians Tom Brown and Russ Beatty have been invited to speak. Paul Duchscherer, co-author with Douglas Keister of *Outside the Bungalow: America's Arts & Crafts Garden* (1999) will be the third speaker. See the advertisement in the column at right. Tom is hard at work getting his plant introduction database into marketable form.

JUNE 11-12: CGLHS Annual Conference in Napa. Sandra Price is serving as 2006 Conference Coordinator. Details are posted elsewhere in this issue – see page 18. Registration forms are included in this issue of the newsletter. To obtain a registration form, call Sandra at 707.963.9504, or check our website for full details, www.cglhs.org.

PLEASE NOTE: We just discovered that the Hakusan Sake Gardens, (mentioned in our last issue and on our website list of suggested places to visit in Napa), is no longer open. The property is for sale, and a chain is up across the driveway. Landscape designers may wish to contact the real estate agent in case the new tenants wish to dispense with the existing landscape. There are many beautiful trees and shrubs in this garden. Call Cushman/Wakefield at 707.428.4500.

June 25: Thomas Church Lecture and Garden Tour, presented by the SF Botanical Garden Society. See the sidebar on page 12 for details.

THE GARDEN CONSERVANCY
presents
**GARDENS TO
MATCH YOUR
ARCHITECTURE, Part I**
California Victorian
Mission Revival & Bungalow Styles
1-day garden history
and design seminar
at The Golden Gate Club
The Presidio, San Francisco
Friday, June 3, 2005
Co-sponsored by Pacific Horticulture
See page 31 of this issue for description
info & registration:
www.gardenconservancy.org
(415) 561-3990

Photo © Douglas Keister 1999

Pacific Horticulture ad in the Spring issue

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. The theme of this conference is still to be determined. See address under April 15 above to write for details, or check website: www.southern.gardenhistory.org

September 30: Garden Conservancy symposium, following on from the May lecture is "Gardens to Match Your Architecture, Part II" covering the Art Deco, International Style, and California Modernist Periods of the 1950s and '60s. Zahid Sardar, architecture and design editor of the *SF Chronicle Magazine* and Scott Medbury, director of the SF Botanical Gardens are two of the invited speakers.

October/November: The Garden Conservancy's followup workshop to Part II includes garden visits.

October 7-11: ASLA Annual Conference in Ft. Lauderdale, FL.

March 2006: 5th National Forum on "Historic Preservation Practice: A Critical Look at Authenticity and Historic Preservation," to be held at Goucher College in Baltimore, MD.

WHAT NEEDS SAVING NOW?

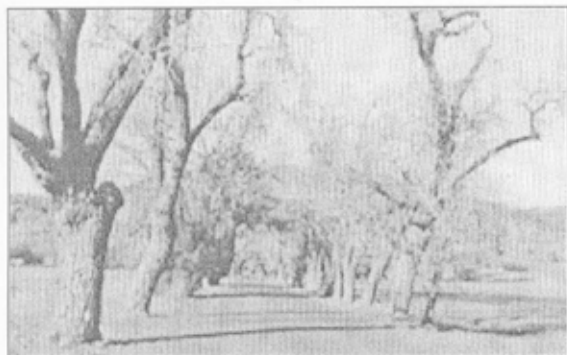
Sonoma: Restoration of Fremont Cottonwoods at the Home of General Mariano Vallejo

The original intention of this article was to celebrate a beginning to the restoration of the tree-lined lane leading to General Mariano Vallejo's home, Lachryma Montis, in Sonoma. We do continue to celebrate, but with a great deal of unexpected sadness. — Jenny Randall.

Lachryma Montis was built during the years of 1851 and 1852, and the planting up of Vallejo's driveway, the surrounding ornamental gardens and agricultural land was implemented during the same period. In 1988, a regional landscape architect of the California Department of Parks and Recreation put an area development plan together. In this report there were many restoration recommendations for the *Lachryma Montis* landscape, including replacement of the very old cottonwoods, *Populus fremontii*, along the *Alameda*. In more recent years the maintenance staff based at General Vallejo's home had become increasingly aware that the trees were becoming more hazardous. The lane is not only a vehicular access to the house, but also a non-traditional walkway for many of Sonoma's residents, a number that has increased substantially over the last few years as the population of the city has expanded.

