

SKIRMISH ON RUSSIAN HILL: A CHURCH GARDEN BECOMES A PUBLIC PARK

Phoebe Cutler

Unlike all other sections of San Francisco, in 150 years the desirability of the north brow of Russian Hill as a place of residence has never waned. Out of the huge gamut of potential threats to the peace and well-being of such a neighborhood, the rehabilitation of a garden in strict conformity with U. S. Department of the Interior historic standards would be expected to pose a low degree of concern among residents. Given the conscientiousness with which the San Francisco Recreation and Parks Department, and its consultant, the Mill Valley landscape architecture firm of Royston, Hanamoto, Alley and Abey, together with historian William Kostura, researched the large corner lot with its long, terraced garden; the parties concerned could be excused for assuming that their work would be received with general acclamation. Instead *Fay Park: Historic Assessment Report for Landscape Rehabilitation* (2002) and its attendant bidding document *Fay Park Garden Renovation* (2003-2005) have met with the outrage of a persistent band of critics. This essay attempts to understand why the precisely-managed transition of a significant private gar-

den into an historic city park has raised a ruckus equal to, or even beyond, the usual Russian Hill outcry.

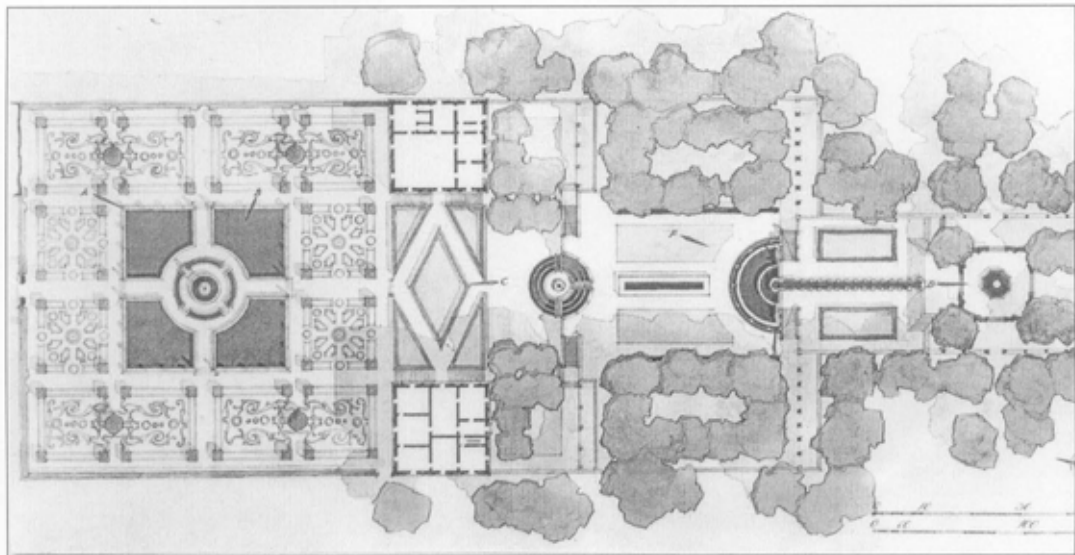
The Bequest

Brigadier General Berrigan, late of the Army Corp of Engineers, and his wife Mary Fay Berrigan, deeded their house and garden at 2366 Leavenworth to San Francisco. The city took possession in 1998 upon the death of the general. The house is an undistinguished 1912 replacement of a more modest 1869 predecessor. The Fay family, soap manufacturers in New York and San Francisco who expanded into other businesses, had owned the property since the first house was built. Its chief glory is a long, Italianate garden designed by Thomas Church for the Berrigans between 1957 and '58.



This aerial photo of the Fay Garden, ca. 1959 is the primary historical document used for determining the "period of significance" for this garden (S. F. Dept. of Recreation & Parks).

The belvedere, or over-view, is an extension of the final terrace, the chief glory of this design, because it contains whimsical twin gazebos, two octagons with open slat roofs and arches on all sides, and, at each corner, twin columns with



This plan of the Villa Lante illustrates the principle of the classic axial view.
(Shepherd, J. C., & G. A. Jellicoe, *Italian Gardens of the Renaissance*, New York, 1925.)

narrow lattice insets. These follies, unlike almost everything else in the garden, came down intact into the city's hands. Also, contrary to almost everything else in the garden, their integrity to the scheme and their treatment is undisputed.

The Original Planting Plan

That brings us to the 1957-58 planting plan and, with it, the raging controversy. Here the world-famed landscape architect has to shoulder his share in the feud surrounding the reinterpretation of his intentions. Maybe payments were getting a little irregular or the budget was slashed, because the horticultural plan, which appears to be the only original document that is still extant, is haphazard, beyond even Tommy Church's relaxed standards. Moreover, much of the planting that is legible was never installed, including six flowering cherries that were supposed to enfold the seating wall behind the gazebos. Their presence as a screen separating the formal area from the precipice beyond would have created the needed closure to the garden's composition. Royston, Hanamoto suggests that this area, deeply shaded as it is by the escarpment, defies such planting. Yet something is needed other than the 30-plus one-gallon-sized agapanthus called for on the original plan and endorsed by the new one. As we shall soon see, the weakness of this area, more than anything else, exposes the failure of the analytic process behind the rehabilitation thinking.

The Skirmish

However, the fiercest battle centered not on the cherries, but on one surviving Canary Island pine on the Leavenworth Street side, in the middle of the upper of

two Mid-Level Planting Terraces. Over 50 years, arboreal mortality has been great. The focal, pre-existing California pepper (*Schinus molle*), below the Belvedere on the main axis (and a major reason for it), succumbed to age and disease. The ca. 1958 plan specified 16 trees, less than half of which were actually planted. Of those only five have survived. The pine on the west side is the most conspicuous of these. Its detractors, a clutch of dedicated individuals who have been voluntarily maintaining the garden in the seven-year interim period between the bequest and the beginning of reconstruction, object to the pine's damaging roots, its ostensible poor form (the result of persistent topping), the predicted expense of its maintenance, and its shade, which they claim suppresses growth of other plants in its vicinity – standard and understandable anti-pine arguments. The preservationist group challenges all their points. Their ammunition was drawn from Church's well-known advocacy of trees in gardens and the pine's uniqueness as a survivor from the conception of the garden. Rec. and Park flip-flopped between the two equally passionate sides.

The Methodology

The confusion arises in large part from the methodology. Royston, Hanamoto – hired by San Francisco's Department of Recreation and Parks – was trying to follow the Dept. of the Interior's guidelines, which were developed mainly for architecture and fall short when applied to landscape. (Fortunately they are being reworked to be more appropriate for gardens and such.) These criteria advocate using one "period of significance" as the baseline for renovation/rehabilitation. Short on documentation, the

landscape firm pegged their efforts to the appearance of the garden as it is seen in an aerial photo, presumably taken from a neighboring apartment, ca. 1959. That is one to two years after the garden was planted! Since the Berrigans did not haul in any large-box specimens, no trees, except three or four pre-existing ones, are in evidence in the stated photo. The main impression exhibited is of flowering shrubs, a pleasant picture but one that belies Church's long-range intention. Since final specifications are based on an immature garden, "pines," as the "Site Assessment" section of the "Fay Park Report" text asserts, "were not a significant element of the garden during the identified period of significance." Ironically, the new planting plan, executed by Royston, Hanamoto in conjunction with a second firm, Clifton Lowe and Associates (irrigation plan), initially fails to call for replacement of the core pepper tree, which is very conspicuous in the key photo. Also, its semi-circular planting bed is obscured in the photo with the result that the bed was left out of the schematics. Omissions tend to escalate: the *Schinus molle* disappeared along with its planting bed. The over-riding sense of openness instilled by the dictatorial 1959 photo would have helped to make sure that the core tree was not missed. (Later, after remonstrances by the preservation group, Rec. and Park gave as an explanation the prevalence of a disease that has been ravishing the species in California.)

The Wider Context

In all the documents no mention is made for what is, perhaps, the strongest rationale to resurrect the pepper or its equal. For centuries the formal Western garden has been characterized by a long, central axis terminated by a prominent object. Authority in this process was vested in a photograph, not an original plan or the Italianate tradition; scant attention was paid to the word "figure" inserted on the Church plan and the drawing of a plinth intended to exhibit it. The "Fay Park Assessment" mentions only in passing that remnants were found near the base of the steep slope. If the park department, the landscape architects and the two factions were to agree to replace a statue according to the plan in a central position among

the cherries at the end of the central axis, the disparate parts of the '57-'58 plan drawn for the Berrigans would fall into place. The force that unites pepper, stairs, Belvedere and gazebos would become clear.

By adhering to the ca. 1959 photo we lose the significance of the axis, the original intention of the garden. The '59 photo shows the central line petering out into the low wooden seat wall that rims the back of the third terrace. Lacking a statue set against a backdrop of flowering cherries (or their shade-tolerant substitute), the eye wanders off to the bleak and unintended cliff beyond.

[In the interests of full disclosure, the author reveals that since she undertook to write this piece, she has been called in, along with Church expert Pam-Anela Messenger and the lead landscape architect from Royston, Hanamoto, to help resolve the pine imbroglio. Towards that end representatives from the different parties concerned

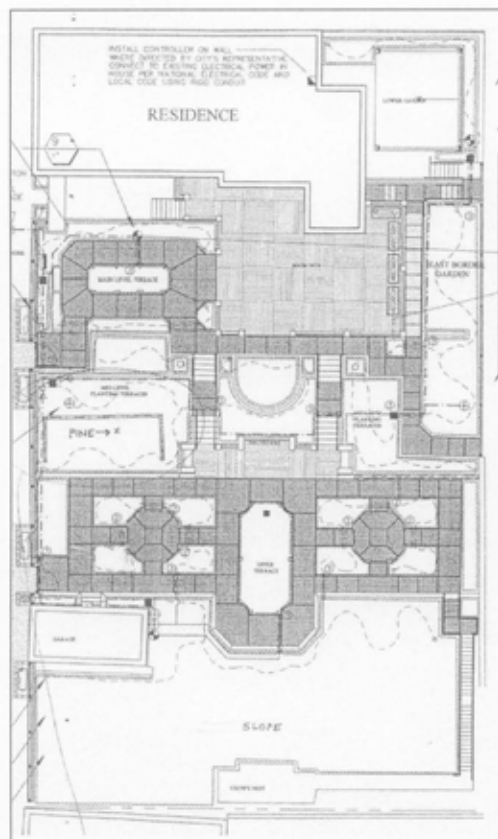
(Yomi Agunbiade and Lizzy Hirsch from Recreation and Parks; Aaron Peskin, Supervisor for the District; Joe Butler of the Little House Committee; J. C. Miller of Royston, Hanamoto, Alley & Abey; Pam-Anela Messenger and Phoebe Cutler from CGLHS) convened at the park site on Friday 23 September, 2005 to decide the fate of the controversial *Pinus canariensis*. The final result is that the tree was removed and the same species planted in its place. This tree will be allowed to reach its full growth, but will be regularly pruned for purposes of appearance and safety.]

Sources:

San Francisco Department of Recreation and Parks, Royston, Hanamoto, Alley & Abey. Fay Park: Historic Assessment Report for Landscape Rehabilitation (June 24, 2002).

Royston, Hanamoto, Alley & Abey; Cliff Lowe Associates. Fay Park Garden Renovation, City and County of San Francisco, CA (2003-2005).

Personal communication with Russian Hill resident Tom Holton and Lucretia Rauh, a member of the Friends of Fay Park, (September 2005).



The Church planting plan being too faded to reproduce here, we have instead provided a photocopy of the Cliff Lowe Associates irrigation plan for the garden as it stands today. These plans are on file with the San Francisco Dept. of Public Works.

CGLHS CONFERENCE 2005: NAPA

Another year, another superb annual conference — thanks to the herculean efforts of Sandra Price and her band of helpful contacts in Napa County this past June. On Friday morning, the CGLHS Board met for its business meeting at our hosting hotel, The Chateau. Present at this meeting were Thea Gurns, President; David Blackburn, Vice President; John Blocker, Treasurer; Linda Renner, Membership Secretary; Phoebe Cutler, Recording Secretary; Marlea Graham, Editor; Members-at-large: Tom Brown, Carol McElwee and Judy Horton; and Tish Brown, Publicity Chair.

The Treasurer reported that we are in good financial health, though the total of expenses and income from the Napa conference was still to be submitted. We made a profit of \$3,400 last year, mostly from membership dues. A later report advised Board members that we have once again miraculously managed to make a small profit on the conference, in spite of relatively low attendance.

The Membership Secretary reported on the trials and tribulations of turning out our 2005 Membership Directory, a much more difficult job than anticipated due to an incompatibility between two computers. Next year's Directory production should go much more smoothly. You all should have received a copy of the 2005 issue by now. If you have not, write to Linda Renner at la.renner@verizon.net or 3223 East First Street, Long Beach, CA 90803.

Several members have email addresses on record that do not seem to be correct anymore. When announcements come to us between newsletters, we try to pass them along via email announcements to as many members as possible. Messages have bounced back from several of our members as undeliverable. Please check the Directory and see if you are one of these. If you want to receive these messages, please get in touch with Linda and give her your correct address. If you'd prefer to *not* receive the announcements, but want the correct info in the directory, please advise Linda.

Last year we welcomed a total of 16 new members, while this year, we had 16 new members in the first six months, and hope to gain as many more by the end of the year, most of them coming from our website. Renewals have been steady for the most part, so that our total membership as of June was 175.

Tish Brown discussed her efforts towards publicity for the organization, most particularly for the annual conference. She asked Board members for suggestions about contacts, and several were offered, including the California Preservation Foundation, the ASLA, the Landscape Contractors Association, the Nurseryman's Association, The California Historical Society, California Master Gardeners and California Garden Clubs. If any CGLHS member has suggestions in this vein, please pass them along to Tish at 109 Edgewood Avenue, San Francisco, CA, 94117.

The Editor gave her budget report on *Eden*. She was slightly over budget at the end of 2004 since the rise in dues was not much felt until the end of the year. She asked for input on how best to spend the increased budget provided by this rise — how much

should be spent on current issues and how much set aside for planned improvements in graphic design, etc. She stated her desire to continue a minimum of two double-sized issues per year, increasing these to four per year if submissions of articles keep pace (which depends on you, Dear Reader, to help provide). Some of the new money could be spent for better illustrations — on fees for permission to reprint photographs from library collections, for example.

She also stated a need for more regional correspondents. Ann Scheid of Pasadena and Kathryn M. Lyon of Santa Barbara have been faithful correspondents. Margaret Mori, Phoebe Cutler and Peggy Darnall have also passed along information from the San Francisco Bay Area on a regular basis, but Marlea would like

to see greater participation from more members. There's no way one person can keep informed on everything that is happening all over the state. Do send in your contribu-



Fountain at Beaulieu (M. Graham).

tions about coming events, members in the news, newspaper clippings, anything you think may be of interest to other members. The Editor's contact information may be found in the masthead on the last page of each issue.