My brief from the supporting non-profit organization was to research the historical significance of these *Populus fremontii* and verify that indeed these were the correct trees to replant. In turn, a few that were deemed to be hazardous would be felled and the Parks department would continue the measured replacement process over the next two to five years. Apart from results of historical photos and documents, I also brought in a local arborist to check condition and age of some of these cottonwoods. Findings through the use of a resistograph proved that some of the trees sampled consisted of very little heartwood and were – in all probability – of an age from around the early 1850s. A very exciting result, but unfortunately at that age these *Populus fremontii* were very much on the outer edge of their longevity. A normal life range would be 100-130 years.

A decision was made to use commercially grown trees for the initial replanting, a quicker way to inform the public that restoration was beginning and, in turn, to encourage their financial support of restoration of the entire property. It was hoped that the next planting would consist of cuttings taken from the older specimens so genetic and historical integrity would be restored. Twenty new *Populus fremontii* were planted in November 2004 (an Eagle Scout project). The Parks then determined that six of the old trees should be cut down in December 2004 and this was carried out.



In mid-January the District Ecologist and Area Superintendent, while walking the *Alameda*, decided that there were a great deal more trees that were hazardous, another 40 odd. Three days later the trees were being felled, including a number of ashes (*Fraxinus* spp.). This was a terrible shock to those of us involved in keeping the historical integrity of the city and surrounding community, never mind the main cultural landscape that is central to the accurate interpretation of the Sonoma Valley story.

Once the Parks have accepted that there are trees of a hazardous nature within close proximity of "moving targets," they must act accordingly.

We have had to move on. The public as a whole has been very generous in its understanding of the situation. Our priority now is to map the trees on the *Alameda*, the stumps indicating diameters, the live trees, photo points and new plantings. The Parks is pulling a mitigation planting report together as I write this article. We hope to take cuttings from the old plant material, to nurture them until next year's planting season. Interpretive boards will be placed at appropriate points along the *Alameda* to help relate the story of these venerable old trees. In the near future a Cultural Landscape Report is to be commissioned for General Vallejo's property as a whole and nothing will be planted until this report establishes, among other things, whether or not ashes were also included in this historical landscape.

The swiftness with which the second portion of historic trees were felled was indeed a shocking spectacle, but I believe, now that it has been carried out, enough attention has been paid to the situation, in the right places, to ensure better future planting and monitoring practises of this culturally sensitive landscape. Since *Populus fremontii* are fairly fast growing trees, it is hoped that, within the lifetime of a present day Sonoma fifth grader, the *Alameda* will have regained the majesty of today's proportions.

ARCHIVES & WEBSITES

New Projects at the Environmental Design Archives

Carrie McDade, Assistant Curator, EDA; Dana Holz, Digital Project Manager, EDA; and Waverly Lowell, Curator, EDA.

The Environmental Design Archives (EDA) at UC Berkeley has been steadily creating new content for their website, available at www.ced.berkeley.edu/cedarchives. Last year, the EDA developed intermediary/informational web pages (I-pages) for each archival collection which serve as visual and instructive mediators between general information about the archives and the finding aids at the Online Archive of California (OAC). For an example of an I-page, see architect Roger Lee's page at www.ced.berkeley.edu/cedarchives/profiles/lee.htm.

The I-pages have become a hugely popular resource for researchers and casual browsers wanting to know more about individual collections in the Archives. They are accessed through the EDA site's List of Collections, give brief biographical or institutional descriptions of the collection creator, a summary of the collection holdings, and one or two images to illustrate typical project materials. In addition, many of the I-pages contain links to finding aids hosted at the OAC and an EDA-hosted, downloadable spreadsheet with project-level information for individual collections.

Though a daunting task to undertake, EDA staff felt that the I-pages would help fill the gap between repository-level information available on the institution's site and the OAC finding aids designed to serve more serious researchers. Public access to Project Indexes, the downloadable spreadsheets available through the I-pages, has helped facilitate reference inquiries, with many researchers able to assess the Archives' holdings before contacting the Reference Archivist.

In addition to creating enhanced web content, the EDA is currently undertaking several digitization projects that will ultimately be served as METS objects on the OAC. Until the full and searchable digital objects are available on the OAC, the EDA is using some of the images to supplement the I-page content as a web portal to the digitized portions of collections. The inclusion of this HTML presentation of the digitized materials is yet another step in making the Archives attractive to researchers and donors. The prototype for the web portal for the digitized collections can be accessed through the Gertrude Jekyll I-page on the EDA website at <http://www.ced.berkeley.edu/cedarchives/profiles/jekyll.htm>.