You may recall earlier mention of an agreement with EBSCO Publishing to produce an index of our journal that would be available as a service to online subscribers (usually university libraries), part of the database of the Garden Literature Index. While this project was still underway, EBSCO made an additional proposal, that entire articles from the journal be reproduced online for subscribers. After much discussion via email, the Board agreed to this proposal. We still do not have a definite date when this project will be completed and available to subscribers, but will advise you as soon as we know something more about it.

President Thea Gurns also reported that CGLHS sent an official letter of support protesting the potential loss of federal funding for the National Historical Publications and Records Commission, which in turn dispenses such funds for the preservation of historical photographs and records in a wide variety of California libraries and other institutions. As reported in our last issue, it now appears likely that this funding will not be cut after all. We would like to thank all those members who sent individual letters of protest in support of this matter. Such a show of support can make a vital difference.

On behalf of Website Chair, Susan Chamberlin, who was unable to attend this year's conference, Tish Brown reported on our much improved and expanded website. Working hard in company with consultant Tom Buhl of Computer Imaging Center, Susan has added a considerable amount of useful material to mark our 10th anniversary. Past president Laurie Hannah helped with ideas and links plus information about past conferences. We believe the new site will help educate the general public about the importance of landscape preservation in general, and provide them with valuable resource information, as well as inform them about the activities of CGLHS.

We invite you all to take some time to look over the new site at www.cglhs.org, and send any suggestions you may have for future improvements to Susan.

CGLHS has been sending a subcommittee to meetings of the Northern California chapter of the Historic American Landscape Survey project (HALS) since its inception. Phoebe Cutler, Tom Brown and Marlea Graham have been regular attendants at these meetings, and reported on the chapter's progress to date. The intent of the group is to somehow provide a set of fully documented reports on all historic California landscapes in spite of a total lack of federal funding. The ASLA has spearheaded this effort, enlisting the partnership and support of groups such as ours in the process. The NorCal chapter is chaired by Chris Patillo of PGAdesign in Oakland. Since the format to be followed in these reports is still under revision (that previously employed for reports on buildings - Historic American Building Survey [HABS] - and for engineered sites such as roads - Historic American Engineering Record [HAER] was proved unsuitable for our purposes) and we currently have to find our own means of funding such aspects as detailed measured drawings and large-format photographs of each site, progress has been slow, but we are moving forward in



Novak Reception: (l to r) Roger Scharmer, Phoebe Cutler, David Blackburn, Judy Ahmann, June and Max Ritchie, and an unidentified guest in the Hawaiian shirt (M. Graham).

several areas. Noel Vernon is heading up the work of revising the report standards. Steve Cancian is working with UC Berkeley to provide us with a website to record all the report information and make it available to the general populace. The website would also provide the possibility for submissions of nominations for further site reports. At our last meeting, the group settled on the Kai-

ser Roof Garden in Oakland as our first trial site, because it is small, has considerable existing documentation, and will therefore hopefully prove more manageable for HALS neophytes as we feel our way through this complex and as yet unfamiliar process. At the same time, the group has agreed to participate/provide guidance for documentation to the Olumpali State Park in Marin County (which contains interpretive periods rang

ing from the prehistoric to the modern day, including a small designed garden landscape) and to the Friends of Piedmont Way in Berkeley, perhaps the first residential boulevard ever designed by Frederick Law Olmsted. The Friends are seeking cooperation from the City of Berkeley and the University to restore the median strips along the boulevard to their original plantings, which were intended to enhance a sense of privacy and sylvan beauty for the residents. Funding for HALS is still a major stumbling block, and this chapter is seeking grants to provide the necessary money to cover basic expenses. To learn more about HALS, visit the National Park Service HALS webpage, www.cr.nps.gov/habshaer. To view existing HABS/HAER documentation, visit the Library of Congress's "Built in America" website, <http://memory.loc.gov/ammem/>. Also see the section on "Book Reviews" in this issue for information on a new HAER book.

Due to other calls on her time and energy, Lucy Warren's resignation from the position of Budget Chair was submitted and accepted (albeit reluctantly) by the Board. From now on, John Blocker will be adding this job to his Treasurer responsibilities. The Board wishes to commend Lucy for her long record of actively supporting this organization in its infancy by her presence on the Board since 1997, and her hosting of our second annual 1996 conference in San Diego.

Proposals for the site of our 2006 Conference were made at this meeting. We had initially hoped to hold our next conference in Beverly Hills (the Virginia Robinson estate, Wattles Park, and the Greystone Mansion), but the host we had hoped would organize the event proved unable to do so. Fresno was proposed and initially accepted as a candidate, but some members were less than enthusiastic about this venue, and made a later counter-proposal of Saratoga, the home of two important historic landscapes, Hakone Gardens and Villa Montalvo. We do not yet have a definite date for this conference, but it will most likely be held in the fall months. A suggestion was also made that we entertain the idea of

occasional one-day conferences to reduce the strain of finding members agreeable to hosting the events. This may reduce attendance as members from opposite ends of the state may not wish to travel some distance for a one-day event. On the other hand, this is, perhaps, the equivalent of regional meetings, a proposal that was followed successfully at least once in Santa Barbara. Enterprising members can always find other things of interest to do on their own over a long weekend, using a one-day organized event as the nucleus of the visit.

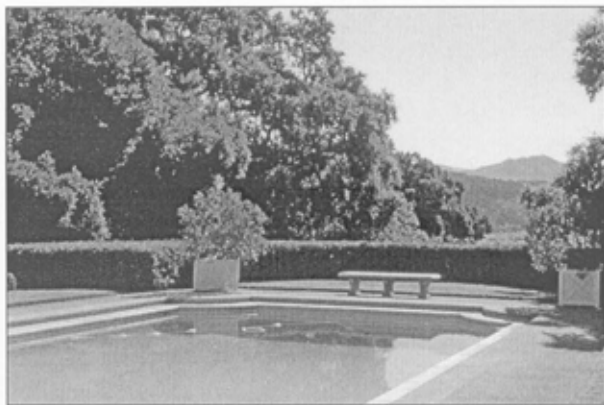
Founding member Tom Brown reminded us all that this year, our tenth birthday as an organization, may be said to mark the conclusion of CGLHS's period of infancy. We are now preparing to move into the next stage: adolescence. Thea Gurns concluded, "Oh boy — we've got the car keys!"

Following this meeting, the Board was treated to one of the perks of service on behalf of CGLHS, a tour of the grounds at Beaulieu Vineyard. In her book *Gardens of the Wine Country* (1998) Molly Chappellet quotes the current owner, Dagmar Sullivan, "My grandparents, Monsieur and Madame de Latour, bought the property in 1900 and named it *Beaulieu* — French for

"beautiful place" ... It was my American-born grandmother who laid out the formal Italian garden and the pleached sycamores in the 1930s." Head gardener Antonio Gallegos, who has been employed by the Sullivans for the past 35 years, took time out from his busy schedule to show us around the gardens.

On Saturday, conference attendees assembled in the auditorium

of the St. Helena School to hear talks by Linda Struve ("Life at Aetna Springs Resort"), Joe Callizo ("Agriculture Before the Grape"), and Pam-Anela Messenger ("Thomas Church in the Napa Valley"). Linda Struve, whose father operated Aetna Springs for a number of years, showed us what it was like to live and work at this popular Napa County resort while she was growing up. Joe Callizo's talk provided a very useful background on the transition from family farms growing crops on a sustenance basis to the present monoculture of vines.



Phillips garden designed by Church in 1959 (M. Graham).

From the St. Helean School, we adjourned to the garden at the Spottswoode estate for an evening reception.

Once called 'Lyndenhurst,' the home of George Schonewald, manager of the Hotel del Monte in Monterey, it was later renamed Spottswood, and the present owner, Mary Novak, has kept that name for the property and for her winery. Stone walls enclose remnants of the original garden, including specimen trees planted in the area around the front of the 1880s Victorian mansion.

The information gleaned from our Saturday lectures helped to illuminate the landscapes we traveled through on the following day, in particular Pam-Anela Messenger's talk on Thomas Church. Vineyards surrounded us on every side, and we were lucky enough to number three Church landscapes on the Sunday tour, while Messenger's comments were still fresh in our minds. Each garden features a walled or hedged enclosure, and a pool laid out to create an axial view to the distant landscape. Variations of light and shade, texture and form, create interest for the eye. Serenity is the operative word for these three gardens.

Bradley Farms has a history dating back to 1854, when the land was a part of the Rancho Carne Humana. California governor Edward Stanley build a Victorian mansion on the property in that year. In 1872, William Bourn (Empire Mines - Grass Valley) purchased the house and 60 acres of vineyards from the governor's widow. The original house was dismantled and moved to another spot, and a new and larger house constructed on the original site. The property was called 'Madrono.' Bourne died in 1874 but his widow, Sarah, continued to spend time at St.

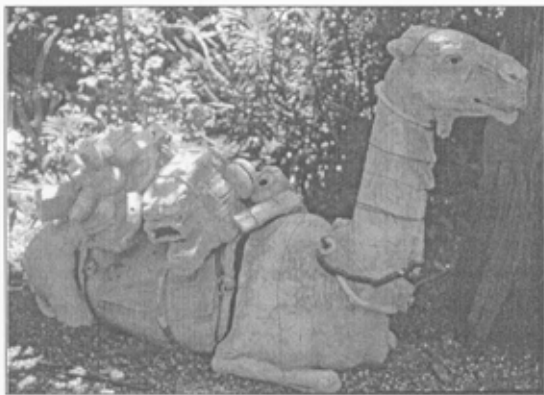


Group of pots on patio of Bradley Farms main house (M. Graham).

Helena. In 1888 the house burned down, but it was rebuilt with the help of her son William II (Filoli - Woodside). The property remained in the Bourn family until 1961, when it was sold to the Christian Brothers for a retreat center. A chapel, dormitory and cafeteria were added to the grounds. The Bradleys purchased the property in 1994 and spent four years renovating it. Noted garden designer Bob Clark was brought in to recreate the gardens in conjunction with landscape architect Ralph Barnes. The white garden next to the former chapel (now an indoor basketball court) was installed in 2000. In 2001 a greenhouse was brought from England and erected down near the creek.

An interlude at Schramberg Vineyards and Winery gave short shrift to the gardens, but allowed us to spend some time in the cool, dark caves of the champagne cellars for a wine tasting.

After a long, hot day, Marion Greene's garden proved to be a delight, with many humorous bits of sculpture placed throughout the grounds. Hot and dusty garden visitors produced smiles if not outright laughter for the dog bench, tree snake and camel, all located around the pool area.



Marion Greene's Camel (M. Graham).

Congratulations and thanks to Sandra Price for hosting another successful conference. Our thanks for a memorable event go also to: our guest lecturers Linda Struve, Joe Calizo and Pam-Anela Messenger; Mary Novak for hosting the reception at Spottswoode; and to garden owners Alexandra and Robert Phillips, Chotsie and Allan Blank, Gaye Cook, Marion Greene, Monene and Rich-

ard Bradley, and to Jamie Davies for the tour and wine tasting at Schramberg Vineyards and Winery.

THOMAS D. CHURCH (1902-1978) and GARDEN DESIGN IN THE WEST

Pam-Anela Messenger

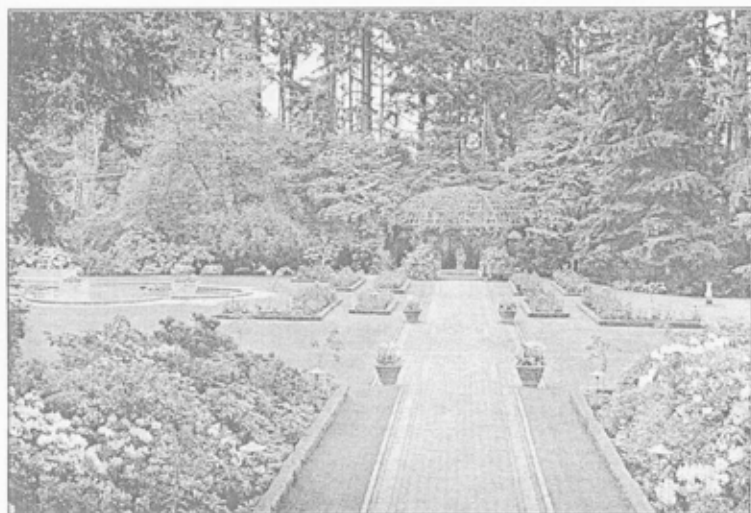
[Reprinted with permission from the author and Pacific Horticulture, Spring 1979]

Despite the Mediterranean climate of much of California and the examples of gardens suited to the climate established by early Spanish settlers, little in domestic and public gardens reflects this benign influence today. Simple geometric gardens enclosed by whitewashed adobe walls were built by homesteaders as recently as the mid-nineteenth century. The arrangement formed a courtyard with covered walkways and central well. Around the well, which provided convenient irrigation, vegetables and flowers were grown in geometric beds. The courtyard was a place for family gatherings and for conducting business.

The completion of railroad connections across the country in 1869 contributed to an abrupt change in western architecture and gardening. Increasing numbers of people came to the West and the houses they built reflected their earlier experience rather than their new homeland. In the latter part of the nineteenth century, domestic architecture in the West drew almost entirely upon Victorian models in eastern cities. Little attempt was made to observe indigenous styles and the gardens were mere ornamental appendages to inept imitations of eastern houses.

Where space allowed, the picturesque style of English landscape designers like Humphrey Repton was copied. The work of Andrew Jackson Downing (1815-1851) "the father of landscape architecture" in America, showed the retreat from the picturesque – also evident in England – towards a style sometimes called gardenesque. The gardenesque results from the inclusion of many plants for their botanical interest and as a form of ostentation. Trees are planted as though in an arboretum and lawns are punctuated with many beds of brilliantly colored flowering plants. It is a style still found in some public parks where displays are meant to astound, rather than please, the visitor.

These notations guided the making of gardens for Victorian villas in the West and, coupled with the influence of a mild, in some places sub-tropical, climate and summer-long water from reservoirs, gardens became cornucopian collections of everything that grows – bizarre expressions of wonder and naivete.



A view of the Wagner garden in Tacoma, Washington. A formal garden, exquisitely detailed, hewn from the wilderness. Today this 10-acre garden is open to the public as Lakewold Gardens.

(Photograph reprinted by permission of Charles R. Pearson.)

At the end of the nineteenth century and early in the twentieth, there was a brief revival of interest in classical architecture. In Santa Barbara and Los Angeles, magnificent villas inspired by Italian and Spanish originals were constructed, often as winter homes for wealthy New Yorkers. The gardens, architectural in style with clipped hedges, canals and terraces, were geometric and symmetrical, faithfully representing the character of the house.

It was about this time also that the California bungalow was introduced. It can be regarded as a smaller version of the Mediterranean villa for the growing numbers of middle-class suburban dwellers. Although constructed in a variety

of architectural styles, they were all single storey houses with wide eaves, large windows and a porch – elements suited to the warm climate. Increasing land prices and the need to accommodate the now popular automobile resulted in gardens too small for the prevailing landscape styles and in place of the terraces and canals of the large southern

California villas and colonial mansions were found back porches, carports, sun decks, pools and children's swings; diverse elements in a small space, seeming to defy the embrace of art and requiring a master hand to bring into simple order.

One of those who accepted the challenge of these new small gardens was Thomas Dolliver Church, who began his practice in San Francisco in 1930. He had trained at the University of California, Berkeley and at Harvard University during a period when revolutionary ideas were disturbing the worlds of art, architecture and design. Cubism was gaining acceptance among painters and the Bauhaus, led by Walter Gropius, influenced the work of architects and designers everywhere. Thomas Church was receptive to these ideas and the emphasis given to form, surface, texture, light, and the dimensions of space they define.

He retained an interest in the work of artists in other fields throughout his career and these influences invigorated his work, placing it beyond that of his contemporaries in garden design.

Church had been awarded a travelling fellowship from Harvard which allowed him to visit Italy, France and Spain. From his observations in Europe he prepared his master's thesis, *A Study of Mediterranean Gardens and Their Adaptability to Californian Conditions*, clearly indicative of his interest in ideas from southern Europe and their application in his home state. When he returned to California in 1929 he at once began to put into practical use the ideas contained in the thesis.

The design of Pasatiempo Estates near Santa Cruz first brought Church into prominence. Here, despite his youth, he proved himself a master. The natural beauty of the rolling California hills with native redwoods and indigenous vegetation made careful site planning crucial. The homes were small versions of the Spanish-Mexican courtyard house and the gardens he made conformed with the climatic conditions and the inherently beautiful landscape and they required little maintenance. The redwoods were preserved and formed the setting for each bungalow.



A small garden in San Francisco, in which the widths of the site has been camouflaged by diagonal hedges and steps. The owner, Jean Wolff, grows many plants and Church's design provides areas for their propagation and display as well as for the relaxation of the gardener. (Author's photograph.)

For the next ten years, Thomas Church worked with architects with similar design ideas and some adventurous clients who were willing and eager to explore new avenues to meet their individual needs. Each client's personality and particular needs were studied and the nature and qualities of the site carefully assessed. Church's knowledge of construction materials and techniques was considerable, so that his evaluation of the possibilities of a site was never limited by uncertainty. From this thorough groundwork he embarked upon designs that embodied his particular concern for the expression of relationships in space – the volume of a planting; the area of a pool; the width of a path; the form of a tree, all were weighed and compared beyond the needs of practicality, taking his compositions into the realm of art.

Church's concern for designing gardens went beyond his own clients

and he conveyed his ideas through articles in *California Arts and Architecture*, as a member of the editorial staff. His subject was the small garden and the goal of this message was to encourage the creation of outdoor spaces that were not only functional but beautiful as well. He emphasized such important design principles as unity, function, simplicity and scale, explaining how to apply these fundamental principles to particular gardens. He was concerned with plants as more than botanical names with horticultural requirements and pointed out their characteristics of form, height, mass, density, color and texture. The design solution was simply stated; "Let the main planting be governed by the requirements of the design, and let the intricacy and variety of miscellaneous planting come within the framework of the major planting scheme."

Church experimented with new ideas about the relationship between house and garden and with ways of making landscapes habitable. The bulk of his work in the early thirties was in small gardens typical of San Francisco townhouse lots. During this period he was a strong advocate of the garden as an outdoor living-room, as described by the east coast landscape architect Fletcher Steele as early as 1924. Church was not the first nor the only designer of the time to subscribe to this concept,

but he was probably the one most responsible for the wide application of it in northern California. In attempting to make the garden a more liveable place he urged an end to the typical front lawn with foundation planting around the house, so common in American front yards. Porches, verandas and terraces became generous areas for activities, in keeping with Fletcher Steele's suggestions, and were integral parts of the house and the whole garden.

In dealing with the local problem of designing for townhouse gardens in San Francisco, Church began to experiment with angles and forms which would alter the apparent size of garden spaces. In 1937, he designed for Mr. and Mrs. Jerd Sullivan one such garden which seems to have had great impact upon other designers, as well as on the public. Through the use of diagonally planted hedges and paving strips, the garden was made to have a less linear appearance. Not only is the garden visually interesting, but it also achieves the goal of low maintenance through the use of such features as concrete mowing strips and slow-growing hedges requiring infrequent clipping. The same design approach can be seen in Jean Wolff's garden in San Francisco.

During the second World War there were few private gardens to design, and labor and materials were unobtainable. Architects and landscape architects turned to housing projects for their livelihood. Only briefly, however, did Church work on these large scale jobs. He employed young designers like Robert Royston, Lawrence Halprin and George Rockrise and gradually, as the effects of the war began to dissipate, the office again became involved in residential garden design. Church wrote articles for, and his gardens were illus-

trated in, *House Beautiful*, *Architectural Forum*, *California Arts and Architecture*, and other periodicals with nation-wide distribution, and commissions came from far and wide. On the West Coast, many of the gardens were built in areas with existing mature stands of native redwoods and oaks. Special attention was always given these trees and in many of his designs a tree is the

focus of the garden, with a deck wrapping around it or a set of steps leading to it. They are strong, sculptural elements that Church respected and handled with a delicate mystery, to the great pleasure of his clients.

In his gardens of the late 1940s and 1950s Church's designs were further refined. He brought to the design of twentieth century gardens an awareness of history – of Kyoto, Tivoli, Isola Bella, Vaux-Le-Vicomte, and the Alhambra, as well as of Stowe, Bodnant and Brasilia. Abstract forms were employed, not to amaze the visitor, but to encourage perception, at greater intensity, of the relationships of objects to the space around them. These gardens, simple in appearance and executed with great attention to detail, emphasized the natural beauty of the site and nevertheless met the needs of the owner.

The garden for Mr. & Mrs. Dewey Donnell in Sonoma, California, is a superb example of the use of abstract curvilinear design in sympathy with the environment. Church's design for Mr. and Mrs. Corydon Wagner, at Tacoma, Washington, on the other hand, makes use of many traditional concepts to provide woodland glades, formal flower gardens and a rock-garden exactly suited to the needs and enthusiasms of the owners who are keen gardeners. Church handled both styles with equal mastery.

In 1955 Church published *Gardens Are for People* and in 1969, *Your Private World*, both illustrated with photographs of his work and intended as guides for designing gardens. They had a considerable impact on the public, as well as the profession of landscape architecture. The private garden, especially the small garden, became something of tremendous impor-

tance – a space to use and do something about – which would probably not have happened without Church's efforts. Throughout the 50s and 60s he published articles in *House Beautiful*, *Sunset*, *House and Garden*, *Architectural Record*, *Architectural Forum*, *Horticulture*, and ran feature articles in the Sunday supplement for the *San Francisco Chronicle*, from 1961



A curving lawn is foreground for the pool-house and the fountain terrace in a garden in Hillsborough, California. The fountain is flanked by obelisks from Florence and lamp-standards from Denmark, found in Europe by Church in the 1930s. (Author's photo.)

until 1965. There can be no doubt of his influence on the forms taken by, and the planting that went into, gardens of this period.

In the twenty-five years which followed, Church's practice included some large-scale commercial and institutional projects which were widely acclaimed and for which he received many awards, but his main focus was always the residential garden. In a career lasting almost fifty years, he designed and built more than 2,000 gardens. What is perhaps more impressive than the man's prolificacy is the consistently high quality of his work. His gardens remain in most cases as a testimony to his talent.

Architecture seems to have the inherent quality of reflecting the era of its designer. There is in Church's work a timelessness which can only have been achieved, perhaps, through the medium in which he worked; for the landscape is truly everchanging. To handle without awkwardness the palette of his profession—land, plants, rock, water, topography, site features, climate and structural elements—in a manner that accounts for the flux of time, is to possess a phenomenal gift. After seeing only a few designs built by Thomas Church—whether from 1930 or 1970—one easily recognizes a Church garden. It is difficult to explain this at first. It is not because a garden is like one seen before, but perhaps because the same careful attention has been given to the details and the whole: the building is sited perfectly—according to climatic conditions, views, topography and site features (he was often consulted on this)—the main planting is coordinated with existing materials and with the architecture; circulation is provided in a natural manner. Such things characterise Church's gardens.

The forms of Church's gardens *evolved* out of the process of working with the materials he had, rather than being imposed on the site. It is this approach to the landscape which distinguished Thomas Church as an artist. America now has its chapter in the history of garden design and Thomas Church was the principal author.

[Editor's note: The Corydon Wagner garden in Tacoma, Washington, now known as Lakewold Gardens, is, perhaps, the only known example of a Church-designed private garden now open to the public. The garden website may be visited at www.lakewold.org. You will also find it listed in the 2005 issue of The Garden Conservancy's Open Garden Days. The address is 12317 Gravelly Lake Drive Southwest, ten miles south of the Tacoma Dome. Admission fee: \$5. Open hours vary by the season. Tel: 253.584.4106.]

GETTING TO KNOW YOU: PAM-ANELA MESSENGER

For over thirty years, Pam-Anela Messenger has been practicing landscape architecture in the San Francisco area. Her professional experience began with some of the Bay Area's more notable designers and planners, including Garrett Eckbo, Larry Livingston, Paul Sedway and Tom Cooke. Since 1979, she has been in private practice and has been a consultant for BMS Design Group, CHNMB Associates, Michael Painter, Carlisle Becker, Wagstaff & Brady, Topher Delaney and others. Currently she is also the writing director for the internationally acclaimed landscape architectural firm of SWA Group.

Ms. Messenger has been a frequent speaker for groups such as the Garden Club of America, the University of California and ABC Australia. She has also been an instructor in the Landscape Architecture Department at the Berkeley campus of the University of California, and has been published in *Landscape Architecture*, *Pacific Horticulture*, *Landscape Design*, and *Landscape Australia*.

Mentored by the noted landscape architect, Thomas Church, and also recognized for her research on his work, beginning with her master's thesis and followed by the publication of numerous articles on his gardens, she is often consulted for the restoration and remodeling of Church's gardens and has given garden tours and lectures on his work. Messenger continues actively working for the preservation of Church's gardens. In 1986, she was invited to design the Thomas Church tribute garden for the premier San Francisco Landscape Garden Show. She was awarded a grant from the National Endowment for the Arts for her research in preparing a manuscript on Mr. Church's life's work.



Another view of the Philips garden in Napa (M.Graham).

OLIVE PERCIVAL LOS ANGELES AUTHOR AND BIBLIOPHILE

[The above is the title of a biography written by Jane Apostol, (UCLA, University Research Library, Department of Special Collections, Occasional Papers 7, Los Angeles, 1992). All quotes in this article were taken from Apostol's book.]

Olive Percival was a woman of many talents and interests. She was born on 1 July 1869 in a log cabin near Sheffield, Illinois. In 1887 Percival's mother and two daughters moved to Los Angeles. Percival's first employment was as a saleswoman in the People's Store of A. Heamburger & Sons, later to become a branch of the May Company department store. In 1891 she became a clerk for McLellan & Golsh, fire insurance agents, and in 1895 she moved to the Home Insurance Company, remaining with that firm for more than thirty years. While Percival was considered a successful businesswoman, she was also a fervent gardener, and had the soul of an artist. Percival began her writing career by keeping diaries. "Although she burned many of the volumes, twenty-three remain, chronicling her life in California until 1944." In 1896 she began writing for publication. She was the author of magazine articles, short stories, and poetry. By 1900 she had accumulated enough money to build "her two-story, half-timbered house on the western bank of the Arroyo Seco, about five miles north of downtown Los Angeles, and a hilly half-mile from the streetcar. Her address was on San Pascual Avenue, in what now is Highland Park but then was called Garvanza. The picturesque area attracted many authors and artists, of whom Charles Fletcher Lummis was the best known (and – by Miss Percival – the least admired)...Percival christened her country acre the Down-hyl Claim. Here she held memorable at-homes, garden teas, and moon-viewing parties. Local artists, writers and book lovers were frequent guests." In 1911, Percival published a small book of verse, *Leaf-Shadows and Rose-Drift, Being Little Songs from a Los Angeles Garden*. It received some small praise, but was not a financial success. Finding herself to be less talented than she wished, Percival became a collector of beautiful things. "Consolations-for-Drudgery," she called them; "precious and very comforting Things."

Following the death of her mother in 1928 and Percival's own retirement from the world of business in 1929, "the garden that both women had loved brought a kind of healing...Looking at her arroyo acre in 1899, Miss Percival had seen only chaparral and a few live oaks and sycamores; but she envisioned fruit trees, rose bushes, herbs, old-fashioned perennials, a native plant garden, a little Japanese garden. She never doubted that she would have them all...In 1918 she walked about the Down-hyl Claim, and proudly counted 253 varieties of flowering plants, and vines, in addition to her beloved roses...Dozens of pathways at the Down-hyl Claim led to half-hidden little gardens, each as satisfying to an artist's eye as to a flower lover's....Primroses (especially white ones) were among her favorite flowers. She loved old-fashioned roses (Maréchal Niel, La France, Lamarque, Jacqueminot), and she was fond of other sweet-smelling plants like gardenias, jasmine, daphne, honeysuckle, and amaryllis...Miss Percival generously shared plants and cuttings from her garden; and she took pleasure in making up bouquets for friends, for the neighboring children, and even for people whom she did not know at all."

Following her death, The Huntington Library was gifted with most of Percival's garden diaries and personal diaries. The Library also purchased three literary manuscripts from Percival's estate. One of these, *The Children's Garden Book*, made the rounds of the publishing houses in her lifetime, but was never picked up. "In 1933 Miss Percival began work on *Our Old-fashioned Flowers*. The opening essay, on flower name history, is a lyric appreciation of "the old-time flower worthies"...Much of the book is devoted to lists of old-fashioned flowers and herbs, their names given both in Latin and in English. She delighted in the evocative English names: ladies-in-the-mist, touch-me-nots, bachelor's buttons, prince's feathers; and she took special note of that splendid mouthful, meet-her-in-the-entry-kiss-her-in-the-buttery (better known as Johnny-jump-ups)." Percival made arrangements in her will for posthumous publication of this work. Some of her last diary notes echo the thoughts of every California gardener. "On October 12, 1943, she wrote, 'The hot weather continues. How I shall rejoice when rain falls on the thirsty garden, the dusty trees.' It was in her garden, in November 1944, that she suffered a stroke. She lay in the garden overnight...until a neighbor found her. Miss Percival spent her final days in a Pasadena rest home. She died on 19 February 1945, at the age of seventy-five."

Now, sixty years after her death, the Huntington Library has elected to publish Percival's *The Children's Garden Book*. It is a charming volume, and would no doubt be viewed as a fitting memorial by this woman who loved gardens and valued beauty in all its many forms.

THE DOWN-HYL CLAIM: I – THE GARDEN

Olive Percival

[Reprinted from *House Beautiful*, September 1913.]

There was more than an acre of land about the cottage (which was placed one hundred and fifty feet from the dusty road), an acre of wild, fairly level land to be made into our very own flower-garden. As soon as the land had been secured, a well had been dug near a central group of sycamores, in order that certain little pet trees might be cared for and get such a start that we would not long be in mourning for the shady garden left behind us. This well, touching a spring at the bottom, was practically inexhaustible (this in a land where water rights are as precious as the philosopher's stone!), and so we feared nothing, not even snakes nor gophers nor foxtail grass.