To further scholarship on the architecture, landscape architecture, and planning represented by materi-



als in the significant holdings of the EDA, the College of Environmental Design has established a new series of monographs with the working title, "Berkeley Design Books." Edited by UC Berkeley Architecture Professor Marc Treib, these scholarly studies will vary in scope, from analyzing particular works to examining broad issues; each will be heavily illustrated with selections from the Archives' holdings. With support from the Graham Foundation and a generous grant from the Getty Grant Program, six books are already in the works.

Dianne Harris, Associate Professor of Landscape Architecture and Architecture at the University of Illinois, has produced the first text, *Maybeck's Landscapes: Drawing in Nature*. Marc Treib has written the second in the series, *The Donnell and Eckbo Gardens: Two Modern Californian Landscapes*. Both are due out in the spring of 2005. The third was created by Reuben Rainey, Professor of Landscape Architecture, University of Virginia, on the suburban parks of Robert Royston, and should appear in late summer of this year. Additional volumes on Greenwood Common in Berkeley, the houses of Joseph Esherick, and the public works of the landscape gardener Gertrude Jekyll are also planned.

The series will be published by William Stout Publishers, San Francisco (William Stout was one of the College's Distinguished Alumni for 2004) in cooperation with the College of Environmental Design.

Reprinted with permission from the EDA and the Society of California Archivists Newsletter, Fall 2004, 5. The photograph of Maybeck's Palace of Fine Arts Rotunda and Peristyle is from The Architecture & Landscape Gardening of the Exposition, Louis Mulgardt (1915).

MISCELLANEOUS NOTICES

While clearing out some old files, the Editor discovered she has not only a copy of the booklet *Vignettes of the Gardens of San Jose de Guadalupe*, (compiled by Helen Weber Kennedy and Veronica K. Kinzie for the San Francisco Garden Club, December 1938) but two photocopies of the booklet as well. If anyone would be interested in acquiring one of the photocopies, please write or call Marlea Graham, 100 Bear Oaks Drive, Martinez, CA 94553, 925.335.9156, maggie94553@earthlink.net. First come, first served.

The Garden Conservancy was looking for a new **Associate Director of Preservation Projects** a month or two ago. The announcement says the AD "will work to further the Conservancy's preservation mission, and offers the opportunity to work with leading gardeners, horticulturists and landscape architects to preserve some of the finest gardens in the country." The position is based in Cold Spring, New York. Travel is required. Send resume and cover letter, including salary requirements to: William Noble, Director of Preservation Projects, The Garden Conservancy, PO Box 219, Cold Spring, NY 10516. Or check first to make sure the position hasn't yet been filled: www.gardenconservancy.org, bnoble@gardenconservancy.org. Tel: 845.265.9396.

We recently received copies of a wonderful newsletter titled *Viewpoints*, the publication of The Bard Graduate Center for Garden History and Landscape Studies. Bard is in New York, and the newsletter editor is Elizabeth Barlow Rogers, author of *Landscape Design: A Cultural and Architectural History* (2001). As you might expect, the quality of the writing is high, with contributors including such leading lights as Melanie Simo, Marc Treib, Denise Otis and Mac Griswold. The issues we've seen carried one big scholarly article and the rest is heavily weighted with book reviews covering a wide variety of landscape subjects. Unfortunately there seems to be no way to become a subscriber, except by making a tax-deductible contribution to the Garden History and Landscape Studies Program - \$100 being the minimum accepted. If you would like to do so, make your check payable to Bard Graduate Center and mail it to The BGC, 18 West 86th Street, New York, NY 10024. Of course, it doesn't actually say anywhere that you'll receive a newsletter in exchange for a donation.