It is not an exaggeration to state that we expected to achieve a garden that would merit bunches of blue ribbon or a St. Gauden's medal for the perfection of its semi-tropic trees and shrubs and flowers, planted so admirably that, no matter the viewpoint nor the time of year, every vista would enchant. The garden was in a fertile old Southern California river-bottom, where everything, even a dry stick, will grow for certain garden-lovers, born at the right time of the moon and unafraid of the haughtiest manicures that be! Why should we not have expected miracles?

To our best friends, the acre did not look of royal extent and promise at all but barren, as well as wild and lonely. It seemed limitless to us and already gleaming with the pale gold of the lemon and pomelo and with the red gold of the kumquat, tangerine and orange. We were not wiseacres, but we could see possibilities where there were trees to begin with and where the soil was a wonderfully rich, sandy loam. The trees were elders, live oaks and sycamores; and there were clumps of cactus, sage, greasewood, wild roses and Spanish bayonet. There were the most delightful, water-worn, white boulders scattered about, awaiting proper

appreciation. Also there was a dry brook across one end of the acre, which was bordered by three streets.

A part of the original dream was to have the land hedged about with clipped cypresses. The dark and velvety green of the cypress is coolness and rest to the eyes in the tan-colored summer landscapes of the semi-tropics; and, a hedge is a dust-screen as well as a decoration. Almost before we took off our hats, we had planted rows and groups of red, gray and blue eucalyptus trees; and certain fruit trees, which were to be grown for the springtime splendor of their blossoms; also a few lacy, weeping pepper trees, and some crape myrtles, cryptomerias, Monterey pines, paulownias, dracaenas and Chinese paper-trees; also some shrubs, such as lilacs, camellias, azaleas, gardenias, pittosporums, celestinas [plumbago], laurustinus [viburnum] and oleanders. Truly, this variety promised either success or failure.

After we had taken off our hats, we resumed the dream and waited for the new season to begin. There was a rosary at the side-front (does The Gentle Reader know the joy of making lists of her favorite roses?), with pergolas and a sun-dial; an inclosed herb garden and clover lawn near the kitchen; a perennial garden at the back with grass walks, a swing, a see-saw and a fish pool. The dry brook was to be a Japanese garden, made up of iris, stepping-stones, creeping junipers and a pool to reflect the wistarias and the wishing-bridge. Then there was to be a lily-path, leading to



The Down-hyl Claim (photograph by O. Percival).

a moon dial which was to be surrounded by single white petunias and nicotiana. These fragile, sweet-scented flowers, gleaming and fluttering like moths, are the flowers of summer moonlight.

Long before the end, we failed miserably, and knew it, but we deserved success. We spoiled our hands at least once a week from October to March. we stayed

away from parties and improving entertainments; we bought rare bulbs instead of new furs, heighho! We toiled like the peasant women of Millet. We accomplished all the hard things the various men helpers declared impossible or impracticable. But we failed to carry out our plan, and this (for the benefit of The Gentle Reader who can read between the lines) is a brief narrative of some of our adventures in gardening.

The first autumn, just before the rains were due, we had hundreds and hundreds of little green cypress trees set out along our borders. How pretty they were and how inspiring the smell of the newly-plowed earth! The country and the country tasks all seemed so beautiful, we wondered why all the nice people of the world did not live in the country, giving up the city to those who invent all the new and awful shrieks and who see no beauty in trees and family privacy and who never care to watch things grow nor the heavens change. But, with the anxiety of any Sister Anne, we presently began to watch the sky and to pray earnestly for rain to come and fall on all those pretty toy trees. But all was the pure, searching sunlight of the semi-tropics, with never a flaw in the big blue bowl above, and the months passed. We began then to comprehend the patience and the phraseless despair of our brothers of the desert, who made themselves a god of Rain. Rains came, of course, but much too late. While the tourists thought the winter perfection except for the dust, the ranchers talked about starving cattle and of employing a rain-maker. As we saw our pretty and innocent little trees shrivel and crumble to red powder, we felt both guilt and sorrow; and that was the end of our first lesson.

Late the next autumn, we set out hundreds of cypress trees and eucalyptus trees; and then again, the next year, when we waited until after the time of the holiday rains and possible frosts. But those were dry winters and we, realizing the brevity of life and the time it takes

trees to grow and cast a shade, began to shed hopes and enthusiasms as garments. We began to forget our plans and to drift, to be less insistent about the ideal garden.

So, abandoning the hedge for a time, we paid more attention to the trees near the house. Also, being disciplined, we grew old-fashioned, half-forgotten flowers for the bees and the hummingbirds and our least exacting friends. With a little garden magic, a mere ten-cent packet of seeds (especially of the old annuals, which often become perennials in Southern California) can be converted into a joy so great and perpetual that all the infidelities of semi-tropic winters can be forgiven and forgotten.

By this time, neighbors were near, and so groups of trees were planted now and then to shut off objectionable views and to secure a greater privacy. Within a few years (perhaps four), the trees and shrubs shut us in so perfectly in summer that it was easy to fancy we were

in the middle of a vast estate, when we did not hear the cornet practice of one neighbor and the parrot and piano of another. All these except three are deciduous, so we get all the winter sunshine there is. Is there anything more desirable in a dry and thirsty land than a garden made beautiful with wide-spreading trees? Does anyone ever tire of watching their shadows and listening to the silver song of the mocking-bird (perched on the swaying tip-top) at dawn, at twilight and in the moonlit midnights of spring and summer?

With the perception of our first failure in realizing the garden dream, we were

at once meek enough to be uninsistent upon perfect and permanent garden fixtures and almost content with the makeshifts. We had intended to be satisfied with nothing but brick walls and grass walks, but, as the air began to give up messages about city parks and condemnation proceedings against all the neighborhood, we accepted graveled walks, bordered with mossy stones. These have graciously shown us their admirable points. They wel



Olive Percival in her garden, 1915 (from The Children's Garden Book, with permission of the Huntington Library).

come the seeds of the self-sowing flowers round about, and surely few simple things are lovelier than self-sown arrangements of English daisies, white petunias, sweet alyssum, ladies' delight and nasturtiums backed by stern or mossy rocks. Also they are good seats, when one has a big garden-tea to meet all the brilliant wild flowers of April.

We gave up the hedge, the brick walks, the Japanese garden and the rosary with pergolas. Also (and willy-nilly) we gave up many little trees to neighbors' cows and rare bulbs to their hens and gay and thrifty plants all abloom to their turkeys. Nothing was really tragic at this stage, because, of course, we were already planning other gardens – somewhere near our estates in Spain and Middle England. We were in our day-dreams already living there. The ordering of a garden is truly "a princely diversion," and, possibly, it was to be our sole compensation. Does anyone know if Lord Bacon ever had a garden and put his quaint and delightful theories to test?

Having given up the green velvet of the hedges, it was easier to give up the iris and wistaria of the too-far-from-the-well Japanese garden. The lily-path to the moon-dial was achieved, only it turned out to be a rose-path leading to a tea-house, which was wrecked by a winter wind. This was never rebuilt, a cement terrace having been added to the house and a mirror-pool placed close beside it. It is really more comfortable to have one's tea on the terrace; and, instead of the noble beauty of the Sierra Madres, one sees the goldfish and the spellbinding reflections in the water of the quiet pool.

Soon after, however, a miniature Japanese garden came to pass. For that summer, when they at last went away, the plumbers left all the pipes exposed about eighteen inches above ground in a small area between the kitchen wing and the book-room door. How can one describe the unhappy sight? A chaos of plaster and broken bricks marked the site of a once happy group of celestinas and amaryllis. How to blot it out without disturbing those ugly, necessary, unmovable, unlowerable pipes? Then, as often before, the ways of the nature-loving Japanese came to mind and one remembered they sometimes have gardens no larger than a table-top and sometimes all of rock and sand.

The first thing done in reclaiming this tiny bit of ground (about seven by ten feet) was to protect the pipes with brickwork, covered with earth. Rocks that looked like miniature mountains were then rolled in and piled up in groups and made to look as unconscious as possible of hiding things that should be hidden. Some of the flat-

test and smoothest were set in the earth as stepping-stones to the book-room door, over which a passion vine was trained because its leaf-shadows on the gray wall of the house are so charmingly decorative. Three dwarf junipers were then planted in between the stones; some white iris was set out by the door-stone, with a red camellia opposite. At the entrance to this gardenetta, some bamboo and a creeping juniper were planted. Some water was needed to complete the picture.

Of course, this is not a Japanese garden at all; it is merely Japanese. But it is always a clean, picturesque nook with an endless chain of surprises. For there are the floral joys of each month to watch for, the prettiest perhaps being when the pots of narcissus and hyacinths are in bloom or when (in the white, dust-smothering summer) the potted morning-glories are visited daily before breakfast. It is too tiny and shady and shut-in to photograph, but an artist has painted it.

In the year of our Lord, 1684, Gervase Markham, in his "Country House-Wife's Garden," said this: "A thousand of pleasant delights are attending an orchard; and sooner shall I weary, than I can reckon the least part of that pleasure which one hath, and loves an orchard, may find therein."

What more shall a body say? To the true lover of them, all gardens are a delight; but is the wished-for perfect garden attainable in the lifetime of him who planted it?

SUSTAINING MEMBERS

Our heartfelt thanks to those members who have helped to put us on solid financial ground by becoming Sustaining Members at \$60 and up.

Bayard & Nancy Allmond, Jr.	Frances M. Grate
Helen Babb	Katherine Greenberg
Marie Barnidge-McIntyre	Laurie Hannah
David Blackburn	Mary Pat Hogan
John Blocker & Thea Gurns	Judy M. Horton
Robert Burke	Gail Jansen
Richard L. Catron	Carole McElwee
Susan Chamberlin	Margaret Mori
Betsy Clebsch	Thomas Moure
Carol Coate	Denise Otis
Patricia Cullinan	Jenny Randall
Beverly R. Dobson	Michael James Rendeau
Ann M. Dwelley	Ann Scheid
Norma Frey	Jill Singleton
Betsy G. Fryberger	Roy L. & Janet R. Taylor
Virginia Gardner	Judith M. Taylor, MD
Cathy Garrett	Marc Treib
Marlea Graham	Richard Turner
Bill Grant	Noel Vernon
Jackie Williams	Lucy Warren

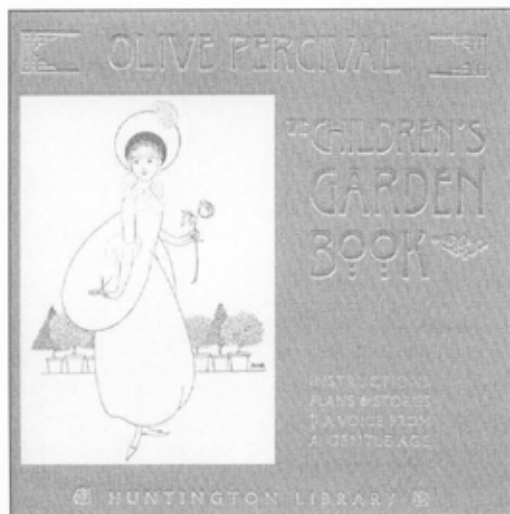
BOOK REVIEWS & NEWS

The Children's Garden Book, Instructions, Plans & Stories – A Voice From A Gentle Age, by Olive Percival, (San Marino, CA: Huntington Library, August 2005), cloth cover, 62 pages, with 20 line illustrations by the author, and 4 b&w photos, 9.5" x 8.5", \$24.95. ISBN: 0-87328-210-8.

This charming book is designed to evoke the Arts & Crafts era. It contains fifteen garden plans that should delight children, ranging from The Lavender Walk to The Sliced Cake (with a suggested pink and white color scheme) and The Garden of Alladin, featuring fruit trees and a pool for goldfish. Though the author addresses children directly in the introductory text, the majority of these designs are not meant to be implemented solely by children. Percival's intention is stated in her foreword. "If, for the first ten or twelve or fourteen years of life, the children of today could have personal flower gardens in which to play, to study, to read, to work, to dream, the world tomorrow would be greatly lightened of its ugly and menacing burden of materialism and general faithlessness." As one who spent a great deal of my childhood dreaming, playing and working in our home garden, I cannot attest that it has reduced materialism or faithlessness in the world at large, but it has certainly left me with an abiding and lifelong love of nature and gardening, no bad thing in itself.

In her "Letter to Prospective Publishers" (included at the end of the book), Percival writes, "May I say (explanatively), I have lived nearly all my life in Southern California and have had to teach myself the game of gardening here in this zone, for which no garden books had been written? And it was this experience (and the fact there was no standard garden book for American Children) that led to the writing of this book? And of course the intent was to make a book that would prove of interest and of service both to children and to grown-up amateurs, in ALL zones and climates where gardening is possible." In some cases, Percival leaves the actual choice of flowers to the gardener, suggesting only a color scheme (bright colors for The Flying Carpet, with a rectangle of green grass or clover at center), while other plans, such as The Mary-Mary Garden, have a list of "correct flowers for the borders." The book also contains a biographical note by Jane Apostol, and a short key of old-fashioned flower names used in the text, with appropriate Latin variations following.

—Marlea Graham



Jane Apostol quotes from Miss Percival's will, drawn up a few years before her death: 'I should like Mr. Paul Howard, of Los Angeles, to grow a Rose to be named for me.' Paul J. Howard, younger brother of famous California rosarian Fred Howard, left his brother's firm of Howard & Smith in 1912 to establish his own landscaping business. He operated The Howard Rose Company in Hemet, California from about 1915 through the 1930s. Their marketing slogan was "Own-Root, Desert-Grown Roses." By 1940, Howard had established his famous California Flowerland nursery in West Los Angeles, with a display garden that drew crowds of visitors.

In 1948, Howard complied with Percival's request, patenting and introducing to commerce the 'Olive Percival' rose. It was described in the American Rose Society's reference book, *Modern Roses 7*, as a Hybrid Tea cross between 'California' and 'Eternal Youth', with a long pointed bud, a large flower (each bloom being up to four inches across and having up to 20 petals), cupped in shape, very fragrant, an intense cherry-red with a base of gold. The foliage was leathery with a bronze tint to it. The shrub's growth habit was very free-branching, upright and vigorous, and it bloomed profusely.

This rose, no longer in commerce, was once in the collection of The Huntington Botanical Gardens, and they would like to have it back again to honor Olive Percival. If you know anyone who may still have this rose in their garden, please contact Peggy Park Bernal at The Huntington Library & Botanical Gardens, 1151 Oxford Road, San Marino, CA 91108-1218. Tel: 626.405.2138.

California History: The Magazine of the California Historical Society, Volume 83, Number 1, 2005. Available from the Museum Store, California Historical Society, 678 Mission Street, San Francisco, CA 94105. Price: \$13.30 includes tax and shipping, payable to CHS. Tel: 415.357.1860. Website: www.californiahistory.org. Email: museumstore@calhistory.org.



The current issue of *California History* is devoted to "Living Landscapes." The three articles are geographically and topically diverse. British historian Peter Coates has written on "Garden and Mine, Paradise and Purgatory: Landscapes of Leisure and Labor in California," a social discussion of the personal garden of William Eustace Barron in Menlo Park and his business interest in the New Almaden quicksilver mines south of San Jose. Southern California planning professors Anastasia Loukaitou-Sideris and Robert Gottlieb have contributed "A Road as a Route and Place: The Evolution and Transformation of the Arroyo Seco Parkway," a study of the parkway between Pasadena and Los Angeles. The final article, "Pictured Landscapes of the South San Joaquin Valley, California," by Alison Preston and William Preston is based on the lithographs in Thomas H. Thompson's *Official Historical Atlas Map of Tulare County of 1892*.

Coates' essay, "Garden and Mine..." is based on the curious fact that the 280-acre nineteenth century estate and garden of William Eustace Barron in Menlo Park – the landscape of leisure – is now a business park, civic center, and suburban housing, essentially a landscape of labor, and that the New Almaden mines – the landscape of labor – are now part of a 3,600-acre county park, a landscape of leisure. The role reversals are ironic and make an excellent premise for an essay. Sadly, Coates' principal interest is in flogging the capitalists and celebrating the workers. He ignores important facets of the geography of these transformations. As Coates points out, *Sunset* magazine has used approximately seven acres of Barron's estate for its offices and demonstration gardens since the 1950s. Perhaps these gardens are the ideological remnant of Barron's idea of a landscape of leisure. The actual mines at New Almaden are highly toxic, fenced off, posted with warning signs, closed to the public, and will probably never be accessible, the ideological remnant of the landscape of labor. Apart from magnificent trees, another remnant of Barron's estate, suburban Menlo Park is generic at best. New Almaden remains a charming and isolated town. Such

observations are beyond Coates' scope.

Loukaitou-Sideris and Gottlieb review the historic Arroyo Seco Parkway and the parkway in general as a potential alternative to today's impossible freeway conditions in the Los Angeles region. They explain that the concept was introduced in 1913 by the Los Angeles Park Commission and included in the 1924 Olmsted-Bartholomew Los Angeles traffic plan. The Arroyo Seco Parkway was finally built in three sections between 1938 and 1953. The parkway was effectively a landscape design, while the freeway, which replaced it, was an engineering design. The parkway was for pleasure, the freeway for efficiency. The authors present a convincing argument for restoring the parkway, and its lower speed limit, as one more modal choice. California has few parkways compared with eastern cities, and those that remain are worthy of this thoughtful attention.

Tulare County represents the agricultural bounty of California's Central Valley. Preston and Preston place Thompson's atlas of Tulare County in its historical context. They see it as social and geographical history and find as much in its omissions as in its inclusions. They note the images include the decorative plantings or gardens surrounding the homes as well as the orchards and crops. They also discuss the land ownership patterns imposed on the valley in the early 1850s by federal surveyors. This article is well illustrated with representative lithographs. It would have been interesting to compare contemporary photographs with the 1880s and 1890s lithographs to see the changes in land use.

Editor Janet Fireman's opening remarks credit J. B. Jackson as "the godfather of landscape studies." She is correct. Jackson (1909-1996) excited a generation of landscape architecture students at the University of California at Berkeley and Harvard from 1968 through the early 1980s with his ideas. Soon, the geographers followed. His essays, first in his journal, *Landscape*, and later in the collections which began to appear in 1970, always begin with an observation or a question. His lectures and essays were pithy. Nothing he discusses ever looks the same again. He avoided academic cliché and apparatus. These essays raise the question, "What would J. B. Jackson have found here?"

—Margaretta J. Darnall



Visalia Orchard & Nursery; Joseph Spier & Son, proprietors. Dealers in shade, fruit and ornamental trees and vines. (Thompson's Official Historical Atlas Map of Tulare County, 1892.)

Noticias, Quarterly Magazine of the Santa Barbara Historical Society, Winter 2004/Spring 2005 issue, available at the SBBG's bookstore for \$10 plus shipping & handling. Hours are 9-4 Monday-Friday, 9-5 on Saturday and Sunday. To order call 805.682.4726 x112 or email them at info@sbbg.org.

This issue features the landscape history of the Santa Barbara Botanic Garden in "A Garden For All Time, The Santa Barbara Botanic Garden," by Mary Carroll. We hope to have a review of it in our next issue.



Beautiful Gardens of the Wine Country, text by Mimi Luebbemann, photographs by Robert Holmes, (Berkeley: Ten Speed Press, 2004), hardcover, color photography throughout, 127 pages, 6.8"x6.7", \$14.95. ISBN: 1580086381.

This is a small picture book, a stocking-stuffer sort of book at first glance. The only text is found in the photo captions, but the photos speak very well for themselves, and give the reader a clear idea in advance of which winery gardens one might think worth a visit. Nevertheless, some background history about each garden would have been welcome. Unfortunately, we did not see this book until too late to recommend it as a guide during the June conference. There are three main groupings: Garden Themes, Water & Sculpture, and Flowers; some wineries appear in all three sections. At the end is a list of wineries, with addresses, telephone numbers and websites. Two exceptions included here are the Luther Burbank Home & Gardens, and Osmosis, The Enzyme Bath Spa, the latter's gardens open only to spa customers. Simple, straightforward and well worth the price.

The CGLHS Board decided to award Amazon.com gift certificates to Susan Chamberlin for her good work on our revamped website, and to the Editor for eight years of work on *Eden*, a very pleasant surprise and most gratifying—our thanks to you all. But then came the dilemma, what to choose—and how to choose just a few from the mass of intriguing titles? For example: *The Architecture and the Gardens of the San Diego Exposition: A Pictorial Survey of the Aesthetic Features of the Panama California International Exposition* by Carleton Monroe Winslow. We have the Newhaus book already; could Winslow have better pictures? Best wait and see it in the library first before deciding whether to buy. Then there was *Grand View, Residence and Gardens of Dr. Rudolph Schiffmann*, an interesting subject to us as we already have several postcard views of this historic Southern California garden and would like to learn more about it. The author was Schiffman, but is it worth buying? Hard to say without seeing first. *The Japanese Garden of Mr. & Mrs. Gordon G. Guiberson at Bel-Air, California*, by GGG himself. We know this one is on file at the UCB library, so we'll wait to see it first too. *Descanso Gardens: Its History and Camellias*, by Douglas G. Thompson. Hmm. Maybe another time. *The Donnell and Alcoa Gardens: Two Modern California Landscapes* by Marc Treib. Yes, we wanted a copy of that, but Amazon says it has still not been released yet—probably waiting

for the slow boat from China to arrive. Many books are printed there now, did you know?

What did we finally settle on? *Beautiful Gardens of the Wine Country*, reviewed previously; *Roof Gardens: History, Design, and Construction* by Theodore H. Osmundson, designer of the Kaiser Roof Garden in Oakland—because the HALS committee has decided to use that as our practice project so it could come in handy; *Green Makers: Japanese American Gardeners in Southern California*, by Naomi Hirahara—we've an idea for an all Japanese issue somewhere down the road, and there's the possibility of that conference in 2007 or '08; and *Secrets of Disney's Glorious Gardens* by Kevin Markey—unfortunately it's a children's book, aimed at ages 4-8, but at least there should be lots of interesting pictures, and we really should have a conference there one day. The book won't be released until March of 2006, according to Amazon. We'll have reviews of them all in the fullness of time.

Southern California Garden Getaways - From Fresno to San Diego, by Sayonna Martin, (San Diego: Premier Publishing, 2003), softcover, b&w photos and illustrations, (pagination is eccentric so we cannot tell you the total number), 5.25" x 8.25" x 1", \$18.95. ISBN: 1-928905-02-1.

The author is a travel and garden writer, and a landscape design consultant who received Pasadena's beautification *Golden Arrow Award* for her own garden. Martin provides information about arboretums, botanical gardens, farms, growing fields, historical gardens, mission gardens, nature centers, speciality gardens and zoological gardens in this book. The contents are arranged by county, starting with Fresno and working south. Each garden segment is accompanied by information such as address, phone number, visiting hours, admission fees and disabled access as well as directions. In some cases, small maps are included. In the back of the book, the gardens are indexed alphabetically, by city and by categories such as Historical Gardens. This would be very convenient except for the puzzling fact that such historic properties as the Virginia Robinson Garden (Charles Gibbs Adams, >1911) and Greystone Park (Paul Thiene, >1927), are in the book but not included in the historic category, suggesting that perhaps the author's definition of the word may be more stringent than ours. However, her inclusion of the Adamson House garden in Malibu (1929) blows this theory out of the water. It appears Martin's only guideline is an official designation as a National Historic Site. The Robinson and Greystone properties do not have this. Also disappointing (and puzzling) is the inclusion of a community garden adjacent to Wattles Park, but no mention of the historical gardens around the mansion, and the inclusion of La Purisima State Historic Park, but the exclusion of the Will Rogers State Historic Park. Though we'll be certain to take this book along on our next trip south, we cannot describe it as the definitive reference book of its type.

Gardenwalks in California - Beautiful Gardens from San Diego to Mendocino, by Alice Joyce, (Guildford, CT: Globe Pequot Press, 2005), softcover, b&w illustrations, 266 pages, \$14.95. ISBN: 0-7627-3666-6.

Also somewhat disappointing is the updated re-issue of Alice Joyce's *West Coast Gardenwalks - Gardens from San Diego to Vancouver* (2000). As mentioned in a previous issue of our newsletter, Joyce has now expanded one book into two volumes. The formula is the same as before, incorporating information on Garden Lodgings, usually b&b establishments that have interesting gardens, and a conglomerate section called Garden Resources that is certainly useful, but is far from comprehensive in scope. Winery Gardenwalks—those with gardens open to the public—has its own section, while nurseries with demonstration gardens are included in the main body of the book. "Rather than attempt to provide a comprehensive listing, I've included a range of specialty nurseries carrying distinctive plant genera." While we consider Joyce the better writer (she too includes bits of historic information) and her book is more pleasing aesthetically (quality of paper, uncluttered layout), this is very much a coastally oriented book. For whatever reason, the author has chosen to utterly ignore the inland valley regions of Sacramento, San Joaquin, Fresno, Tulare, Kern and Riverside Counties. Consequently, we will need to bring both books along (as well as Stein's *Parks and Gardens of the Greater Los Angeles Region*), and still will not have full coverage of the subject. The irritation!

California Public Gardens: A Visitor's Guide, by Eric Sigg, (Santa Fe, NM: John Muir Publications, 1991), softcover, 323 pages, 5.8" x 8.8", prices range from \$1.90 to \$19.00. ISBN: 0945465564.

Guidebooks tend to be somewhat underrated because of their commercial connotations. I have no such reservations about Eric Sigg's book. Unfortunately, although I combed the text carefully I could not discover any personal or professional information about the author. The tone and style of the work indicate that he is a thorough scholar.

Sigg divides the state into twelve regions for his purposes. He treats of about a hundred gardens altogether. "Public" means either that the garden is on public land or that it is in private hands but open to the public on a regularly scheduled basis. In the Introduction, the author hopes that his critical commentary will help the visitor to establish some priorities about which gardens to visit and how long to spend at each one. Larger and more significant gardens are covered in greater depth than smaller ones, but each one is given enough history and relevant description to allow one to form an impression.

The book opens with Balboa Park in San Diego and the contribution of Kate Sessions in creating it.



Sigg provides fascinating information about the Roman garden at the first Getty Museum and its designers. They followed ancient garden plans and the murals from Pompeii among other sources. One of the smaller gems we learn about is the Lester Rowntree Arboretum founded in Carmel in 1980 by several community groups. They revered Lester Rowntree for recognizing the value of California native plants and working to preserve them.

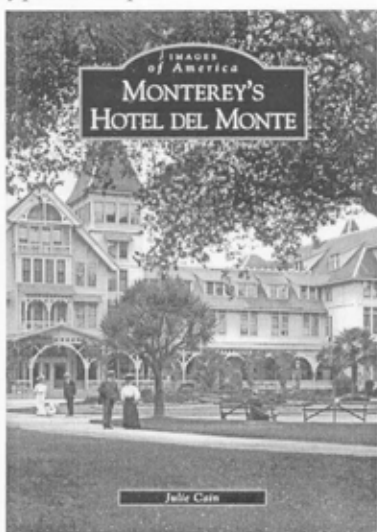
For someone who knew nothing about California's garden history, this book would be a very good place to start.

—Judith M Taylor MD

The Garden Resource Guide for Northern California's Mediterranean Climate, by the Mediterranean Garden Society, NorCal branch, edited by Richard Turner (2004). Softcover, spiral-bound. Copies are \$12.50 postpaid. Make checks payable to the MGS, NorCal Branch, PO Box 542, Lafayette, CA 94549.

This is largely a reference book for those who would like to create gardens that suit our mediterranean climate, a boon to someone new to the area. A short introductory chapter explains what a mediterranean climate is and where it occurs across the world. An equally brief chapter describes plant behavior and needs in such a climate, and provides helpful tips such as late fall being the optimum planting period. The remainder of the book consists of long lists of the resources mentioned in the title: display gardens to visit, bookstores, nurseries and garden supply centers listed by county, organizations and plant societies to join (unfortunately, it lists the old Palo Alto PO Box address for CGLHS), books and articles, periodicals, websites and colleges that offer horticultural classes, libraries, museums and more.

Monterey's Hotel del Monte, by Julie Cain, one of Arcadia's Images of America series, released in October. Softcover, 128 pages, b&w photographs, \$19.99. ISBN: 0-7385-3032-8.



This book follows the usual Arcadia format with a brief Introduction followed by three chapters divided among the three hotel buildings and the eras they marked: 1880-1887, 1887-1924, and 1924-1942 when the hotel was taken over by the military. The third survives today as the headquarters of the U. S. Naval Postgraduate School. Unfortunately almost none of the photos from their archives were available for use in this book, but the author's large personal collection of photos and other memorabilia, added to the considerable resources of Pat Hathaway's privately held archive, California Views, Stanford University's Special Collections and the California History Room of the Monterey Public Library have resulted in another fascinating look at one aspect of California's history.

Since our editor lent a helping hand on this one, she naturally thinks this volume is an outstanding example of its kind, but will leave the official review to someone else in the next issue. Anyone who would like to review this book, please contact the editor at maggie94553@earthlink.net or 925.335.9156, or write to 100 Bear Oaks Drive, Martinez, CA 94553-9754.



Ann Scheid has informed us that she is negotiating with Arcadia for a two-volume set on Pasadena, featuring the wonderful collection of photos found at the Pasadena Historical Society. Though Arcadia has a set format for the majority of their books, they will vary it somewhat in a good cause. Ann feels there is so much to choose from at the Historical Society that one volume would not do it all justice. We hope that Arcadia is willing to be convinced, and look forward to telling you more of this project in some future issue.

OTHER ITEMS OF POSSIBLE INTEREST

Henry Shaw's Victorian Landscapes: The Missouri Botanical Garden and Tower Grove Park, by Carol Grove, (Boston: University of Mass. Press in association with the Library of American Landscape History, Fall, 2005). Cloth cover, 250 pages, 150 illustrations, 7" x 10", \$39.95. ISBN: 15-5849-508-8.