There's a new road show to watch for - or if you have a space to occupy, you may wish to contract for displaying it. "A Place To Take Root" is all about plant containers. "Discover the origin of the common flowerpot. Examples help trace the history of the pot, explore its materials and shapes, and illustrate how it has developed in response to changes in horticulture and garden styles, from ancient Egypt up to the present day, with special emphasis on the flowering of American designs in the 18th and 19th centuries." The exhibition was curated by Susan Tamulevich, (author of *Dumbarton Oaks: Garden Into Art*, and principal of Horticultural, a company

that creates touring exhibitions on botanical subjects), in conjunction with the College of the Atlantic. The nature of flowerpots being what it is - easily broken - there aren't too many actual antique pots in the show, though replicas provide the visual information wanted. As the exhibition tours the country over the next three years, "we will work with historians at each venue to research local designs and potters and then add works of regional significance to the show. At the end of the tour, our goal is to produce a book containing an index of period North American flowerpot designs". The show is booked through 2005: April 2 - May 12 at the Civic Garden Center of Greater Cincinnati; May 27 - Oct. 16 at the US Botanic Garden in Washington, DC; May 1 - June 19 at Stonington, CT; and the Botanic Garden of Smith College in Northampton, MA from October 15 - December 15. If you're interested in booking the show into your venue, contact info@aplacetotakeroot.com or 203.488.0411. There are two versions of the show: the full exhibition is suitable for museums and botanical gardens and requires approximately 800 square feet of floor space; the smaller version focuses on American 18th & 19th century terracotta pots and is suitable for historical societies and garden associations. It requires approximately 200 square feet to exhibit.

The **National Historical Publications and Records Commission** (NHPRC) is in danger of having its \$8 million funding eliminated. This organization is the only national grant-making organization that regularly supports initiatives that preserve our documentary history at the state and local level. As a result, the elimination of the Commission's funding will have a very negative impact on the ability of libraries and other archives to make available the vital records that make up the history of California. Many California institutions have benefited greatly from NHPRC grant funding in past years. From 1977 through 2005, NHPRC has funded nearly one hundred records and publications projects throughout the state of California alone, totaling over ten million dollars in funding assistance. Some examples of projects that affect us:

- * the description and preservation of some 150,000 images from the San Diego Historical Society's collection of San Diego newspaper photographs.
- * the cataloging of 550 of the California Historical Society's manuscript collections.
- * preserving a collection of more than 300,000 photographic negatives from the newspaper morgue of a San Francisco paper from 1916-1965.
- * cataloging records for the 3.25 million photographs in the Bancroft Library Pictorial Collection.
- * preserving, documenting and providing online access to the photograph collection of the Southwest Museum of Los Angeles.
- * hiring a consultant to assess the historical value and needs of the Sonoma Valley Historical Society's collection of visual documentation.

If you wish to see the many other projects the Committee helps finance, visit the website: http://www.archives.gov/grants/funded_endorsed_projects/states_and_territories/ca.html.

If you wish to help prevent these projects from dying for lack of funding, please write a letter of protest and support for the NHPRC. The letter should be addressed to Senator Diane Feinstein, US Senate, 331 Hart Senate Office Building, Washington DC 20510. Fax: 202.228.3954. If you are from somewhere else and wondering who to write to or want more details, check the website: www.archivists.org/news/nhprc-FY2006.asp. It is recommended that letters be FAXED. Postal mail takes too long, and email is not viewed seriously by the recipients on Capitol Hill. Please do make the effort. Politicians really do pay attention to a heavy response on such issues.

One of the many interesting aspects of the Garden Conservancy's recent symposium on "Hadrien's Villa and the California Garden" (March 5-6) was a discussion by founding Executive Director Antonia Adezio on the subject of **conservation easements** and how they can be utilized to preserve landscapes. The Conservancy has recently undertaken the responsibility of helping to arrange and manage several conservation easement agreements to preserve historic or otherwise unique properties. In California these include the Green Gables estate in Woodside and Keil Cove in Tiburon, designed by John McLaren, with later sections done by Thomas Church. The Conservancy can help guide the property owner navigate the labyrinth of IRS regulations and requirements. They help determine what aspects of the property define the value of the landscape, and they inspect the property yearly to make sure it is being maintained according to the agreement made. For more details on how this process works, you can order a copy of *The Conservation Easement Handbook, Managing Land Conservation & Historic Preservation Easement Programs*, Janet Diehl, Washington, DC: The Land Trust Alliance, 1997. National Agricultural Library Call No.: KF736.L3D54. See the website: www.nal.usda.gov/ for the various ways you can order and receive documents from the library. Or call 301.504.6503.