This is the story of how financially successful businessman Henry Shaw (1800-1889) "transformed his estate, Tower Grove, into one of the nation's leading botanical gardens. Shaw's Garden (now the Missouri Botanical Garden) opened in 1859 to legions of wildly enthusiastic visitors. Over the next thirty years, Shaw expanded the plantings, drawing on the species newly discovered by the era's great plant hunters." Tower Grove Park Director, John Karel, writes, "This study by Carol Grove significantly advances our understanding of the background of Tower Grove Park and the Missouri Botanical Garden. Her research has marshaled known sources and also made some new connections that help to illuminate this period in the history of American landscape design through the prism of one visionary philanthropist's experiences." To order this book directly from the publisher, call 800.537.5487. [Quotes from press release.]

The New Garden Paradise: Great Private Gardens of the World, by Dominique Browning, (New York: W. W. Norton, October 2005), hardcover, 464 pages, 340 color illustrations, 13.4" x 10.4", \$59.95. ISBN: 0393059391.

Browning is the author of *Paths of Desire* and editor of *House & Garden*. She will be giving a slide lecture on the subject of this new book on November 9th in San Jose (see this issue's Coming Events section). The book covers 35 private gardens created over the last twenty years or so, including works of garden designers such as Penelope Hobhouse and Martha Schwartz.

Changes in Landscape: The Beginning of Horticulture in the California Missions, by Michael R. Hardwick, (Orange, CA: The Paragon Agency), softcover, 144 pages, 75 illustrations, 6"x 9", \$15 postpaid, ISBN: 1-891030-54-X. Checks and credit cards accepted by The Paragon Agency, PO Box 1281, Orange, CA 92856. Tel: 714.771.0652. To order online, visit their order website, www.specialbooks.com.

This is the newly revised and expanded edition of Hardwick's book, first published in 2002 by the Santa Barbara Mission Museum. Hardwick is a member of the Board. Museum Director Kristina Foss has organized a project to develop the Old Mission Huerta as a living museum and repository for California mission-era "heritage plants" (1769-1834). Jerry Sortomme is the huerta project manager. We'll have more to say about this project in our next issue. The Franciscan Friars of California own the mission and the huerta. Volunteers to review please contact the editor.

Montrose: Life in a Garden, by Nancy Goodwin, (Durham, NC: Duke University Press, October 2005), hardcover, 312 pages, pen & ink drawings by Ippy Patterson, 9.7"x7.7", \$34.95. ISBN: 0822336049.

Anyone who ever ordered from (or even just enjoyed reading) Nancy Goodwin's plant catalogues for Montrose Nursery in Hillsborough, North Carolina, will enjoy reading her month-by-month accounts of a year in the garden at Montrose. This garden was designated as a preservation project of the Garden Conservancy in 2003.

Gustav's Library is a website we recently found quite by accident. This Davenport Iowa publishing business, started in 2002, reprints older books, and came to our attention because one of their offerings is a softcover reproduction of Belle Sumner Angier's *The Garden Book of California* (1906), one of the earliest how-to books devoted solely to gardening in the California climate. Used copies of the original can still be found for about \$25, but this reprint has "cleaned up" photo images, and is selling for \$14.95 plus shipping. It has 141 pages and the dimensions are 5.5" x 8". Gustav's has several other books that pertain to gardening subjects, though not solely California gardening.

There is a group of three called the "Making" Book Series. The titles reproduced are: *Shrubbery* by Grace Tabor (1912), 54 pages; *Rock Gardens* by H. S. Adams (1912), 52 pages; and *Fences & Walls* by W. H. Butterfield (1914), 50+ pages. The three are offered as a group for \$11 plus shipping.

The Homebuilder (1923, 190 pages) is a book about Arts & Crafts bungalows, and includes a section on landscape gardening. **Milady's Houseplants** by P. E. Palmer (1917) has 180 pages and sells for \$9.95. Another by

Tabor is *Bungalow Landscaping* (1923), \$12.70. There's also the *Bungalow Planting Guide* (1922), \$12.95; *Bungalow Houseplant Guide* (1914), \$8.95.

The company also offers vanity press services for those who wish to self-publish their work. Contact them via their website: www.gustavslibrary.com. You can also order by telephone at 563.323.2283. Mailing address: Ralph & Judy Sprague, 1011 East High Street, Davenport, IA 52803, but please include a self-addressed, stamped envelope if you expect a snail mail reply.



Washington's Gardens at Mt. Vernon, by Mac Griswold. "Uncovers the unknown George Washington—he designed his own landscape, kitchen, pleasure, and botanical gardens over the course of 45 years. Hardcover, illustrated, 192 pages, retails at \$40, offered here at \$7.

Feast Your Eyes - The Unexpected Beauty of Vegetable Gardens, by Susan J. Pennington, (Berkeley and Los Angeles: UC Press in association with Smithsonian Institution Traveling Exhibition Service, 2002), softcover, 142 pages, color illustrations & photographs, 8.5 x 10", \$29.95. ISBN: 0-520-23522-3.

We've mentioned this book before in passing, but a copy of the paperback version has recently come into our hands and we thought it worth mentioning again in more detail. "*Feast Your Eyes* examines the historical antecedents ... as well as changing perceptions of the beauty of vegetable gardens over time and among different cultures. Generously illustrated with more than one hundred historical and contemporary photographs and artworks and highlighting material from the Smithsonian Institution's Archives of American Gardens, this book provides a fascinating and wide-ranging discussion of such topics as the vegetable garden at Versailles, Ming dynasty vegetable gardens, the War Gardens of WW I, Victory Gardens [of WW II]—including those of the Japanese American internees—and vegetable still lifes."

Pennington was an Enid A. Haupt Fellow in Horticulture at the Smithsonian Institution from 1999 to 2001. In her Selected Bibliography, the author notes that "This project grew out of my dissertation research on the cultural history of vegetable gardens from prehistory to the modern day. As with all such research, it resulted from a perceived deficit in the field. Except for a few histories of kitchen gardening in America and Europe and some studies in the developmental anthropological literature, vegetable gardens have received short shrift from historians and scientists. The stories of individual vegetables are a little better known, but there is no well-defined, coherent secondary literature on vegetable gardens in the academy. My research was possible only because of the on-going digitization of journals and books, past and present, which allow for full text or indexed searching. In a relatively short amount of time, I amassed articles, blurbs, and passing asides on vegetable gardens, numbering now in the hundreds. For all intents and purposes, my data has been generated by search engines, and then fleshed out by complementary research from these randomized starting points. By necessity, this methodology has led to a spotty treatment of the material, as I sought broad patterns in the cross-cultural history of vegetable gardens."

In the course of conducting her research, Pennington was offered the opportunity to curate the second exhibition in the Smithsonian's American Garden Legacy series. This book catalogues that exhibition.

Prairie Avenue Bookshop, 418 South Wabash, Chicago, IL 60605. Toll-free tel: 1.800.474.2724. Website: www.pabook.com. Rated by Colin Avery of the *London Financial Times* as "...the best architectural bookshop in the world." They also carry some titles on landscape subjects. Most of those listed in their newsletter were modern references, but we did find *Styles & Motifs: Japanese Gardens*, by Katsuhiko Mizuno, 2005. "Each of 31 beautiful Kyoto gardens featured embody the unique landscaping approaches and techniques of the periods when they were created, from the Heian and Muromachi eras to Momoyama and Edo. The guide features only gardens that are open to the public, and includes address and contact information." Hardcover "flipbook" style, \$12.95. The website may have more titles of interest.

Charles Wood, Bookseller, announces the availability of Catalogue 124, GARDENS & LANDSCAPES, 257 items, 65 pages, printed on coated paper, illustrated with halftones. Contents include books from the 17th through the early 20th centuries, although the majority of titles are from the 19th century. Paper copies are free on request; the catalogue is also posted on his website: www.cbwoodbooks.com. Charles B. Wood III, Inc., PO Box 2369, Cambridge, MA 02238. Tel: 617.868.1711. Email: cbw@world.std.com.

Recently spotted bargains available from Edward R. Hamilton, Bookseller, (remainders, close-outs, overstocks), Falls Village, CT 06031-5000. Newspaper-style catalogue. Add \$3.50 for postage and handling per book. Website: www.EdwardRHamilton.com.

Isamu Noguchi: A Study of Space, by Anna Maria Torres. "Offers the first comprehensive study of Noguchi's public works, including playgrounds, earthworks, gardens, parks, plazas, memorials, interior design, fountains, and sculptures." Hardcover, illustrated, 323 pages, retails at \$65, offered at \$45.

Ferruccio Vitale: Landscape Architect of the Country Place Era, by R. Terry Schnadelbach. "Vitale's works—such as Skylands and Longwood Gardens—are well known. This volume tours over forty of the designer's masterworks." Hardcover, illustrated, 326 pages, retails at \$60, offered at \$20.

The Traveler's Guide to American Gardens, edited by Mary Helen Ray and Robert P. Nicholls, (University of North Carolina Press, 1988). Available in hardcover or paperback, 375 pages, 6.5"x9.5", retail at \$22.50, prices now ranging from \$1.50 to \$15.00. ISBN: 0807817872. Enlarged edition of the 1982 version, titled *A Guide to Historic & Significant Gardens of America*.

Jackie Williams suggests this book as a possibility for those who like to visit gardens when they travel. Unfortunately, it is nearly 20 years out of date, but the focus on historic gardens may mean that not much has changed. More than 1,000 gardens open to the public are listed. Every state is included, although Alaska has only six entries. The editors provide maps and a rating system to suggest "must see" gardens. They describe in a few sentences each spot, which isn't always a garden in the narrow sense. For instance, finding yourself in Ohio, you might wish to visit Malabar Farm, about which the guide tells you: "Through careful husbandry, writer Louis Bromfield was able to restore fertility to the worn-out lands of his farmstead. The attractive grounds also reflect the owner's great care of the land." Bromfield was one of the leaders of the modern organic farming and gardening movement in this country. Malabar is now a park owned by the state of Ohio. We haven't yet seen the book yet, so can't say what California gardens are listed. We'll keep you posted if we find anything of note.

We have just received the inaugural issue (Vol. 1, No. 1, Fall 2005) of the newly recreated publication of the Foundation for Landscape Studies at Bard Graduate Center in New York, titled *Site/Lines*. There was some mention of the previous publication, *Viewpoints*, in our Spring issue. Of interest to CGLHS readers is a brief biography of modernist landscape designer and sculptor Isamu Noguchi by Elizabeth Barlow Rogers, (a new member of CGLHS), and reviews of several publications on the subject of landscape gardening that range far beyond California, but including *America's National Park*

Roads and Parkways: Drawings from the Historic American Engineering Record, edited by Timothy Davis, Todd A. Croteau, and Christopher H. Marston (Baltimore: Johns Hopkins University Press, 2004) which incorporates some information about Yosemite. In addition, a review by Denise Otis of Marc Treib's edited collection of essays on Thomas Church (*Thomas Church, Landscape Architect: Designing a Modern California Landscape* [San Francisco: William Stout, 2005]) provides additional insights following our June tour of Church gardens in Napa.

We also gleaned information about a lecture series to be held at the New York Historical Society next year (see Coming Events in this issue) and the section titled "Field

Notes" provides a report on the newly recreated Landscape History Chapter of the Society of Architectural Historians; a new center for landscape studies at the University of Illinois; and the establishment of a tenure-track position in Landscape Studies at Smith College. "The job description currently is posted on Smith's Landscape Studies website as well as in professional publications." Smith is the largest women's college in the United States and has offered courses in landscape architecture since 1914. For more information about the program and the new faculty position, see the website: www.smith.edu/landscapestudies.

If you wish to support activities that will further the growth of the field of landscape studies and promote historically informed landscape preservation and design, including the continued publication of *Site/Lines*, you may send donations payable to the Foundation for Landscape Studies, 7 West 81st Street, New York, NY 10024.

Glasshouses: The Architecture of Light and Air, catalogue of a recent exhibition at the New York Botanical Garden, (ended on August 14th). Copies of the exhibition catalogue are still available for \$15 (plus shipping, a rather astonishing \$7.95) through the NYBG gift shop, which has a large selection of other interesting books as well. The catalogue is 48 pages, has 50 illustrations (14 in color), reference number 0-89327-470-4. See the website: www.nybg.org or call 718.817.8073.

The fall catalogue from **Timber Press** has arrived, and we find that *Classic Houses of Seattle: High Style to Vernacular, 1870-1950* by Carolyn Swope and *Classic Houses of Portland, Oregon, 1850-1950* by Hawkins and Willingham are now both available, the former in hardcover at \$39.95 and the latter in softcover at \$29.95. Historic photos feature landscaping as well as architecture.



Shallow steps ascend to a gazebo through flowery terraces in this Thomas Church design for an enthusiastic gardener in Hillsborough, California (photo by Pam-Anela Messenger).

COMING EVENTS

Through December: The Wayne Roderick Art Collection Memorial Exhibition and Sale will continue at the Helen Crocker Russell Library, San Francisco Botanical Garden (Strybing Arboretum), 9th & Lincoln. (Limited off-street parking behind the library.) In the 1970s Roderick (1920-2003) generously donated his rare book collection to enhance the library. He also arranged that, upon his death, his art collection would be given to the library, with the understanding that it would be sold for the library's benefit. Available for sale are more than one hundred pieces, ranging from 18th-century, hand-colored prints to modern watercolors, which reflect his unlimited botanical interests, from California native bulbs to orchids. The library is open seven days a week (except major holidays) from 10:00 am to 4:00 pm. For further information, call 415.661.1316 x303 or email library@sfbotanicalgarden.org or visit the website, www.sfbotanicalgarden.org.



Wayne Roderick
[Pacific Horticulture, Spr '03]

November 9: Join *House & Garden* editor and author Dominique Browning for an illustrated presentation of her new book, *The New Garden Paradise - Great Private Gardens of the World*, sponsored by the Commonwealth Club of Silicon Valley and the Garden Conservancy. San Jose: Martin Luther King, Jr. Library, 2nd floor meeting room, 150 East San Fernando Street (public parking available directly across from the Library), Wednesday evening. Registration at 6:30 pm, program at 7:00, book signing at 8:00. Fee: \$5 for GC/Commonwealth members, \$10 for the general public, free to students. Friends of Guadalupe River Parks and Gardens is also co-hosting.

December 4: "The Gardens of William Land Park," a lecture given by Sacramento City Gardener Daisy Mah at 1:30 pm, UC Santa Cruz Arboretum. From Hwy 1 turn towards the hills on Bay Street, turn left at UC's main entrance onto High Street, follow signs to Arboretum entrance and to the lecture center. Admission \$15.

December 8: Founding Day at La Purisima Mission. This annual celebration of the mission's anniversary is an evening of music, refreshments and entertainment. *Luminarias* lead guests to the church for a performance and to *la sala* afterward for more fun and goodies. Mission La Purisima Concepcion de Maria Santisima, founded in 1787 by Padre Francisco Lasuen, was the eleventh in the chain of twenty-one Spanish missions built in California. La Purisima has undergone the largest and most authentic mission restoration in the West. The original buildings were destroyed by an earthquake in 1812. During the 1930s, the WPA and CCC restored many of the mission's adobe buildings with additional restoration

work employing modern techniques having been completed in more recent years. The park contains the church, shops, living quarters, springhouse, cemetery and mission gardens. Special living history events are scheduled throughout the year. The buildings are furnished in the style of the 1820s. There are 900 acres surrounding the mission providing the sense of the original setting. Native vegetation, livestock and a working aqueduct system take you back in time. The Mission is part of the California State Park System. Free event tickets are available November 1st by **mail request only**. There is a limit of four tickets per family. For more information call 805.733.3713. The mission is located at 2295 Purisima Road in Lompoc. [The *Capital*, newsletter of the Pearl Chase Society.]

December 11: "A Southern California Christmas" at the Homestead Museum, 15415 East Don Julian Road, City of Industry. The six-acre museum features the Workman House, the 1920s La Casa Nueva and the El Campo Santo cemetery. Located 20 miles east of downtown Los Angeles. Get a feel for what holiday celebrations were like in SoCal between the 1840s and the 1920s through theatrical presentations, living-history characters, historic-house tours, music, children's activities and more. Hours: 1:00-5:00 pm. Admission is free. Holiday exhibits at the museum's two historic homes will be open most of the month. For information, call 626.968.8492 or visit the website, www.homesteadmuseum.org.

2006

January 17 - March 7: Docent training for Casa del Herrero in Santa Barbara, begins on this date. This is an opportunity to learn more about the work of noted architect George Washington Smith, Spanish history and design, antiquities, and garden design. Casa del Herrero is noted as one of the finest examples of Spanish Colonial Revival architecture and is listed in the National Register of Historic Places. A docent led tour of the Casa provides the visitor with a glimpse into Montecito life as the Steedman family lived it in the 1930s. Docent training will be held on Tuesdays, beginning on January 17th and continuing through March 7th from 9:30 to 11:30 am. For information about docent training and other volunteer opportunities, call the Casa office at 805.565.5653 or e-mail: casatour@silcom.com.

January 23 - April: "The American Landscape: Ideals, Influences, Innovations," a lecture series cosponsored by the NY Botanical Garden, the NY Historical Society, and the Foundation for Landscape Studies. To register, call the Continuing Education department at the NY Botanical Gardens, 718.817.8747. The lectures will be

held at 6:30 pm at the New York Historical Society, Central Park West at 77th Street. General admission for individual programs is \$25, \$90 for the complete series of four (special rates for students, seniors, etc.). "This series examines ways in which 19th century parks, gardens, and paintings reflect the aesthetic values and practical technologies of the period. Four noted landscape historians will show how Romantic ideals, European influences, and technological innovations shaped and portrayed the American scene in the 19th century."

January 23: Jay Cantor, "Rural Images of America: Myth and Realities." **February 13:** Therese O'Malley, "Gardens under Glass, a Natural History of Greenhouses."

March 13: David Schuyler, "The Sanctified Landscape: Art, Literature, and the Emergence of a Preservationist Ethos in the Hudson Valley, 1820-1850." **April 3:** Elizabeth Barlow Rogers, "International Romanticism and the American Landscape."

March 16 - April 15: The 59th Annual Festival of Houses & Gardens in Charleston, South Carolina. For more information or to make reservations, call 843.722.3405 or visit their website. www.historiccharleston.org.

April 6-8: "Past Perfected: Antiquity and its Reinvention," a conference organized by the National Committee for the History of Art, in Los Angeles. On 7 April, an afternoon session titled "Gardens of Contemplation, Delight and Desire," will be held at the Huntington Library, Art Collections and Botanical Gardens in San Marino. This session explores the idea of the villa garden in the ancient world and its representation in the modern period. [Those who attended the Garden Conservancy's symposium, "Hadrian's Villa and the California Garden" in March will recognize the theme.] The opening of the Getty Villa and the site of this meeting at Henry Huntington's villa estate serve as obvious inspiration for a discussion of past and present interpretations of ancient villa gardens. While the former is a literal recreation, and transplantation, of the Villa of the Papyri at Herculaneum, the latter is a metaphorical re-envisioning of a villa for a different time and place. Central to an understanding of both, however, is an enduring dialogue that posits the villa as a site for restorative, rural retreat, while, at the same time, assuming its necessary proximity to an active urban center. The complexity of the villa idea through time draws richly from this apparently contradictory, but interpretatively essential, embrace of both the city and the country. Over centuries, interpretations of ancient villa gardens have been built upon fragments of mythic history and contemporaneous ideologies, in addition to, and at times even

in conflict with, an ever growing body of archaeological evidence. This session seeks reassessments of the villa garden based on new archaeological or textual evidence. It may also address the history and historiography of ancient villa gardens and their imaginative reconstructions through the reiteration and reconfiguration of form and meaning from antiquity to the present. Therese O'Malley and Edward Harwood are co-chairs for this event. For full details, visit the website: www.nchart.org.

April 7-9: The Southern Garden History Society's annual meeting, with the theme "From Prairies to Gardens," will be held at the Botanical Gardens in Ft. Worth, Texas. Details at www.southerngardenhistory.org.

April 20 - 23: The California Preservation Foundation holds its 31st Annual Conference in Sacramento. Details at www.californiapreservation.org.

April 26-29: The 59th annual meeting of the Society of Architectural Historians will be held in Savannah, GA. The landscape session for this conference will revolve around the theme of "Landscape Architecture Manifestos." A manifesto is defined as a work that challenges our accepted ideas about a field, and suggests a defined historical moment within specific social and aesthetic context—for example, Garrett Eckbo's *Landscape for Living* qualifies as a manifesto in the history of landscape



*Temple of Love at the Huntington
(M. Graham).*

architecture. This session will examine the connections between the manifesto—whether text or design—and the evolution of landscape practice and history. Here the manifesto becomes the vehicle to record or instigate change within a field historically shaped by outside forces and theories. Landscape architecture has traditionally been bounded and defined by its relation to proximate disciplines such as architecture, urbanism, ecology, and the fine arts. In the twentieth century, the scope of the modern landscape profession expanded from garden and park design to urban and regional planning, causing a need to reaffirm the discipline's boundaries. Paradoxically, discourse on the mission and methods of the modern landscape profession grew more rare and frequently derivative of other disciplines. This session encompasses the nature(s) of the landscape manifesto in any period or locale. For more information about papers, presentations and tours, visit the SAH website: www.sah.org.

June 28-July 1: The AABGA holds a conference at Stanford, including tours of private Peninsula gardens. Website: www.aabga.org. Details in the next issue.

ODDS & ENDS

The ASLA 2006 Professional and Student Awards Call for Entries is now available online at <http://emessaging.vertexcommunication.com/ct/ct.php?t=1080839&c=605439885&m=m&type=3>. The program features several categories, including: General Design category; Residential Design category (in partnership with *Garden Design* magazine); Analysis and Planning category; Communications category; The Landmark Award (in partnership with the National Trust for Historic Preservation—recognizes a distinguished landscape architect project completed between 15 and 20 years ago that retains its original design integrity and contributes significantly to the public realm); Student Collaboration category; and The Student Community Service Award. In response to requests from members, the 2006 call for entries was released months earlier than usual, to avoid the busy spring planting season. The Professional Awards deadline for receipt of the entry form is Friday, February 10, and the submission materials must be received by Friday, February 24th.

The Cultural Landscape Foundation is asking once again for nominations to *Landslide 2006: Spotlight on the Garden*. If you wish to help identify the most important California gardens (whether private or public, professionally designed or vernacular) currently at risk, you may submit an application form to TCLF at info@tclf.org or mail a hard copy to them at 1909 Que Street NW, 2nd Floor, Washington, DC 20009. There is a link to the form on the website, at <http://www.tclf.org/landslide2006/index.htm>. If you can't access the linked form, get in touch with the editor (maggie94553@earthlink.net or 925.335.9156) and she'll mail you a copy. **The deadline for submissions is 31 January 2006.**

The Arboretum of Los Angeles County is sponsoring the fourth season of "**Gardens of California**," a live call-in televised class hosted by botanist and Arboretum staffer Frank McDonough. Started on Sunday, September 11th at 12:00 p.m., the program consists of twelve sessions, "introducing viewers to the history, community, technology, and possibilities of California gardening & landscaping, as well as giving valuable instruction you can use in your garden." Each 3-hour session takes a look at a different aspect of California landscaping and horticulture. The program is a joint community outreach effort between California State University Dominguez Hills & the Arboretum of Los Angeles County. It is a college-level for-credit course that is viewable live on several local cable channels (LA36 for one) and live on the Internet as well, (log on to <http://dominguezonline.csudh.edu/>).

The September 2005 issue of *The Capital*, newsletter of the Pearl Chase Society in Santa Barbara, reports on **the status of Franceschi House and Park**:

"Work is progressing on a park master plan. The society's representative on the committee is Susan Chamberlin,

landscape architect, and includes representatives from the Riviera Neighborhood Association, Franceschi Park neighbors and the Parks and Recreation Commission represented by Esther Baum. The master plan addresses the phases of landscape re-installation and a demonstration garden. The City is responsible for reconstruction of the parking lot, restrooms and providing access from the parking lot to the house. While all reviews have been completed through plan check, there is another for design that is being prepared for the Historic Landmarks Committee. Post/Hazeltine, preservation consultants, will be assisting with the preparation for this final review that will be completed by early 2006."

The same issue of *The Capital* advises that Santa Barbara celebrated the achievement of its goal to plant 10,000 street trees on April 26th this year. Santa Barbara Beautiful, an organization of volunteers, worked with the City Parks & Recreation Department to implement the plan.

Greenmantle Nursery, 3010 Ettersburg Road, Garberville, CA 95542, has announced the launching of their new website, www.greenmantle.com. Proprietors Ram and Marissa Fishman divide their interests between old-fashioned roses and historic fruit cultivars. They offer 30 apple varieties specifically dedicated to the production of European hard cider, 200 other apples and numerous pear, Asian Pear, peach, cherry, plum, quince and fig varieties. In addition to their catalogue listings of fruit trees and roses, they have included illustrated essays on rose and pomological history, also information about organic fruit culture. Greenmantle has made a specialty of the introductions of plant breeder Albert Etter.

Western Hills Rare Plant Nursery in Sonoma County, originally developed by Marshall Olbrich and Lester Hawkins, and carried on after their deaths by Maggie Wyck is now up for sale. 16250 Coleman Valley Road, Occidental 95465. Tel: 707.874.3731. Though the Garden Conservancy has discussed potential preservation strategies for this garden, its future remains uncertain.



Western Hills Nursery, Occidental CA
(M. Graham)

South African Amaryllis Bulb Nursery has also gone out of business. We received a notice from Laurie Hannah that Dr. Richard Doult (author of the definitive book on *Cape Bulbs*) is closing his nursery due to declining health. A final sale to clear out his stock was to be held through mid-October. BioQuest International, 1781 Glen Oaks Drive, Santa Barbara 93108. Tel: 805.969.4072.

Cottage Gardens Nursery of Petaluma (3995 Emerald Drive) now has a second nursery location in the Bennett Valley area of Santa Rosa (2780 Yulupa Avenue). Both stores open daily (9-5 in Petaluma and 10-6 in Santa Rosa). From Hwy 101, take Hwy 12 east, go straight on Hoen Avenue and then turn right on Yulupa.

A notice was passed to us on 28 July from Michael Boland, Interim Director of Planning & Philanthropy, Presidio Trust: "I will be posting a **staff position for a landscape architect/environmental planner** for the Planning Department at the Trust. The position holder will spend roughly half their time managing the Trust's GIS system and half on managing open space projects (trails, forests, etc.). Ideally they would have a minimum of five years of experience, be well organized, self-motivated—the usual stuff." Contact him at 34 Graham Street, San Francisco, CA 94129. Tel: 415.561.2702.

The New Deal Legacy Project: With the sponsorship of the California Historical Society and the Columbia Foundation, writer Gray Brechin, photographer Robert Dawson, and filmmaker Christopher Beaver have undertaken an ambitious two-year project to document the forgotten legacy and lasting impact of Franklin Roosevelt's New Deal on the State of California. The project will serve as a model for what those in other states could do, and ultimately, for a national inventory.

Within the span of less than a decade, a multitude of federally sponsored "alphabet soup" agencies transformed the Golden State. The CWA, WPA, PWA, and others constructed hospitals, schools, auditoriums, firehouses and police stations, post offices, amphitheaters, university buildings, rose gardens, and recreational centers. While the CCC planted and managed forests, built theaters and trails, and improved national, state, county, and municipal parks, the FSA created migrant farm labor camps which achieved international recognition and amassed a magnificent photographic record of a nation in crisis. Public investment built a vast infrastructure of roads, bridges, airports, sewers, military bases, dams, power lines, and canals which greatly aided the nation in the Second World War and laid the foundations for the post-war economic boom. Inspired by William James' essay "The Moral Equivalent of War," New Deal programs put millions of destitute men and women to work providing useful services and vastly expanding the concept of the public realm. Moreover, an exceptionally high level of craftsmanship identifies much work of the period; New Deal structures are often richly embellished with publicly financed paintings and sculpture.

Gray Brechin likens the legacy to a vast buried city which the team intends to reveal like an archaeological dig. Opponents of Roosevelt's programs and reforms sought not only to erase them but even the memory of their accomplishments as an option. Records of those accomplishments are thus scattered and spotty, so in addition to archival data, the team and research assistant Harvey Smith will rely upon newspaper and magazine accounts, the memories of New Deal participants, local historians, and preservation organizations. They plan to involve knowledgeable citizens and students to become engaged in and contribute to the inventory.

The project will produce a book and photographic exhibition by Brechin and Dawson and a PBS-quality documentary by Christopher Beaver. It will compile a website and database whereby citizens can identify how New Deal workers aided specific communities while also serving as a statewide guide to projects of interest. As federal agencies once revolutionized California, the Legacy Project intends to revolutionize the way that Californians see their own state, as well as to honor the labor of those forgotten legions upon whose shoulders we unwittingly stand today.

A website is currently under construction. Meanwhile, those who know of New Deal projects, participants, or records are invited to contact: Dr. Gray Brechin, Research Fellow, UC Berkeley Department of Geography, 501 McCone Hall, Berkeley, CA 94720. Email: gbrechin@berkeley.edu. [Our thanks to Waverly Lowell, Environmental Design Archives, College of Environmental Design, UC Berkeley, and Laurie Hannah, past president of CGLHS, for the above information.]

The Spring 2005 issue of the California Preservation Foundation's newsletter, *California Preservation*, informs us that President Bush has signed the **California Mission Preservation Act**. The California Mission Foundation, a non-profit organization dedicated to preserving and protecting the twenty-one California Missions, is currently one of only sixteen charities eligible for voluntary contributions on the 2004 California tax forms. Donations to the California Missions Foundation could be matched by money from the California Mission Preservation Act, a federal law providing \$10 million dollars over a five-year period to the California Missions Foundation for projects related to the physical preservation of the missions. This includes important projects like structural rehabilitation and stabilization and conservation of mission art and artifacts. More information is available on the website www.missionsofcalifornia.org.