BANCROFT LIBRARY CLOSING

Just a reminder to any absent-minded researchers that as of **June 1, 2005**, the Bancroft Library will be closed to the public while moving its collections to temporary quarters at 2121 Allston Way in Berkeley. They tentatively expect to reopen for business on Allston Way in October. The library will remain in these temporary quarters through 2007 while their regular location is being retro-fitted for seismic safety. For more information about the closure and move, visit the website: <http://bancroft.berkeley.edu/info/move/> or call 510.642.3781. Hours are shorter, 1-5 pm only from March 21 - May 23, M-Sat. Closed Sat. after 5/23.



Chateau Fresno (aka Kearney Park) Rose Garden ca. 1910 (Graham).

Have you ordered your copy of the Conservancy's *Open Days Directory* yet? Ours just arrived today, and we noted immediately that Nancy Goslee Power's garden is on the list for Santa Monica, as is the Greene & Greene garden of Marilyn and George Brumder. Blessings on you all for sharing. Another to note is a Power garden designed for the owner of a Craftsman cottage in Pasadena. The Paul Thieme makeover which won *Garden Design's* 2004 Golden Trowel Award (though some consider it sacrilege) is also listed. In the north, we have other things to look forward to: a remarkable network of water features in Oakland, a swimming pool converted into a wildlife pond, and the landscaping of a seasonal creekbed leading to a recharge meadow in Sebastopol.

We also learned that Betsy Flack has been hard at work once again, this time organizing a series of **In-Garden Study Workshops with the Designer or Garden-Maker**, called "Speaking from Experience." Admission is \$35 for members, \$40 to the general public. Enrollment is limited and advance registration is required. For information about these workshops or where to buy your copy of the Directory, contact The Garden Conservancy, 1008 General Kennedy Ave., #4, San Francisco, CA 94129. Tel: 415.561.3990.

MEMBERS IN THE NEWS

Nancy Goslee Power was the subject of a feature article in *HOME* section of the *Los Angeles Times* on December 16, 2004, ("An artist of the alfresco" by Emily Green, F1, F8-9). Power was chosen by architect Frank Gehry to design the garden of the Walt Disney Concert Hall in Los Angeles.

DIRECTORY CHANGES & ADDITIONS

Please welcome these new or returning members:

Elaine Dove, 17501 Parker Drive, Tustin CA 92780.
John K. Ziegler, 330 Irving Road, York, PA 17403.

HISTORIC AMERICAN LANDSCAPE SURVEY (HALS)
(EXCERPT OF A PROPOSED HISTORICAL NARRATIVE SHORT FORM)

Oakland Museum of California

Description: Occupying four city blocks, the current site of the Oakland Museum was initially a marshy inlet. In 1869 Oakland Mayor Dr. Samuel Merritt proposed and funded construction of a dam at the 12th Street Bridge and turned the surrounding area from a tidal slough into Lake Merritt. Inspired by the City Beautiful movement in the United States (1890s-1920s) and under the aegis of Oakland Mayor Frank K. Mott, the City of Oakland embarked on several city improvements such as new parks, libraries and museums, including the Oakland Public Museum (1910), Oakland Art Gallery (1916), and Snow Museum (1922), predecessors of today's Oakland Museum of California. The stock market crash of 1929 eliminated the idea of a new museum complex. All three museums struggled during the Great Depression and World War II.

In 1954, Paul Mills, then a part-time curator, proposed a new building to house new collections that would feature Californian art. Voters passed a \$6.5 million bond issue to construct a new museum. All three separate city-owned facilities would be combined to form the new Oakland Museum of California.

Architect Eero Saarinen, who was commissioned originally to design the museum, unexpectedly died, and a competition was established to find a new architect. Architects Kevin Roche (surviving business partner of Saarinen) and John Dinkeloo won the contract out of 37 entrants in 1961 with an innovative design; they maintained a natural relationship with the site and its surroundings by setting much of the building below grade and creating a seven acre green city park on its roofs. This design was part of the "mega block" thinking of the 1960s. Three basic materials were used in the architecture: concrete, plate glass, and wood.