We have been informed that Atonia Adezio, President of the Garden Conservancy, has announced that as of this year, she will be spending half her time based in San Francisco, an indication, we hope, of the Conservancy's intention to continue developing an active presence here on the West Coast.

DIRECTORY MODIFICATIONS

Please welcome these new or returning members, and add them to your membership directory:

Margaret Abbey, 3097 Foothill Blvd, Calistoga, 94515.
Deborah Allen, 4225 Solano Ave., PO Box 705, Napa, 94558.
Peggy P. Bernal, PO Box 8415, Rowland Heights, 91748.
Darlene Johnson-Carroll, PO Box 3904, Berkeley 94703
Marilyn Chrisman, 13028 Jones Bar Rd, Nevada City, 95959.
Lorna Clark, 310 Stanford Avenue, Santa Cruz, 95062.
Kelly Comras, 17721 Tramoto Dr., Pacific Palisades, 90272.
Katherine D. Gillespie, 186 Sierra View, Pasadena, 91105.
Donna Guldinmann, 21891 Via Regina, Saratoga, 95070.
Beverly Horn, 301 Locust Street, San Francisco, 94118.
Ann Huston, 4722 Rosemont Court, Ventura, 93003.
Ann Killebrew, 986 Sunnyhills Road, Oakland 94610-2415.
Karen Milner, 2410 Raleigh Street, Denver, CO 80212.
Elizabeth B. Rogers, 7 West 81st Street, New York, NY 10024.
Ann Seccombe, 388 Sequoia Avenue, Redwood City, 94061.
Sharon Yonashiro, 1067 Linda Glen Drive, Pasadena, 91105.

Judith M. Taylor, M.D., has moved to a new address: 2999 Pacific Avenue, Apt. 4, San Francisco, 94115. Phone, fax and email listings remain the same as they appear in this year's Directory.

Virginian Lopez Begg's name and address were inadvertently omitted from this year's Directory. Please pencil her back in at 12 La Mancha Way, Andover, MA 01810.

MEMBERS IN THE NEWS

The Oct/Nov/Dec issue of *Pacific Horticulture* has arrived. We were most saddened to learn of the death of **Olive J. R. Waters**, (April 24, 2005), a founding member of CGLHS. Her "involvement with the Pacific Horticulture Foundation began about 1974..." She and her second husband, George Waters became "directors of distribution" – in other words, responsible for picking up the approximately 2,500 journal copies from the printers, applying labels, sorting by zip code for mailing, and delivering the bagged up journals to the post office. "For more than twenty-five years, Olive supervised a small office staff and helped maintain the subscription database on the office computer. Olive cultivated subscribers, nurturing and befriending them as few other magazine distributors have done. She often wrote them personal notes and received many in reply from grateful readers in many parts of the world who appreciated her humanity and kindness... There could be no more fitting tribute to George and Olive than a healthy endowment fund to assure the continued publication of *Pacific Horticulture*, to which they were so devoted. You can contribute to the endowment fund (renamed in their honor) by calling the business office at 510.849.1627; all gifts are tax-deductible."

This issue has an article on an extraordinary new "Undersea Garden" at **Quail Botanical Gardens** in Encinitas. It is an amazing attempt to simulate the appearance and feeling of a plant-covered coral reef on

dry land, created by Jeff Moore, owner of Solana Succulents, using a combination of worn rocks and succulent plants. Photos excluding any distant horizon truly give the sense that one is under water. Then there is the report on the new **McConnell Arboretum & Gardens** at Turtle Bay in Redding.

Deborah Lindsay, horticulturist for the Alcatraz Island project, has submitted a short report on the work she and **Carola Ashford** (CGLHS member and 2004-05 Marco Polo Stufano Garden Conservancy Fellow), have been doing on the island's landscape, assisted by a hardy band of volunteers. CGLHS member **Denise Bradley** has produced a new Cultural Landscape Inventory of the island. Lindsay writes, "We moved from clearing and stabilization to rehabilitation of the gardens... The satisfaction of actually beginning restoration planting after two years of hard work is inexpressable." To volunteer on Alcatraz, contact dlindsay@parksconservancy.org. To learn more about the project, visit www.parksconservancy.org or call 415.4R.PARKS.

Judith M. Taylor, M.D., (CGLHS member, and author of *The Olive in California* and co-author with Harry M. Butterfield, of *Tangible Memories: Californians and Their Gardens, 1800-1950*) contributed a brief companion piece, drawing some parallels between the landscaping of Alcatraz and Golden Gate Park.

New member **Elizabeth Barlow Rogers** has been awarded the ASLA's LaGasse Medal in the Non-Landscape Architect Category. She founded the Central Park Conservancy and served as its first president to bring citizen support to the restoration and renewed management of Central Park in New York.

Another possible signpost pointing in the direction of increasing West Coast weight in the preservation movement may be the fact the National Trust has recently decided to beef up its West Coast presence. Their West Coast fund raiser was recently in the Bay Area to meet with donors. He said that the largest single group of mem



George and Olive Waters in June 1997

[Pacific Horticulture, Spring 2003: photo by William R. Moore]

bers is in California, and the Trust is placing a lot of hope on the new director of their Western Office in San Francisco, CGLHS member **Anthea Hartig**.

Frances Grate and her garden in Pacific Grove were featured in the Home & Garden section of *The Monterey County Herald* on 7 August 2005. Frances recommends a microbial soil additive called Grow Power, which appears to help plants battle the oak root fungus that has invaded the garden. She's lost some things, but others recover after a time.

CGLHS member **Karla Ogilvie** of Encinitas is the author of an article on "A Garden Tour of Southern Missions" in *California Tour & Travel* magazine's Summer 2005 issue. We'll have more about this in December.

We missed getting a couple of events into our newsletter in time for members to take advantage of them (though we did send email notices where we could), both in Long Beach. On July 9th, landscape architect and historian **Christy Edstrom** gave a talk at Rancho Los Alamitos Gardens on "Exploring the Olmsted Brothers Legacy in Southern California." We hope to eventually reprint a copy of the paper she is preparing for publication in another journal on this same topic. Christy served an internship at Los Alamitos and is presently at Cal Poly SLO. This talk was one of a four-part series on various landscape-related themes given at Ranch Los Alamitos this year. To find out if a similar series is planned for 2006, call them at 562.431.3541 or check their website, www.rancholosalamitos.com. This year's series was \$75 for non-members, individual sessions ranging from \$15 to \$25.

On October 29th, **Marie Barnidge-McIntyre**, horticulturist at Rancho Los Cerritos in Long Beach, gave a talk on the history of their recently restored 1930s orchard. In 2001, the Long Beach Navy Memorial Heritage Association granted the funds necessary to follow through with the restoration of the subtropical fruit orchard. The origins of subtropical fruits at the Rancho such as citrus, avocado, sapote, cherimoya, loquat, guava and macadamia were discussed in Maria's talk, and a tour of the orchard and a fruit tasting followed. We hope this will become an annual event. Rancho Los Cerritos Historic Site, 4600 Virginia Road, Long Beach, CA 90807. Tel: 562.570.1775. Website: www.rancholoscerritos.org.

A CALL FOR PAPERS

The Society of Architectural Historians is already calling for papers for their 2007 Annual Conference, to be held in Pittsburgh, PA. Scholars who wish to chair a session are invited to submit proposals by 2 January 2006 to Professor Dietrich Neumann, General Chair, at Brown University, Dept. of Art & Architecture, PO Box 1855, Providence, RI 02912. Tel: 401.863.3254. Email: dietrich_neumann@brown.edu. Proposals for pre-1800

topics, including those dealing with related fields of urban and landscape history, are especially encouraged. For guidelines, see the 2006 Call for Papers on the website: www.sah.org.

HISTORY IN THE MAKING

Lawrence Halprin's name has been in the news again due to his newly completed landscape creation for George Lucas's 23-acre Letterman Digital Arts Center in San Francisco. Described as a "great meadow," the sloping garden frames an already spectacular view of San Francisco Bay, with the Palace of Fine Arts in the foreground. To read more about Halprin's latest work, see www.asla.org/land/071105/halprin.html.

WEBSITES TO VISIT

Donald A. Heald Prints & Drawings

www.donaldheald.com/prints/

This is a commercial site, selling all kinds of interesting things, but the best part is that many of the illustrations may be viewed on the website. One we found on our first visit was the "Plan generale du jardin de Bagatelle" by Jean Charles Krafz, (1764-1833) an accomplished draftsman and architect born in Brunnerfeld, Germany and later emigrating to France. Priced at \$900.00.

The San Diego Historical Society Photo Collections

www.sandiegohistory.org/ and/or
www.oac.cdlib.org/findaid/

The San Diego Historical Society is pleased to announce that two photographic collections, both important for understanding San Diego history (though the second one will probably prove most useful to CGLHS members), are now available for research at the Historical Society's Research Library, as well as online through the Online Archive of California (OAC). The California Border Region Digitization Project is a virtual collection of 3,498 digital images in b&w, selected from over 2.5 million images in the **Booth Historical Photograph Archives**. The photos document the daily lives of residents of the California border region with an emphasis on San Diego County and Baja California between 1850 and 1940.

The San Diego Union-Tribune Photograph Collection represents a portion of a much larger collection of photographic negatives donated to the Historical Society by the *Union-Tribune*. Its more than 150,000 images, taken by staff newspaper photographers between 1915 and 1957, illustrate a vast range of subjects including housing and urban development, and tourist attractions including the San Diego Zoo and San Diego's 1915 and 1935 Expositions. Also extensively documented are San Diego County community neighborhoods, events, organizations, municipal services, military personnel and

facilities, crime and criminal activities, and sports. Both of these collections are available for viewing through links on the Historical Society's homepage or from OAC.

This is just one of the many projects funded by the Library Services and Technology Act (LSTA) and the National Historical Publications and Records Commission (NHPRC). Those of you who responded to our request for letters protesting the cutting of funding for these government programs may now take a small bow for helping to preserve that funding. [Thanks to Laurie Hannah for sending this information.]

Oakland's Cleveland Cascade

<http://clevelandcascade.org>

We've mentioned the Cleveland Cascade Restoration Project and the Friends of Cleveland Cascade website in a previous issue, but a recent visit impressed us greatly with just how much valuable research material can be crammed into a website. Someone has done a great deal of hard work, compiling information on the Cascade and its designer, Howard Gilkey, including a complete bibliography listing newspaper and magazine articles, as well as books that mention the cascade, starting with "East Bay City Acquires Bit of Italian Landscape," *San Francisco Chronicle* 11 March 1923.

SAH's Landscape History Chapter

www.racheliannacone.com/sah

The new Landscape History Chapter of the Society of Architectural Historians has a website up and running—take a look and let them know what you think of it. They will be revising, updating, and probably putting it on a University server soon. They'll put a link on the SAH website once they have a permanent server designated. For now the address is as you see it above.

ProQuest

Call or visit your local university library to see if they offer this Internet service. You will have to go there to try it out. It provides access to an index of up to four historical newspapers, the *Los Angeles Times*, the *New York Times*, the *Wall Street Journal* and the *Christian Science Monitor* from 1851 to the present day. (There are also printed copies of *NY Times* indexes, but ProQuest provides you with the actual article as well, without having to look up the microfilm yourself.) You'll have to go to the library in person to search the database. Not too useful for general topics such as landscaping or gardens, though we did turn up one article on "Women in Horticulture." Searching for individuals can be more rewarding. For example, we learned that Rudolph Ulrich won second prize in a competition to design Philadelphia's League Island Park in 1899. Samuel Parsons, Jr. won first place, though his design was later overlaid by the Olmsted Brothers when the 1926 Exposition was held there. [Our thanks to Ann Scheid for bringing ProQuest to our attention.]

Heritage News - NPS

www.cr.nps.gov/HeritageNews

This newsletter started in 2003, edited and published by Sue Waldron in the Cultural Resources division of the National Park Service (NPS). It is a monthly e-newsletter comprised of newspaper articles, the latest info on congressional legislation, and other assorted stuff of potential interest to CGLHS members. A recent issue contained such items as follow:

Restoration of the last remaining lifeboat station with an intact marine railway for launching boats directly into the Pacific Ocean is underway at Drake's Bay in Point Reyes National Seashore. The facility is undergoing a \$1.8 million rehabilitation to make it structurally sound, operable, and accessible to the public.

In San Diego, a coalition of Native American tribes announced a pilot project, in collaboration with state agencies and environmental groups, aimed at protecting submerged Indian artifacts long plundered by divers. A conservancy titled the Western Alliance for Nature has been formed to increase public awareness and heightened vigilance to protect these artifacts.

You are invited to send items for inclusion in the newsletter. Email NPS_HeritageNews@nps.gov. Each item should be 200 words or less, and should include contact information, pertinent website addresses and photographs, if any.

EDEN

EDEN (ISSN 1524-8062) is published four times yearly (Spring, Summer, Fall, and Winter), by the California Garden & Landscape History Society, a non-profit organization as described under section 501(c)(3) of the IRS code. Gifts in excess of \$50/person are fully tax deductible. Please note that some reports and illustrations published in this journal may not be in the public domain. One-time permission to reprint has been obtained by CGLHS, and anyone else who wishes to use this material must obtain their own permission from the owners of the original material. Editor: Marla A. Graham, 100 Bear Oaks Drive, Martinez, CA 94553-9754. Phone: 925.335.9156. Email: imggie94553@earthlink.net. Material may be photocopied for academic purposes, with appropriate credit. Sample copies and back issues are available from the Membership Secretary, 3223 East First Street, Long Beach CA 90803 at \$2.50/each, \$5 for the double-sized issues.

Officers

Ther Gurns	President
David Blackburn	Vice President
Phoebe Cutler	Recording Secretary
Linda Renner	Membership Secretary
John Blocker	Treasurer
Marla A. Graham	Editor

Board of Directors

Ther Gurns	President
David K. Blackburn	Vice President
Phoebe Cutler	Recording Secretary
Linda Renner	Membership Secretary
John Blocker	Treasurer
Marla A. Graham	Editor
Tish Brown	Publicity Chair
Laurie Hannah	Immediate Past President
Tom Brown	Member-at-Large
July Horton	Member-at-Large
Carole McDowell	Member-at-Large

William A. Grant

Founder

Committees

Susan Chamberlin	Logo & Web-site Chair
Phoebe Cutler	Nomination & Documentation Chair
Marla A. Graham	Journal Chair
William A. Grant	Regional Garden Groups Chair
Laurie Hannah	Strategic Planning Chair
John Blocker	Finance Chair
Margaret Mori	Estates Group Chair
Karen Adams & Noel Vernon	Preservation Co-Chairs

Regional Correspondents

Phoebe Cutler	S. F. Bay Area
Kathryn Lyon	Central Coast
Ann Scheid	L. A. Basin
Lucy Warren	San Diego

Deadline for copy for the next Eden is: December 01, 2005

California Garden and Landscape History Society

Aims and Purposes

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

*

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

*

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

*

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

*

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



3223 East First Street, Long Beach CA 90803

www.cgls.org



Aetna Springs Social Hall (Sunset, February 1910).

FIRST CLASS MAIL

Address Correction and Forward Requested