Roche and Dinkeloo and Associates (Connecticut) and Reynolds and Chamberlain Associate Architects (Oakland, California) made up the architects' team. Landscape architect Dan Kiley (Charlotte, Vermont), local landscape architect Geraldine Knight Scott, and local horticultural advisor, Mai Arbegast comprised the landscape architecture team; Heuttig & Schromm of Palo Alto was the landscape contractor. Kiley envisioned an overgrown villa, primarily evergreen with a color palette limited to red, white, and blue/purple. Scott was hired as Mr. Kiley's consultant on design and knowledge of Californian plants. Together, they worked on the technical and aesthetic aspects of the planting design and the gardens showcase over thirty-five thousand native and exotic species, "suited to the dry climate and shallow concrete planters as extensions of the museum's exhibits." To achieve the overgrown villa appearance, plantings started in 1966 and were maintained and nurtured for three years before the museum's opening in 1969, after an extremely wet winter.

At the time, the Museum took radically different and ground-breaking design risks with its roof gardens. Technical information about roof gardens was scarce and post-war roof gardens were so new that their ultimate success or failure was still unknown. The Museum's roofs were waterproofed with the latest built-up asphaltic membrane, with a life expectancy of about 15 years. To prevent the soil from washing away, a filter barrier was crucial. Since polypropylene filter fabric would not be developed until the late 1960s, burlap was wrapped around perforated pipe which allowed water to flow and temporarily prevented soil from entering the drains. The irrigation was designed originally as a state-of-the-art galvanized system with fertilizer solution injected into it. The roof's structural slab dictated the garden's load limitations. For soil, a UC Davis soil mix was used by nurseries starting plants in containers – 40% sand, 60% redwood sawdust and a mix of 50-50 peat moss and fir bark for acid-loving plants. The soil was easy to mix uniformly, drained well, yet retained enough moisture to promote growth.

While the museum was hailed for its pioneering design, a number of its techniques, innovative for the 1960s, were untested and proved to have flaws. Early after construction, leaks appeared due to poorly graded roofs and planters, and decayed burlap allowed sand to drain into pipes without sand traps or cleanouts. Since a protective concrete slab did not cover the waterproofing, as was done at Oakland's Kaiser Center in 1960, on warm days, the low melting point of the built-up tar membrane resulted in that material oozing from expansion joints, connections around wall light fixtures, and openings around steel railings. Fertilizer in the irrigation system accelerated the corrosion of the pipes'

interiors and loose corroded particles clogged the spray heads; fluctuations in the water pressure reduced the throw of spray heads, and plants with different watering needs were grouped together on the same valve. Since the organic material in the UC Davis soil mix broke down and was not replaced regularly, soils shrank between 50-60% and in some planters, up to 12 inches, leaving plantings stranded on insufficient depths of sand, a quick draining material low in organic matter.

Many Californian public gardens faced several major challenges: the freeze of 1972, the drought of 1977-1978, and Proposition 13, which depleted California state and city revenues. For the Oakland Museum, the freeze of 1972 killed all the tender plants, including bougainvillea, eugenia and carissa, which were either replaced with other species or not at all. Two years of continuous drought in 1977 and 1978 destroyed other plants and required strict water rationing measures. Proposition 13 affected the personnel budget and reduced the full-time garden staff from six to two people.

As the Museum's 20th anniversary loomed, renovation work became crucial. With the Museum's architectural complexity, a thorough investigation and analysis of its problems was needed first. Between 1989 and 1995, the Museum's landscaped areas underwent exploratory work and analysis, and portions of the planting and irrigation plans were renovated. In December 2004, the California Cultural and Historical Endowment Board specified \$2,887,500 for the Oakland Museum Foundation.

—Chris Patillo, ASLA and Cathy Garrett, ASLA and HALS Northern California Chapter Coordinators, landscape architects and principals of PGAdesign, Inc., January 18, 2005.

Sources:

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Kiley, Dan, December 1, 1995 letter to Dennis M. Power, Executive Director, Oakland Museum.

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Osmundson, Theodore, *Roof Gardens: History, Design and Construction*, 1999, 92-95, 171-172, 186-189.

Further Research Recommendations:

UC Berkeley Environmental Design Archives, Geraldine Knight Scott Collection.

Oakland Museum History Department
California Register and City of Oakland landmark status
Interviews with Robert La Rocca & Associates, Amphion Environmental Inc., and PGAdesign, Inc.

EDEN

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Aims and Purposes

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

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

*

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

*

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

*

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



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FIRST CLASS MAIL



Chateau Fresno (aka Kearney Park) Rose Garden c. 1910 (Graham).

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